

**PHASE I/PHASE II ARCHITECTURE HISTORY INVESTIGATION FOR THE
PROPOSED SOUTHWEST TRANSITWAY PROJECT
HENNEPIN COUNTY MINNESOTA**

VOLUME TWO:

**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)**

Authorized and Sponsored by:
**Hennepin County Regional Rail Authority
And
Metropolitan Council**

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February 2012

Management Summary

The Hennepin County Regional Rail Authority and the Metropolitan Council are proposing to construct the Southwest Transitway facility, linking the intermodal station area in downtown Minneapolis with the central business area in suburban Eden Prairie. The line is located in the cities of Eden Prairie, Minnetonka, Hopkins, Saint Louis Park, and Minneapolis.

In general, the Area of Potential Effect (APE) for history/architecture properties extends 300 feet on either side of the centerline of the alignment of each corridor. Around each station, the APE includes properties within a quarter-mile radius. Several circumstances when the APE departs from these parameters are noted in the APE description in the Research Design for Cultural Resources (see Appendix A).

In March 2010, Hess, Roise and Company (Hess Roise) was retained to complete a Phase I Architecture/History survey (Phase I Survey) of properties in the APE in the city of Minneapolis and a Phase II Evaluation of properties in this area that may be eligible for inclusion in the National Register of Historic Places (National Register). The Phase I Survey did not include railroad-related resources, which are documented in Volume 3. All properties in the APE built before 1966 were included in the Phase I inventory, as well as any more recent properties that had the potential to be considered exceptionally important.

The Minneapolis APE was divided into five zones: 1. West Residential, 2. South Residential/Commercial, 3. Downtown, 4. Industrial, and 5. Warehouse. The following table shows the number of properties included in Phase I and Phase II:

Zone	Phase 1	Phase II*
1. West Residential**	628	34
2. South Residential/Commercial**	446	34
3. Downtown	128	33
4. Industrial	62	9
5. Warehouse***	0	0

Notes:

*Potential historic districts are counted as a single property in this count.

**The APEs for two alternative routes overlapped at the proposed West Lake Station, so six properties were included in the Phase I Surveys for both the West and South Residential/Commercial zones.

***This zone comprises sections of the Minneapolis Warehouse Historic District and the Saint Anthony Falls Historic District, which are listed in the National Register. As a result, no survey work was undertaken in this zone.

Hess Roise's project team consisted of Principal Investigator Charlene Roise, architectural historians Elizabeth Gales, Stephanie Atwood, and Linda Pate, and researcher Penny Petersen.

As a result of the Phase II Evaluation, the following properties are recommended eligible for listing in the National Register (SHPO inventory numbers are included in parenthesis):

- Minneapolis West Residential Survey Zone
 - The Minikahda Club, 3205 Excelsior Boulevard (HE-MPC-17102)
 - The Parklake, 3100–3128, 3134–3136, 3140–3144 West Calhoun Boulevard, and 3121 Excelsior Boulevard (HE-MPC-16371)
 - Calhoun Beach Apartments, 2901-2905-2915 Dean Parkway (HE-MPC-6125)
 - Xerxes Avenue Historic District, 2700 and 2800 Blocks of Xerxes Avenue South, 3020 West Twenty-eighth Street, and 2825 Cedar Lake Parkway (HE-MPC-16667)
 - Helen and Mac Martin House, 1828 Mount Curve Avenue (HE-MPC-8763)
 - Miller Publishing Company Building, 2501 Wayzata Boulevard (HE-MPC-17079)
 - Lustron House, 2436 Mount View Avenue (HE-MPC-16728)

- Minneapolis South Residential/Commercial Survey Zone
 - The Mall Apartment Historic District, bounded by the Mall, the alley between Knox and James Avenues South, Lagoon Avenue, and the alley between Holmes and Hennepin Avenues with additional properties on south side of Lagoon Avenue (HE-MPC-7854)
 - The Buzza Company Building, 1006 West Lake Street (HE-MPC-6324)
 - Calvary Baptist Church, 2608 Blaisdall Avenue South, HE-MPC-6027)
 - Rowhouses, 1-11 East Twenty-fifth Street (HE-MPC-16145)
 - Hardware Mutual Fire Insurance Company Building, 2344 Nicollet Avenue (HE-MPC-6514)
 - First Christian Church, 2300 Stevens Avenue S. (HE-MPC-16981)
 - Apartment Building, 2312 Blaisdell Avenue S. (HE-MPC-16304)
 - Humboldt Institute, 2201 Blaisdell Avenue S. (HE-MPC-16299)
 - Franklin Nicollet Liquor Store, 2012 Nicollet Avenue (HE-MPC-16752)
 - Minneapolis and Saint Louis Railway Company Main Office, 111 Franklin Avenue East (HE-MPC-16487)
 - Plymouth Congregational Church, 1900 Nicollet Avenue (HE-MPC-6511)
- Minneapolis Downtown Survey Zone
 - The Happy Hour Bar and Cafe, 1523 Nicollet Avenue (HE-MPC-7959)
 - Loring Park Development District Historic District, bounded by South Twelfth Street, Marquette Avenue, First Avenue South, East Fourteenth Street, LaSalle Avenue, West Grant Street, Loring Park, and Yale Place (HE-MPC-16390)
 - Peavey Plaza, 1101 Nicollet Mall (HE-MPC-3620)
 - Orchestra Hall, 1100 Marquette Avenue (HE-MPC-0459)
 - Minneapolis Film Exchange Historic District, 1000, 1015, 1019, and 1025 Currie Avenue North (HE-MPC-16980)
 - First Baptist Church and Jackson Hall, 1020 Harmon Place and 1026 Harmon Place (HE-MPC-0432)
 - Young-Quinlan Building, 901 Nicollet Mall (HE-MPC-2999)
 - Lincoln Bank Building, 730 Hennepin Avenue (HE-MPC-0437)
 - Dayton's Department Store, 700 Nicollet Mall, 730 Nicollet Mall, 26 South Eighth Street ((HE-MPC-5099)
 - Murray's Restaurant and Cocktail Lounge, 24 South Sixth Street (HE-MPC-0353)
 - Gluek's Bar, 16 North Sixth Street (HE-MPC-0350)
 - Northern States Power Company, 15 South 5th Street (HE-MPC-0338)
 - Northern States Power Company, 414 Nicollet Mall (HE-MPC-0450)
- Minneapolis Industrial Survey Zone
 - Dunwoody Institute, 818 Dunwoody Boulevard (HE-MPC-6641)
 - Glenwood Redevelopment Area Industrial Zone Historic District, bounded by Glenwood Avenue North, East Lyndale Avenue, Lakeside Avenue, Olson Memorial Highway, and Royalston Avenue North (HE-MPC-16263)
 - Regan Brothers Bakery, 643 North 5th Street (HP-MPC-16274)

Table of Contents

1.0	Introduction	1-1
2.0	Methods and Research Design.....	2-1
3.0	Literature Search.....	3.1-1
3.1	Minneapolis West Residential Survey Zone	3.1-1
3.1.1	Literature search	3.1-1
3.1.2	Previously evaluated properties in the APE.....	3.1-1
3.1.3	Historic context.....	3.1-2
3.2	Minneapolis South Residential/Commercial Survey Zone.....	3.2-1
3.2.1	Literature search	3.2-1
3.2.2	Previously evaluated properties in the APE.....	3.2-1
3.2.3	Historic context.....	3.2-2
3.3	Minneapolis Downtown Survey Zone.....	3.3-1
3.3.1	Literature search	3.3-1
3.3.2	Previously evaluated properties in the APE.....	3.3-1
3.3.3	Historic context.....	3.3-1
3.4	Minneapolis Industrial Survey Zone.....	3.4-1
3.4.1	Literature search	3.4-1
3.4.2	Previously evaluated properties in the APE.....	3.4-1
3.4.3	Historic context.....	3.4-1
3.5	Minneapolis Warehouse Survey Zone.....	3.5-1
3.5.1	Literature search	3.5-1
3.5.2	Previously evaluated properties in the APE.....	3.5-1
3.5.3	Historic context.....	3.5-1
4.0	Results	4.1-1
4.1	Minneapolis West Residential Survey Zone	4.1-1
4.1.1	The Minikahda Club	4.1-4
4.1.2	Calhoun Towers	4.1-13
4.1.3	West Calhoun Apartments	4.1-15
4.1.4	The Parklake	4.1-17
4.1.5	Ministers Life and Casualty.....	4.1-25
4.1.6	Calhoun Beach Apartments	4.1-29
4.1.7	Xerxes Avenue Historic District.....	4.1-37
4.1.8	Gertrude Purdy House	4.1-49
4.1.9	House	4.1-52
4.1.10	House	4.1-54
4.1.11	E.G. Wallof House	4.1-56
4.1.12	Willard Morse House	4.1-59

4.1.13	House	4.1-61
4.1.14	House	4.1-63
4.1.15	Franklin-Kelly House	4.1-65
4.1.16	Klein-Peterson House	4.1-67
4.1.17	Frank W. and Julia C. Shaw House	4.1-69
4.1.18	House	4.1-71
4.1.19	Spencer Davis House	4.1-73
4.1.20	House	4.1-75
4.1.21	Charles H. and Mary E. Ross House	4.1-77
4.1.22	House	4.1-79
4.1.23	House	4.1-81
4.1.24	House	4.1-83
4.1.25	Nella Y. and Walter J. Keith House	4.1-85
4.1.26	House	4.1-88
4.1.27	Ruth and Sim E. Heller House	4.1-90
4.1.28	House	4.1-92
4.1.29	Helen and Mac Martin House	4.1-94
4.1.30	Working-class Housing	4.1-98
4.1.31	National Cash Register	4.1-100
4.1.32	Miller Publishing Company Building	4.1-102
4.1.33	Lustron House	4.1-107
4.1.34	Bryn Mawr Park	4.1-111
4.2	Minneapolis South Residential/Commercial Survey Zone	4.2-1
4.2.1	The Mall Apartment Historic District	4.2-4
4.2.2	Emilie Bissonette Building	4.2-12
4.2.3	Norris Creameries	4.2-15
4.2.4	The Buzza Company Building	4.2-19
4.2.5	Bruer Brothers Lumber Company Building	4.2-24
4.2.6	J. F. Thompson House	4.2-28
4.2.7	Eighth Ward Warehouse	4.2-30
4.2.8	Western Alloyed Steel Casting Company Building	4.2-33
4.2.9	West Twenty-Ninth Street Workers Housing District	4.2-35
4.2.10	Duplex	4.2-40
4.2.11	Minneapolis Fire Station No. 8	4.2-42
4.2.12	Frenz Brake Service	4.2-45
4.2.13	William H. Baily Building	4.2-48
4.2.14	Professional Building	4.2-51
4.2.15	Calvary Baptist Church	4.2-56
4.2.16	Apartment Building	4.2-62
4.2.17	Rowhouses	4.2-64
4.2.18	Commercial/Apartment Building	4.2-66
4.2.19	Matthew McDonald House	4.2-69
4.2.20	John Alden Bovey House	4.2-73
4.2.21	Hardware Mutual Fire Insurance Company Building	4.2-76
4.2.22	First Christian Church	4.2-87
4.2.23	Apartment Building	4.2-93
4.2.24	Thomas Walston House	4.2-96
4.2.25	Lee Mortuary	4.2-99
4.2.26	William S. Jones House	4.2-102
4.2.27	Humboldt Institute	4.2-108
4.2.28	Marie Antoinette Apartments	4.2-113
4.2.29	Joe Billman Mortuary	4.2-115
4.2.30	Rose Manor Apartments	4.2-118
4.2.31	President Apartments	4.2-120
4.2.32	Franklin Nicollet Liquor Store	4.2-123

4.2.33	Minneapolis and Saint Louis Railway Company Main Office	4.2-130
4.2.34	Plymouth Congregational Church	4.2-135
4.3	Minneapolis Downtown Survey Zone.....	4.3-1
4.3.1	The Happy Hour Bar and Cafe	4.3-4
4.3.2	Laurel Apartments.....	4.3-7
4.3.3	Woolworth's	4.3-10
4.3.4	Loring Theater	4.3-12
4.3.5	Harmon Place Historic District	4.3-18
4.3.6	Loring Park Development District Historic District	4.3-27
4.3.7	Ozark Flats	4.3-41
4.3.8	Alden Apartments	4.3-44
4.3.9	YWCA Building	4.3-46
4.3.10	MacPhail School of Music	4.3-48
4.3.11	Walker Building	4.3-51
4.3.12	Lafayette Building	4.3-54
4.3.13	Peavey Plaza	4.3-57
4.3.14	Orchestra Hall	4.3-65
4.3.15	Minneapolis Film Exchange Historic District	4.3-70
4.3.16	First Baptist Church and Jackson Hall	4.3-77
4.3.17	Schmidt Music Building and Mural	4.3-83
4.3.18	Essex Building	4.3-85
4.3.19	Young-Quinlan Company.....	4.3-87
4.3.20	The Saloon	4.3-92
4.3.21	Medical Arts Building	4.3-94
4.3.22	Lincoln Bank Building	4.3-100
4.3.23	Park and Lock Parking Lot	4.3-108
4.3.24	First Avenue and Seventh Street Entry	4.3-110
4.3.25	Dayton's Department Store	4.3-114
4.3.26	Murray's Restaurant and Cocktail Lounge	4.3-124
4.3.27	Gluek's Bar	4.3-130
4.3.28	Northern States Power Company Building	4.3-135
4.3.29	Andrus Building	4.3-143
4.3.30	The Brass Rail	4.3-148
4.3.31	Northern States Power Company Building	4.3-150
4.3.32	Gay 90s and Happy Hour Bar	4.3-158
4.3.33	Federal Reserve Bank	4.3-160
4.4	Minneapolis Industrial Survey Zone.....	4.4-1
4.4.1	William Hood Dunwoody Industrial Institute	4.4-3
4.4.2	NSP Aldrich Substation.....	4.4-15
4.4.3	J. R. Clark Company	4.4-17
4.4.4	Luger Furniture Company	4.4-23
4.4.5	Glenwood Redevelopment Area Industrial Zone Historic District	4.4-27
4.4.6	S. H. Clausin and Company	4.4-46
4.4.7	Paramount Pictures	4.4-48
4.4.8	Regan Brothers Bakery	4.4-50
4.4.9	Lasher Carpet and Linoleum Company	4.4-57
4.5	Minneapolis Warehouse Survey Zone.....	4.5-1
5.0	Recommendations	5-1
	Bibliography	Bibliography-1

List of Appendices

Appendix A	Research Design for Cultural Resources
Appendix B	Tables of Surveyed Properties
B.1	Minneapolis West Residential Survey Zone
B.2	Minneapolis South Residential/Commercial Survey Zone
B.3	Minneapolis Downtown Survey Zone
B.4	Minneapolis Industrial Survey Zone

Figures, Maps, and Tables

Figures

Part of Grand Rounds Historic District, with segments highlighted	3.1-1
Downtown Minneapolis	3.3-2
Downtown Minneapolis, 1935	3.3-3
Vice Areas Minneapolis, 1936	3.4-2
Structures unfit for occupancy, 1934	3.4-3

Maps: NRHP Listed, Eligible, and Recommended Eligible Properties

Minneapolis West Residential Survey Zone	4.1-3
Minneapolis South Residential/Commercial Survey Zone	4.2-3
Minneapolis Downtown Survey Zone	4.3-3
Minneapolis Industrial Survey Zone	4.4-2
Minneapolis Warehouse Survey Zone	4.5-2

Tables

4.1	Phase II Properties in Minneapolis West Residential Survey Zone	4.1-1
4.2	Phase II Properties in Minneapolis South Residential/Commercial Survey Zone	4.2-1
4.3	Phase II Properties in Minneapolis Downtown Survey Zone	4.3-1
4.4	Phase II Properties in Minneapolis Industrial Survey Zone	4.4-1
5.1	Southwest Transitway Historic Properties—Minneapolis Survey Zones: West Residential, South Residential/Commercial, Downtown, Industrial, and Warehouse (excluding railroad properties)	5-1

1.0 Introduction

The proposed Southwest Transitway is a high-frequency train serving the rapidly growing southwest metro area—Eden Prairie, Minnetonka, Edina, Hopkins, and Saint Louis Park, as well as Minneapolis neighborhoods and the Minneapolis downtown area. The line will connect to other rail lines (Hiawatha, Central, and Northstar) and high-frequency bus routes. Through these connections, the Southwest Transitway will also provide access to the University of Minnesota, Minneapolis-Saint Paul International Airport, Mall of America, Minnesota State Capitol, and downtown Saint Paul.

The Federal Transit Administration (FTA) has determined that the proposed project is an undertaking as defined by the National Historic Preservation Act (NHPA) and is subject to the provisions of Section 106 of the NHPA. Section 106 requires that federal agencies take historic properties into account as part of project planning. The Cultural Resources Unit (CRU) of the Minnesota Department of Transportation (Mn/DOT) is acting on behalf of FTA for many aspects of the Section 106 review process for the Southwest Transitway. This survey report is part of the identification/evaluation of historic properties required under the Section 106 review. The results of this survey will be submitted to the Minnesota State Historic Preservation Office (SHPO) for review. Effects to properties that are listed in or eligible for the National Register of Historic Places (National Register) will be assessed in consultation with the SHPO and other interested parties. It is expected that mitigation measures for these effects will be addressed in a Programmatic Agreement.

Through the scoping process of the National Environmental Policy Act, four build alternatives have been identified. To streamline subsequent analysis, these alternatives were divided into five segments. The following table outlines the segments that are associated with each of the alternatives:

Build Alternatives and Segments	
Build Alternatives	Segments
LRT 1A	Segment 1, Segment 4, Segment A
LRT 3A	Segment 3, Segment 4, Segment A
LRT 3C-1 (Nicollet Mall)	Segment 3, Segment 4, Segment C-1 (Nicollet Mall)
LRT 3C-2 (11 th /12 th Street)	Segment 3, Segment 4, Segment C-2 (11 th /12 th Streets via Nicollet Avenue Tunnel)
	Segment 3, Segment 4, Segment C-2A (11 th /12 th Streets via Blaisdell Ave Tunnel)
	Segment 3, Segment 4, Segment C-2B (11 th /12 th Streets via 1 st Ave Tunnel)

Source: HDR, Engineering, 2009

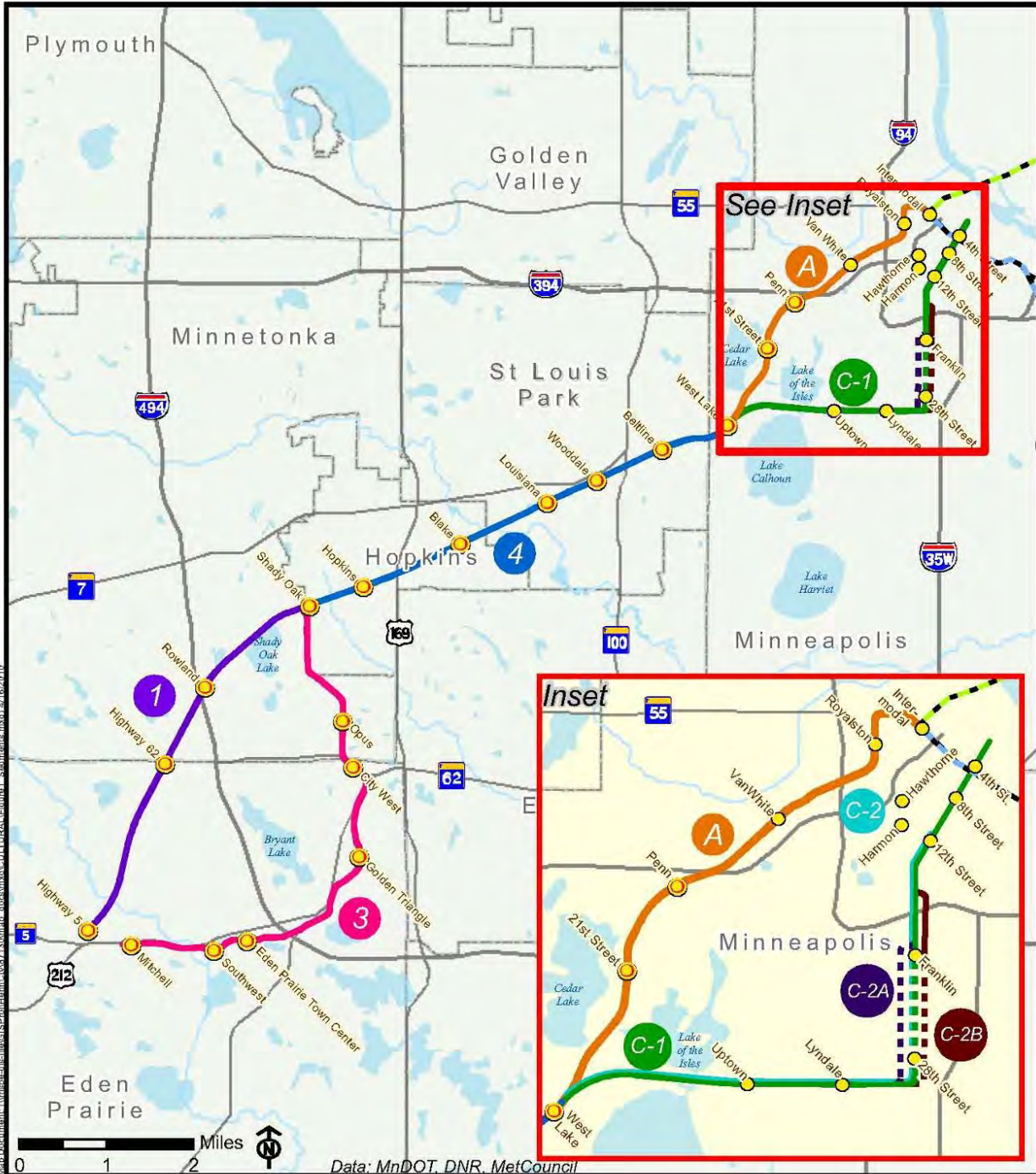
Segment 1 extends northeast from a station in Eden Prairie at Trunk Highway (TH) 5 along a former rail corridor owned by the Hennepin County Railroad Authority (HCRRA) to a station at Shady Oak Road, on the border between Minnetonka and Hopkins.

Segment 3 creates a new corridor, running east from a station at Mitchell Road in Eden Prairie and turning northerly to terminate at the Shady Oak Station.

Segment 4 follows an existing rail corridor east-northeasterly from the Shady Oak Station through Hopkins and Saint Louis Park to the West Lake Station in Minneapolis, near that city's western border.

Segment A continues northeast from the West Lake Station, mostly using an existing rail corridor, to the Intermodal Station on the western edge of downtown Minneapolis.

Segment C also begins at the West Lake Station, traveling east along a former rail corridor (now the Midtown Greenway), north along one of several alternative courses under and on city streets, to and through downtown Minneapolis, and ultimately ending at the Intermodal Station or the Fourth Street Station.



Legend	
Segment 1	Segment C-1 (Nicollet Mall)
Segment 3	Segment C-1 Tunnel
Segment 4	Segment C-2 (11th/12th Street)
Segment A	Segment C-2 Tunnel
	Segment C-2A Tunnel (Blaisdell Avenue)
	Segment C-2B (1st Avenue)
	Segment C-2B Tunnel
Yellow circle	Station
Yellow circle with blue border	Park & Ride Station
Green dashed line	Northstar Commuter Rail
Blue dashed line	Hiawatha Light Rail

Figure 1
Build Alternative
Segments

2.0 Methods and Research Design

The Research Design for Cultural Resources for the Southwest Transitway project is included as an appendix to this report. This research design includes separate sections for archaeology and architecture/history surveys.

The methodology for the architecture/history survey is built around thirteen survey zones, which are based on a historical and physical analysis of the project area. A historical context for each of these zones has been developed to serve as a framework for identifying and evaluating potential historic properties in the zone. Volume One of the survey report includes four survey zones encompassing areas of the project within the cities of Eden Prairie, Minnetonka, Hopkins, and Saint Louis Park. Volume Two of the survey report includes project areas in five survey zones within the city of Minneapolis (western residential, southern residential/commercial, downtown, industrial, and warehouse). Volume Three of the survey report includes project areas in four survey zones encompassing four railroad corridors.

A table at the conclusion of each survey report (including this one) summarizes the results of the evaluation of properties in the survey zones included in that report.

A separate report of the archaeological site probability assessment and field strategy has also been prepared, with archaeological field surveys of the selected alignment to follow.

3.0 Literature Search

3.1 Minneapolis West Residential Survey Zone

3.1.1 Literature search

Repositories consulted to obtain historical information about this zone include:

- Minnesota Historical Society Library
- Minnesota State Historic Preservation Office
- Hennepin County Central Library, including Minneapolis Collection
- Hennepin County Assessor's Office (online access)
- Minneapolis Development Review Service Center
- Minneapolis Heritage Preservation Commission
- University of Minnesota Libraries, including John B. Borchert Map Library and Northwest Architectural Archives

Primary and secondary sources included:

- Minneapolis building permits
- Hennepin County deed records
- Sanborn Insurance Company maps, the 1940 *Atlas of the City of Minneapolis*, and other maps and atlases
- Historic photographs
- City directories
- Newspapers and other publications
- Inventory forms and other reports on file at the Minnesota State Historic Preservation Office

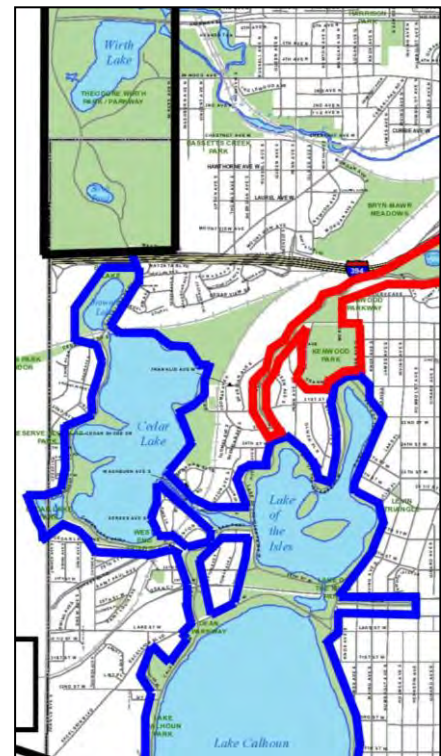
3.1.2 Previously evaluated properties in the APE

The following properties in the zone are listed in the National Register:

- Frieda and Henry J. Neils House, 2305 West Twenty-first Street (HE-MPC-6068)
- Calhoun Beach Club, 2730 West Lake Street (HE-MPC-6126)

The following properties in the zone have been determined eligible for the National Register:

- Grand Rounds Historic District (XX-PRK-001)
 - Lake Calhoun (HE-MPC-1811)
 - CM&StP RR Bridge over Dean Parkway (HE-MPC- 5341)
 - Dean Parkway (HE-MPC-8727)
 - Cedar Lake Parkway (HE-MPC-1833)
 - Kenilworth Lagoon (HE-MPC-1822)
 - Kenilworth Lagoon Railroad Bridges (HE-MPC-1850 and HE-MPC-1851)
 - Cedar Lake (HE-MPC-1820)
 - Kenwood Parkway (HE-MPC-1796)
 - Kenwood Park (HE-MPC-1797)
 - Kenwood Water Tower, HE-MPC-6475 (eligible)
 - Lake Calhoun-Lake of the Isles Channel, The Lagoon (HE-MPC-1823)
 - Lake of the Isles (HE-MPC-1824)
 - Lake of the Isles Parkway (HE-MPC- 1825)
- Lake of the Isles Residential District



Part of Grand Rounds Historic District, with segments highlighted (Theodore Wirth, Kenwood, Chain of Lakes)

3.1.3 Historic context

Minneapolis was founded in 1856 on the west bank of the Mississippi River. Initial development was centered around the Falls of Saint Anthony, a source of power. For the first two decades, the city slowly grew to the west, annexing land in 1866 and 1867. Another settlement, Saint Anthony, was on the east side of the river. It had been established in 1849 and was annexed by Minneapolis in 1872. Most of the residential, commercial, and industrial activity in the city in the first two decades was centered in the area that is now the city's downtown. Farms were located further out on the city's periphery.¹

In 1883 and 1887, Minneapolis annexed large areas of land that brought its borders close to the present-day dimensions.² The annexation was spurred by rapid growth in local industry. Flour mills edged the riverfront at the falls and railroad lines spread throughout the city, which was developing as a regional commercial center. From 1880 to 1890, the population exploded from 46,887 people to 164,738. Recently annexed land was developed to support the new residents and their increasing wealth. This pattern was further encouraged by an expanding streetcar system that provided access to new areas.³

West of downtown, agricultural land was gradually sold off for industrial and residential use in an area that would become known as Bryn Mawr. One history reported that “a clock company, a beekeepers’ supply company, two bottlers of spring water, a mill, and a macaroni factory all appeared between 1890 and 1920. Even Burma Shave Company got its start here.” The area was served by a horse car line starting in 1880 and streetcars by 1892. This access to downtown Minneapolis stimulated residential construction, although the majority of houses were built in the 1910s and 1920s. “Most of the early residents had English or American backgrounds,” the history noted. “Foreign-born residents were from Sweden or Finland.”⁴

Commercial nodes appeared along Cedar Lake Road and Superior Boulevard. The latter was subsequently renamed Wayzata Boulevard, U.S. Highway 12, and Interstate 394 as it was transformed into a major regional transportation corridor. During the post-World War II era, it attracted businesses fleeing increasing urban blight in downtown Minneapolis including the Miller Publishing Company (2501 Wayzata Boulevard) and a branch of the National Cash Register Company (2523 Wayzata Boulevard).⁵

Today, the Bryn Mawr neighborhood is delineated by natural features: Bassett’s Creek to the north, Theodore Wirth Park to the west, Cedar Lake to the south, and Bryn Mawr Meadows to the east. Interstate 394 runs east-west, bisecting the neighborhood. Bryn Mawr’s character was recently summarized by an article in *Minnesota Monthly*: “Composed . . . of cottages, mostly pre-World War II bungalows and Tudors, plus a smattering of 1½-story post-war homes—nearly uniformly encircled by tidy yards and gardens tended to a fare-thee-well—Bryn Mawr bills itself as a neighborhood within a park.”⁶

South of Bryn Mawr is the Lake District, comprised primarily of residential neighborhoods wrapping around three large lakes. Some development had taken place on the land between Lake of the Isles, Lake Calhoun, and Cedar Lake prior to its annexation by Minneapolis in 1883. An 1873 atlas of Hennepin County shows the property divided into large parcels with no residential platting. Crossing the landscape were railroad lines and some roadways. Lake of the Isles was in its original form with four islands, a swampy shoreline, and a narrow isthmus of land between it and Lake Calhoun. The strip of land was built

¹ Lucile M. Kane, *The Falls of St. Anthony: The Waterfall that Built Minneapolis* (1966; repr., Saint Paul: Minnesota Historical Society, 1987), 60-61.

² The land south of Fifty-fourth Street was annexed in 1927.

³ Marjorie Pearson and Charlene K. Roise, “South Minneapolis: An Historic Context,” 2000, 12, prepared by Hess, Roise and Company for the Minneapolis Heritage Preservation Commission.

⁴ Judith Martin and David Lanegran, *Where We Live: The Residential Districts of Minneapolis and Saint Paul* (Minneapolis: University of Minnesota Press, 1983), 113, 116, 118; John Diers and Aaron Isaacs, *Twin Cities by Trolley: The Streetcar Era in Minneapolis and Saint Paul* (Minneapolis: University of Minnesota Press, 2007), 213-214.

⁵ Martin and Lanegran, *Where We Live*, 118.

⁶ Chris Lee, “Best Places to Live,” *Minnesota Monthly*, April 2010.

up in 1884 when the Chicago, Milwaukee, and Saint Paul Railroad added fill between the two lakes, which reduced the number of islands in Lake of the Isles to two.⁷

Much of the land east of Cedar Lake and north of Lake of the Isles was on the “Devil’s Back Bone,” a raised area that was renamed Lowry Hill and transformed into residential neighborhoods by local land speculator Thomas Lowry. Development proceeded slowly on the hill and land to the west because of a lack of good roads. Subdivisions in this area included the Lakeview Addition to Minneapolis (1870s), which had Mount Curve Avenue as a major street, and the Kenwood Addition to Minneapolis (1886) with its winding Kenwood Boulevard (now Kenwood Parkway). Development was restricted on the west by the tracks of the Saint Paul, Minneapolis, and Manitoba Railway, with Cedar Lake beyond. Some houses were built in this area in the 1880s, mostly towards the north end of Lowry Hill.⁸

After improvements to the roads, extension of the streetcar lines, and the development of the park around Lake of the Isles, residential construction increased rapidly in the 1890s and 1900s. The houses in these neighborhoods were designed by Minneapolis’s leading architects and prominent builders. A mix of Queen Anne and other Victorian-era styles can be found along with Colonial Revival, Craftsman, and Prairie School. Houses along Mount Curve Avenue and Kenwood Boulevard, which had larger lots, tended to be bigger and showier than those on neighboring streets. In the early twentieth century, new houses gradually replaced some of the older stock. The trend has continued to the present, although a significant number of nineteenth-century houses remain. The neighborhood, still affluent, has witnessed a number of older buildings undergoing modification, expansion, and restoration in recent years.⁹

The Kenwood neighborhood benefited from the efforts of the Minneapolis Board of Park Commissioners, which was formed in 1883. The board immediately began to purchase property to create a park system around the western lakes. Land acquisition took several years, and improving Cedar Lake, Lake of the Isles, and Lake Calhoun through dredging and lakeshore stabilization also took time. As parks were created, the area became more desirable, and speculators platted around the lakes, correctly envisioning the city expanding to meet these new areas. Plats included the West End Divisions located directly south of Cedar Lake. The first division, located near the lake’s south shore, formed a triangular parcel bounded by what is now Cedar Lake Parkway, the west side of Chowen Avenue South, and the tracks of the Great Northern Railway Company. The second division sat south of that line and extended to the Minneapolis and Saint Louis Railway tracks to the south. By the turn of the century, the land west of these plats was still undeveloped and owned by the Women’s Christian Association, which operated the Jones-Harrison Home. The home, established in 1888, was built on land donated by Judge Edwin S. Jones, constructed with a \$30,000 donation by Jane Harrison, and dedicated to the care of elderly women.¹⁰

South of Kenwood between Cedar Lake and Lake of the Isles, the West End Subdivision was platted in 1888 by Joseph and Alfred Dean and their wives. The year before Joseph Dean filed the plat, he and adjacent property owners donated a swath of land to the park board to connect the west shore of Lake of the Isles with the north shore of Lake Calhoun. The road that was subsequently constructed on this land was christened Dean Boulevard (now Dean Parkway). In 1911, after acquiring the final piece of land around Lake Calhoun, the park board began a fourteen-year dredging program.¹¹

⁷ Charlene K. Roise, Denis Gardner, Abigail Christman, and Cynthia deMiranda, “Lake of the Isles and Kenwood Park: An Assessment of Significance,” 1999, prepared by Hess, Roise and Company for Minneapolis Park and Recreation Board; George B. Wright, *Map of Hennepin County, Minnesota* (Privately printed, 1873), 20–21.

⁸ Pearson and Roise, “South Minneapolis,” 6, 8; plat map for Kenwood Addition to Minneapolis, July 1886, available at the Hennepin County Government Center, Minneapolis.

⁹ Pearson and Roise, “South Minneapolis,” 20.

¹⁰ Roise, et al, “Lake of the Isles”; “Jones-Harrison: Who We Are,” Jones-Harrison Residence, <http://www.jones-harrison.org/WhoWeAre/HistoryMission.htm> (accessed June 18, 2010); *Atlas of the City of Minneapolis* (Minneapolis: C. M. Foote Publishing Company, 1898), plate 46.

¹¹ Theodore Wirth, *Minneapolis Park System 1883-1944* (Minneapolis: Board of Park Commissioners, 1945), 122, 126; Minneapolis Board of Park Commissioners (hereafter cited “MBPC”), *Eighth Annual Report, 1890*, 126, *Ninth Annual Report, 1891*, 5, and *Tenth Annual Report, 1892*, 5.

Residential development tended to follow park development, but the movement toward the lakes was assisted by the expansion of the streetcar system. One of the first lines was on Hennepin Avenue, stimulating the construction of many large houses east of Lake of the Isles by the early twentieth century. Around that time, the sparsely populated area south and west of the lake began attracting development. Soon, apartment buildings were being constructed south of the park board's Mall, which extending west from Hennepin at Twenty-ninth Street. Development continued west, following the streetcar line along Lake Street.¹²

Although completely platted, much of the area that was not within easy walking distance of streetcar stops languished until after World War I, when postwar prosperity and the availability of private automobiles led to a surge of residential construction. Lots were filled along the prestigious park boulevards including Lake of the Isles, which became a mansion district after extensive dredging turned the lake from a swamp into an attraction. Soon wealthy residents were building houses designed by nationally renowned architects. While some houses edged the lake as early as 1899, the majority of the extant residences were built between 1915 and 1928.¹³

West of the lake, the Great Northern Railway Company's former tracks across the West End Divisions had been removed and converted into Sunset Boulevard by 1914. The Women's Christian Association sold its tract along the boulevard in 1926, and it was quickly platted as Sunset Gables. Houses built there were not as grand as the mansions surrounding Lake of the Isles, but they were significantly larger than houses in most parts of the city. Most houses south of Sunset Boulevard were erected between 1925 and 1935 and incorporated elements of popular revival styles—Spanish Colonial, Colonial, and Tudor. Some were designed by prominent local architects such as Liebenberg and Kaplan.¹⁴

Apartments were a popular option for those who wished to be by the lakes but could not afford to buy a house or did not want to deal with maintenance. One of the most notable construction projects launched in the 1920s was the Calhoun Beach Apartments and Hotel, located northeast of the intersection of Dean Parkway and West Lake Street. Boxing coach and insurance executive Harry Goldie envisioned an apartment and hotel complex where residents of any background could enjoy the amenities of lakeside living in facilities that rivaled the great apartment hotels of Chicago. He was able to successfully build two twenty-two-unit apartment buildings and the shell of a large hotel before the stock market crash knocked the bottom out of the economy. Due to wartime restraints, the hotel did not open until 1946, but the apartments have remained in constant use since their completion in 1925.¹⁵

By the end of the 1920s, development had slowed and was mostly limited to filling in empty lots. The Great Depression brought the real estate market to a near standstill. Samuel and Louis Fleisher and their families were an exception to this trend. Beginning in 1931, they developed many of the apartment buildings on the 2700 and 2800 blocks of Xerxes Avenue South. Most were constructed in late 1938 to 1939, the same time that the Parklake was built on the northwest shore of Lake Calhoun. Developed by the James Leck Construction Company, the Parklake offered a lakeside location with an innovative design that followed guidelines for garden apartments adopted by the Federal Housing Administration. The Parklake was designed by prominent Minneapolis architects Magney and Tusler. At the same time,

¹² MBPC, *Twenty-seventh Annual Report, 1909*, 22; Wirth, 84.

¹³ Muriel Nord, "Lake of the Isles Historic District," 1984, National Register of Historic Places Registration Form, available at the State Historic Preservation Office, Minnesota Historical Society, Saint Paul.

¹⁴ Margaret Herrick Burton, *One Hundred Years for Jones-Harrison Residence* (Minneapolis: The Residence, 1988), 23.

¹⁵ Diane Trout-Oertel and Marjorie Pearson, "Calhoun Beach Club," 2003, National Register of Historic Places Registration Form, available at the State Historic Preservation Office, Minnesota Historical Society, Saint Paul, 8:2–8:6; "Minneapolis on Wheels! 3,500 Families Moving to New Homes While Influx of New Residents Brings Construction of 35 Apartments," *Minneapolis Tribune*, June 28, 1925; "Hubert Humphrey, Harry Goldie and Walter Mondale at the Grand Opening of the Calhoun Beach Club," 1946, photograph, Minnesota Reflections at Minnesota Digital Library, http://reflections.mndigital.org/cdm4/item_viewer.php?CISOROOT=/jhs&CISOPTR=391&CISOBX=1&REC=2 (accessed June 24, 2010).

the firm was preparing plans for Sumner Field, the city's first public housing project, and the two projects share many of the same architectural elements.¹⁶

Undeveloped land could still be found along the west side of Lake Calhoun by the end of the World War II, but postwar prosperity soon eliminated any that remained. Most notably, high-rise buildings to rival the Calhoun Hotel appeared, such as the West Calhoun Apartments at 3146 West Calhoun Boulevard (1950), which left the Parklake in its shadow, and Calhoun Towers at 3430 List Place (1962). The West Lake Street corridor became prime commercial real estate. The Ministers Life and Casualty Union Building at 3100 West Lake Street (1954) and the American Hardware Mutual Insurance Company Building at 3033 Excelsior Boulevard (1955) housed companies in Minneapolis's thriving insurance industry.¹⁷

Near the insurance buildings on the west edge of the city was the Minikahda Club. Established in 1899, the club was not only the first golf course in Minneapolis but it remained the only golf course in south Minneapolis until 1934. The club became a prestigious social center for the city's upper middle class. Its sprawling greens continue the park-like setting of the lakes to the city's border with Saint Louis Park.¹⁸

¹⁶ Miles L. Colean, "Multiple Housing under FHA," *Architectural Record* 84 (September 1938): 96; Christine A. Curran, Jeffrey A. Hess, and Charlene K. Roise, "Sumner Field Homes, HABS No. MN-160," prepared by Hess, Roise and Company, September 1997, 8–11.

¹⁷ Lawrence M. Briggs, ed., *Minneapolis, City of Opportunity: One Hundred Years of Progress in the Aquatennial City* (Minneapolis: T. S. Denison and Company, 1956), 204.

¹⁸ *Minikahda Club Twenty-fifth Anniversary* (Minneapolis: Thomas A. Clark, 1923), 4; Pearson and Roise, "South Minneapolis," 18.

3.2 Minneapolis South Residential/Commercial Survey Zone

3.2.1 Literature search

Repositories consulted to obtain historical information about this zone include:

- Minnesota Historical Society Library
- Minnesota State Historic Preservation Office
- Hennepin County Central Library, including Minneapolis Collection
- Hennepin County Assessor's Office (online access)
- Minneapolis Development Review Service Center
- Minneapolis Heritage Preservation Commission
- University of Minnesota Libraries, including John B. Borchert Map Library and Northwest Architectural Archives

Primary and secondary sources included:

- Minneapolis building permits
- Hennepin County deed records
- Sanborn Insurance Company maps, the 1940 *Atlas of the City of Minneapolis*, and other maps and atlases
- Historic photographs
- City directories
- Newspapers and other publications
- Inventory forms and other reports on file at the Minnesota State Historic Preservation Office

3.2.2 Previously evaluated properties in the APE

The following properties in the zone are listed in the National Register:

- Walker Branch Library, 2901 Hennepin Avenue South (HE-MPC-6284)
- Chicago, Milwaukee and Saint Paul Railroad Grade Separation Historic District (HE-MPC-9959)
- Washburn-Fair Oaks Mansion Historic District (HE-MPC-4900)
- Stevens Square Historic District (HE-MPC-4965)
- Abbott Hospital, 110 East Eighteenth Street (HE-MPC-4745)
- Anne C. and Frank B. Semple House, 100 West Franklin Avenue (HE-MPC-6173)
- George W. and Nancy B. Van Dusen House, 1900 LaSalle Avenue (HE-MPC-6434)

The following properties in the zone have been determined eligible for the National Register:

- Grand Rounds Historic District (XX-PRK-001)
 - Lake of the Isles (HE-MPC-1824)
 - Lake of the Isles Parkway (HE-MPC-1825)
 - Lake Calhoun-Lake of the Isles Channel (HE-MPC-1823)
 - Park Board Bridge No. 3 (HE-MPC-6900)
 - Park Board Bridge No. 2 (HE-MPC-1835)
 - Park Board Bridge No. 1 (HE-MPC-6896)
 - Railroad Bridge over East Calhoun Parkway (HE-MPC-5335)
 - Lake Calhoun Parkway (HE-MPC-1834)
 - Lake Calhoun (HE-MPC-1811)
 - The Mall (HE-MPC-1827)
- Lake of the Isles Residential Historic District (HE-MPC-9860)
- Buzza Company Building, 1006 West Lake Street (HE-MPC-6324)
- Lyndale Corners Historic District (HE-MPC-7855)
- The Carlton, 2820 First Avenue South (HE-MPC-5011)
- Despatch Laundry Building, 2611 First Avenue South (HE-MPC-4839)
- Washburn-Fair Oaks Historic District (HE-MPC-8362)

3.2.3 Historic context

Minneapolis was founded in 1856 on the west bank of the Mississippi River. Initial development centered on the Falls of Saint Anthony, a source of power. Another settlement, Saint Anthony, was on the east side of the river. It had been established in 1849 and was annexed by Minneapolis in 1872. Most of the residential, commercial, and industrial activity in the city in the first two decades took place in the area that is now the city's downtown. The southern boundary of the city of Minneapolis originally extended to Franklin Avenue. The land south of what is now downtown Minneapolis was a broad prairie, with a hardwood forest to the east and a series of lakes to the west and farther south. Agriculture, especially dairy farming, was a major land use in south Minneapolis prior to residential development.¹

For the first two decades, the city grew slowly, annexing land in 1866 and 1867. As the city expanded southward away from the initial core, the street grid shifted from its original orientation to the Mississippi and adopted a true north-south, east-west pattern. In 1878, a horse-drawn street railway was inaugurated along Fourth Avenue South as far as Twenty-fourth Street. A car barn and stable were built at the terminus. Beginning in 1879, the Lyndale Railway Company (also known as the Motor Line) operated steam locomotives from downtown along Lyndale Avenue as far as Thirty-first Street, turning to the east shore of Lake Calhoun as the ultimate destination. The line stimulated construction along Lyndale Avenue.²

In 1880, an era of great expansion began in Minneapolis, manifested in geographic boundaries, numbers of residents, and building activity. The residential areas of south Minneapolis largely assumed their present form during this period. In 1883 and 1887, Minneapolis annexed large areas of land that brought its borders close to the present-day dimensions. The annexation was spurred by rapid growth in local industry. Flour mills edged the riverfront at the falls and railroad lines spread throughout the city, which was developing as a regional commercial center. From 1880 to 1890, the population exploded from 46,887 to 164,738. Recently annexed land was developed to support the new residents and their increasing wealth. This pattern was further encouraged by an expanding streetcar system that provided access to new areas.³

Development in south Minneapolis was slow in the 1880s but soon picked up with the extension of the streetcar lines. Due to the lack of geographic barriers, the area south of the original core was easily accessible. The Minneapolis Street Railway (MSR), which had begun horsecar service in 1875, acquired the Motor Line in 1887. In 1889, the Minneapolis City Council authorized the company to experiment with electrifying its lines. With the passage of the Electric Ordinance in 1890, the MSR proceeded to electrify its entire system over the course of several years.⁴

New residential development in the area of the south Minneapolis survey zone took two forms: single-family residences and multiple dwellings. Both were typically modest in size prior to 1900, but became increasingly larger in the twentieth century. An exception is the vicinity of what is now Washburn-Fair Oaks Park, where the city's elite built lavish mansions in the late nineteenth century.

¹ Lucile M. Kane, *The Falls of St. Anthony: The Waterfall That Built Minneapolis* (1966; repr., Saint Paul: Minnesota Historical Society Press, 1987), 60–61; George E. Warner and Charles M. Foote, eds., *History of Hennepin County and the City of Minneapolis* (Minneapolis: North Star Publishing Company, 1881), 343, 378.

² John W. Diers and Aaron Isaacs, *Twin Cities by Trolley: The Streetcar Era in Minneapolis and St. Paul* (Minneapolis: University of Minnesota Press, 2007), 18, 28; "Our Street Railways," *Minneapolis Tribune*, May 31, 1880; Warner and Foote, *History of Hennepin County*, 344, 430; "Sub-Context: Street Railways, 1873–1954," 4–5, in Thomas R. Zahn, "Preservation Plan for the City of Minneapolis," 1990 and 1991, prepared for the City of Minneapolis.

³ The land south of Fifty-fourth Street was annexed in 1927. Marjorie Pearson and Charlene K. Roise, "South Minneapolis: An Historic Context," prepared by Hess, Roise and Company for the Minneapolis Heritage Preservation Commission, August 2000, 12.

⁴ "Subcontext: Street Railways," in Zahn, "Preservation Plan," 4–7, 15–16.

Commercial development usually followed streetcar lines. Nodes at strategic intersections offered stores for groceries, hardware, and other household needs, as well as local services such as seamstresses and tailors. The intersections of Lyndale Avenue and Lake Street, and Hennepin Avenue and Lake Street were prominent transfer points. Nicollet Avenue was another busy corridor. Neighborhood commercial buildings tended to follow a certain pattern, often rising two or three stories with shops on the ground story and flats above. Some structures were masonry; others were frame with false-front parapets that concealed lower roofs.⁵

The intersection at Hennepin and Lake was particularly prosperous, supporting numerous retail businesses as early as 1900. Phillip Kent Wagner explains: “In a city (or portion of a city) heavily dependent on fixed-rail transit, people . . . desire[d] to live close to the transit lines. . . . Higher-valued land uses—multifamily versus single-family housing, for example . . . locate[d] along streetcar lines.”⁶ The land north of Lagoon Avenue between Hennepin and Knox Avenues was primarily empty until the park board converted it into the picturesque Twenty-ninth Street Mall, saving it from industrial infringement. Soon after came the construction of apartment buildings in the vacant area—seventeen between 1914 and 1916 alone—which encouraged the development of the area into multiple-unit housing. Another noteworthy concentration of multifamily buildings appeared around Stevens Square, just south of downtown.⁷

The Chicago, Milwaukee and Saint Paul Railway (CM&SP) extended its Hastings and Dakota line from Saint Paul to Minneapolis on a bridge across the Mississippi River at East Twenty-sixth Street in 1880. The route was eventually extended west across south Minneapolis at grade level north of Twenty-ninth Street to meet a line running southwest from downtown Minneapolis between Cedar Lake and Lake of the Isles. After many years of debate and lawsuits, work was finally begun in 1912 on a trench twenty-two feet below grade to separate the trains from surface-level traffic. New bridges carried north-south streets over the trench. Designed by CM&SP engineer H. C. Lothholz, the project was completed in 1916. With the creation of the grade separation trench for the railroad tracks, a number of structures, mostly for industrial use, were constructed immediately adjacent to the trench.⁸

One of the most impressive examples of the industrial corridor is the former Buzza Company Building located at the northwest corner of Lake Street and Colfax Avenue South. Originally built as a factory for self-threading needles, the building was purchased in 1922 by George Buzza, a successful printer who needed room for his expanding business. The plant, which came to be known as “Craftacres,” underwent numerous expansions, and by 1927, Buzza’s company was the second-largest producer of greeting cards and related paper goods in the country.⁹

In the early twentieth century, residential areas were improved by a program of the Minneapolis Board of Park Commissioners to plant trees along streets and boulevards. Charles M. Loring, the first president of the Board of Park Commissioners, is credited with implementing a tree-planting program that made Minneapolis “one of the most uniformly tree-adorned cities of the country.” The board was authorized to

⁵ Nicholas Westbrook, ed., *A Guide to the Industrial Archeology of the Twin Cities* (Saint Paul and Minneapolis: Society for Industrial Archeology, 1993), 16–17, 25; Carole Zellie, “Context: Neighborhood Commercial Centers, 1885–1963,” in Zahn, “Preservation Plan.”

⁶ Phillip Kent Wagner, “The Historical Geography of Apartment Housing in Minneapolis, Minnesota, 1870 to 1930” (Ph.D. thesis, University of Minnesota, September 1991), 225.

⁷ Pearson and Roise, “South Minneapolis: An Historical Context,” 23; Information from Grand Rounds Database, HE-MPC-01827.

⁸ Westbrook, *A Guide to the Industrial Archeology of the Twin Cities*, 55; “Milwaukee Road Prepares for Lowering Its Tracks,” *Minneapolis Tribune*, April 6, 1913; “Old Flagmen to Go with Lowering of Twenty-ninth Street Tracks; Familiar Little Shacks with Garden Plots Doomed to Disappear,” *Minneapolis Tribune*, July 13, 1913.

⁹ David Wood, “The Buzza Greeting Card Co., 1910–1942,” *Minneapolis Lake Area*, October 1983; “\$1,150,000 Merger Links Buzza Firm with N.Y. Concern,” *Minneapolis Journal*, February 21, 1928; “Buzza Clark Art Publishing Firm Formed,” *Minneapolis Tribune*, February 22, 1928; “A Few Historical Facts about the Buzza Company,” 1928 flyer printed by Buzza Company, Minneapolis Collection, Hennepin County Central Library.

plant trees along the streets or issue permits for tree planting and to assess adjacent property owners for the cost.¹⁰

During this period, the streetcar system remained a major presence in the city, but its dominance waned as automobiles became more affordable and commonplace. The Depression of the 1930s further reduced transit ridership. The Twin City Rapid Transit Company (TCRTC) created competition for its own streetcars by expanding a motor bus system that had been launched in 1918 to serve some areas that did not have streetcar lines. The first independent bus route was established in 1921. Streetcar tracks and the poles to carry power wires overhead were obstacles to the bustling automobile traffic. In 1937, TCRTC announced that it would substitute buses on streetcar routes that had damaged tracks rather than repair the tracks. Internal conflict further weakened the transit company, resulting in a takeover by New York financier Charles Green in 1949. A subsequent lack of investment brought an end to the streetcar system in 1954. Motor buses completely replaced streetcar and the cars were sold or destroyed.¹¹

Automobiles caused dramatic changes to south Minneapolis. Retailers such as the Franklin Nicollet Liquor Store adopted aggressive signage with jet-age graphics to attract the faster traffic. Freeways sliced through the city, establishing new neighborhood boundaries and making suburbs more accessible. Many families moved away from the urban core, and those who took their place sometimes needed more services. Churches and other local institutions stepped in to help with the transition. As the back-to-the-city movement gained momentum in the late twentieth century, the area's aging residential and commercial buildings drew redevelopment, generating substantial neighborhood revitalization.

¹⁰ [?] Lindgren, "Early History of Gas Street and Building Lighting," typescript, compiled by Mrs. Lester J. Eck, Minneapolis, 1956, Minneapolis Collection, Hennepin County Central Library; Theodore Wirth, *Minneapolis Park System, 1883–1944* (Minneapolis: Board of Park Commissioners, 1945), 39, 207.

¹¹ "Subcontext: Street Railways," 9–10, in Zahn, "Preservation Plan."

3.3 Minneapolis Downtown Survey Zone

3.3.1 Literature search

Repositories consulted to obtain historical information about this zone include:

- Minnesota Historical Society Library
- Minnesota State Historic Preservation Office
- Hennepin County Central Library, including Minneapolis Collection
- Hennepin County Assessor's Office (online access)
- Minneapolis Development Review Service Center
- Minneapolis Heritage Preservation Commission
- University of Minnesota Libraries, including John B. Borchert Map Library and Northwest Architectural Archives

Primary and secondary sources included:

- Minneapolis building permits
- Hennepin County deed records
- Sanborn Insurance Company maps, the 1940 *Atlas of the City of Minneapolis*, and other maps and atlases
- Historic photographs
- City directories
- Newspapers and other publications
- Inventory forms and other reports on file at the Minnesota State Historic Preservation Office

3.3.2 Previously evaluated properties in the APE

The following properties in the zone are listed in the National Register:

- Basilica of Saint Mary and Basilica School, 1600 Hennepin Avenue
- Farmers and Mechanics Savings Bank, 88 South Sixth Street
- Masonic Temple, 524 Hennepin Avenue
- Ogden Apartment Hotel, 66 South Twelfth Street
- Orpheum Theater, 910 Hennepin Avenue
- Pence Automobile Company Building, 800 Hennepin Avenue
- Swinford Townhouses and Apartments, 1213 Hawthorne Avenue
- Sam S. Shubert Memorial Theatre, 516 Hennepin Avenue
- Westminster Presbyterian Church, 1200 Marquette Avenue

The following properties in the zone have been determined eligible for the National Register:

- Handicraft Guild Building, 1000 Marquette Avenue
- IDS Center, 701 Nicollet Mall
- Northwestern National Life Insurance, 20 Washington Avenue South
- Warner Brothers Picture Distribution Corporation Building, 1000 Currie Avenue North

3.3.3 Historic context

The city of Minneapolis was founded on the west bank of the Falls of Saint Anthony, the only waterfall on the Mississippi River. The falls were valued by the Dakota and Ojibwe as spiritual sites. Europeans first saw the falls in 1680, when French explorers Antoine Auguelle and Father Louis Hennepin canoed down the Mississippi River as prisoners of a group of Dakota. Hennepin published a written account of his travels in North America in 1683, spreading the word about the falls, which he named in honor of his patron saint. The area did not see permanent settlement by Europeans or Americans for the next 165 years. After the Revolutionary War, the United States government took possession of the land east of the Mississippi River. The west side was acquired as part of the Louisiana Purchase in 1803, but was withheld from open settlement and protected as a military reservation. In 1849, the town of Saint Anthony was platted on the east side of the falls. Squatters occupied the land on the west side during the 1850s and, after Congress legalized settlement, the town of Minneapolis was platted in 1856. A financial panic in

1857 and the Civil War from 1861 to 1865 slowed the town's growth, but after the war the pace picked up and in 1867 Minneapolis was incorporated as a city. The town of Saint Anthony merged with Minneapolis in 1872.¹

In the 1870s and 1880s, the milling industry fueled the city's growth. Sawmills were the first to take advantage of the waterpower at the falls. As the North Woods were cleared and the Great Plains were settled and planted with wheat, sawmills gave way to flour mills. By 1880, flour milling had overtaken sawmilling as the prominent industry in Minneapolis, and the city could claim the title of national flour capital. The mills and support industries, like foundries and machine shops, dominated the riverfront. Railroads were also vital to the city's success, and rail lines ran along the downtown riverfront and eventually throughout the city. As early as 1862, the first line from Saint Paul to the east side of the river was completed by the Saint Paul and Pacific Railway. A bridge was built to carry the line across the river to the west side in 1867, using Nicollet Island as a stepping stone. Other railroads were founded in the next two decades to convey goods to and from the city, which was becoming a regional business center.²

Minneapolis began to spread away from the river during this period. The downtown area was originally a motley mix of wood-frame residential and commercial buildings. In the 1870s, three- and four-story masonry commercial buildings began to replace the first generation of building stock, and residential development began to move out of downtown. The ready financial capital in the city and the railroad connections encouraged the development of wholesale businesses to supply communities in outstate Minnesota. Dry goods, notions, leather products, groceries, tobacco, and clothing retailers built stores along Hennepin Avenue and Nicollet Avenue. Banks also boomed during this time and were located on Hennepin Avenue, Nicollet Avenue, and Marquette Avenue (originally known as First Avenue South).³



Downtown Minneapolis
(adapted from a City of Minneapolis map)

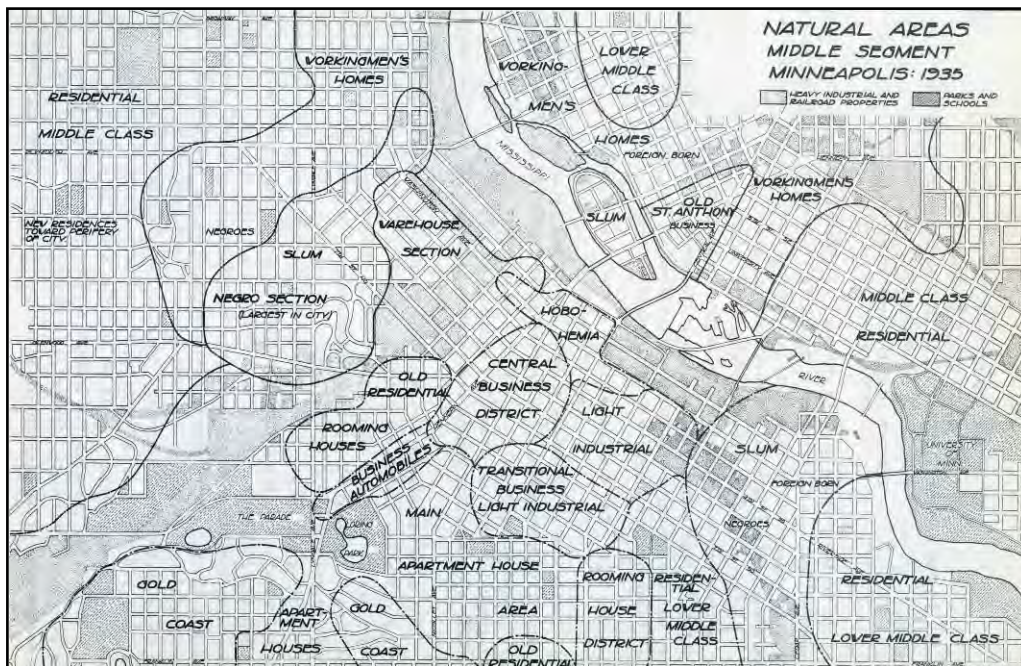
¹ Lucile M. Kane, *The Falls of St. Anthony: The Waterfall That Built Minneapolis* (Saint Paul: Minnesota Historical Society Press, 1966, 1987), 1–4, 12–21, 30–39, 77; Marjorie Pearson and Charlene K. Roise, “Downtown Minneapolis: An Historic Context,” August 2000, prepared for the Minneapolis Heritage Preservation Commission, 6.

² Kane, *The Falls of St. Anthony*, 58–59, 98–99; Pearson and Roise, “Downtown Minneapolis,” 6; Don Hofsommer, *Minneapolis and the Age of Railways* (Minneapolis and London: University of Minnesota Press), 9–11.

³ Pearson and Roise, “Downtown Minneapolis,” 7–8.

The city's population increased rapidly from 200 in 1855 to 46,887 in 1880 and 164,738 by 1890. To transport these new residents, a streetcar system was founded in 1875, and over the next few decades it expanded its lines beyond settled areas. This helped pull housing construction away from the downtown core. While a few new multifamily townhouse and apartment blocks were built on the downtown's south edge and some older residences in this area were converted into boardinghouses, most people chose to live in the new residential neighborhoods.⁴

Commercial, retail, and entertainment businesses spread throughout downtown. The pace of commercial construction picked up from the 1890s through the 1920s as smaller masonry buildings were replaced with larger, taller structures. Businesses tended to cluster together, and downtown streets took on distinct characteristics based on the types of businesses that were found there. North of Hennepin Avenue, massive warehouses were constructed to serve the wholesaling industry. Entertainment venues were built along Hennepin Avenue, and early automotive enterprises occupied the south end of the street. Nicollet Avenue was dominated by a variety of retailers ranging from small specialty stores to massive department stores. The financial industry became concentrated in office buildings along Marquette Avenue. More office buildings, including those for the city and county governments, were constructed on Second, Third, and Fourth Avenues South. By the time that construction slowed during the 1930s as the Great Depression settled over the region, the style and scale of Minneapolis's downtown buildings proclaimed the wealth and success it had achieved by the early twentieth century.



Downtown Minneapolis, 1935
(from Calvin F. Schmid, *Social Saga of Two Cities*)

The depression exacerbated the decline of an area between the vibrant downtown core and the river that was dubbed “Hobohemia.” The land and older buildings had been left behind as new construction moved to the blocks farther south. The run-down area held flophouses and saloons that served transients and the city's less affluent citizens. In some ways, the city contributed to the conditions in the area when it passed an ordinance creating liquor patrol limits in 1884 as an attempt to crack down on saloons. The liquor patrol limits ran along both sides of the river and extended to Sixth Street including First Avenue North, Hennepin Avenue, Nicollet Avenue, and Marquette Avenue. Only businesses within the patrol limits could obtain licenses to sell liquor, and the city kept license fees high to try to limit the number of bars and saloons. The tactic worked: Between 1884 and 1893, the number of saloons dropped from 555 to 280. Land values within the liquor patrol limits stagnated, however, and few new buildings were

⁴ Ibid., 11–12.

constructed, reinforcing the area's tawdry reputation. Prohibition did not improve conditions. The patrol limits were later expanded, and were finally eliminated in the 1970s.⁵

Efforts to improve Hobohemia began in 1910, when the city's first urban renewal campaign created Gateway Park near the intersection of Hennepin and Nicollet Avenues. The initiative had a short period of success before the park was adopted by homeless men in the 1930s as a favored hangout. The problems in the Gateway area only worsened after World War II, and the rest of downtown began to join the decline.

Flour production in the city peaked in 1930, when new milling centers across the country began to draw a significant share of that business. At the same time, transportation shifted from rail to automobile. As people gained more independence with their own cars, housing developed on the edges of the city and lured residents to new suburbs. Businesses soon followed. When General Mills announced plans to move out of downtown to a new corporate campus in Golden Valley in 1955, this became a catalyst that stimulated efforts to revitalize the city. The Minneapolis Housing and Redevelopment Authority, with the support of the newly formed Downtown Council, razed over sixty-eight acres of Hobohemia for redevelopment. New government buildings, including the Public Health Building and the Minneapolis Public Library, served as beachheads, encouraging private investment to follow. High-rise apartment towers were built near the river, and a new corporate headquarters for Northwestern National Life Insurance Company was constructed at the north end of Nicollet Avenue. Despite these successes, many lots remained vacant for years.⁶

While the Gateway area was being razed and rebuilt, the Downtown Council investigated the possibility of turning Nicollet Avenue into a transitway or pedestrian mall. The idea was first brought to the council in 1956 by Leslie Park, the president of Baker Properties, a prominent downtown developer. The council hired consultants to analyze vehicular and pedestrian traffic downtown. This led to the transformation of Nicollet Avenue into a pedestrian mall from Washington Avenue South to South Tenth Street. Prominent California landscape architect Lawrence Halprin designed the landscape, which included a gently curving street flanked by wide sidewalks with trees, planters, and public art. The eight-block Nicollet Mall was completed in 1967 at a cost of \$3.8 million. The project was so successful that the mall was expanded to the south in the 1970s. While Nicollet Mall was developing, so was the skyway system, which moved pedestrian traffic off of downtown streets and into buildings. Second-floor corridors were connected by enclosed pedestrian bridges over the streets. Restaurants and stores opened along the skyways, making it possible for office workers to avoid going outside. The system was enhanced with the construction of the Philip Johnson–designed IDS Center and its Crystal Court in 1973.⁷

In the 1960s and 1970s, the downtown was separated from residential areas to the south by the construction of Interstates 35W and 94. A fringe of low-density, deteriorating apartment buildings and small-scale commercial buildings remained on the south edge of downtown. Civic leaders felt that this area did not complement the dense commercial core and established the Loring Park Development District in the mid-1970s. The district and its linear park, the Loring Greenway, encouraged the private development of high-rise apartment and condominium towers between Nicollet Mall and Loring Park. The development was completed in the mid-1980s and succeeded in bringing more residents into downtown. In addition to the residential construction, a new Orchestra Hall and neighboring Peavey Plaza were built

⁵ "Patrol Limits," *Minneapolis Tribune*, February 13, 1893; Jay Edgerton, "Patrol Limits Shackle Modern Police," *Minneapolis Star*, September 27, 1956; Harley Sorensen, "Minneapolitans Soon May Tiddle in Expanded Area," *Minneapolis Tribune*, July 15, 1974.

⁶ Charlene Roise and Erin Hanafin Berg, "Farmers and Mechanics Savings Bank," National Register nomination form, July 2005, available in the Minnesota State Historic Preservation Office, Minnesota Historical Society, Saint Paul.

⁷ Frank Premack, "How It All Happened . . .," *Minneapolis Tribune*, November 19, 1967; Abe Altowitz, "Mall Planner Promises Relief from Downtown Bustle," *Minneapolis Star*, February 13, 1964; Robert A. Wright, "Mall Stirs Downtown Minneapolis Revival," *New York Times*, March 24, 1973; David Anger, "Mr. Halprin's Dance: Remembering the Original Nicollet Mall," *Hennepin History* 56 (Summer 1997): 11; Charlene Roise, "Death of a Thousand Patches," *Landscape Architecture* 94 (September 2004): 30, 32, 34-37.

on Nicollet Mall to draw people downtown. A real estate boom at the end of the twentieth century produced a cluster of new skyscrapers, including some by superstar architects such as Cesar Pelli (Norwest Bank/Wells Fargo Tower) and I. M. Pei (First Bank Place/Cappella Tower).

Downtown Minneapolis is a mix of buildings and landscapes dating from the nineteenth to the twenty-first centuries. These properties reflect the efforts by the public and private sectors to maintain downtown's vitality.

3.4 Minneapolis Industrial Survey Zone

3.4.1 Literature search

Repositories consulted to obtain historical information about this zone include:

- Minnesota Historical Society Library
- Minnesota State Historic Preservation Office
- Hennepin County Central Library, including Minneapolis Collection
- Hennepin County Assessor's Office (online access)
- Minneapolis Development Review Service Center
- Minneapolis Heritage Preservation Commission
- University of Minnesota Libraries, including John B. Borchert Map Library and Northwest Architectural Archives

Primary and secondary sources included:

- Minneapolis building permits
- Hennepin County deed records
- Sanborn Insurance Company maps, the 1940 *Atlas of the City of Minneapolis*, and other maps and atlases
- Historic photographs
- City directories
- Newspapers and other publications
- Inventory forms and other reports on file at the Minnesota State Historic Preservation Office

3.4.2 Previously evaluated properties in the APE

No properties in the zone are listed in the National Register. The following property in the zone has been determined eligible for the National Register:

- Grand Rounds—The Parade

3.4.3 Historic context

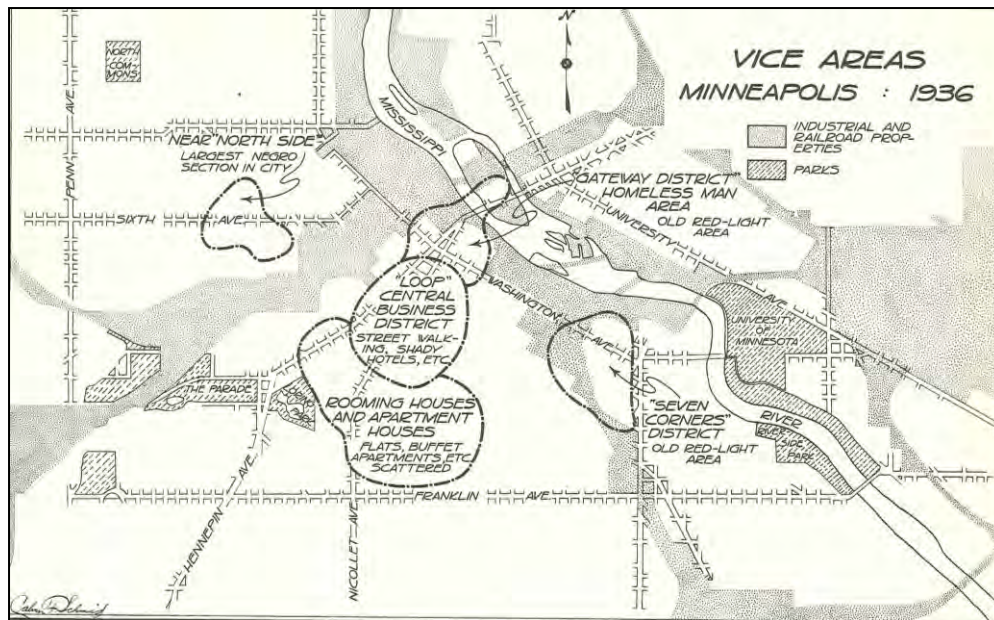
The Industrial Zone is situated to the west of downtown Minneapolis. In the first decades after the founding of Minneapolis in the mid-nineteenth century, it appeared possible that this area might become established as a popular residential district. The Oak Lake Addition was platted in 1873 between Glenwood (originally Western), Lyndale, and Sixth Avenues. The area was known as Gale's Grove after one of the property owners, Samuel C. Gale, a prominent local businessman. The plat featured curvilinear streets, triangular parks, and two small lakes, and initially attracted upscale homeowners. Another amenity was promised by landscape architect Horace Cleveland's 1883 plan for the Minneapolis park system, which showed Lyndale as a future parkway. Oak Lake residents "were a substantial upper middle-class type of people engaged in such occupations as those of bank cashiers, newspaper editors, attorneys, doctors, and real estate men," sociologist Calvin Schmid reported.¹

A number of factors, however, conspired against the neighborhood's pretensions. The Lyndale Parkway never came to fruition, and that road instead became a busy thoroughfare. Geology struck another blow. The Mississippi River had run through the area in the pre-glacial period and unstable soil filled its former bed. This condition would plague many who erected buildings there. It did not bother the railroads, though, which sought corridors to connect the mills on the Mississippi with the rich agricultural lands to the west. The Saint Paul and Pacific Railway (later the Great Northern) was the first to install a line south of the Oak Lake Addition. In 1871, the Minneapolis and Saint Louis Railway came on the scene. The

¹ Warren Upham, *Minnesota Geographic Names: Their Origin and Historic Significance* (1920; repr., Saint Paul: Minnesota Historical Society, 1969), 605; "New Additions," *Minneapolis Tribune*, August 6, 1873; "Gales & Co." (advertisement), *Minneapolis Tribune*, February 20, 1874; Calvin Schmid, *Social Saga of Two Cities: An Ecological and Statistical Study of Social Trends in Minneapolis and Saint Paul* (Minneapolis: Minneapolis Council of Social Agencies, Bureau of Social Research, 1937), 77.

M&SL leased “rights to construct and operate a line parallel to StP&P from near that company’s Minneapolis station (Holden Street) to its Cedar Lake Station,” according to rail historian Don Hofsommer. Soon, this corridor was carrying traffic from a number of rail lines that converged to the west.²

Changing social patterns helped to seal the area’s fate. The residential neighborhood deteriorated into a slum as waves of immigrants and minorities moved through. An expanding concentration of Jewish immigrants north of downtown pushed “south from Eighth Avenue North to Sixth Avenue North and then to Lyndale Avenue. By 1900 the presence and pressure of the Jews began to be felt in Oak Lake. At first there was bitter opposition to the Jewish invasion,” according to Schmid. “Many of the Jews were small dealers, some rag peddlers, some fruit men, and still others dealers in junk.” As the houses aged, they “were kept habitable only with increasing attention,” but “with the influx of Jews the property and buildings were allowed to deteriorate.” A wave of African Americans followed, moving into the residences vacated by the Jews as they moved west. Schmid noted that “by 1920, a time when Minneapolis had a total Negro population of 3,927, Oak Lake was almost completely Negro.” Writing in 1937, Schmid concluded that the Oak Lake neighborhood “exemplifies a type of change resulting mainly from the invasion of an exclusive residential community by alien cultural and racial groups of relatively low economic and social status. The commodious though dilapidated houses located on winding streets with over-hanging trees bear mute evidence of better days.” He added: “As is characteristic of areas undergoing transition a certain amount of vice and crime exists in Oak Lake. Prostitutes practice their profession in varying degrees, depending on police pressure, and the crime rate is one of the highest in the city.”³



Vice areas Minneapolis, 1936.

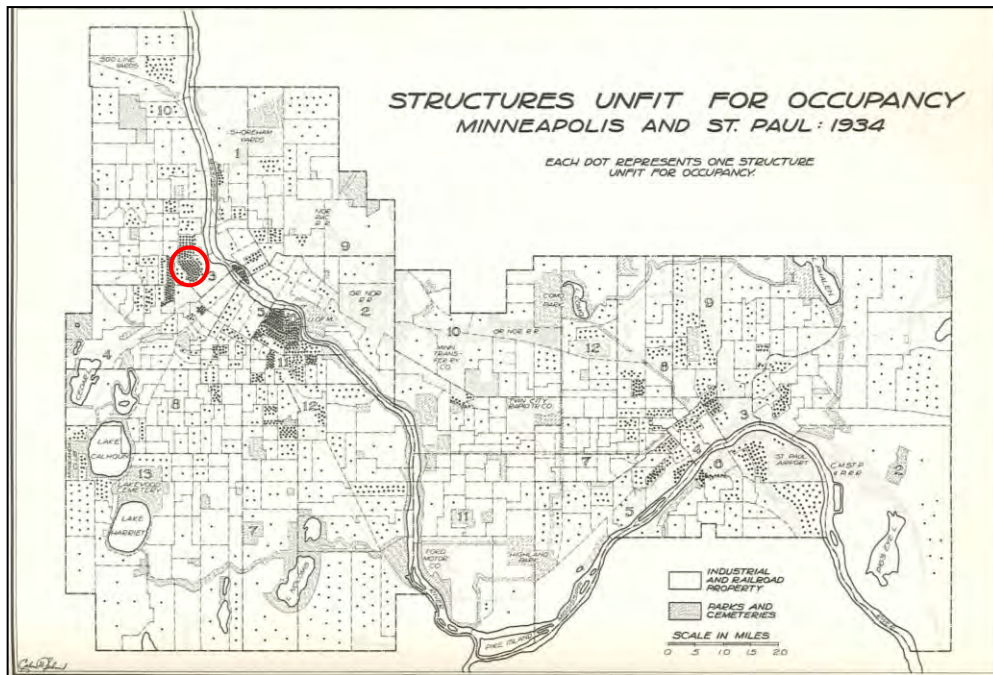
The Oak Grove Addition is south of Sixth Street, in the area labeled “Near North Side.”
(from Calvin Schmid. *Social Saga of Two Cities*. 363)

Industry and facilities for utilities were initially clustered along the rail corridor. By the early twentieth century, though, a lack of zoning allowed incompatible industrial and commercial uses to be interspersed throughout this declining neighborhood. “The Munsingwear mills were built as the century turned, as well as the Kistler building on Sixth Avenue,” Schmid reported. “The Minnesota-Western railroad extended its trackage along the south side of Glenwood Avenue in 1912. In 1913 the Cedar Lake Ice Company built their plant on Lyndale. About 1916 a very large coal yard between Seventh Street and Royalston was established. Since the War many small stores have sprung up along Sixth Avenue. Today within the

² George M. Schwartz and George A. Thiel, *Minnesota’s Rocks and Waters: A Geological Story*, rev. ed. (Minneapolis: University of Minnesota Press, 1976), 320-321; Don L. Hofsommer, *The Tootin’ Louie: A History of the Minneapolis and Saint Louis Railway* (Minneapolis: University of Minnesota Press, 2005), 10.

³ Schmid, *Social Saga of Two Cities*, 77-79.

residential section there are two small groceries, a beer wholesale office, two machine shops, and an ice cream plant—all of which have developed since 1919.”⁴



Structures unfit for occupancy, 1934. The Oak Grove Addition and vicinity are circled.
(from Calvin Schmid, *Social Saga of Two Cities*, 221)

The area had the advantage of being well-served by public transportation, which carried laborers to the factories and warehouses and downtown workers to pleasanter residential districts to the west. A streetcar line started operation on Sixth Avenue North in 1891. The Western Avenue streetcar line went into service the same year; its name was changed to the Glenwood line in 1927, following the lead of the street that it traversed. “The Northwestern Knitting Works, later Munsingwear, at Glenwood and Lyndale Avenues became a major employer and traffic generator along with any number of smaller factories and lumberyards,” historians John Diers and Aaron Isaacs noted. “Passenger traffic, through the 1920s, was so heavy that [the Twin City Rapid Transit Company] operated two-car trains during rush hours.”⁵

The Parade, part of the Grand Rounds park and parkway system, provided a buffer between the urban core and upscale residential neighborhoods to the south. A site just north of the Parade was chosen as the location for a private technical school funded by the bequests of local philanthropists William and Kate Dunwoody. The school had occupied part of a downtown public school when it opened in 1914, moving to its new campus three years later. Plumbers, electricians, wallpaper hangers, and bakers were among the many tradesmen trained at this school, which developed a national reputation under the leadership of Dr. Charles Prosser, one of the era’s primary authorities on vocational education.

Closer to the urban core were clusters of businesses tied to local commerce. A film exchange district grew along Western/Glenwood and Currie Avenues between the 1920s and the 1940s to store and transfer combustible nitrate films for the movie palaces on Hennepin Avenue and nearby streets. Wholesalers of jewelry, bakery goods, and other commodities found cheaper locations, easier access, and higher visibility than they would have in a downtown building while remaining in reasonable proximity to their customers.

⁴ Ibid., 79.

⁵ John W. Diers and Aaron Isaacs, *Twin Cities by Trolley: The Streetcar Era in Minneapolis and St. Paul* (Minneapolis: University of Minnesota Press, 2007), 214-216.

In the late 1930s, the city created a municipal market where wholesalers could distribute produce—and this also provided an excuse to clear out some of the blight in the Oak Lake Addition. It was not enough to turn the area around, though, so a more substantial urban renewal strategy was implemented after World War II. By the mid-1950s, the city had drawn up plans for the Glenwood Redevelopment Area and received federal support to implement them. Work commenced first on the residential zone west of Lyndale. The industrial zone east of Lyndale, an in-town industrial park to compete with similar areas in the suburbs, was stalled until the path of a new interstate freeway was determined, but new factories and warehouses had filled the vacant lots by 1966. The construction of Interstate 94 was not completed until the following decade. It, along with the later Interstate 394, required swaths of buildings to be destroyed and created visual and functional barriers that influence the area's character today.

3.5 Minneapolis Warehouse Survey Zone

3.5.1 Literature search

The repository consulted to obtain historical information about this zone was:

- Minnesota State Historic Preservation Office

The secondary sources consulted were:

- Minneapolis Warehouse Historic District National Register nomination
- Saint Anthony Falls Historic District National Register nomination

3.5.2 Previously evaluated properties in the APE

The following properties in the zone are listed in the National Register:

- Minneapolis Warehouse Historic District
- Saint Anthony Falls Historic District

3.5.3 Historic context

The waterpower offered by Saint Anthony Falls drew Euro-American settlers here in the mid-nineteenth century, leading to the establishment of the communities of Saint Anthony on the east bank in 1849 and Minneapolis on the west bank in 1855. Minneapolis expanded more rapidly and absorbed Saint Anthony in 1872. Sawmills, then flour mills, harnessed the waterpower at the falls, propelling the rapid growth of the city. By 1880, Minneapolis was the nation's flour-milling capital. The construction of a railroad bridge brought the Saint Paul and Pacific line to the west bank in 1867, fostering a warehouse district upstream from the flour mills and Bridge Square, Minneapolis's commercial core. The warehouses held farm implements, wholesale goods, and other commodities destined for new agricultural settlements on the western plains. Many of these buildings survive and are included in the Minneapolis Warehouse District, which was listed in the National Register in 1989. The Saint Anthony Falls Historic District was listed in the National Register in 1971. It extends along both banks of the Mississippi River and includes Nicollet and Hennepin Islands. Properties range from massive mills to single-family houses. The two historic districts overlap for several blocks northwest of Hennepin Avenue along North First Street and North Second Street.

As the twentieth-century progressed, flour milling and warehousing became less profitable, resulting in the decline of the area. Sections were slated for urban renewal in the decades after World War II, and other buildings were lost through fire or decay. By the late twentieth century, though, the value of the historic structures was again appreciated and many were renovated for new uses.

4.0 Results

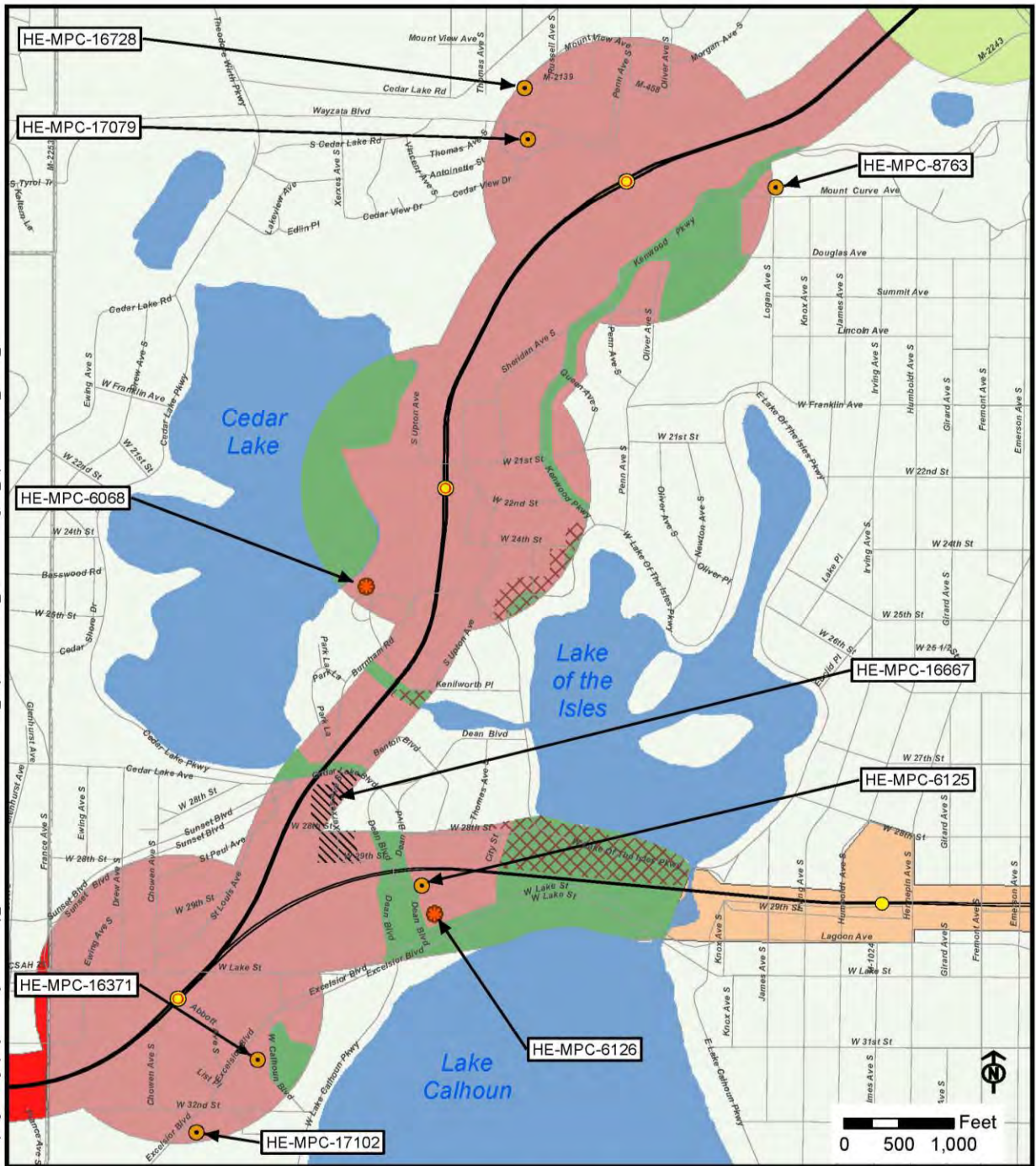
4.1 Minneapolis West Residential Survey Zone

A total of 628 properties were surveyed in this survey zone (see Appendix B for the complete list of these properties). Of the surveyed properties, 34 warranted Phase II evaluation. Four properties were listed in or previously determined eligible for the National Register of Historic Places. Table 4.1 provides information on Phase II properties in this survey zone. The Phase II evaluation of each property follows.

Table 4.1—Phase II Properties in Minneapolis West Residential Survey Zone

<i>Historic Property Name</i>	<i>Address (Minneapolis)</i>	<i>SHPO Inventory Number</i>	<i>NRHP Status</i>	<i>Project Segment(s)</i>
The Minikahda Club	3205 Excelsior Boulevard	HE-MPC-17102	Recommended eligible	A, C, 4
Calhoun Towers	3430 List Place	HE-MPC-6442	Recommended not eligible	A, C, 4
West Calhoun Apartments	3146 West Calhoun Boulevard	HE-MPC-16932	Recommended not eligible	A, C, 4
The Parklake	3100–3128, 3134–3136, 3140–3144 West Calhoun Boulevard, and 3121 Excelsior Boulevard	HE-MPC-16371	Recommended eligible	A, C, 4
Minister's Life and Casualty	3100 West Lake Street	HE-MPC-16659	Recommended not eligible	A, C, 4
Calhoun Beach Apartments	2901-2905-2915 Dean Parkway	HE-MPC-6125	Recommended eligible	C
Xerxes Avenue Historic District	2700 and 2800 Blocks of Xerxes Avenue South, 3020 West Twenty-eighth Street, and 2825 Cedar Lake Parkway	HE-MPC-16667	Recommended eligible	A, C
Gertrude Purdy House	2831 Benton Boulevard	HE-MPC-6020	Recommended not eligible	A
House	2429 Sheridan Avenue South	HE-MPC-6625	Recommended not eligible	A
House	2215 Sheridan Avenue South	HE-MPC-6624	Recommended not eligible	A
E. G. Wallof House	2200 Sheridan Avenue South	HE-MPC-6623	Recommended not eligible	A
Willard Morse House	1976 Sheridan Avenue South	HE-MPC-16567	Recommended not eligible	A
House	1973 Sheridan Avenue South	HE-MPC-16896	Recommended not eligible	A
House	1960 Sheridan Avenue South	HE-MPC-16374	Recommended not eligible	A
Franklin-Kelly House	2405 West Twenty-second Street	HE-MPC-6766	Recommended not eligible	A
Klein-Peterson House	2305 West Twenty-first Street	HE-MPC-6761	Recommended not eligible	A
Frank W. and Julia C. Shaw House	2036 Queen Avenue South	HE-MPC-6603	Recommended not eligible	A
House	2117 Kenwood Parkway	HE-MPC-16644	Recommended not eligible	A
Spencer Davis House	2104 Kenwood Parkway	HE-MPC-6481	Recommended not eligible	A
House	2001 Kenwood Parkway	HE-MPC-16625	Recommended not eligible	A
Charles H. and Mary E. Ross House	2000 Kenwood Parkway	HE-MPC-6480	Recommended not eligible	A
House	1971 Kenwood Parkway	HE-MPC-16622	Recommended not eligible	A
House	1960 Kenwood Parkway	HE-MPC-16742	Recommended not eligible	A
House	1937 Kenwood Parkway	HE-MPC-16257	Recommended not eligible	A
Nella Y. and Walter J. Keith House	1908 Kenwood Parkway	HE-MPC-6477	Recommended not eligible	A

Historic Property Name	Address (Minneapolis)	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	1726 Kenwood Parkway	HE-MPC-16604	Recommended not eligible	A
Ruth and Sim E. Heller House	1916 Mount Curve Avenue	HE-MPC-6503	Recommended not eligible	A
House	1903 Mount Curve Avenue	HE-MPC-8717	Recommended not eligible	A
Helen and Mac Martin House	1828 Mount Curve Avenue	HE-MPC-8763	Recommended eligible	A
Working-class housing	1108 Kenwood Parkway	HE-MPC-16599	Recommended not eligible	A
National Cash Register Building	2523 Wayzata Boulevard	HE-MPC-17080	Recommended not eligible	A
Miller Publishing Company Building	2501 Wayzata Boulevard	HE-MPC-17079	Recommended eligible	A
Lustron House	2436 Mount View Avenue	HE-MPC-16728	Recommended eligible	A
Bryn Mawr Park	2131 Wayzata Boulevard	HE-MPC-17078	Recommended not eligible	A



Surveyed Properties	Historic District	Survey Zone
<ul style="list-style-type: none"> Recommended eligible Previously determined eligible Listed Station Park & Ride Station Build Alternatives 	<ul style="list-style-type: none"> Xerxes Avenue (HE-MPC-16667) Recommended eligible Grand Rounds (XX-PRK-001) Eligible Lake of the Isles Residential Eligible 	<ul style="list-style-type: none"> Minneapolis West Residential Minneapolis South Residential/Commercial Minneapolis Industrial St. Louis Park

Figure 1
Minneapolis
West Residential
Survey Zone

Data: MNDOT, DNR, MetCouncil, Hess Roise

4.1.1 The Minikahda Club

MnSHPO Inventory Number: HE-MPC-17102
Address: 3250 Excelsior Boulevard, Minneapolis

Property Description

The Minikahda Club is an eighteen-hole championship golf course located on the west side of Lake Calhoun. It is bounded on the west by France Avenue South and on the south by West Thirty-eighth Street. On the east, it is edged by private residential property, Zenith and Abbott Avenues South, and Calhoun Parkway West. West Thirty-second Street forms the western half of the northern boundary; the eastern half is lined by private property along the same street and along Ivy Lane. Excelsior Boulevard runs on a diagonal through the property, isolating the northwest corner. Most of the property is occupied by an eighteen-hole golf course. A large Colonial Revival clubhouse approached by a circular driveway is situated at the northeast corner of the course. A kidney-shaped pool is adjacent. Parking lots and tennis courts are further to the northeast. A number of smaller support buildings are scattered around the property.





Minikahda Golf Links and Clubhouse, Minneapolis, 1905
Sweet photograph—Minnesota Historical Society Collections



Minikahda Golf Club, Minneapolis, 1913
Postcard—Minnesota Historical Society Collections

History

Establishing the Course

By the end of the nineteenth century, Americans were getting involved in organized sports at an unprecedented rate. This “‘safety valve’ of an industrial society” was indicative of a rising middle class with increasing wealth and free time for recreation. One of these outlets was the game of golf, which had appeared on the American scene by the 1870s. By 1888, interest had reached the Twin Cities, resulting in the establishment of the Town and Country Club in Saint Paul.¹

Civic rivalry notwithstanding, it would be another decade before Minneapolis had its first golf course, a local manifestation of a huge surge in golf’s popularity across the nation. In 1896, there were only eighty golf courses across the country; by 1900, the number had skyrocketed to 980. In the spring of 1898, the Minneapolis Golf Club (later the Bryn Mawr Club) was established by a group of enthusiasts, but they lacked a convenient course. As the story goes, another popular pastime, biking, led to the Minikahda’s inception. In the fall of 1898, some bicyclists in search of a place to picnic came upon a steep incline near the west side of Lake Calhoun that had been owned, but not developed, by the proprietor of a long-gone resort nearby. Two of the bicyclists, C. T. Jaffray and Walter Tiffany, had been involved in the creation of the Minneapolis Golf Club. After much discussion, they realized that the land on which they stood was well suited for a golf course. A meeting of “prominent men of the city” at the West Hotel was held later, and the general consensus was in support of the idea. Fifty-thousand dollars was subscribed for purchasing land and erecting a clubhouse. The venture was given the name “Minikahda,” which W. C. Edgar said was a combination of American Indian words meaning “by the side of water.” Judge M. B. Koon was elected as the club’s first president.²

The course’s first nine holes were designed by Robert Foulis, a native of Saint Andrews, Scotland, who came to the United States in 1896. He became well known for “tour[ing] the small towns of the Midwest teaching golf and staking out courses.” Foulis’s assistant, Willie Watson, also Scottish, immigrated in 1898 especially to help Foulis lay out and construct the Minikahda. Watson stayed on at Minikahda to work as a “pro-greenkeeper during the summer months.”³

The club’s first acquisition of property included the land on which the clubhouse and the first, second, and fourteenth through eighteenth holes now sit. Once the land for the nine-hole course was secured, progress was rapid: “So active and enthusiastic was the new organization that in the winter ground was broken for a Club House.” The Colonial Revival clubhouse, designed by architects Franklin B. and Louis L. Long, was completed the following year. The “full complement” of six hundred members was reached quickly and fifty more were on a waiting list. The club officially opened on July 15, 1899, with President Koon hitting the ceremonial first ball. The club was immediately successful and became a nucleus of social events in Minneapolis. Tennis, a sport that grew in popularity at the same time as golf, was played by many members. Consequently, the board approved the construction of two turf courts in 1904, and the \$525 contract for their completion was let the following year. The Minikahda was one of the seven founding clubs of the Minnesota Golf Association (MGA). C. T. Jaffray served as the MGA’s president from 1903–1904.⁴

¹ Bertha L. Heilbron, “Minnesotans at Play,” *Minnesota History* 36 (September 1958).

² George E. Brown, *One Hundred Years of Minnesota Golf: Our Great Tradition* (Edina, Minn.: Minnesota Golf Association, 2001), 11; “Minikahda Club Twenty-fifth Anniversary,” booklet (Minneapolis: Thomas A. Clark, 1923), 4–5; undated manuscript from folder “Typescripts re Club grounds, lake front, n.d.,” from “Minikahda Club—Papers,” Minneapolis Special Collections, Hennepin County Central Library, Minneapolis.

³ Geoffrey S. Cornish and Ronald E. Whitten, *The Architects of Golf: A Survey of Golf Course Design from Its Beginnings to the Present, with an Encyclopedia Listing of Golf Course Architects and Their Courses* (New York: Harper Collins Publishers, 1993), 265, 429.

⁴ *Twenty-first National Amateur Golf Championship, August 22–27, 1927* (program) (Minneapolis: Bureau of Engraving, 1927), 39; “Minikahda Club Twenty-fifth Anniversary,” 5–6; Undated manuscript from folder “Typescripts re Club grounds, lake front, n. d.; Marjorie Pearson and Charlene K. Roise, “South Minneapolis: An Historic Context,” August 2000, report prepared for the Minneapolis Heritage

"It seems to have been the habit of the Club—possibly a necessity—to acquire its property by piece meal," a club history observed. At the time of its opening, the club had yet to own all the property that the golf course occupied. "In anticipation of acquiring such property, the course was laid out over lots in which the only right was one of trespass." Most notably, the ninth (now eighteenth) hole sat entirely on land not owned by the club. Much to the club's relief, Harvey Brown brought the property, graciously allowing the club to use it free of charge. At the time of his death, the club acquired the land at Brown's cost.⁵

Soon, repeating nine holes for a full game was no longer sufficient for players, and the governing committee began plans to expand to eighteen holes. Thus, more property was purchased between Chowen and France Avenues and south to Thirty-eighth Street. Robert Foulis, C. T. Jaffray, and Robert Taylor designed the new holes. Construction work began in the fall of 1906 and was completed the following summer.⁶

At the same time, the Minneapolis Board of Park Commissioners was eyeing the west side of Lake Calhoun with the intent to complete a circumferential parkway around the lake. The club and course were on top of a steep incline that looked out on the lake. Minikahda's land along the lakeshore was of no use to the club, so it conveyed the entire frontage to the park board for the parkway. After the road was finished, though, the park board assessed the club \$55,000 for the improvement work completed "on the theory that the Boulevard was a benefit to [Minikahda's] property." This was not well received by the club, but "in the negotiations and controversy arising, the Club was told by the city politicians that if it resisted the assessment, streets would be opened through the golf course."⁷

In 1923, the year of its twenty-fifth anniversary, the club made its last major purchase of land, acquiring twenty acres near the eighteenth fairway. The acreage included land along Baird Avenue and Thirty-eighth Street. The purchase protected the course from encroachment by development.⁸

The Evolving Design

The National Open Tournament came to the Minikahda Club in June 1916—the first time the event was held west of Chicago. At the tournament's awards ceremony, amateur golfer and tournament champion Charles "Chick" Evans chose to donate his winnings, allowing him to retain his amateur status. With the money, he established the Evans Scholarship Fund to provide full college tuition and housing for student caddies. By 2001, over six thousand youths had received the scholarship, four hundred of which were from Minnesota. Each year, 850 students on average are awarded the scholarship.⁹

There were other repercussions from the 1916 tournament as well. In its aftermath, word spread that golfers from the East Coast had called the greens "absolutely rotten." This may have been part of the impetus that inspired the club to enlist prestigious golf architect Donald Ross to redesign its course and create "links which [could] not be equaled." When golf first came to the United States, courses were not designed as much as they were laid out following the land's natural topography. This was derived from golf's original Scottish roots where a game was completely controlled by the landscape. Impediments such as fences or cliffs were an inherent part of the sport and defined a player's skill. In the United States, few areas set aside for golf courses resembled the Scottish shoreline, and many were monotonous

Preservation Commission, 18; "Minikahda Club—History," The Minikahda Club, <http://www.minikahdaclub.org> (accessed June 10, 2010); Brown, *One Hundred Years of Minnesota Golf*, 15, 17.

⁵ "Minikahda Club Twenty-fifth Anniversary," 8.

⁶ Ibid., 10, 42–44; undated manuscript from folder "Typescripts"; Phil Sokol, "Golf Course Review – The Minikahda Club," *Seattle Post-Intelligencer*, January 30, 2007.

⁷ Undated manuscript from folder "Typescripts"; Theodore Wirth, *Minneapolis Park System 1883–1944* (Minneapolis: Board of Park Commissioners, 1945), 119.

⁸ "Minikahda Club Twenty-fifth Anniversary," 10.

⁹ Brown, *One Hundred Years of Minnesota Golf*, 15, 50; Evans Scholar Network, "About the Evans Scholars Program," <http://www.evansscholars.net/Docs/Articles/2.htm> (accessed November 11, 2010).

landscapes. Therefore, as golf courses became more common in the early twentieth century, the concept of “golf architect” as an occupation started to take root.¹⁰

Donald Ross reached acclaim as the country’s preeminent golf architect in the early twentieth century. He helped define what constituted an American golf course during the first decades of the twentieth century, when course design was becoming standardized. Some attributed his success to the belief that he had golf in his blood. Ross grew up in North Scotland and played golf at the Royal Dornoch, considered to be “one of the world’s purest links.” He also studied at Saint Andrew’s University under British Open champion Tom Morris. After arriving in the United States in 1899, he built and managed the Oakley Golf Club in Massachusetts. Minikahda was one of the fortunate courses that Ross saw in person, for he often redesigned courses sight unseen—a necessity for a man whose services were so in demand. He is claimed to have worked on more than six hundred new courses and remodelings, including several in Minnesota. He designed the courses at the White Bear Yacht Club in White Bear Lake (the first nine in 1912 and the second in 1916), the Northland Country Club in Duluth, and the Interlachen Country Club in Minneapolis, which hosted the 1930 U.S. Open. He remodeled the course at the Woodhill Country Club in Orono in 1934. He first toured that course in the 1910s when it was new, on the same trip that he visited the Minikahda course.¹¹

Ross did not agree with the Easterners comments about Minikahda’s poor quality, but he did see ways to improve the greens. One of his trademarks was to have very little walking between holes, and so, when Minikahda’s course was overhauled, the green for the first hole sat very near the tee for the second hole. The same arrangement was followed at subsequent holes, and the first, ninth, tenth, and eighteenth holes were conveniently situated near the clubhouse. The former seventeenth hole was removed and the total yards increased by two hundred. More land was purchased (part of the area on which the sixth and seventh greens now sit). Work began immediately to implement Ross’s plans for \$7,380, but it was quickly halted by the United States’ entry into World War I. It was not until 1920 that the Ross design was fully completed.¹² The course was soon attracting national tournaments. In 1927, for example, the Twenty-first U.S. Amateur Open was held at Minikahda, the first time the event was held in Minnesota.¹³

As the 1920s progressed, golf entered its “ ‘golden era’ of Classic American course design.” The postwar economic prosperity encouraged many to take up recreational activities, and the sport became ever more popular. In addition to the Glenwood Golf Course, the Minneapolis Park Board opened the Columbia Golf Course in 1920 and the Gross Golf Course in 1925 and proposed the construction of a course at Lake Hiawatha in 1923—all of which, like the park system itself, were open to the public. The Minikahda continued improvements on its course as well. As automobile traffic increased on Excelsior Boulevard, a bridge was built to provide access to the fifteenth, sixteenth, and seventeenth holes at the northwest

¹⁰ Samuel Crothers, “Marion Golf Club, East and West Courses,” 1989, National Register of Historic Places Registration Form/National Historic Landmark Nomination, available at <http://nrhp.focus.nps.gov/natreg/home.do?searchtype=natreg/home> (accessed June 10, 2010); “Past Champions,” United States Golf Association, <http://usga.usopen.com/2009/history/pastchamps/1916.html> (accessed June 10, 2010).

¹¹ Golf course “landmark period” glossary page of The Cultural Landscape Foundation website (<http://tclf.org/content/landmark>); Brown, *One Hundred Years of Minnesota Golf*, 11; Yale H. Squire, “Donald Ross, Famous Golf Architect, to Change Minikahda Course,” *Minneapolis Tribune*, September 1, 1916; “About Donald Ross,” Donald Ross Society, http://www.donaldross.org/About_Donald_Ross; “Donald Ross, Famous Golf Architect, to Change Minikahda Course”; Kevin Mendik, “The Challenges of Restoring a Classic American Golf Course,” in *Preserve and Play: Preserving Historic Recreation and Entertainment Sites*, edited by Deborah Slaton, Chad Randl, and Lauren Van Damme, 227–232 (Washington, D. C.: Historic Preservation Education Foundation, 2006), 228; Patrick Reusse, “Open Will Showcase the Genius of Golf Course Architecture,” *Minneapolis Star Tribune*, June 15, 1999.

¹² “About Donald Ross”; Squire, “Donald Ross, Famous Golf Architect,” undated manuscript from folder “Typescripts”; “Minikahda Club—History.”

¹³ “Minikahda Club Twenty-fifth Anniversary,” 10.

corner of the course. A strip of land was also purchased to protect the course from the widening of Excelsior's roadbed.¹⁴

The construction of golf courses, like so many other luxuries Americans indulged in during the 1920s, was brought to a near halt by the Great Depression. The courses in Minneapolis, though, persevered and were even improved. The first nine holes of Hiawatha Golf Course were opened in 1934—the first course opened by the park board in South Minneapolis—and the remaining nine were completed the following year. Also in 1935, 111 members of the Minikahda Club, looking to promote family use of the club, spent \$30,000 for the construction of a kidney-shaped swimming pool at the rear of the clubhouse. The onset of World War II again stalled golf course development, but the Minikahda, ever seeking protection from outside development, acquired lots along Thirty-sixth and Thirty-seventh Streets South “purely for protection to prevent the opening [of the streets] and not for golf purposes.”¹⁵

After World War II, golf again exploded as a national pastime, and Minneapolis was no exception. Through his “initial effort and influence,” Totton Heffelfinger, a board member of the MGA since 1932, brought the 1957 Walker Cup Matches to Minikahda, “the first time that they had been played west of the Mississippi River and only the second time [they were] staged away from the Atlantic Seaboard.”¹⁶

In the post-war era, there were no major alterations to the landscape until the Dutch elm scourge of the 1960s and 1970s triggered the loss of some of the course's older elms. The club then undertook an “aggressive tree planting program.” The course's landscape became even more verdant as the trees matured.¹⁷

Preserving Minikahda

Just as the early twentieth century introduced the concept of a golf architect to the United States, the 1980s raised the idea of historic golf course preservation. Six decades had passed since Ross's plan was implemented at Minikahda, and with the natural progress of time, his original vision for the landscape had become clouded. Various young architects such as Geoffrey Cornish expressed ideas about work that should be done to the club. In 1962, golf architect Ralph Plummer did some remodeling to Minikahda's course, and in 1990, Craig Shreiner assisted Michael Hurdzan in further remodeling work.¹⁸

By 1997, though, problems with the course's infrastructure mandated that work be done, and a committee was appointed to identify the issues. First and foremost, the course's irrigation system needed replacement. Other problem areas were identified, most of which related to the Ross-designed bunkers that were crumbling after years of use, and the course's trees and shrubs, which had grown so large that they were narrowing the fairways.¹⁹

These “major maintenance and design issues” had to be addressed right away to ensure the viability of the club and course. Fortunately, a set of original Ross blueprints was discovered in the clubhouse's attic, which served as an invaluable reference. Kip Colwell, then the greens chairman, remarked, “Ross was remarkably thorough. There was a precise drawing of every hole with measurements and contours for the

¹⁴ Golf course glossary page of The Cultural Landscape Foundation website (<http://tclf.org/content/golf-course>); Mendik, “The Challenges of Restoring,” 228; Wirth, *Minneapolis Park System*, 176, 255, 258; undated manuscript from folder “Typescripts.”

¹⁵ Pearson and Roise, “South Minneapolis,” 18; Mendik, “The Challenges of Restoring,” 228; Wirth, 258; “Minikahda Club—History”; Undated manuscript from folder “Typescripts.”

¹⁶ James E. Kelly, *Minnesota Golf: Ninety Years of Tournament History* (Edina, Minn. Minnesota Golf Association, 1991), 21.

¹⁷ “Course Restoration Plan,” booklet for members of Minikahda Club, Summer–Fall 2001, from “Minikahda Club—Papers,” Minneapolis Special Collections, Hennepin County Central Library, Minneapolis.

¹⁸ Mendik, “The Challenges of Restoring,” 228; “Minikahda Club—History”; Cornish and Whitten, *Architects of Golf*, 299, 397.

¹⁹ Patrick Reusse, “Back on Course,” *Minneapolis Star Tribune*, August 8, 2003; “Course Restoration Plan”; “Course Restoration Plan.”

greens and bunkers.” With these drawings, planners realized that nearly 20 percent of the greens’ surface had been lost due to years of mowing. Twenty-five bunkers had also vanished.²⁰

The club sought the assistance of Ron Prichard, a thirty-year professional in golf course restoration and a specialist in Ross designs. With the blueprints, he was able to assess Ross’s original intent for the fairways and course landscaping. “The process used by Mr. Prichard . . . [involved] presenting initial assessment in general terms, developing a specific course plan, detailing hole-by-hole recommendations, and ultimately, creating specific details drawings from which the course [was] re-shaped to its original design.”²¹

As a result of this process, some minor changes were made to the original design, such as repositioning fairway traps to incorporate the longer distances that characterize the modern game. Any moved bunkers were recreated with Ross’s original contours. Such meticulous work reflects the club’s interest in, and appreciation of, its history—a quality in short supply at many courses, where a complete overhaul of the original design is undertaken in the name of modernization.²²

In 1927, the Minikahda Club boasted that “the course has always been so kept that properly placed touches of landscape gardening, trees and shrubbery add much to the natural attractiveness.” This mindset did not change over subsequent decades, but problems with the florae did emerge. Trees planted to replace the lost elms had grown too close together and blocked light from the turf, resulting in the club’s belief that the course was “overplanted with trees.” While many in the community were opposed their removal, Ross would likely have approved. Although he did not agree with fellow golf architect Walter Travis, who thought that “trees had no place on a golf course,” he felt that the use of trees should be limited. All in all, only a couple hundred of the course’s three thousand trees were removed.²³

Today, the Minikahda Club remains the fixture in South Minneapolis’s landscape that it has been for over one hundred years, and the restoration work has done much to preserve the historic appearance of the golf course.

Evaluation

As Minneapolis’s first golf course, the Minikahda Club introduced the city to the sport that had become wildly popular across the country since its introduction in the late nineteenth century. Although the Minikahda was not the first course opened in the state, its urban location and the influence of its members soon made it the most prominent. This distinction enabled it to be the first course in Minnesota to host the National Open Tournament (1916), the U.S. Amateur Open (1927), and the Walker Cup Matches (1957). At the first of these tournaments, “Chick” Evans established a scholarship for caddies in his name, which has helped thousands of young people receive college degrees and continues to do so. The Minikahda, therefore, has an indelible place in Minnesota’s golf history and was a product of the era when golf exploded as a popular national pastime across the United States.

The design of Minikahda’s golf course should be analyzed in the context of the body of work by its architect, Donald Ross. Golf architects Geoffrey Cornish and Ronald Whitten consider him to be one of the premier golf architects of his time, with the 1920s as his most active period. He was well-known and designed courses all over the country, including six of the eight courses that hosted the National Open between 1919 and 1926. “Each new course gained him more attention, and it became a symbol of status to have a Donald Ross layout.” For example, although Willie Watson designed a fine course for the Northland Country Club in Duluth, members demanded a Ross design, even though Ross encouraged them to accept Watson’s design.²⁴

²⁰ Reusse, “Back on Course.”

²¹ “Course Restoration Plan.”

²² Reusse, “Back on Course”; Mendik, “The Challenges of Restoring,” 227.

²³ *Twenty-first National Amateur Golf Championship* (program), 41; Reusse, “Back on Course”; Mendik, “The Challenges of Restoring,” 228.

²⁴ Cornish and Whitten, *Architects of Golf*, 93.

Because Ross was in such high demand, often working on eight courses at one time, he frequently designed courses in absentia. Their execution would then be overseen by local architects or landscapers. Without Ross's supervision or that of his trusted crew of supervisors, changes were often made to the plans, and Ross "often commiserated over the fact that layouts credited to him were not as he had intended."²⁵ Ross did, however, visit the Minikahda to personally design the course. There is no indication that Ross returned to personally oversee the work's completion, which was interrupted by World War I. While no historic records clearly indicate how closely the finished project adhered to his original design, the original plans that were recently discovered and were used in the course's restoration suggest that there were no major deviations.

Cornish and Whitten note that the Minikahda received remodeling work from Ralph Plummer in 1962 as well as by Michael Hurdzan in 1990. The extent of this work was not well documented. When Ron Prichard restored the course in 1997, his goal was to return it to the appearance detailed in Ross's plans. The plans were adjusted, however, to be compatible with advances in the game of golf since Ross's day. Such alterations, as an example, included repositioning fairway traps. Changes that involve altering historic materials to incorporate modern technology and advancements could be compared to a historic building that has been wired for electricity and given indoor plumbing.

While the Minikahda Club has served as one of Minneapolis's premiere social venues since its establishment, the clubhouse and related facilities have been modified over time, weakening its claim under Criterion A for significance in the area of Entertainment/Recreation.

Although it was designed by Ross, it does not have a strong claim to qualify under Criterion C as "the work of a master." According to historians in this field, Ross was the premier golf designer during his career, particularly during the 1920s. One course of the purported six hundred with which he was associated comes to the forefront as his masterpiece: Pinehurst No. 2 in North Carolina. The slowdown in demand for his services during the Great Depression in the 1930s allowed him to focus on this project.²⁶

Pinehurst No. 2, along with the other Pinehurst courses and a large portion of the surrounding area, is part of the Pinehurst Historic District, a National Historic Landmark. The Village of Pinehurst was designed by the firm of Olmstead, Olmstead and Eliot. Famed landscape architect Frederick Law Olmstead was involved in the "conceptual planning of the major design work," while his assistant, Warren H. Manning, implemented the plan and maintained his relationship with Pinehurst for decades. Pinehurst was designed as recreational destination, and the popular sport of golf was, of course, part of the design.²⁷

Ross's relationship with Pinehurst began in 1900, and he maintained his relationship with the course until his death in 1948. His first project was the redesign of Pinehurst No. 1. He also designed Pinehurst No. 3 and No. 4 as well as a basic course for employees and caddies. His real masterwork, though, was Pinehurst No. 2, "a championship course with sand greens and a natural, gently rolling topography." He completed No. 2's redesign in 1935, and the following year, it hosted the PGA Championship. Some alterations were made in the 1970s, but the course has since been restored.²⁸

Many golf authorities have called Pinehurst No. 2 one of the top ten golf courses in the United States, and *Golf Magazine* declared it "one of the twelve most outstanding golf courses in the world." Most importantly, Ross himself, as evidenced by his nearly fifty-year-relationship with Pinehurst, considered the course to be his greatest achievement. About No. 2, Ross would say: "I sincerely believe this course to be

²⁵ Ibid., 93–94.

²⁶ Ibid., 105.

²⁷ National Historic Landmark Nomination Form, "Pinehurst Historic District," 1996, available at <http://nchp.focus.nps.gov>, 5

²⁸ Cornish and Whitten, *The Architects of Golf*, 105; Pinehurst Resort, "Our Story," <http://www.pinehurst.com/nc-luxury-hotel-story.php> (accessed November 12, 2010); "Pinehurst Historic District," 65.

the fairest test of championship golf I have ever designed.” Although golf was his passion, course design was also Ross’s bread and butter. Pinehurst was more than just a commission to Ross; it was his magnum opus.²⁹

While the Minikahda Club is not his masterwork, however, it is a well-preserved local example of his work. As such, it is a locally significant example of golf course design in the early twentieth century, a period when golf was blossoming as a national pastime. Its recent restoration and the club’s commitment to its long-term preservation make it an excellent representation of a property type that has had a noteworthy impact on the Minneapolis landscape. As a result, it appears eligible for the National Register under Criterion C.

Recommendation

The Minikahda Club Golf Course is recommended as eligible for the National Register under Criterion C for its significance in Landscape Architecture. Its period of significance begins in 1920 with the completion of the work on Ross’s design and ends in 1961 (the National Register’s fifty-year cut-off). Alterations to the course over time were not adverse, but a natural part of the evolution of historic material, especially those found a landscape. All were overseen by golf architects and were responses to changes in the game of golf. Historic and current-day aerial and plat maps show that the course has maintained its basic layout. Most of the changes are due to the natural plant growth as well as infringement from outside sources (e.g. road expansion). The Minikahda Club maintains integrity of location, design, setting, materials, feeling, and association.

²⁹ “Pinehurst Historic District,” 65.

4.1.2 Calhoun Towers

MnSHPO Inventory Number: HE-MPC-6442

Address: 3430 List Place, Minneapolis

Property Description

Calhoun Towers is a twenty-one-story, reinforced-concrete, high-rise apartment building. Its south facade is flat, but the east, north, and west facades have projecting bays at each floor that hold balconies. The top floor appears to be an enclosed common area. A circular driveway is in front of the main entrance on the south facade, and a red Torii gate stands over the driveway's entrance. There is underground parking beneath the building, which has a total of 108 apartments.



History

In July 1962, the city issued a permit for the construction of twenty-one-story apartment building near the northwest corner of Lake Calhoun. The building was about 83 feet square in plan and 191 feet high, while a “fore court” was 97 feet long, 111 feet wide, and 12 feet high. The D’Arcy Leck Company served as the contractor, and Gerhard Brandhorst was the architect. The cost was put at \$3,250,000, and the estimated completion date was February 15, 1965. A Norton and Peel photograph from March 18, 1964, shows the building fully constructed, indicating that the 1965 date of completion was an overestimation. At the time of its construction, it was the tallest building in the city southwest of the downtown, a title it holds to this day.³⁰

Architect Gerhard Walter Brandhorst was born in Saint Paul on April 15, 1915 to Lewis (Louis) G. and Ida Brandhorst. He attended the Mechanic Arts High School in Saint Paul from 1928 to 1932 and the School of Architecture at the University of Minnesota from 1932 to 1938. His son, Robert Donald, was born on April 14, 1940. Gerhard worked in various offices during World War II doing “war work.”³¹ He had a private architectural practice in Minnesota from September 1946 until October 1, 1952, when he formed a partnership with J. M. Leadholm, who had worked as a draughtsman for Minneapolis architects Magney and Tusler. By 1962, they had an office at 3381 Gorham Avenue in Minneapolis.³²

In 1950, a residence designed by Gerhard was featured in the *Eugene (Oregon) Register-Guard*. The article said: “Extensive use of glass, a distinguishing mark of contemporary architecture, calls attention to this home designed by Gerhard W. Brandhorst, Minneapolis architect.” The house, which was also featured in *American Architect*, had an “imaginatively designed window wall.”³³

Brandhorst married Violet Franzeen on February 6, 1966. He died in San Mateo, California, on January 21, 1986.³⁴

Evaluation

Completed in 1964, the Calhoun Towers is less than fifty years old. National Register Bulletin 15, *How to Apply the National Register Criteria for Evaluation*, says that the criteria “exclude properties that achieved significance within the last fifty years unless they are of exceptional importance.”³⁵ Although Calhoun Towers is possibly the most dynamic of the post-World War II apartment buildings constructed around Lake Calhoun, it cannot be argued that the building is of “exceptional importance” historically. Although impressive architecturally, it does not possess any elements that set it apart from other 1960s high-rises.

Recommendation

Because the property is less than fifty years old and is not exceptionally important, it does not appear to qualify for the National Register under any criterion.

³⁰ Minneapolis Building Permit B379366 (dated July 25, 1962).

³¹ Gerhard W. Brandhorst, Application for Corporate Membership to the American Institute of Architects, November 14, 1952, Brandhorst architect file at Northwest Architectural Archives, Elmer L. Andersen Library, University of Minnesota, Minneapolis.

³² *Ibid.*; 1920 United States Federal Census; George S. Koyl, ed., *American Architects Directory*, 1st ed. (New York: R. R. Bowker Company, 1955), 59–60, 322, available at <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/1956%20American%20Architects%20Directory.aspx>, and *American Architects Directory*, 2nd ed. (New York: R. R. Bowker Company, 1962), 75, available at <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/1962%20American%20Architects%20Directory.aspx>; Minnesota Birth Index No. 1940-MN-024561.

³³ “Interior Design Advice Offered,” *Eugene (Ore.) Register-Guard*, November 5, 1950.

³⁴ Minnesota Marriage Collection, 1958–2001; California Death Index, 1940–1997.

³⁵ Patrick W. Andrus and Rebecca H. Shrimpton, eds., *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: Government Printing Office, 1991), 41.

4.1.3 West Calhoun Apartments

MnSHPO Inventory Number: HE-MPC-16932

Address: 3146 West Calhoun Boulevard, Minneapolis

Property Description

West Calhoun Apartments is a flat-roofed, reinforced-concrete apartment building with brick curtain walls. It is seven stories tall, but the ground floor sits slightly below grade. The main axis of the cross-shaped plan runs due east-west. Situated in the crux of the north and west wings is a flat-roofed, one-story, brick-walled entranceway. The north, west, and south sides of the building are encircled by a parking lot. The windows range from large, three-paned picture windows to side-by-side sliding windows to narrow single-pane double-hung windows. With its simple brick design and the vertical emphasis of the window bays, the building is vaguely reminiscent of the International Style.



History

In August 1950, West Calhoun Apartments, Incorporated, took out a building permit for an 87-foot by 126-foot by 57.5-foot apartment building. Designed by prominent local architect Perry Crosier, it would house sixty-two apartments and cost \$400,000 to construct. The permit also included two 20-foot by 40-foot by 81-foot frame garages. Lovering Construction served as contractor.³⁶

Evaluation

A photograph from 1958 shows that the top sashes of the original double-hung windows had one-over-two lights. The openings with picture windows held asymmetrical lights, with moveable panels on one side of the large panes. The openings holding the current air-conditioning units are not original but a later alteration. Because this building has such a minimal design, much of its appearance is dependent on its windows. The coping at the roofline is also not original. The alterations are not sympathetic to the original design.

Architect Perry Crosier, who was prolific during the 1930s and 1940s, is best known for designing movie theaters. Fair Oaks Apartments in Minneapolis is a celebrated example of his apartment design and is architecturally more significant than West Calhoun Apartments.³⁷

Recommendation

Because West Calhoun Apartments had been significantly altered and because a better example of Crosier's apartment design exists, this building is recommended as not eligible for the National Register.

³⁶ Minneapolis Building Permit B315739 (dated August 29, 1950).

³⁷ "Perry E. Crosier Papers," Northwest Architectural Archives, Elmer L. Andersen Library, University of Minnesota, <http://special.lib.umn.edu/findaid/xml/naa121.xml> (accessed June 24, 2010).

4.1.4 The Parklake

MnSHPO Inventory Number: HE-MPC-16371

Address: 3100–3128, 3134–3136, 3140–3144 West Calhoun Boulevard, and 3121 Excelsior Boulevard, Minneapolis

Property Description

The Parklake is a group of four apartment buildings, one townhouse building, and two garage structures on West Calhoun Boulevard overlooking an athletic field at the northwest corner of Lake Calhoun. The two-story townhouses and two three-story apartment buildings front directly on the boulevard. One of the apartment buildings abuts the south wall of the townhouses. This apartment building has a C-shaped plan and faces an identical building to its south. To the west is a three-story apartment building that is rectangular in plan. A smaller apartment building (3121 Excelsior Boulevard) is west of the townhouses. The buildings are connected by straight sidewalks, which are edged by lawns. The two one-story garages are behind the main complex.

All the buildings have flat roofs. Some walls of the apartment buildings are finished in stucco with bands of red brick, and some are painted brick. In some places, bricks form decorative panels. The entrances on the townhouses have flat-roofed canopies, and bricks along the roofline create a corbelled effect. The exterior walls are faced with a combination of stucco and red brick.



3100–3128, 3134–3136, 3140–3144 West Calhoun Boulevard



3121 Excelsior Boulevard



Detail of brickwork on apartment buildings

History

In an effort to attract “middle-class and upper-middle-class families desiring to move out of Manhattan without leaving the city,” Edward Archibald MacDougall of the Queensboro Realty Company developed an area of Queens that came to be known as “Jackson Heights.” In designing the housing and landscape, MacDougall looked to the “Garden City” concept developed by Sir Ebenezer Howard, founder of England’s garden-city movement, who “believed that ‘town and country must be married, and out of this joyous union will spring a new hope, a new life, a new civilization.’ ” Even with the approach of the twentieth century, older European and East Coast cities still dealt with the ironic problem of unsanitary tenements crowded into cities surrounded by acres of untouched land. His “garden cities” were an amalgam of what he considered to be the best qualities of urban and rural living.³⁸

It is generally believed that the construction of Jackson Heights led to the creation of the term “garden apartments,” which was first found in a 1917 reference to the Queensboro’s corporation’s first important apartment complex, the “Garden Apartments.” Unlike what would later come to be known as “garden apartments,” this complex, composed of fourteen ornamental Gothic Revival buildings, had only small lawns in front of the buildings.³⁹

These ideas were a natural step in the development of multifamily housing during the Progressive Era. Like Howard, many developers and city planners associated social problems with overcrowded tenements and believed that fresh air and green space were essential for people to become upstanding citizens. The expanding mass transportation systems of many cities and the growing popularity of the automobile allowed residents to live further from the city center. As a result, the comparatively bucolic landscapes surrounding cities could be successfully converted into multifamily housing that promoted fresh air circulation, welcomed plenty of natural light, and allowed landscaped courtyards with lawns and trees.

“Garden apartments” grew in popularity in the United States, especially during the 1920s when urban populations increased. Postwar prosperity also led to a real estate and development boom. The onset of the Great Depression, however, brought the real estate market to a screeching halt. When the Federal Housing Administration (FHA), created in 1934, turned its attention to multifamily housing, the construction standards it promoted led to an adaptation of the design that had come to be known as garden apartments. The FHA’s policies attempted to create pleasant, sanitary housing that would be economical to build and maintain. In 1940, *The Architectural Forum* wrote that the FHA’s Large Scale Rental Housing Division had adopted cost-cutting design elements that would allow rent to be kept low. Such a move would see the “low rent housing market cracked wide open. . . . The FHA [was] encouraging the construction of lower rent projects along similar basic principles by lowering its minimum construction, design, and property requirements.” Some of these elements included using the front entrance as a multi-functional access point, which took the place of service doors and stairs and eliminated public corridors. Longer, low-rise buildings had lower utility and construction costs than traditional multi-story apartment structures.⁴⁰

Miles L. Colean, who was initially FHA’s technical director and later its deputy administrator, was responsible for shaping the requirements for the large-scale housing program. Although not calling them garden apartments, Colean wrote about this new design in an article for *Architectural Record* in 1938. He identified four key characteristics:

1. The buildings formed “large, cohesive and efficiently organized groups” that “provide a measure of community identity.” Such unity would result in community pride and prevent neighborhood decay.

³⁸ Ines M. Miyares, “From Exclusionary Covenant to Ethnic Hyperdiversity in Jackson Heights, Queens,” *American Geographical Society* 94 (October 2004): 462, 467.

³⁹ *Ibid.*, 469.

⁴⁰ “Garden Apartments,” *The Architectural Forum* 72 (May 1940): 310.

2. The ratio of occupants to land was very low in comparison to earlier apartments, allowing for fresh air, light, and recreation space.
3. The low height, reduced scale, and “domestic character” of the complexes avoided an “institutional atmosphere.”
4. While the buildings were constructed with a limited budget, the interiors were inviting and the exteriors were attractive. The buildings were “designed to be operated efficiently and are thus able to offer a bargain relationship between the merchandise offered and the price charged for it.”

He credited the FHA requirements as having “broader social and economic implications” that were “insurance against future slums.”⁴¹

The Parklake

In December 1938, the *Minneapolis Journal* ran an advertisement for apartments to rent at “The Parklake.” The new complex was located at the northwest corner Lake Calhoun along the segment of West Calhoun Boulevard that travels away from the lake towards Excelsior Boulevard. On the opposite side of the boulevard from the new development was land that was formerly part of Lake Calhoun. It had since been converted into a meadow as a result of a fifteen-year campaign by the Minneapolis Board of Park Commissioners to dredge the lake and improve the shoreline. In 1935, the land had been leveled off with loam and a drain was installed to control run-off. This created more lakeside property, which was becoming increasingly valuable as public transportation, and later automobiles, allowed residents to live further from the city center.⁴²

The Parklake was built on Lots 12 to 16 of Auditor’s Subdivision No. 164. Most of this land was owned by the estate of the James Leck, who died in 1928. Leck, a successful contractor in Minneapolis, had been involved in a number of noteworthy projects of national recognition including Memorial Stadium at the University of Minnesota and the University of Michigan Stadium. At the time of his death, it appears that his children received an undivided interest in the Calhoun property and his son, Stuart, became president of the construction company. In 1936, daughter Ethel M. Stoltzfus and her husband deeded their share of the land to Stuart.⁴³

On June 1, 1938, Parklake Homes was incorporated, with its office at 202 Foshay Tower in Minneapolis. That same day, Stuart, his sister Grace Leck Williams, their spouses, and A. E. and Blanche G. Benjamin deeded their interests in the Calhoun property to the new corporation. The next day, Parklake Homes took out a mortgage on the property from the Prudential Insurance Company of America for \$315,000 on the property. The mortgage included “all the hereditaments and appurtenances.” One of the witnesses to the mortgage’s indenture was architect Wilbur Tusler.⁴⁴

⁴¹ Federal Housing Administration, *The FHA Story in Summary* (Washington, D.C.: Federal Housing Administration, 1959), 5, 11; Miles L. Colean, “Multiple Housing Under FHA,” *Architectural Record* 84 (September 1938): 96.

⁴² Christine A. Curran, Jeffrey A. Hess, and Charlene K. Roise, “Sumner Field Homes, HABS No. MN-160,” September 1997, 8–10, prepared by Hess, Roise and Company, 10; Parklake advertisement, *Minneapolis Journal*, December 1, 1938; *1903 City of Minneapolis Atlas* (Minneapolis: Minneapolis Real Estate Board, 1903): Plate 12; Theodore Wirth, *Minneapolis Park System 1883–1944* (Minneapolis: Board of Park Commissioners, 1945), 84, 121; Minneapolis Board of Park Commissioners, *Fifty-third Annual Report, 1935*, 119.

⁴³ “James Leck, City Contractor, Dies; Rites Tomorrow,” *Minneapolis Journal*, October 31, 1928; “Stuart Leck, President of Construction Company, 94,” *Minneapolis Star Tribune*, October 25, 1995; Hennepin County, Minn., Deed Book No. 1339, pg. 483 and No. 1440, pg. 636; Minnesota Death Record No. 521323 dated October 30, 1928; T. E. Steward, “University of Minnesota: Memorial Stadium,” program (Byron and Learned Company, November 15, 1924).

⁴⁴ “Parklake Homes, Incorporated,” Filing No. D-848 dated June 1, 1938; Hennepin County, Minn., Deed Book No. 1440, pg. 637; Hennepin County Mortgage Book 1935, pg. 275, Parklake Homes to Prudential Insurance, No. 1932291, filed June 7, 1938.

On June 9, Parklake Homes took out permits for construction on lots 12 through 16. Lots 12, 13, and 14 (3100–3144 West Calhoun Boulevard) would hold three buildings extending along West Calhoun Boulevard. A two-story brick and frame townhouse structure, 242' long and 27' deep, was estimated to cost \$40,000. To the southwest would be two three-story brick apartment buildings, one measuring about 53' by 130' and the other 127' by 35.5', both costing \$80,000. A three-story brick apartment building on lot 15 (Building "C", 3115 Excelsior Boulevard) would be about 64' by 34', and another on lot 16 (Building "B", 3121 Excelsior Boulevard) would be 127' by 35.5'. These buildings, along with two one-story concrete-block garages—one 20' by 136' and the other 40' by 110'—were estimated to cost \$70,000. All of the permits list Magney and Tusler as the architect except for 3100–3144, but this was presumably an oversight.⁴⁵

Despite the inclusion of garages, public transit was still important to the Parklake's developers. The city's mass transit system was undergoing change during 1938 and the streetcar line along West Lake Street, which intersected with Excelsior Boulevard northwest of Lake Calhoun, was slated for removal. In June, the *Minneapolis Journal* reported that Parklake Homes was lobbying the city to ensure that the area would still be served: "Builders of the new apartment, in order to see that transportation facilities for their development are protected, have written city officials asking that adequate streetcar or bus service be provided." Their requests may have been unnecessary. Earlier that year, the city council approved a resolution permitting the "operation of bus service upon certain avenues in the City of Minneapolis." The route began at the intersection of France Avenue South and West Lake Street near the Parklake complex.⁴⁶

The building permits for all of the Parklake buildings noted that construction was to be completed by October 1, but it appears that the project fell behind schedule. A classified advertisement running in the October 9 edition of the *Minneapolis Journal* encouraged renters to begin to "Live on Beautiful Lake Calhoun" on November 1, when the complex was ready for occupancy. It continued, "Discriminating people are choosing these most modern of modern apartments because of the beautiful location—landscaped grounds—every modern convenience." Also noted were the lack of corridors and a design that promoted adequate ventilation. By November 8, the townhomes appear to have been completed, but the apartments lagged by a month. A model unit was set up to give prospective tenants "a clear perspective of room and furniture arrangement" of the apartments, in what was touted as "the most beautiful location in the Northwest."⁴⁷

By December 1, all unit types were available. Tenants could choose from three-, four-, or five-room apartments and five- and six-room townhouses. Rent began at \$60. Interestingly, a classified advertisement running on October 9 noted that a two-bedroom apartment on the nearby 2700 block of Xerxes Avenue South was going for \$70 per month. By comparison, one would reason, lakefront living in a new apartment at that cost was a deal.⁴⁸

Stylistically, the Parklake joined its contemporary, the PWA-built Sumner Field project, in following the FHA's garden apartment prototype. Considering that Magney and Tusler were involved in both projects, this is not surprising. Like Sumner Field, the Parklake has units in townhouses and low-rise apartment buildings. The footprints are simple, but the rectangular forms are varied by small bump-outs on the facades and vertical projections at the rooflines. Most units are accessed by a series of linear walkways and face onto a central lawn.

⁴⁵ Minneapolis Building Permits B253538, B253639, and B253640 (dated June 9, 1938).

⁴⁶ "West Calhoun Area Seeks Better Loop Transportation," *Minneapolis Journal*, June 12, 1938; Minneapolis City Council Regular Meeting, Resolution, April 29, 1938; John W. Diers and Aaron Isaacs, *Twin Cities by Trolley: The Streetcar Era in Minneapolis and Saint Paul* (Minneapolis: University of Minnesota Press, 2007), 257.

⁴⁷ Permits B253538, B253639, and B253640; Parklake advertisements, *Minneapolis Journal*, October 9 and 30 and November 8, 1938.

⁴⁸ Parklake advertisements, *Minneapolis Journal*, October 9 and December 1, 1938.

The key difference between the two projects is in the articulation of the exterior walls. While the buildings at Sumner Field were required to be so utilitarian that even a second brick color was considered too extravagant, the Parklake complex displays a combination of stucco, brick, and painted brick. These materials and colors articulate the complex's Streamlined Moderne design. The overall design is simple, but not utilitarian.

Despite this, the country was still in the depths of an economic depression, and Minneapolitans were not immediately lured into renting at the Parklake. According to the 1939 Minneapolis city directory, only four of the townhouses had occupants, while nearly 50 percent of the apartments were vacant. Although more tenants seem to have moved in during 1939, the project was failing financially. Parklake Homes made its last mortgage payment on December 5, 1939 while still owing over \$320,107. By late January, appliances from the units—"five Autocraft oil burns, sixty-seven 'Vesta 30' gas stoves, sixty-six 'Sanicold' electric refrigerators, and one Frigidaire five-foot refrigerator cabinet"—were up for sale at public auction. The following month, Prudential Insurance received a sheriff's deed for the property. In 1941, Prudential transferred the property to the Federal Housing Administration. (The FHA might have guaranteed the mortgage.) The FHA held onto the property until June 1944, when it sold the Parklake to Minneapolis Lake Homes. The latter paid off its mortgage in 1964.⁴⁹

It is unclear why the Parklake did not succeed when so many other apartment buildings had no difficulty securing tenants. Part of the problem may have been an oversaturation of the higher-rent apartments. According to the rates given in the classified advertisement, rent began at \$60 per month and the smallest unit had three rooms, meaning that rent averaged \$20 per room. Only eighteen months later, the average rent for FHA apartments was "uncomfortably high at \$15.50 per room per month," according to an article in *Architectural Forum*. The article explained that only 10 percent of families in rental housing in the United States could afford \$15 per room, and the FHA figured that these residents were "transitory" and would purchase houses when the economy improved. This group had no difficulty finding apartments as "this market [was] well supplied." The FHA explained that "builders and building investors habitually aim at the highest possible rents in hope of making a quick financial killing, overlook[ing] the cold forbidding facts of rental experience." That was a particularly risky decision in the 1930s, as the Parklake investors discovered.⁵⁰

Over the long run, though, the Parklake has proven the real estate adage: location, location, location. The complex is well maintained, and the buildings and landscape retain good integrity.

Evaluation

At the time of its construction, the Parklake was part of a wave of garden apartment complexes in the Twin Cities. Two of the most prominent were designed by local architect Perry Crosier. One, the Fair Oaks Apartments, was built in the Whittier neighborhood at the northeast corner of Third Avenue South and East Twenty-fifth Street, across the street from the Minneapolis Institute of Arts and Washburn Fair Oaks Park. At the time of its construction, the property was lauded as "finer living for 224 families." Designed so that only two apartments had to use the same entrance, the "modern design allow[ed] self-expression in interior decoration."⁵¹

⁴⁹ *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1939* (Minneapolis: Minneapolis Directory Company); *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1940* (Minneapolis: Minneapolis Directory Company); Hennepin County, Minn., Deed Book No. 1261, pg. 247, Deed Book No. 1490, pg. 436, Deed Book No. 2433, pg. 473, and Contract Book 58, pg. 177.

⁵⁰ December 1 Parklake advertisement; "Garden Apartments," 309.

⁵¹ Northwest Architectural Archives, "Perry E. Crosier Papers," Elmer L. Andersen Library, University of Minnesota, Minneapolis, <http://special.lib.umn.edu/findaid/xml/naa121.xml> (accessed November 10, 2010); Marjorie Pearson, Penny Petersen, and Charlene Roise, "The Evolution of the Whittier Neighborhood," December 2009, report prepared by Hess, Roise and Company for the Whittier Alliance, Appendix B, pg. 22; Bill Beyer, "An Apartment Idyll: Five Decades of Light and Air at the Fair Oaks," *Architecture Minnesota* (May–June 1987): 56.

At the same time, the Highland Village Apartments were being built near the commercial center of Saint Paul's Highland Park neighborhood. The 285-unit complex also boasted a "wide selection of apartment homes" that drew in an "ever increasing number of new Saint Paul residents. . . . For nowhere in the city [could] the newcomer find such a large rent range, such a wide selection of exposures from which to choose, so many facilities for the enjoyment of favorite sports." Unlike Fair Oaks, which was located in one of Minneapolis's oldest neighborhoods, Highland Village promoted its "suburban" location "midway between St. Paul and Minneapolis" that allowed "extensive landscaping." Like Fair Oaks, the apartments at Highland Village were meant to reflect the occupants' taste and each was "decorate[d] . . . to harmonize with the furnishings of a new tenant."⁵²

As garden apartments, both Fair Oaks and Highland Village promoted their healthful designs that encouraged "cross-ventilation," as well as exposure to an "abundance of fresh air and sunshine." This, in addition to modern amenities, provided Depression-era tenants with a higher standard of living.⁵³

A third prominent garden apartment complex from the 1930s was Sumner Field, the first public housing project in Minneapolis. As early as the 1920s, Minneapolis's City Planning Commission had recognized the problems in the Sumner Field area, which was considered to be the worst residential slum in the city. In the summer of 1935, the Housing Division of the Public Works Administration (PWA) approved plans for the construction of new multifamily buildings to replace around fifty acres of substandard dwellings. Gottlieb R. Magney and Wilbur F. Tusler, prominent Minneapolis architects who were best known for designing the Foshay Tower, were the leaders of Sumner Field's design committee. Their plans for Sumner Field were heavily influenced by the first federal Housing Division project in Boston in 1933, which set the standard for other developments by that agency. This served as a prototype to the FHA garden apartment and served as a benchmark in apartment design. In 1940, *The Architectural Forum* wrote, "The late Thirties . . . wrought a fundamental change in new multi-family housing. Thus, in the past five years the garden apartment has come of age."⁵⁴

Sumner Field, which opened in December 1938, typified that era's garden apartment design. The site had multiple small buildings covering only 20 percent of the site. "Reflecting the PWA's garden apartment ideal, most residential buildings were set back from the street in L- and U- shaped clusters, sharing a common front lawn and an extended backyard that formed a central spine for each block." The rest of the land held open grass and walkways. Heavy through and internal traffic was discouraged, and garages or parking areas were to accommodate at least one car per household. Most units were only one or two rooms deep to provide adequate light and air flow.⁵⁵

These elements are also found at the Parklake and, for the most part, at Fair Oaks and Highland Village apartments. What made the Parklake different, though, was how much it adhered to the "minimalist" style that the FHA had adopted by the late 1930s, even though it was privately built. This is due to Magney and Tusler, the architects for both projects. In addition to being economical, this design reflected the cutting-edge aesthetic of the International Style. When the United States first ventured into the realm of public housing after World War I, architects gravitated towards Beaux Arts planning. Europe, on the other hand, had adopted the Modern Movement in its design. By the early 1930s, younger architects, spurred on by the "Modern Architecture" exhibit at the Museum of Modern Art, began incorporating European housing design. In 1934, Harold Ickes, the PWA's administrator, centralized the program's activities, and soon the Housing Division was in charge of the design and construction of housing instead of leaving those tasks to local sponsors. Plans were streamlined by removing luxuries, such as closet doors. In October, work began in the creation of a "permanent and comprehensive housing program on European lines."

⁵² "Village Attracts New Residents," *Saint Paul Pioneer Press*, August 15, 1939; "Highland Grounds Are Attractive," *Saint Paul Pioneer Press*, May 11, 1941; "Village Has Own Newspaper," uncited March 1941 newspaper advertisement, <http://www.highlandvillageapts.com/our-history.php>.

⁵³ "Apartment Renters," uncited March 1941 newspaper advertisement, <http://www.highlandvillageapts.com/our-history.php>.

⁵⁴ Curran, Hess, and Roise, "Sumner Field Homes," 8–10; "Garden Apartments," 309.

⁵⁵ Curran, Hess, and Roise, "Sumner Field Homes," 9; Colean, "Multiple Housing under FHA," 100.

Eventually such policies were reflected in the Wagner Housing Act of 1 September 1937, which established the United States Housing Authority.⁵⁶

Therefore, while Sumner Field might have appeared to be a minimalist design at first glance, it in fact followed the Modernist trend of Continental-style housing that had seeped into New Deal garden apartment construction, a major shift from the early twentieth-century Howardian “garden city” or Beaux Arts style popular in America the previous decades. The cantilevered flat-roofed canopies over entryways, found at both Sumner Field and the Parklake, were a particularly noteworthy Modernist flourish. According to a later interview with Elizabeth Close, an Austrian emigrant who had studied architecture at MIT, “the canopies were a modernist statement that reflected the sentiments of younger staff in the Magney and Tusler office, including herself.”⁵⁷ The Parklake’s stucco along with the geometric brick designs seem to borrow from the Streamline Moderne style, but the flat roofs, lack of curvilinear design elements, and simple asymmetry also classify it as Modernist.

By contrast, both Fair Oaks and Highland Village, while having a “stripped down” design, hearken toward the traditional styles that were popular at the time. Colonial Revival is evident in both complexes’ wood canopies and surrounds at the entry doors, which have a broken or solid pediment and decorative side pilasters. The arched dormers and brick quoins also allude to this type. Both complexes have hipped roofs with red tile, a nod to the Spanish Colonial Revival style.

The settings of these apartment complexes also differed greatly. Fair Oaks was set within a well-developed area of Minneapolis. Highland Village, though in a “suburb,” was adjacent to the Ford Plant in Highland Park, which was a rapidly growing area of Saint Paul. The Parklake, however, was set beyond the outskirts of south Minneapolis, far enough that the owners had to appeal for access to public transportation. Because of their populated settings, the layout of both Fair Oaks and Highland Park create central courtyards, turning the buildings into a type of barrier to block the city out of the central green space. While the Parklake does have central courtyards, the building “barrier” is only three-sided. One opens up onto Excelsior Boulevard, while the other, along with the row of townhouses, focuses on an exterior green space—the playing field across West Calhoun Boulevard. Lake Calhoun, itself, is also an importance amenity.

Constructed within a year of each other, the Parklake, Fair Oaks, and Highland Village complexes are all important early examples of privately built garden apartment complexes, and each has historical significance. Fair Oaks and Highland Village are both significant for their scale as well as their landscape and building design, which epitomize the ideals of the garden apartment. Their Revivalist styles are indicative of the builders’ attempts to introduce a modern yet identifiable and appealing type of apartment living. The Parklake, on the other hand, broke new ground with its cutting-edge design.

Recommendation

With the demolition of Sumner Field, the Parklake takes on new importance as the lone representative example of a privately built garden apartment complex that has taken its design directly from the minimal Modernist style popularized by the Public Works Administration and the Federal Housing Administration in the 1930s. The Parklake is recommended as eligible under Criterion C for its significance in Architecture. Its period of significance begins in 1938, the year of its construction and completion, and ends with the fifty year cut-off in 1961, in conformance with National Register guidelines. The Parklake retains integrity of location, design, setting, materials, workmanship, feeling, and association.

⁵⁶ Richard Pommer, “The Architecture of Urban Housing in the United States during the Early 1930s,” *Journal of the Society of Architectural Historians* 37 (December 1978): 235–237.

⁵⁷ See images from “Garden Apartments.” Curran, Hess, and Roise, “Sumner Field Homes,” 8–11 and note 17.

4.1.5 Ministers Life and Casualty

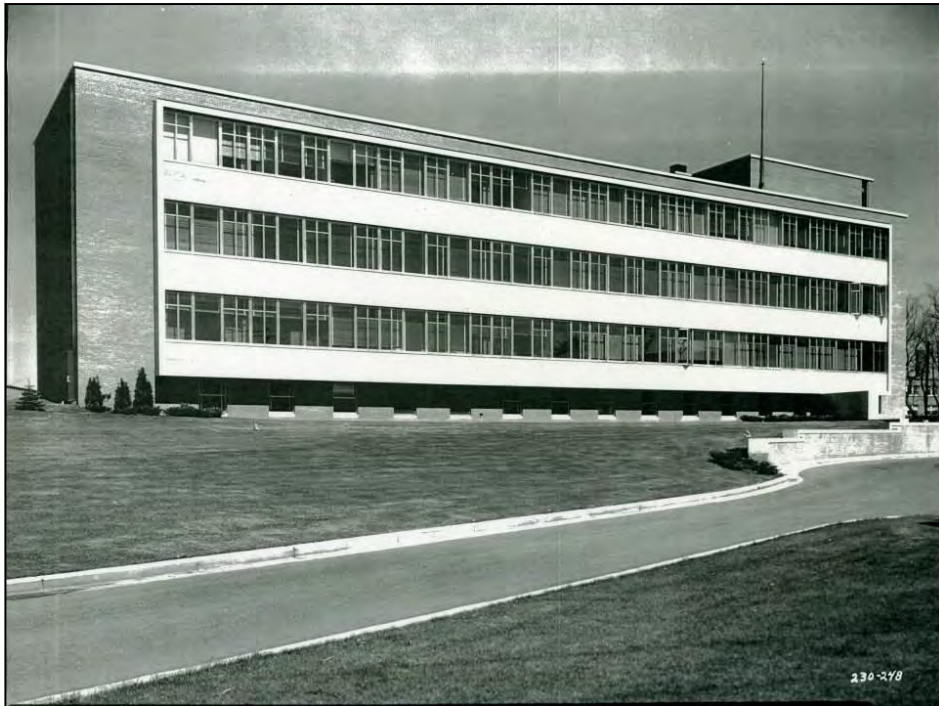
MnSHPO Inventory Number: HE-MPC-16659

Address: 3100 West Lake Street, Minneapolis

Property Description

The Minister's Life and Casualty Union Building is a flat-roofed brick and stone-faced office building located at the juncture of West Lake Street and Excelsior Boulevard. The building has a modified L-plan. The 210-foot-long front wing of the building is four stories in height and parallels West Lake Street, which angles northwest-southeast. The rear wing is two stories in height and runs due north-south. Most of the exterior walls are faced in variegated reddish-brown brick. A three-story section on the front wing is faced in Kasota stone and projects slightly, holding continuous bands of windows on each floor. The windows are not the original and most have single panes, but every third window has a lower hopper section. Windows on the first story are modern two-over-two-light fixed units set separately in the wall. A five-story brick tower sits at the east end of the wing. A cornerstone dated "1953" is also at the east end by the building's main entry, which is protected by a flat, cantilevered hood. The area in front of the building has been landscaped with stepped brick retaining walls topped with yellow stone and decorated with a stylized Greek key design at each end.





Ministers Life and Casualty Union, 1955
Norton and Peel, photographers—Minnesota Historical Society Collections

History

Ministers Life and Casualty Union was founded in 1900 by Walter Hobart as a “cooperative assessment insurance company” exclusively for clergymen. Initially, it only provided accident insurance, but it later expanded to include “sickness insurance.” When Hobart retired in 1920, his son Mell took over the business, and in 1924, the company began offering life insurance policies. Soon, the company prided itself on providing “life, accident and sick benefit insurance at cost for clergymen only.”⁵⁸

The company established a Canadian office in 1935 and became a mutual legal reserve company in 1950, a move that allowed it to expand to other states. As the company continued to grow, its offices at LaSalle and Franklin Avenues just south of downtown Minneapolis were no longer sufficient. In October, President Mell Hobart announced that Ministers Life was going to erect a new office building at 3100 West Lake Street. The \$574,000 building (the *Minneapolis Tribune* reported the cost at \$900,000) was designed by prominent local architects Oscar Lang and Arnold Raugland. The building, constructed by the H. N. Leighton Company, would have 30,000 square feet of interior space, some of which would be available for rent. It was estimated that the building would be completed by October 1953.⁵⁹

In July 1953, a ceremony was held where historic items were placed in the cornerstone, which was then dedicated. W. G. Calderwood, named as the “oldest living incorporator” of the company, took part, and Dr. William J. Bell officiated the ceremony. Other clergymen as well as Mell Hobart participated in the event.⁶⁰

The new building may not have been finished until early 1954, as the *Minneapolis Tribune* ran a photograph on June 13 of that year showing the “new home” of Ministers Life and Casualty Union.⁶¹ In October, the company took out a permit to construct a twelve-car masonry garage for the use of tenants. Measuring 22 feet by 119 feet, the garage was anticipated to cost \$13,000. In 1959, Mell Hobart retired and was succeeded by Oakley R. Tripp.⁶²

In 1961, Wisconsin passed the Unauthorized Insurance Law, which prevented “unauthorized insurers from operating in the state.” Residents could only buy insurance from out-of-state companies if that type of coverage was not available in Wisconsin and if the policy was purchased from a licensed agent. Ministers Life, which sold insurance via the mail, was opposed to the new regulation and “sought a declaratory judgment to void the law.” Although the matter went all the way to the Supreme Court, the law was not revoked.⁶³

Regardless, Ministers Life continued expanding. It built two additions onto its building in late 1967.⁶⁴ In 1975, Arthur E. Bell became president of the company when Andrew Hobart, who had served in that position since 1959, retired. At that time, it was reported that the company had 83,000 members and “certificate holders” and over \$654 million worth of insurance policies “in force.” Subsidiaries of the company that offered services other than insurance were the Ministers Life Marketing Corporation, Ministers Life Information Services Corporation, and Ministers Life Resources.⁶⁵

⁵⁸ “Last of Three Hobarts to Retire as President of Ministers Life,” *Minneapolis Star*, July 19, 1975; “Ministers’ Insurance Firm Gets Cornerstone,” *Minneapolis Star*, July 22, 1953; “Charles Fremont Dight,” Minnesota Historical Society Library, <http://www.mnhs.org/library/findaids/P1628.xml> (accessed June 24, 2010).

⁵⁹ “Ministers’ Insurance Firm Gets Cornerstone”; “Last of Three Hobarts to Retire”; “New Office Home,” *Minneapolis Tribune*, October 5, 1952; Minneapolis Building Permit B331383 (dated October 21, 1952).

⁶⁰ “Ministers’ Insurance Firm Gets Cornerstone,” *Minneapolis Star*, July 22, 1953.

⁶¹ Photograph of Ministers Life and Casualty Building, *Minneapolis Tribune*, June 13, 1954.

⁶² Minneapolis Building Permit B344027 (dated October 21, 1954); “Last of Three Hobarts to Retire.”

⁶³ Kenneth J. Meier, *Political Economy of Regulation: The Case of Insurance* (Albany, N.Y.: State University of New York Press, 1988), 113.

⁶⁴ Minneapolis Building Permits B405980 (dated October 16, 1967) and B406773 (dated November 27, 1967).

⁶⁵ “Last of Three Hobarts to Retire.”

In 1993, the company, now called Ministers Life Insurance, announced plans to merge with Minnesota Mutual Life of Saint Paul after concerns grew as to whether it could remain a “viable organization” over the long term.⁶⁶ In 2002, the company changed its name to Securian Life Insurance Company.⁶⁷

Evaluation

For the Ministers Life and Casualty Union to be eligible under Criterion A, the company itself would have to be of particular significance either locally or nationally. Ministers Life’s purpose of providing insurance for clergymen was not revolutionary when the company began in 1900. For example, a *New York Times* article in June 26, 1870, reported that a bill had just passed the state’s legislature that “charter[ed] an association whose object . . . is to secure a cheap life insurance for Protestant ministers.” Ministers Life joined a well-established industry in Minneapolis, which had attracted insurance companies by 1859. By 1956, the Twin Cities was the “seventh largest insurance center in the United States with more than \$7,500,000,000 of life insurance in force.” A book published in 1956, *Minneapolis, City of Opportunity: A Century of Progress in the Aquatennial City*, listed some of the earliest and largest insurance companies that had started in Minneapolis as well as other companies with local branch offices. Ministers Life was mentioned, but not prominently. It does not appear to have been a major force in the area’s insurance industry.⁶⁸

The building was designed by Lang and Raugland, a Minneapolis architectural firm that was prolific from the 1930s through the 1950s. The firm was well known for its “large corporate and institutional designs, such as banks, factories, office buildings, and churches.” It was responsible for a highly visible insurance headquarters for the North American Life and Casualty Company at 1750 Hennepin Avenue (1946-1947; demolished), as well as the former Greyhound Bus Depot on First Avenue North in Minneapolis. Although the Ministers Life Building was impressive, it was overshadowed by the American Hardware Mutual Building, constructed around the same time across Excelsior Boulevard by a much larger insurance company. That building has since been significantly altered so that it retains very little of its original appearance. While the Ministers Life Building has not experienced such a substantial transformation, its integrity has been damaged by the replacement of the original windows, which were a character-defining feature. Historic photographs show that the original windows had light-colored metal frames and muntins. Some units had lower hopper sections that established a visual rhythm on the facade. The profile of the windows also appears to have been deeper than that of the current windows.⁶⁹

Recommendation

Ministers Life, therefore, does not appear to have been among the most significant of the numerous insurance companies based in the city, making it ineligible under Criterion A. The original windows, a key feature of the original facade, have been replaced by windows that are inappropriate in color, style, and profile. As a result, although the building might have qualified under Criterion C for its architectural design, it is recommended as not eligible for the National Register because of its poor integrity.

⁶⁶ Neal St. Anthony, “Ministers Life Plans to Merge with Minnesota Life,” *Minneapolis Star Tribune*, January 16, 1993.

⁶⁷ “Corporate Changes: The Consolidation of Life/Health Industry Continued in 2002,” Goliath Service for the Gale Group, http://goliath.ecnext.com/coms2/gi_0199-2853026/Corporate-changes-the-consolidation-of.html (accessed June 24, 2010).

⁶⁸ “Life Insurance for Clergymen,” *New York Times*, June 26, 1870; Lawrence M. Briggs, ed., *Minneapolis, City of Opportunity: One Hundred Years of Progress in the Aquatennial City* (Minneapolis: T. S. Denison and Company, 1956), 204.

⁶⁹ Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 135; Norton and Peel photographs 230248 and 230249, April 27, 1955, Minnesota Historical Society Collections.

4.1.6 Calhoun Beach Apartments

MnSHPO Inventory Number: HE-MPC-6125

Address: 2901-2905-2915 Dean Parkway, Minneapolis

Property Description

The Calhoun Beach Apartments are two identical, three-story brick apartment buildings. Single-story stone entryways project from the center of each front facade. The front facades and front side bays of both buildings are ornamented with red-tiled mansard-like projections, a denticular cornice, multicolored tile panels, and brickwork in herringbone, header, and polychrome diamond patterns.





Calhoun Beach Apartments under construction, 1925
Hibbard Studio photograph—Minnesota Historical Society Collections



Calhoun Beach Apartments shortly after completion, 1925
Hibbard Studio photograph—Minnesota Historical Society Collections

History

Minneapolis's population grew dramatically in the early twentieth century—increasing by almost 178,000 during the first two decades. A large portion of this increase came from the “burgeoning faction of middle-class professionals.” Also shaping the distribution of the population was the advent of the automobile, accessible to more consumers after Henry Ford introduced the Model T in 1908. “Before the automobile became commonplace, Minneapolis residents could settle only as far out of the city as the streetcar lines allowed. As routes spread into outlying areas, the exodus from downtown increased and demand for housing along the urban fringe mounted.”⁷⁰

Part of this “fringe” included the land between Lake of the Isles and Lake Calhoun, which had seen little development outside of the park-owned Dean Boulevard. The apartments built along the Mall during the 1910s had raised awareness of the potential for constructing multiple-dwelling buildings in this prestigious area.

The most notable example was the Calhoun Beach Club, which was the brainchild of Harry Goldie. Born in Minneapolis as Harry Goldberg to Russian-Jewish immigrants, Goldberg became a boxer, and by 1914, he was a star featherweight and had won Minneapolis's amateur tournament's diamond medal more than once. He fought under the name “Harry Goldie.” His brother, John “Stonewall Jackson” Goldberg was also a fighter but does not appear to have been as successful as Harry, who was “a real champion when it [came] to taking down the dough Harry's services [were] in such demand that some nights he appear[ed] before several audiences.” Harry, then a member of the Typographical Union No. 42, was also known for living the good life, preferring to take taxicabs instead of streetcars to his fights.⁷¹

His plan at that time was to continue as a professional boxer. If that career failed, he reported that he would fall back on his typographical credentials and work as a printer. It appears he had continued success in the boxing arena, for in 1918, the *Minneapolis Tribune* reported that Goldie, “a well known local boxer,” had been engaged as a boxing instructor for the University of Minnesota. During this period, he set up a boxing training camp on the north shore of Lake Calhoun. While working there, he formulated the idea of constructing a modern apartment building and club like those found in other large cities. “Goldie's dream for the club entailed an egalitarian social and athletic space that would welcome members regardless of race, religion, or sex.”⁷²

In 1923, Goldie was working as an insurance executive and officer at the Continental Finance and Mortgage Company when plans for the development really began to take shape. In July of that year, he purchased Lots 1 to 10 of the Lagoon Heights Additions to Minneapolis, which composed the east side of Dean Parkway between the railroad crossing and West Lake Street. Interestingly, just prior to his acquisition of the property, the Minneapolis City Council received a communication from the Bricklayers and Masons Union “favoring the erection of a hotel on Dean Boulevard.”⁷³ He spent much of the year at City Planning Commission meetings presenting his idea for what he would call the Calhoun Beach Hotel.

⁷⁰ Christine Curran and Charlene K. Roise, “Nokomis Knoll Residential Historic District,” National Register of Historic Places Registration Form, available at the State Historic Preservation Office, Minnesota Historical Society, Saint Paul, 8:2–8:3.

⁷¹ “Minneapolis, Minn.” *Typographical Journal* 44 (January 1914): 492; Diane Trout-Oertel and Marjorie Pearson, “Calhoun Beach Club,” National Register of Historic Places Nomination Form, March 2003, 8-2.

⁷² “Hubert Humphrey, Harry Goldie and Walter Mondale at the grand opening of the Calhoun Beach Club,” 1946 Photograph, Minnesota Reflections at Minnesota Digital Library, http://reflections.mndigital.org/cdm4/item_viewer.php?CISOROOT=/jhs&CISOPTR=391&CISOBX=1&REC=2 (accessed May 5, 2010).

⁷³ Minneapolis City Council, communication (dated July 1923).

In November, Harry, his brother, John, and Edward T. Morris of Chicago formed a corporation named the Calhoun Beach Holding Company.⁷⁴

Also that fall, Minneapolis architect and engineer Alexander F. Rose drafted plans for the Calhoun Beach Hotel. Alexander Fraser Rose was born in Crieff, Scotland, on June 26, 1875 to David and Mary (Fraser) Rose, a family that claimed to be direct descendants of William the Conqueror. After immigrating to the United States, he took bridge and mechanical courses schools in Scranton, Pennsylvania. In 1902, He worked as a draftsman for the Right of Way Department of the Great Northern Railway. Later, he was employed by the Minneapolis Steel and Machinery Company for ten years. It was at this point that he went into private practice as a structural engineer (1912), later opening an “architectural office in conjunction with an engineering office.” This marked his partnership with successful contractor Samuel Fleischer. Together, they designed various hotels, apartment buildings, and movie theaters around Minneapolis as well as projects around the states, in Iowa, and in other states. Rose married Maude G. Patten in 1904, with whom he had three children.⁷⁵

Rose’s plans for the Calhoun Beach Hotel show a complex with a wide, sprawling plan. Two 120-foot-long wings angle out from a central 238-foot-long ell with a perpendicular 46-foot-wide front hall. The large plan of this hotel indicates that it was designed to take up the all ten lots on the east side of Dean Boulevard. The six-story hotel also included a roof promenade, a ball room with a decorative paneled ceiling and an orchestra pit, and an underground garage. Elevators show an elaborate facade rendered in the 1920s Exotic Revival style including Palladian windows, relief sculpture, sgraffito panels, and rope columns. Terra cotta finials sitting on stone bases and topped with “electric globes” would sit in a row along the short tiled Mansard roof.⁷⁶

This version of the hotel, however, was never constructed and the reasons why are not available. Perhaps Goldie had difficulty rousing public or investor interest in the fairly revolutionary project. Maybe Goldie himself was unhappy with the design. Regardless, any work on these lots stalled for almost two years until May 1925, when the Calhoun Beach Holding Company received permits for two twenty-two-unit apartment buildings of brick and tile, a completely new direction for the site, but not for the area in general, where apartment buildings were being constructed along the Mall located just to the east. Each new building would measure 64 feet by 103.5 feet and rise 40 feet. Alexander F. Rose was architect of both, while the contract for the construction had not yet been awarded. The June 6 issue of the *Improvement Bulletin* announced that the Calhoun Beach Holding Company had two apartment buildings under construction. Fleisher Engineering and Construction Company was the contractor. This was not surprising. The company had erected many large apartment buildings around South Minneapolis in the previous years and, as noted, its president, Samuel Fleisher, had a long-standing professional relationship with Alexander Rose, having at one point been in business with him. Excavation was undertaken by S. J. Groves and Sons. The *Improvement Bulletin* reiterated that the buildings would be three stories tall, include basements, be of brick and tile construction, and have tile baths. The cost for both was estimated at \$165,000.⁷⁷

On June 28, the *Minneapolis Tribune* reported that the “New Calhoun Beach Apartment hotel [was] . . . just completed by the Fleisher Construction Company for the Calhoun Beach Holding Company.” This report was erroneous, as it was not possible for the buildings to be completed after six weeks. Building

⁷⁴ Trout-Oertel and Pearson, “Calhoun Beach Club,” 8:2; City of Minneapolis, Deeds Book 1003, 364–365, November 14, 1923; Articles of Incorporation of Calhoun Beach Holding Company (dated November 19, 1923).

⁷⁵ John William Leonard, *Who’s Who in Engineering: A Biographical Dictionary of Contemporaries, 1922–1923, Vol. 1* (New York: John W. Leonard Corporation, 1922), 1079.

⁷⁶ Alexander Fraser Rose, “The Calhoun Beach Hotel, September 21, 1913,” architectural plans, available at Northwest Architectural Archives, Elmer L. Andersen Library, University of Minnesota, Minneapolis.

⁷⁷ Minneapolis Building Permits B188547 and B188548 (dated May 18, 1925); “Oak Grove Apartment Hotel,” advertisement, *Minneapolis Tribune*, June 15, 1920; “\$290,000 Apartment Building Planned,” *Minneapolis Tribune*, October 15, 1922; “Large Apartments Feature New Building Being Constructed at Cost of \$225,000,” *Minneapolis Tribune*, November 26, 1922; *Improvement Bulletin*, June 6, 1925, 9–11.

permits show that bathroom fixtures were installed in mid-June, but plaster work started one month later. Both buildings had electrical work in late September, which seems to indicate that the apartments were ready by winter.⁷⁸

The *Tribune* article highlighted the forty-car garage available for tenants. The same month that the Calhoun Beach Holding Company had taken out a permit for the construction of the apartment buildings, it petitioned the city council for permission to build a 50-foot by 66-foot private concrete garage 150 feet from the property line; the request was granted. In 1927, a 54-foot by 37-foot concrete-block addition, designed by prominent architect Perry Crosier, was added to the garage for storage. The garage appears on the 1931 Sanborn map and has a footprint with an area larger than the adjacent apartment building. The garage was removed in December 1990 and replaced with the current garage, which has a similar footprint. There was a streetcar line on Lake Street when the apartments were built, providing access to the Lake Calhoun and Lake of the Isles as well as the Calhoun Beach Apartments. To have a parking garage to serve an apartment building was still a new idea for 1925, when streetcar usage was just past its peak. This, no doubt, was indicative of the clientele Goldie expected would be attracted to the Calhoun Beach Apartments.⁷⁹

The apartment buildings, designed in an ornate Exotic Revival style, are aesthetic complements to the hotel that Rose envisioned, borrowing such elements are arched doorways, embellished cornices, tiled mansard roofs, and carved stone entrances. It can be reasoned that this was an indication that they were to form a complex with the future Calhoun Beach Hotel, if it were designed in the Exotic Revival style of Rose's vision. The *Tribune* article, though, also stated that the two apartment buildings "comprise[d] the initial units of a contemplated seven story family hotel" and were "built with footings for the other four stories." This, along with the report mentioned earlier that stated how the "apartment *hotel*" had been completed, indicates that there were plans to incorporate the apartment buildings into the Calhoun Beach Club not just stylistically but also *structurally*, but it is not clear how this would have been done. No structural connection is readily evident on the 1925 plans for the apartments nor in the later plans of the Calhoun Beach Hotel as drafted by Chicago architect Charles Wheeler Nicol who designed the building that was built beginning in 1928. Perhaps at the time of the apartments' construction, and at the writing of the *Tribune* article, a structural connection between the apartments and the future hotel was planned but never came to fruition. What is also unknown is why Rose was not ultimately the architect of the Calhoun Beach Hotel. His last appearance in the Minneapolis city directory is in 1926, implying that a relocation may have prohibited him from continuing on the project. This is not a strong explanation, however, as Nicol, an out-of-town architect himself, designed the hotel.⁸⁰

⁷⁸ "Minneapolis on Wheels! 3,500 Families Moving to New Homes While Influx of New Residents Brings Construction of 35 Apartments," *Minneapolis Tribune*, June 28, 1925; Minneapolis Building Permits D173422 and D173423 (dated June 18, 1925), K18955 and K18956 (dated July 17, 1925), and F197353 and F197354 (dated September 2, 1925).

⁷⁹ Minneapolis City Council Proceedings, May 18, 1925; Minneapolis Building Permit B207773 (dated October 31, 1927) and B575010 (dated December 12, 1990); Perry E. Crosier, "Addition to Garage, Calhoun Beach Apartments, Calhoun Beach Holding Co.," architectural plans, available at Northwest Architectural Archives, Elmer L. Andersen Library, University of Minnesota, Minneapolis.

⁸⁰ "Minneapolis on Wheels!"; Alexander Fraser Rose, "The Calhoun Beach Hotel," and "Calhoun Beach Apartments" April 17, 25, and 29, 1925, architectural plans, available at Northwest Architectural Archives, Elmer L. Andersen Library, University of Minnesota, Minneapolis. According to historian Alan Lathrop, in 1930, Rose, "possibly a victim of the Great Depression, . . . was employed as a gardener in Alameda, California. Nothing more is known of his life and career after that and his place and date of death are unknown" (Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* [Minneapolis: University of Minnesota Press, 2010], 187). Articles in the *New York Times*, however, indicate that Alexander F. Rose, the architect, conducted business in Minnesota and New York simultaneously, like Samuel Fleischer, who also had a branch of his company in New York. According to the *Times*, Rose opened an architectural firm in White Plains, New York, in 1911. It was later taken over by his son, William Allen, and by the 1960s was known as Rose, Beaton, Corsbie, Dearden and Crowe. After William's son, William Allen, Jr., joined his father, the firm was renamed Rose, Beaton, and Rose. ("Rent Brooklyn Suites," July 4, 1937, "William A. Rose," obituary, August 26, 1987, and "Miss Rose Is Wed to S. K. Musgrave," October 28,

Advertisements for the Calhoun Beach Apartments boasted that they “offer[ed] all the pleasures of a real lake home, bathing, boating and fishing at your very door” as well as “exclusive features including garage service.” The wording of this advertisement underscores the importance of the Calhoun Beach Apartments in the development of the Chain of Lakes area. Now the upwardly mobile middle-class could enjoy living right on—not just within walking distance of or a streetcar ride from—the lakes, a privilege that had previously been reserved for the upper class.⁸¹

Among this middle class invited to move to the Chain of Lakes by Goldie area were Jewish residents like him. There had been a long-standing Jewish presence in the Twin Cities. The first synagogue was established in Saint Paul in 1856. Minneapolis’s first synagogue, Temple Israel, was founded twenty-two years later. These pioneering residents were German Jews, and it was not until the 1880s that Russian and Eastern European Jews, fleeing persecution abroad, began to settle in the cities. Relations between the established Jews and their new brethren were tenuous at first, yet by 1900, Minneapolis had five thousand Jewish residents. Their settlement, however, was not met without conflict. By the turn of the twentieth century, Jews in Minnesota, especially those from Russia and Eastern Europe, had become accustomed to anti-Semitism. Part of this hostile mindset was manifested in *Caesar’s Column*, a science-fiction novel written by Minnesota Populist leader Ignatius Donnelly that “characterized Jewish middlemen as social enemies.” Also fanning the flames were fundamentalist religious leaders, such as Minnesotan evangelists William Bell Riley and Luke Rader, who preached hatred and fear.⁸²

Although it could be found to some degree in Saint Paul, anti-Semitism was much more pronounced in Minneapolis. Unlike the economy of the capital city, which relied on outside investors, Minneapolis’s “Yankee middle and upper classes stubbornly held themselves apart from immigrant newcomers, both in business and in social interaction, fostering the development of separately functioning ethnic subeconomies.” Although Minneapolis’s anti-Semitism was always present, Carey McWilliams, a lawyer and author of social issues, argued that “the exclusionist policy” barring Jews from many aspects of city life manifested itself after World War I. The timing of these policies, he explained, indicated a fear that social power would be taken from the “indigenous people.” Jews, therefore, were essentially being prevented from benefiting as fully from the postwar prosperity as other citizens were.⁸³

One particular way that the Jewish residents were excluded was by restricting the membership of social clubs and organizations. About this method, McWilliams explained: “[Social clubs] organize and regulate upward social mobility. . . . by refusing to admit certain individuals who wished to join it, [which] might prevent their rise into a higher society than they at the time occupied.” Rabbi Maurice H. Lefkovits, who relocated to Minneapolis after World War I, astutely observed: “Minneapolis Jewry enjoys the painful distinction of being the lowest esteemed community in the land so far as the non-Jewish population of the city is concerned.”⁸⁴

1990, all from *New York Times*; John F. Gane, ed., *American Architects Directory*, 3rd ed. (New York: R. R. Bowker Company, 1955), 779, available at <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/1970%20American%20Architects%20Directory.aspx>).

⁸¹ “Before You Decide,” classified advertisement, *Minneapolis Journal*, July 26, 1925.

⁸² Albert G. Minda, *The Story of Temple Israel, Minneapolis, Minnesota: A Personal Account* (Minneapolis: Lund Press, 1971), 3; Hyman Berman, “Jews,” in *They Chose Minnesota: A Survey of the State’s Ethnic Groups*, edited by June Drenning Holmquist, 489–510 (Saint Paul: Minnesota Historical Society Press, 1981), 491–493, 500–501.

⁸³ Mary Lethert Wingerd, *Claiming the City: Politics, Faith, and the Power of Place in St. Paul* (Ithaca, N. Y.: Cornell University Press, 2001), 36, 38; Carey McWilliams, *A Mask for Privilege: Anti-Semitism in America* (Boston: Little, Brown and Company, 1948), 123–124.

⁸⁴ McWilliams, *A Mask for Privilege*, 116, 121; Berman, “Jews,” 500–501; Lethert Wingerd, *Claiming the City*, 38; Rhoda Levin, *Images of America: Jewish Community of North Minneapolis* (Chicago: Arcadia Publishing, 2001), 40; Carey McWilliams, “Minneapolis: The Curious Twin,” *Common Ground* (Autumn 1946): 61; Laura E. Weber, “‘Gentiles Preferred’: Minneapolis Jews and Employment,” *Minnesota History* 52 (Spring 1991): 170.

Jewish residents were also “kept in place” in certain neighborhoods by developers and owners who refused to sell to them. As a demand of—and a protection from—the rampant anti-Semitism, most Jewish residents of Eastern European and Russian descent lived in North Minneapolis during the early twentieth century. Therefore, Goldie’s “open-door” policy towards tenants was not without controversy. Many did not take kindly to the thought of having Jewish residents in the prestigious Chain of Lakes area. This is reflected in a 1946 letter to Goldie in which W. O. Watson of the American National Insurance Company wrote: “It was intimated to me that you were under considerable pressure for leases to Jewish people – while it should be no concern of mine I do think that leases to these people will certainly be detrimental to the operation of your property. . . . I think if you let one Jewish family in you are going to create a dissention among your other tenants which will react very unfavorably to your rental situation.”⁸⁵ It was economics, though, that stalled the work on the Calhoun Beach Hotel, now called the Calhoun Beach Club, so that it did not open until after World War II—in the thick of one of Minneapolis’s worst periods of anti-Semitism. Regardless, the Club was open to all.

With the Calhoun Beach Club, and with the apartments two decades earlier, Goldie achieved his goal of a housing development where many were welcome. The 1930 Minneapolis city directory lists names of various ethnicities, and at least seven of the units had heads of household that were Jewish and of Eastern European or Russian descent. This reflects the transition between the two world wars when the city’s Jewish population, which had been concentrated in North Minneapolis, began living in other neighborhoods, including the desirable areas near the lakes in South Minneapolis. After World War II, many moved to the western suburbs. With the Calhoun Beach Apartments, he also introduced the concept of high-end apartment hotel apartment living in the Chain of Lakes for Minneapolis residents of the Roaring Twenties—a plan he intended to continue with the Calhoun Beach Hotel, but which was frozen in place by the Great Depression’s financial effects on real estate speculation.

Evaluation

Much about the history of the Calhoun Beach Apartments is unknown. The two buildings are literally and figuratively in the shadow of the imposing and far more architecturally impressive Calhoun Beach Hotel. Considered particularly important for its design, the hotel was listed in the National Register in 2003 under *only* Criterion C as an architecturally significant example of an apartment hotel. Unfortunately, the historical merit of the building, its relationship to the neighboring buildings to the north, and the whole block’s connection to Harry Goldie as addressed in this evaluation was not considered in the nomination.

Much can be said about the role all three buildings played in the city’s history from the Roaring 1920s to the Post-World War II boom. The Calhoun Beach Apartment Buildings represent the first portion of Goldie’s vision for an egalitarian, upscale housing complex in the prestigious and exclusive Chain of Lakes area. Goldie, a Jew, appears to have been a popular and successful man in Minneapolis—a city known for its rampant anti-Semitism—first as a champion boxer, then as a boxing coach, then as a successful businessman. He worked as an insurance executive, an industry that usually had a closed door policy to Jews. He purchased land in the Chain of Lakes area, an area not welcoming to Jewish residents. Most impressively of all, he did this during the 1920s, a time of particularly intense anti-Semitism in Minneapolis. Restrictions that held others back seemed irrelevant to the gregarious Goldie as he envisioned a development on Lake Calhoun that was open to everyone regardless of background and that focused on health and wellness.

The apartments and hotel also provided upscale housing near the lakeshore with amenities, such as a parking garage, that appealed to middle-class tenants. It also promoted the revolutionary idea of an egalitarian housing development where a variety of people—especially Jewish residents like Goldie himself—could live without discrimination during a period where anti-Semitism in Minneapolis was steadily intensifying. As indicated by the 1946 letter from W. O. Watson, this is a policy he continued

⁸⁵ W. O. Watson to Harry S. Goldie, May 14, 1945, Jewish Historical Society of the Upper Midwest Archives.

twenty years later with the completion of the Calhoun Beach Hotel portion of the complex, even when the city was labeled the “capitol of anti-Semitism” in the United States.

Given the interrelationship between the Calhoun Beach Apartments and the Calhoun Beach Club, they should be considered together as eligible for the National Register under Criterion A with Social History as the area of significance. The Calhoun Beach Club is already listed in the National Register under Criterion C for the significance of its design.

The property has integrity of location, design, setting, materials, workmanship, and feeling.

Recommendation

The Calhoun Beach Apartments and the Calhoun Beach Club are recommended as eligible for the National Register under Criterion A with Social History as the area of significance. The period of significance extends from the construction of the apartments in 1925 to 1946, the year that the Calhoun Beach Club was completed.

4.1.7 Xerxes Avenue Historic District

Address: 2700 and 2800 Blocks of Xerxes Avenue South, 3020 West Twenty-eighth Street, and 2825 Cedar Lake Parkway, Minneapolis.

Property Description

The Xerxes Avenue Historic District is composed of the 2700 and 2800 residential blocks of Xerxes Avenue South, 2825 Cedar Lake Parkway, and 3020 West Twenty-eighth Street. This area is between Cedar Lake, Lake Calhoun, and Lake of the Isles. The 560-foot-long 2700 block, the north portion of the district, runs south from Cedar Lake Parkway, curving slightly to the west before intersecting with Twenty-eighth Street West. The 2800 block is 275 feet long and is straight, running due north and south. Its south end terminates at West Twenty-ninth Street.

Although there are no single-family houses in the district, the area is residential in feel because the apartment buildings are set back at least thirty feet from the street, are small in scale, and have space in between them. The landscape is dotted with large trees. The district contains twenty-three apartment buildings, all of which are contributing. Eleven have detached garages; six have attached garages. Four of the apartment buildings have detached garages that appear to have been built after the period of significance.

The apartment buildings are mostly two stories in height and exhibit a variety of styles. The majority of the buildings have five apartments, while the larger buildings on the 2800 block have nine apartments. Common facade materials are brick and stucco. All of the buildings have simple rectangular footprints. Most roofs are flat except for 2794, 2798, and 2816 Xerxes, which have hipped roofs, and 2800 Xerxes, which has end-gabled bays.

All of the properties within the Xerxes Avenue Historic District are contributing; however, the entire district does not fall within the survey area set by the APE. The following properties are within the district and the APE, and have been inventoried (historic names, if available, are used).

Map	Property Name	Address	Date
A	Apartment Building	2770 Xerxes Avenue	1938
B	Apartment Building	2776 Xerxes Avenue	1938
C	Apartment Building	2780 Xerxes Avenue	1938
D	Apartment Building	2786 Xerxes Avenue	1937
E	Apartment Building	2790 Xerxes Avenue	1936–1937
F	Duplex	2794 Xerxes Avenue	1936
G	Duplex	2798 Xerxes Avenue	1936
H	Apartment Building	2800 Xerxes Avenue	1922
I	Apartment Building	2806 Xerxes Avenue	1931
J	Cedar Apartments	2812 Xerxes Avenue	1931
K	Apartment Building	2816 Xerxes Avenue	1924
L	Le Rel Apartments	2817 Xerxes Avenue	1931
M	Alberton Apartments	2811 Xerxes Avenue	1931
N	Fleisher Duplex	2805 Xerxes Avenue	1936
O	Fleisher Duplex	2801 Xerxes Avenue	1936
R	Apartment Building	2793 Xerxes Avenue	1938
S	Apartment Building	2789 Xerxes Avenue	1938
T	Kenilworth Apartments	2783 Xerxes Avenue	1938
U	Kenilworth Apartments	2779 Xerxes Avenue	1938
V	Kenilworth Apartments	2775 Xerxes Avenue	1938
W	Apartment Building	2825 Cedar Lake Parkway	1938

The following properties are within the Xerxes Avenue Historic District, but are outside of the APE. As a result, they were not inventoried.

Map	Property Name	Address	Date
P	Apartment Building	3020 West Twenty-Eighth Street	1938
Q	Kenilworth Apartments	2797 Xerxes Avenue	1929



Map showing the boundaries of the Xerxes Avenue Historic District.
The properties are keyed into the list above.



Street view, 2700 Block of Xerxes Avenue South



Street view, 2800 Block of Xerxes Avenue South



2783 Xerxes Avenue South



2786 Xerxes Avenue South



2800 Xerxes Avenue South



2806 Xerxes Avenue South

History

The 1914 Minneapolis atlas indicates that, prior to World War I, there was no development on what are now the 2700 and 2800 blocks of Xerxes Avenue South. The first construction came in 1922 when John A. Nelson, president of the Nelson Brothers Paving and Construction Company, pulled a permit to build a stucco and brick apartment building at 2800 Xerxes. Although the building was not erected immediately, his decision would shape this section of Xerxes Avenue.⁸⁶

The following year, Nelson submitted a plat for the “Nelson Bros. Addition to Minneapolis” that included his new apartment building, the land from the alley behind it east to Dean Parkway, and the land between West Twenty-eighth to West Twenty-ninth Streets. A group of people, including Alfred and Carrie Dean, platted the 2700 block the following year as the “Dean Boulevard Addition to Minneapolis.” Nelson built another apartment building three lots south of the first one, which was designed in a similar style by architect Perry Crosier.⁸⁷

For some reason, building along this stretch of Xerxes Avenue stopped until C. A. Hansen constructed the C. W. Farnham-designed apartment building at 3020 West Twenty-eighth Street in 1929. The lack of development could possibly have been due to competition; apartments were being constructed at a feverish pace during the 1920s. The relatively out-of-the-way location might have been seen as a negative attribute for those dependent on the streetcar system. Another possible deterrent may have also been the neighborhood’s location at the juncture of two busy railroad lines.⁸⁸

Two more years would pass before the area’s value as a residential location near the lakes would be fully appreciated and exploited. In 1931, a small building boom took place on the 2800 block of Xerxes Avenue, again led by John Nelson. Four new apartments were built at 2806, 2811, 2812, and 2817 Xerxes, three of which were owned by the Nelson-Enblom Company. The other was erected by apartment manager E. A. Beauchaine. All four were designed by Perry Crosier. Three are similar in style, while the building at 2806 is larger and particularly decorative.⁸⁹

The Fleisher Brothers

The contractor for all four buildings, as well as for 2816 Xerxes five years previous, was the Fleisher and Son Company. This was one of the many ventures of Minneapolis contractor Louis Fleisher, a Jewish resident of North Minneapolis whose family emigrated from Eastern Europe around the turn of the century. His younger brother, Samuel, was also a contractor and ran a successful business, often working in partnership with architect Alexander F. Rose. The latter collaboration claimed to be “builders of Theaters, Apartments, Business Blocks, Warehouses . . . We are engineers, we make our own plans, we do our own construction work. We are prepared to figure on all forms of buildings, regardless of size or price.” Among its projects were the Lagoon and Axion Theaters.⁹⁰

By 1917, Louis Fleisher had formed his own company, first called Fleisher and Huffman and, later, the Louis Fleisher Company. By the late 1910s and early 1920s, both brothers were involved in the construction of large apartment buildings in South Minneapolis. Most notably, Harry Goldie hired the

⁸⁶ *Atlas of Minneapolis Hennepin County Minnesota, Including parts of St. Louis Park and Golden Valley Township in Hennepin County, Also Part of Ramsey County Known as the Midway District* (Minneapolis: Minneapolis Real Estate Board, 1914), 57; Minneapolis Building Permit B165358 (dated December 4, 1922).

⁸⁷ Plat information for “Nelson Brothers Addition to Minneapolis,” recorded June 5, 1923, and “Dean Boulevard Addition to Minneapolis,” recorded July 13, 1924; Minneapolis Building Permit B175029 (dated November 14, 1923).

⁸⁸ Minneapolis Building Permit B217164 (dated July 9, 1929).

⁸⁹ Minneapolis Building Permits B226157 (dated March 20, 1931), B226692 (dated April 15, 1931), B226891 (dated April 23, 1931), and B227991 (dated June 17, 1931).

⁹⁰ *Davison’s Minneapolis City Directory, 1915* (Minneapolis: Minneapolis Directory Company); Fleisher Construction Company advertisement, *Minneapolis Tribune*, June 3, 1916.

Fleisher Construction Company, of which Samuel served as president, to build the Calhoun Beach Apartments, the first step in Goldie's plans for the Calhoun Beach Club.⁹¹

The Fleishers continued their construction work through the booming real estate years of the 1920s. While Louis's efforts focused on the Twin Cities area, Samuel extended his business to other cities. His business disappears from the city directories starting in 1927, and the 1930 U.S. Federal Census indicates that he was living in Chicago. His given occupation is "Contractor of Apartment Buildings." Meanwhile, Louis was living in Minneapolis and working as a house contractor.⁹²

After John Nelson built 2790 Xerxes in 1937, Louis and Samuel Fleisher and their families developed all of the remaining apartments along these two blocks of Xerxes Avenue. Fanny Fleisher, wife of Louis, is listed as the owner on the building permits for the two stucco duplexes at 2801 and 2805 Xerxes. The 1936 buildings, which are mirror images of each other, were designed by Perry Crosier in the Streamline Moderne style. Two years later, Perry Crosier designed the duplexes at 2794 and 2798 for Harry S. Vermes, a Minneapolis jeweler married to Louis's daughter, Frances. Most of the development on the 2700 block was undertaken by Dean Boulevard Apartments.⁹³ The company's president was Seymour Katz. The vice president was his wife, Lillian, who was Samuel Fleisher's daughter. Some of the buildings were designed by William M. Purdy, a prominent Minneapolis architect. This was a notable departure from Crosier, with whom the Fleishers had a long-standing professional relationship. With the exception of 2783 Xerxes, Dean Boulevard Apartments took out the permits for all of its apartment buildings between October and December 1937. At times more than one permit was issued in a day.⁹⁴

Small Apartment Buildings

The timing of this explosion of construction seems to coincide with events that created a perfect storm in Minneapolis for building small-scale apartments. Construction work during the Depression would have come to a complete standstill had Washington D. C. not recognized that reinvigorating the stagnated real estate market could help the economy. Part of the problem lay in the structure of mortgages prior to the 1930s. Most were short-term with very high interest rates and typically covered only a portion of the appraised value. This all changed in 1934 when the National Housing Act was passed and the Federal Housing Administration (FHA) was created. Its "Congressional popularity was due to the hope that it would alleviate unemployment in the construction industry." The FHA's key focus was single-family, owner-occupied houses.⁹⁵

In 1937, the National Realty Appraisal Company of Philadelphia and New York surveyed various urban areas including Minneapolis and found that the real estate market was in "an upward trend." Although labor strikes had slowed sales over the previous months, that situation was "clearing up" and the fall months showed promise. The survey also noted that there was an "acute housing shortage" and rents were rising between 5 and 15 percent. The demand highlighted by this survey was very real. Between 1931 and 1935, the construction of multiple-unit structures averaged only 21,600 buildings per year.

⁹¹ *Davison's Minneapolis City Directory, 1917* (Minneapolis: Minneapolis Directory Company); "Louis Fleisher Company," advertisement, *Minneapolis Tribune*, March 19, 1922; "Oak Grove Apartment Hotel," advertisement, *Minneapolis Tribune*, June 15, 1920; Buckingham Apartment Hotel advertisement spread, *Minneapolis Tribune*, August 8, 1920; "Garfield Court Apartments," advertisement, *Minneapolis Tribune*, September 30, 1921; "\$290,000 Apartment Building Planned," *Minneapolis Tribune*, October 15, 1922; "Large Apartments Feature New Building Being Constructed at Cost of \$225,000," *Minneapolis Tribune*, November 26, 1922; "Minneapolis on Wheels! 3,500 Families Moving to New Homes While Influx of New Residents Brings Construction of 35 Apartments," *Minneapolis Tribune*, June 28, 1925.

⁹² 1930 U.S. Federal Census, District 1934, Chicago, Cook County, Illinois, 2A; 1920 U.S. Federal Census, District 321, Minneapolis, Hennepin County, Minnesota, 3A.

⁹³ 2770, 2775, 2776, 2779, 2780, 2783, 2789, 2793, and 2797 Xerxes and 2825 Cedar Lake Parkway.

⁹⁴ Minneapolis Building Permits B242994 and B242995 (dated November 21, 1935); Articles of Incorporation of Dean Boulevard Apartments (dated October 14, 1937).

⁹⁵ Kenneth T. Jackson, "Federal Subsidy and the Suburban Dream: The First Quarter-Century of Government Intervention in the Housing Market," *Records of the Columbia Historical Society, Washington, D. C.* 50 (1980): 426.

Multiple-family housing starts had also dropped from 26.7 percent of total starts in 1928 to 13 percent in 1935.⁹⁶

Noting this and the demand for rental housing, on February 3, 1938, the FHA “was given its first legislative authorization to assist in financing multifamily housing through the enactment of section 207 of the National Housing Act, as amended.” The amendment allowed the FHA to insure the financing of multiple-property developments when the loans were obtained and work commenced, rather than after completion. Up to 80 percent of the total would be insured, but each loan could not be more than \$200,000. This new legislation was explicitly meant to encourage the construction of rental properties that would help alleviate the housing shortage. The change had its intended effect with the Dean Boulevard Apartments group. Its articles of incorporation were amended to add another objective: to “apply for and obtain . . . from the Federal Housing Administration, pursuant to the National Housing Act, as amended, a Contract or Contracts of Mortgage Insurance covering bonds, notes, and other evidences of indebtedness.”⁹⁷

After Dean Boulevard Apartments completed the construction of its apartment houses, all but one of the lots on the 2700 and 2800 blocks were occupied by a small apartment building or duplex. In 1940, shortly after the completion of all construction, only ten of the 104 units were vacant. In 1946, that number had dropped to one vacancy.

Anti-Semitism in Minneapolis

The apartments on Xerxes were apparently a good investment for the Fleisher brothers, who, like most of the city’s Jewish population, resided in North Minneapolis in the 1920s and early 1930s. Yet even with their long-standing presence in the city, Minneapolis’s Jews had to contend with long-standing and intense anti-Semitism. Jews have a long-standing presence in the Twin Cities, with a synagogue being established as early as 1856 in Saint Paul. Immigration picked up after the Civil War, but it was not until the 1880s that Russian and Eastern European Jews, fleeing persecution abroad, began to settle in the cities. Relations between the established Jews and their new brethren were tenuous at first, yet by 1900, Minneapolis had five thousand Jewish residents. Their settlement, however, was not met without conflict. By the turn of the twentieth century, Jews in Minnesota had become accustomed to anti-Semitism. Part of this hostile mindset was manifested in *Caesar’s Column*, a science-fiction novel written by Minnesota Populist leader Ignatius Donnelly that “characterized Jewish middlemen as social enemies.” Also fanning the flames were fundamentalist religious leaders, such as Minnesotan evangelists William Bell Riley and Luke Rader, who preached hatred and fear.⁹⁸

Although it could be found to some degree in Saint Paul, anti-Semitism was much more pronounced in Minneapolis. Unlike the economy of the capital city, which relied on outside investors, Minneapolis’s “Yankee middle and upper classes stubbornly held themselves apart from immigrant newcomers, both in business and in social interaction, fostering the development of separately functioning ethnic subeconomies.” Although Minneapolis’s anti-Semitism was always present, Carey McWilliams, lawyer and author of social issues, argued that “the exclusionist policy” barring Jews from many aspects of city life truly manifested itself after World War I. The timing of these policies, he explained, indicated a fear that social power would be taken from the “indigenous people.” Jews, therefore, were being prevented from benefiting from the postwar prosperity, lest they become too powerful a minority.⁹⁹

⁹⁶ “Finds Real Estate on Upward Trend,” *New York Times*, August 15, 1937; Richard F. Babcock and Fred P. Bosselman, “Suburban Zoning and the Apartment Boom,” *University of Pennsylvania Law Review* 111 (June 1963): 1050.

⁹⁷ B. T. Fitzpatrick, “FHA and FNMA Assistance for Multifamily Housing,” *Law and Contemporary Problems* 32 (Summer 1967): 439; “Benefits for Home Owners,” *New York Times*, February 5, 1938; Articles of Amendment to Articles of Incorporation of Dean Boulevard Apartments (dated August 31, 1938).

⁹⁸ Berman, “Jews,” 491–493, 500–501.

⁹⁹ Mary Lethert Wingerd, *Claiming the City: Politics, Faith, and the Power of Place in St. Paul* (Ithaca, N. Y.: Cornell University Press, 2001), 36, 38; Carey McWilliams, *A Mask for Privilege: Anti-Semitism in America* (Boston: Little, Brown and Company, 1948), 123–124.

One particular way that the Jewish residents were excluded was by restricting the membership of social clubs. About this method, McWilliams explained: “[Social clubs] organize and regulate upward social mobility. . . . By refusing to admit certain individuals who wished to join it, [which] might prevent their rise into a higher society than they at the time occupied.” He pointed out that, not only did such exclusion handicap economic development, it also deepened existing prejudice. Clubs with closed-door policies included the Kiwanis, the Lions, the Rotary, and the Toastmasters. The Minneapolis Automobile Club refused membership to Jews—a policy in direct contrast to the Saint Paul branch, which had a Jewish president. Although the Minneapolis Athletic Club did not go so far as to expel its current Jewish members, it did refuse to transfer memberships to the sons of deceased members. Such exclusion forced Jewish residents to start their own organizations, leading to the creation of the Oak Ridge Country Club. Rabbi Maurice H. Lefkovits, who relocated to Minneapolis after World War I, astutely observed: “Minneapolis Jewry enjoys the painful distinction of being the lowest esteemed community in the land so far as the non-Jewish population of the city is concerned.”¹⁰⁰

Exclusionism was practiced in other ways, such as through employment. Rarely were Jews given jobs as laborers nor were they allowed on the corporate ladder. Seldom, if ever, were they employed in retail or banking. As a result, many Jewish residents went into “independent careers” becoming doctors, small retail businessmen, or other professionals, yet even this was stifled when possible. Jewish businesses were boycotted and “many Jewish businessmen couldn’t buy property insurance because of their supposed ‘well-known tendency’ to burn down their own businesses to collect.” Others were refused business space in office buildings, and the Board of Realtors refused to accept Jewish agents.¹⁰¹

This anti-Semitism intensified during the 1920s and 1930s, fed partially by sensationalized media coverage of Minneapolis’s “Jewish hoodlums and gangsters,” such as Kid Cann, but the worst was yet to come. While Jews were excluded during an era of post-war prosperity, they were viciously attacked when the economy went sour. Anti-Semitism became a powerful weapon during the Depression, and Jews were often made a scapegoat for the failing economy and collapsed social system. This is most notably seen in example of the Silver Shirts, a pro-Nazi group organized in 1932 that had a “lusty approval of Adolph Hitler . . . and an appeal for an intensive anti-Jewish movement in this country”—a sentiment that found root in the soil of Minneapolis, which boasted eight hundred members. The group not only blamed Jews for the Depression but also for “unemployment, bank failure, Prohibition, racketeering, and widespread poverty.” The conspiracy theories reached to the highest state government, particularly the gubernatorial term of Floyd B. Olson—a North Minneapolis resident who not only had Jewish state employees and office members but who also had the strong support of Jewish Minneapolitans. The Silver Shirts, along with Father Charles Coughlin’s Social Justice movement, “attempted to equate Jewishness with radicalism and Communism.” In 1938, a “whispering campaign” about incumbent governor Elmer Benson’s supposed ‘Jewish connections’ helped elect Harold Stassen governor.” In Minneapolis itself, Jews were almost entirely barred from local government.¹⁰²

Even though Minneapolis’s economy started to improve by 1936, Jewish residents saw no improvement in their treatment. Rather, according to historian Leonard Dinnerstein, anti-Semitism in the U. S. “reached its zenith” in the years leading up to World War II.¹⁰³

¹⁰⁰ McWilliams, *A Mask for Privilege*, 116, 121; Berman, “Jews,” 500–501; Lethert Wingerd, *Claiming the City*, 38; Rhoda Levin, *Images of America: Jewish Community of North Minneapolis* (Chicago: Arcadia Publishing, 2001), 40; Carey McWilliams, “Minneapolis: The Curious Twin,” *Common Ground* (Autumn 1946): 61; Laura E. Weber, “‘Gentiles Preferred’: Minneapolis Jews and Employment,” *Minnesota History* 52 (Spring 1991): 170.

¹⁰¹ McWilliams, *A Mask for Privilege*, 124; Weber, “‘Gentiles Preferred,’” 170, 179; Levin, *Jewish Community of North Minneapolis*, 40; Berman, “Jews,” 500–501.

¹⁰² Weber, “‘Gentiles Preferred,’” 170, 172, 179; “Stand of Silver Shirts Outlined,” *Spokane (Wash.) Daily Chronicle*, July 19, 1938; Berman, “Jews,” 501; Levin, *Jewish Community of North Minneapolis*, 40; McWilliams, *A Mask for Privilege*, 40–46 and “The Curious Twin,” 62.

¹⁰³ Weber, “‘Gentiles Preferred,’” 172, 179.

Jewish residents were also “kept in place” in certain neighborhoods by developers and owners who refused to sell to them. Calvin F. Schmid’s *Social Saga of Two Cities* noted that by 1934, the Jewish population was heavily concentrated in North Minneapolis, with smaller clusters near the intersections of Franklin and Cedar Avenues South and Hennepin and Thirty-fifth Avenues South. In the area that includes the 2700 and 2800 blocks of Xerxes Avenue South, the Jewish population was less than 1 percent, while that of “native-white of native parentage” was 50 to 59 percent. Schmid observed that the spatial distribution of the latter population was “in direct contrast” to that of the foreign-born population. The “native-whites” were most heavily concentrated in southwest Minneapolis and were typically “two or more generations removed from immigration . . . [and] had more time and opportunities to succeed economically.”¹⁰⁴

Although the Depression was a particularly rough time for Jewish residents, it was also one of the forces that began to reshape long-standing residential boundaries. Discrimination did not pay the bills, and money was far too precious a commodity to reject because of social ideology dripping down from the upper class. As a result, “Jewish families shared fully in the general economic recovery [starting in 1936] and in the consequently improved standard of living.” Nearly 250 families left the north side to settle in the prestigious southwest portion of the city. Many, like the Fleishers, constructed new residences.¹⁰⁵

The 1930s was also the tail end of the period of the country’s heavy immigration. Many Jewish residents, such as Frances Vermes and Lillian Katz, were second-generation Jewish citizens—people typically more Americanized than their immigrant parents. “As [Jewish] immigrants . . . assimilated into American life and improve[d] their economic status they tend[ed] to move away from these original settlements to more expensive and more desirable residential sections farther out.”¹⁰⁶

Another notable feature of the apartment buildings on Xerxes is that many were built with detached or attached garages. As the nearest streetcar line ran along Lake Street, only two blocks away, these garages were indicative of the decline of the streetcar in favor of private automobiles. It also signified that the Xerxes clientele could afford to own a car. Residents would also be served by the bus lines that were rapidly expanding around the city. The apartment rates were another sign of middle-class occupants. A classified advertisement that ran in the *Minneapolis Journal* in October 1938 lists an open apartment at 2775 Xerxes renting for \$70 per month, which, when adjusted for inflation, is equivalent to \$1,082 in 2010.¹⁰⁷

The design of the buildings is also important, especially when compared to the larger apartments erected a decade or two earlier along the Mall near the southeast end of Lake of the Isles. The Xerxes buildings are very small-scale—most having around five apartments and none having more than ten. Rather than filling the lot, each building has an attractive lawn surrounding it, giving the neighborhood a residential feel. Because the same architects designed many of the buildings, their appearance is compatible. The architects, though, made a point of giving each building a sense of individuality through the use of decorative elements on what would otherwise be a nondescript box. Even those with identical designs are varied by reversing the floor plan.

The city directories for Minneapolis give a good indication of who was living in the apartment buildings on Xerxes Avenue—in a word, everyone. While there is no predominate ethnicity, by 1935, many of the occupants are Jewish and of Eastern European-Russian descent. A number of them had lived on the north side in 1930. This trend continued until at least 1946.

¹⁰⁴ Calvin F. Schmid, *Social Saga of Two Cities* (Minneapolis: Minneapolis Council of Social Agencies, 1937), 151–152, 164.

¹⁰⁵ Charles I. Cooper, “The Jews of Minneapolis and Their Christian Neighbors,” *Jewish Social Studies* 8 (January 1946): 34.

¹⁰⁶ Schmid, *Social Saga of Two Cities*, 153.

¹⁰⁷ “2775 Xerxes Ave. S,” classified advertisement, *Minneapolis Journal*, October 9, 1938. The 1930 census records for 2800 Xerxes note that the household of salesman George Anderson and his wife, Nan, employed Filipino immigrant Sixto Runez as a servant (1930 U.S. Federal Census, Minneapolis District 163, Hennepin County, Minnesota, Sheet 30A).

The city directories also reveal commercial activity in the area. In March 1938, Louis Fleisher went before the city council to request that a lot on West Twenty-Eighth Street be included in a commercial district rather than a multiple dwelling district. This was eventually approved. At this same meeting, his wife, Fanny, and a group of others requested that West Twenty-Eighth be extended across the Minneapolis and Saint Louis Railroad's tracks. Although referred to a committee, this never occurred. On the rezoned lot, Louis's son, Manuel, built a 75-foot by 6-foot by 12-foot brick-veneered store building at a cost of \$4,000. The 1939 directory indicates that this address (3112 West Twenty-Eighth) was a grocery store run by Robert Leventhal. Benjamin Tolchiner ran a pharmacy and resided in an identical building at 3114–3116 West Twenty-Eighth. Both Leventhal and Tolchiner were in their late twenties, Jewish, of Russian descent, and had been residents of the north side in 1930.¹⁰⁸

On August 29, 1938, Manuel Fleisher received a permit for a building at 3130 West Twenty-eight Street, near the railroad tracks. This 14-foot by 28-foot by 9-foot frame building became the office of the Calhoun Building Company, another one of Louis Fleisher's business ventures. He served as president, Manuel was vice-president, and Louis's daughter, Marion, was secretary. Manuel was also the manager of the Fleisher Engineering and Construction Company, his uncle Samuel's successful business. The patriarchs also lived in the neighborhood. In the late 1930s, Louis resided at 2797 Xerxes Avenue, one of the many apartment buildings constructed by Dean Boulevard Apartments, while Samuel was apparently at 2775 Xerxes in 1946.¹⁰⁹

Manuel did additional work on West Twenty-eighth Street in 1938, obtaining building permits on October 4 to construct two one-story, brick-veneered store buildings with dwellings at the rear. Both buildings were 62 feet long and 10 feet tall. The front facade of 3116–3118 was 25 feet wide, while 3120 was 30.5 feet wide. The 1939 directory notes that Stuart Bertram lived at 3118 and Julia Reichel ran a beauty parlor at 3120.¹¹⁰

The Calhoun Building Company stopped appearing in the directory around 1943, having either closed or relocated outside of the city. That same year, Samuel Fleisher and F. S. Sigal were authorized by the stockholders of Dean Boulevard Apartments to liquidate the company's property and assets among its stockholders.¹¹¹

According to Minneapolis city directories, by 1940, Manuel, Louis, and Marion Fleisher as well as Harry and Frances Vermes had relocated to Saint Louis Park—a suburb adjacent to the city's southwest boundary. It is not surprising that Jewish residents left Minneapolis in droves after World War II. Part of this exodus was motivated by the countrywide suburban building boom, but the main reason appears to have been more troublesome. Anti-Semitism in Minnesota had eased during World War II, yet, ironically, after returning from fighting a war against the Nazis, whose genocidal plans for the Jews were well-known, anti-Semitism in Minneapolis returned to prewar intensity. Many of the social clubs still practiced exclusionism. Jewish doctors had so much difficulty receiving residencies that, in 1948, the community was compelled to build Mount Sinai, a Jewish hospital. It was in this postwar environment that Carey McWilliams wrote the infamous line that affirmed and publicized the degree of the city's anti-Semitism. In

¹⁰⁸ Minneapolis Building Permit B252563 (dated April 1, 1938); *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory* (Minneapolis: Minneapolis Directory Company). Ben Morris Tolchiner graduated from the University of Minnesota with a pharmaceutical degree in the winter of 1932 (University of Minnesota Conservancy, "Commencement Convocation Winter Quarter, 1932," pamphlet, <http://conservancy.umn.edu/bitstream/57549/1/1932-commencement.pdf> (accessed December 8, 2010), 17).

¹⁰⁹ Minneapolis Building Permit B254706 (dated August 29, 1938); *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1939* (Minneapolis: Minneapolis Directory Company).

¹¹⁰ Minneapolis Building Permits B255341 and B255342 dated (October 4, 1938); 1939 Minneapolis City Directory.

¹¹¹ *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory* (Minneapolis: Minneapolis Directory Company, 1941); Certificate of Adoption of Resolution for Dissolution of Dean Boulevard Apartments, Inc. (dated April 20, 1943).

his 1946 article, "Minneapolis: The Curious Twin," McWilliams unfavorably described the American city with terminology saved for the country's communist enemies, stating: "On might even say, with a measuring of justification that Minneapolis is the capitol [*sic*] of anti-Semitism in the United States. In almost every walk of life, an 'iron curtain' separates Jews from non-Jews in Minneapolis. Nor is this 'iron curtain; a matter of recent origin; on the contrary it seems to have always existed."¹¹²

In response to this information, Minneapolis Mayor Hubert H. Humphrey appointed a task force to investigate these claims. The allegations of anti-Semitism, as well as discrimination against African Americans and Indians, were confirmed. Humphrey thus transformed the task force into the Mayor's Council on Human Relations, which passed ordinances prohibiting discrimination, yet many Jewish families had already left the city. Saint Louis Park, which lacked the exclusionist policies found in other suburbs, was a popular destination, earning it the tongue-in-cheek nickname "Saint Jewish Park." There, the Jewish population, no longer a minority, was able to exist in a community free of the anti-Semitism under which they had so long been constrained.¹¹³

Evaluation

The properties on the 2700 and 2800 blocks of Xerxes Avenue and the blocks to the west on Twenty-eighth Street are significant under Criterion A for Social History. Since World War I, the construction of apartments allowed renters to live in the prestigious Chain of Lakes area. The Xerxes Avenue Historic District represents an era when residents were moving to southwest Minneapolis from other areas of the city. Some of the new arrivals were members of religious and ethnic groups that were not previously welcome. These residents included real estate developers in the area, such as the Fleisher brothers, who were Jewish residents of North Minneapolis. They and their families were heavily involved in the development of the district, which served as a stepping stone between Jewish-populated North Minneapolis and the suburbs.

Although not in the Southwest Transitway's APE, the apartment buildings at 2797 Xerxes Avenue South and 3020 West Twenty-eighth Street are included in the district and appear to be contributing.

A 1938 aerial photograph shows four buildings along the 3100 block of West Twenty-eighth Street. A small building west of 3120, which is presumably 3130, is no longer extant. The photograph also shows a large garage at the rear of 3112. A garage is currently in this location. Although Hennepin County gives this structure a construction date of 1938, no building permits are available to verify this. The existing garage has a much shorter footprint than the garage in the aerial photograph, indicating that if it is the original garage, it has been drastically altered. Because the original owner is not known, the construction date is uncertain, and alterations appear to have affected the building's integrity, it is not included in the district.

The small commercial strip along West Twenty-eighth Street was considered for inclusion in the district because of its relationship to the apartment buildings along Xerxes and the story it told about the development of the district. Unlike retail nodes in older neighborhoods, such as the Lyndale-Lake area, this small commercial district did not grow organically around a busy streetcar stop. Rather, it was strategically placed for the convenience of local residents by those involved in developing the neighborhood—an early forerunner of retail centers in suburbia. Unfortunately, the integrity of this commercial area is compromised. The building at 3112 West Twenty-eighth Street, the first constructed by Manuel Fleisher, received a substantial addition along its east wall in 1974. Only the brick front facade of the commercial building at 3114 (which originally had the address 3116) still stands; a new house has been erected further back on the lot. The two storefronts at 3120 appear to have been altered at an unknown date. As a result of these integrity issues, the commercial area was excluded from the historic district.

¹¹² 1941 Minneapolis City Directory; Weber, " 'Gentiles Preferred,' " 179; Berman, "Jews," 500–501; McWilliams, "The Curious Twin," 61.

¹¹³ Saint Louis Park Historical Society, "Jewish Migration to St. Louis Park," <http://www.slphistory.org/history/jewishmigration.asp> (accessed January 17, 2010).

The Xerxes Avenue Historic District demonstrates the evolving role of Jewish residents in Minneapolis during the 1930s. Decades of anti-Semitic practices in Minneapolis increased after World War I and came to a head in the 1930s. Although groups such as the Silver Shirts placed the blame for the Depression on Jews, thereby intensifying their mistreatment, the Depression was also a catalyst for changes in the social structure. Many Jewish families left the north side and moved to areas of the city not previously open to them.

Persecution was still a problem in the years leading up to World War II, and Xerxes Avenue, as well as its adjacent commercial district gives evidence of a tight-knit community that had many members coming from North Minneapolis. The district is a snapshot in time when Jewish residents were beginning to experience freedoms previously barred to them—such as living in the Chain of Lakes area of which Xerxes Avenue is part—yet who chose to build a community as a protection against the city's ingrained anti-Semitic policies. The time period is truncated by the rise of anti-Semitism after the Second World War, which drove many Jewish residents outside of city's boundaries.

Recommendation

The Xerxes Avenue Historic District is recommended as eligible for the National Register. The district is significant under Criterion A for Social History. The period of significance is 1936 to 1946, which encompasses the period of construction in which the Fleischers were most heavily involved and ends after World War II, when the exodus to the suburbs began.

4.1.8 Gertrude Purdy House

MnSHPO Inventory Number: HE-MPC-6020

Address: 2831 Benton Boulevard, Minneapolis

Property Description

The Gertrude Purdy House is two-story single-family stucco dwelling that is Tudor Revival in style. The wood-shingle roof is side-gabled with dormers and has curved eaves that resemble a thatched roof. A large chimney with some stone inlays sits on the west side of front (north) facade. Stone is also inlaid around the main entrance and along some parts of the foundation. Most windows are two lights wide and of varying heights.



History

The house's building permit, dated March 4, 1925, listed "G. F. Purdy" as the owner and described the dwelling as a 45-foot by 29-foot "tile dwelling." William W. Purdy, a prominent local architect, is the house's architect and builder. Neither "Gertrude Purdy" nor "G. F. Purdy" appears in the 1920 or 1930 United States federal census as living anywhere in the Twin Cities. The name is also absent from Minneapolis and Saint Paul city directories.¹¹⁴

A building permit dated July 12, 1928, notes that the house was to receive a 15-foot by 14-foot two-story stucco addition at its rear. "H. E. Prudy" (presumably a misspelling) is named as the owner, William W. Purdy is again the architect, and construction was to be undertaken by the J. L. Robinson Company. The 1926 Minneapolis city directory confirms that a Harold E. Purdy lived at 2831 Benton Boulevard. Harold, a supervisor at the Standard Oil Company, lived in the house at the time the new addition was constructed. The 1930 census, however, shows Edward Sullivan, an automobile salesman, his wife, Magdaline, their two children, and a twenty-year-old servant renting 2831 Benton Boulevard.¹¹⁵

Evaluation

No information could be found about Gertrude Purdy, so she does not appear to have played an important role in Minneapolis's history. None of the other owners or occupants appear to be significant.

Although the house has very high integrity and the design is an interesting interpretation of the early twentieth-century Tudor Revival style, it is one of many Tudor Revival houses constructed in the Chain of Lakes area during the 1920s, some of which are located on the same street. William Purdy was responsible for the design of many houses in Minneapolis, adopting a wide range of styles. Without conducting a definitive study of his work, it is not possible to evaluate the house in relationship to his other houses, but it seems unlikely that it is the best example of his practice. It has not been possible to determine his relationship to the Purdys who occupied the house.

Recommendation

This property does not appear to meet any of the National Register criteria and is not recommended for designation.

¹¹⁴ Minneapolis Building Permit B185843 (dated March 4, 1925).

¹¹⁵ Minneapolis Building Permit B211683 (dated July 12, 1928).

4.1.9 House

MnSHPO Inventory Number: HE-MPC-6625

Address: 2429 Sheridan Avenue South, Minneapolis

Property Description

The house is one-and-one-half stories with a steep side-gabled roof with exposed rafter tails. The partial front porch is tucked under the sweeping roof. The porch has stuccoed walls and batten wood posts that extend to a heavy wood cornice. Part of the wall projects out from the building and slopes down to a slightly curved staircase wall. The staircase leads up to the porch. The other part of the first story has a group of four sixteen-over-one windows. Two dormers project from the roof. One has a hipped roof and a pair of windows. The other has a front-gabled roof with a large opening for a recessed balcony edged by a balustrade of narrow spindles; it looks out of character and may have been added later. The lower half of the house is stuccoed and the upper portion has narrow clapboard siding. A large, stuccoed chimney rises from the roof.

A small, gable-roofed, free-standing garage is located at the rear of the property.



History

This house was built in 1909 by contractor J. H. James and Company. Apparently, Mr. and Mrs. S. Howard Brown, along with Mrs. A. E. Brown, were the first residents of this house. S. Howard was a music teacher at the Kimball Building. In 1915, a concrete-block garage was added to the property. By 1930, Charles H. and Ida Wingate lived there. No occupation was listed for Charles in the directory.¹¹⁶

Evaluation

The house is an example of Craftsman style, but is not particularly noteworthy.

Recommendation

The property is recommended as not eligible for listing in the National Register.

¹¹⁶ *Dual City Blue Book for 1911–1912* (Saint Paul: R. L. Polk and Company, 1911); *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory* (Minneapolis: Minneapolis Directory Company, 1930); Minneapolis Building Permits B80787 (dated April 17, 1909), B115653 (dated May 18, 1915), and B316256 (dated September 18, 1950).

4.1.10 House

MnSHPO Inventory Number: HE-MPC-6624

Address: 2215 Sheridan Avenue South, Minneapolis

Property Description

The house is two stories and is in the Prairie Style. The walls are clad in cream-colored stucco with raised decoration under the first and second stories. Large stucco-covered piers flank the stairs leading up to the entrance stoop, which is centered in the facade. The entry projects out slightly from the rest of the building. It is protected by broad, flat eaves topped by a stuccoed parapet. Two sets of two windows flank the entrance. On the north end of the building, a one-story addition, which is set back from the facade, also has two windows. Like the entrance bay, the roofline of the addition has broad, flat eaves with a parapet wall. Engaged, stucco-covered piers sit on the first-story corners of the building. The windows on the second story are in two symmetrical groups of three. All of the windows appear to be casement sash with multiple lights in a rectangular pattern. The storm windows, which have a lighter-colored frame, are noticeable. Like the lower stories, the top of the building is capped by a parapet wall and wide eaves. A brick chimney projects from the south end of the roof.

A small, flat-roofed, stuccoed garage is located at the rear of the property.



History

The house and a matching garage were built in 1916 by M. M. Rosenstein, who acted as the contractor. A room was added to the rear of the dwelling in 1985, but the original design is otherwise extant. The first owners were Mr. and Mrs. John Z. Young and H. M. Young. John was secretary of the Central Western Credit Union. By 1930, Albert and Ruth Scriver owned the house. Albert was a partner in the Scriver-Andrews Warehouse at 740 North Washington Avenue. The Scrivers owned the house into the late 1960s and have the longest association with the property.¹¹⁷

Evaluation

This Prairie-style house stands out in Kenwood where most houses exhibit Queen Anne, Craftsman, or various period revival styles. Because the architectural style is rare in the neighborhood, the property was evaluated under Criterion C for architectural significance. No architect is listed on the building permit, making it unlikely that the house was designed by one of the more prominent Prairie-style architects. It is difficult to assess the significance of the property in the local context of Prairie-style architecture because there is not sufficient scholarly research and evaluation covering that period of design in Minneapolis. The building also shows signs of deferred maintenance, which affects its historic integrity. As a result, a case cannot be made for considering the building significant under Criterion C.

Recommendation

The house is recommended as not eligible for listing in the National Register for architectural significance under Criterion C.

¹¹⁷ *Dual City Blue Book for 1917–1918* (Saint Paul: R. L. Polk and Company, 1917); *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory*, 1930 (Minneapolis: Minneapolis Directory Company); Minneapolis Building Permits B119676 (dated January 8, 1916), B123314 (dated July 26, 1916), and B539722 (dated October 2, 1985).

4.1.11 E. G. Wallof House

MnSHPO Inventory Number: HE-MPC-6623

Address: 2200 Sheridan Avenue South, Minneapolis

Property Description

The house is two-and-one-half stories with a large front-gabled roof that is intersected by several roof dormers and a conical roof above an engaged tower on the front corner. The front facade is dominated by a large porch that wraps around from the front to the side of the house, curving around the base of the tower section. The porch walls are stone and are topped by small columns, some of which have carved capitals, that support the porch roof. Brackets line the underside of the porch eaves. The same brackets are also used on the eaves of the main roof. The first story of the front facade is clad in the same stone as the porch. Large openings hold plate-glass windows with leaded-glass transoms. The second story, which flares out from the first story, is covered with narrow clapboard siding painted a reddish-pink. The upper light of the one-over-one sash windows is shorter than the lower sash. A recessed opening centered above the entrance to the house holds a shallow balcony. Double doors, topped by a large transom window, lead out to the balcony. Beneath the gable, a round-arched window is flanked by two smaller rectangular windows. All of the windows have leaded glass. The round arch is repeated in wood trim that extends above the openings. Windows in the tower and roof dormers are one-over-one sash. These upper sections are also sided with clapboards that vary in width from narrow to wide.

The building was enlarged in 2006–2007 with a two-story addition to the rear that nearly doubled the footprint of the house. The addition was executed in the same style of the house and blends with the original seamlessly. The house, however, appears much larger than a late-nineteenth century house would have been, especially in the Kenwood area. A two-story garage that resembles a carriage house was added to the rear of the property in 1996.



2200 Sheridan today (above) and in about 1895 (below).
The historic photograph was taken by William Walford.
(Minnesota Historical Society Collections)



History

According to architectural historian Elizabeth Vandam, this house was designed by architect Harry Wild Jones and built for Edward and Ida Wallof and their family in 1891. Contractor N. Campbell erected the house and a barn on the property. Wallof was president of the E. G. Wallof Machine Works. The family had moved on by the 1930s when Dr. Kristian R. Egilsrud, an instructor at the University of Minnesota, lived in the house. In 1957, the dwelling was converted into a duplex with sleeping rooms on the third floor only. The house was converted back to a single-family residence in 2005. As noted in the building description, the most recent owners, the Noel Family, added a large addition to the rear of the property in 2005.¹¹⁸

Evaluation

The house was built shortly after Kenwood was platted, making it part of the first wave of development in the area. Vandam's book contains photographs of this handsome Queen Anne style house under construction and completed. While the original part of the structure has been meticulously restored, the large addition to the rear, including a single-story porch extension on the prominent north side, has doubled its size. This radical change of scale has altered the historic character and design of the house. Furthermore, the addition so carefully copies the design of the original that it is indistinguishable, violating Secretary of the Interior's Standard 9, which requires new work to be differentiated from the old to avoid creating a false sense of history.

Recommendation

The house is recommended as not eligible for listing in the National Register because its integrity has been compromised by alterations.

¹¹⁸ Elizabeth A. Vandam, *Harry Wild Jones: American Architect* (Minneapolis: Nodin Press, 2008), 44, 128; *Davison's Minneapolis City Directory for 1894–1895* (Minneapolis: C. R. Davison, 1894); *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company); Minneapolis Building Permits B26375 (dated October 2, 1891), B27797 (dated May 10, 1892), B117032 (dated July 21, 1915), B358935 (dated August 27, 1957), B631845 (dated July 29, 1996), REM3037999 (dated September 28, 2005), and REM3040550 (dated March 30, 2006).

4.1.12 Willard Morse House

MnSHPO Inventory Number: HE-MPC-16897

Address: 1976 Sheridan Avenue South, Minneapolis

Property Description

The house is two-and-one-half stories with a cross-gabled roof. The front facade is dominated by a full-width front porch on the first story that supports a smaller screened porch on the second story. The front-gabled roof of the house rises directly from the roof of the second-story porch. The walls are clad in two widths of clapboard siding painted a light gray-green. The trim on the house is painted white and gray. Most of the windows on the house are one-over-one sash. A large plate-glass window surrounded by a transom and sidelights is also located on the first story. A substantial bay-window addition was built in 1991, and a third story appears to have been added to the rear of the house in 1997.

A double-car garage with a front-gabled roof is situated at the rear of the property.



History

The house was built in 1889 for B. R. Coppage by contractor T. P. Healy. Coppage also built a barn later that year. By 1894, the Willard Morse family occupied the house. Morse was the proprietor of the Minneapolis Towel Exchange. By 1907, Willard had died but his widow, Lydia, was still living in the house with her daughter. The building was converted into a duplex by owner S. E. Griswold in 1923. By 1930, Henry Danforth and his wife, Alice, lived in the house. Danforth was a salesman for the Krauter Surgical Company. They added a free-standing garage in 1932.¹¹⁹

Evaluation

The house is a good example of the Queen Anne style as constructed by local building T. P. Healy, but better examples of Healy's work exist in a historic district in another part of the city. There are also better examples of the Queen Anne style in the Kenwood area.

Recommendation

The property is recommended as not eligible for listing in the National Register.

¹¹⁹ *Davison's Minneapolis City Directory for 1894–1895* (Minneapolis: C. R. Davison, 1894); *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company); Minneapolis Building Permits B18834 (dated May 22, 1889), B18835 (dated May 22, 1889), B166148 (dated February 20, 1923), B230960 (dated January 21, 1932), and B243928 (dated April 29, 1936).

4.1.13 House

MnSHPO Inventory Number: HE-MPC-16896

Address: 1973 Sheridan Avenue South, Minneapolis

Property Description

The two-story house has a hipped roof with a cross gable. The roof is also intersected by a large, gabled wall dormer on the front (west) facade. The entrance on the first story is flanked by windows. Dark-framed storm windows obscure the windows, but they appear to be plate glass with transoms. A one-story screened-porch addition on the south side of the house is set back from the front facade. A rooftop deck has been built on the addition. The second story has two sets of paired one-over-one sash windows. The entrance and all of the windows on the first and second story of the front facade have shutters. In the peak of the front dormer, part of the wall is recessed in a large, round-arched opening. A one-over-one sash window, flanked by smaller one-over-one windows, is located in the recessed area. The house is clad in gray shakes and has black and white trim.

A one-and-one-half-story garage is located at the rear of the property.



History

The house was built in 1889 by Frank Doe, who was listed as the architect and builder on the permit. Later that year, Doe also built a barn on the property. Doe appears to have developed the property speculatively. Another barn was built in 1891. The first known residents were the Charles C. Bennet family in 1894. Bennet was a furrier and had a store at 514 Nicollet Avenue. In 1905, contractor August Cedarstrand built a full-width front porch on the house and made other alterations to the building. The building was repaired after a fire in 1909. The occupants of the house appear to have changed frequently. The most notable was Wilbur Foshay, who resided in the house in 1930, after his utilities empire had failed.¹²⁰

Evaluation

The house was once a good example of the Colonial Revival style but alterations have compromised its integrity. Although the property has a connection to Wilbur Foshay, a prominent businessman, it does not have the strongest association with the man. The Foshay Tower in downtown Minneapolis, which Foshay built as his corporate headquarters, has a stronger association.

Recommendation

The property is recommended as not eligible for listing in the National Register.

¹²⁰ "Briefly Mentioned," *Minneapolis Tribune*, August 8, 1889; *Davison's Minneapolis City Directory for 1894–1895* (Minneapolis: C. R. Davison, 1894); "Lawn Party," *Minneapolis Tribune*, August 14, 1904; *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory*, 1930 (Minneapolis: Minneapolis Directory Company); Minneapolis Building Permits B19861 (dated August 7, 1889), B19862 (dated August 7, 1889), B26353 (dated September 29, 1891), B61691 (dated March 8, 1905), B328174 (dated June 23, 1952), and B376671 (dated October 26, 1961).

4.1.14 House

MnSHPO Inventory Number: HE-MPC-16374

Address: 1960 Sheridan Avenue South, Minneapolis

Property Description

The house is two stories on a raised basement. A patio that runs along the front of the house extends onto the roof of a garage attached to the basement on the house's south side. A concrete and wrought-iron welcoming-arm stair leads from the front lawn up to the front patio. The projecting entrance is slightly off-center on the front facade. The round-arched doorway is recessed in a round-arched opening that is outlined with rusticated stone. A wrought-iron balustrade runs above the entrance. A pair of tall, round-arched windows are in the first-story wall next to the entrance. The openings are separated by stone columns with carved spiraling shafts and composite capitals. On the other side of the entrance, another tall, round-arched window is set higher up in the facade. The location of the window suggests that it looks into a stairwell. Two three-light windows are set in the second story. The house is covered with cream-colored stucco and the trim is painted light green. The pyramidal roof and a small roof over the first-story windows are clad in Spanish tile. A stuccoed chimney runs along one of the side walls.

A one-story, gable-roofed garage is located at the rear of the property. The garage appears to hold two or three cars.



History

According to building permit records, this house was built in 1902. The Morrison-Crittenden Company was listed as the contractor. The property's owner, John S. Morrison, worked for the Morrison-Crittenden Company, which not only built houses but provided real estate loans. In 1903, Morrison oversaw the construction of a 14-by-14-foot frame barn. The Morrisons did not live in the house for very long; Otto T. Lathrop and his family were the residents by 1909. The ownership had changed again by 1915 when John Leuthold was the owner. Owner H. J. Hudson added a bay window in 1921 and a porch in 1923. A 1912 Sanborn insurance map, supposedly updated to 1930, shows a porch across the front (east side) of the house and a bay window on the south side.

Given the style and form of the house, it was apparently rebuilt or extensively remodeled in the 1920s or 1930s. Permit records indicate that the house was stuccoed sometime after 1923, and an addition was built in 1929. Perhaps this "addition" was a major renovation that gave the house its current appearance. Beginning in 1989, changes were made when a masonry fireplace was constructed. The interior of the house and some of the window openings were altered in 2005–2006.¹²¹

Evaluation

Although the Spanish Colonial Revival style is relatively rare in the Kenwood area, the building is not a noteworthy example of that style. In addition, the archival record leaves questions about the history of the structure.

Recommendation

The property is recommended as not eligible for listing in the National Register.

¹²¹ "See These Today (advertisement)," *Minneapolis Tribune*, November 2, 1902; "My Fine Home," advertisement, *Minneapolis Tribune*, May 31, 1903; Davison's Minneapolis City Directory, 1909 (Minneapolis: C. R. Davison); *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory*, 1930 (Minneapolis: Minneapolis Directory Company); Minneapolis Building Permits B52663 (dated August 13, 1902), B56682 (dated September 25, 1903), B112686 (dated November 2, 1914), B149123 (dated May 6, 1921), B166448 (dated March 12, 1923), B218511 (dated September 17, 1929), B3033702 (dated February 23, 2005), and 1060057 (dated June 1, 2005).

4.1.15 Franklin-Kelly House

MnSHPO Inventory Number: HE-MPC-6766

Address: 2405 West Twenty-second Street, Minneapolis

Property Description

The Prairie Style house is one story with a rectangular form and flat roofs. The building is clad in stucco with brick decorative details. The front facade is divided into three sections with a fourth section on the west end set back from the front. The outer sections have four narrow bays of windows with stucco and tile decoration between the openings. Built-up corners mark the outside edges of the sections. The central section is recessed and the roofline projects above the rooflines of the outer sections. Stairs, flanked by brick posts and a brick wall, lead up to the main entrance. The stairs and brick wall are set asymmetrically from the rest of the building. The doorway is flanked by large windows. Above the entrance, four narrow window bays separated by stucco and tile decoration run across the center section. Wide, flat eaves project out from the facade above the windows on all of the sections. Stucco parapet walls rise above the eaves and end at the roofline.

A flat-roofed, stuccoed garage located at the rear of the property holds two single-car spaces. Like the house, a wide cornice projects from the building below the parapet wall.



History

The house and garage were built by Zack and Mahalia Saveland in 1915. Albinson Construction Company was the builder and no architect was listed on the building permit. The property was sold in early 1916 to Benjamin and Cora Franklin. Benjamin Franklin was a partner with Marwick, Mitchell, and Company, an accounting firm that operated in the United States, Canada, Mexico, South America, and Europe. The Franklins owned the house until 1923 when it was sold to Patrick J. Kelly. Kelly was the president of Kelly Brothers, a local real estate company. Kelly owned the house into the 1940s, when it was briefly owned by Gerald Stark. William P. and Agnes Sadler lived in the house after the Starks for the next ten or so years. No one family has had a long association with the house. Alterations to the exterior of the house and garage have been minimal.¹²²

Evaluation

This house stands out for its distinct style and its very good integrity. There are few houses in Kenwood in the Prairie Style. Unlike most Prairie Style houses in the Twin Cities, the house at 2405 West Twenty-second Street appears to be strongly influenced by the Viennese Secession. No architect is listed on the building permit and a search at the Northwest Architectural Archives revealed no other information. Given its distinctive design, it does not appear to be the work of Purcell and Elmslie or other leading local Prairie Style architects.

Because the architectural style is rare in the neighborhood, the property was evaluated under Criterion C for architectural significance. It is difficult to assess the significance of the property in the local context of Prairie-style architecture because there is not sufficient scholarly research and evaluation covering that period of design in Minneapolis. As a result, a case cannot be made for considering the building significant under Criterion C.

Recommendation

The house is recommended as not eligible for listing in the National Register for architectural significance under Criterion C.

¹²² *Davison's Minneapolis City Directory, 1917* (Minneapolis: C. R. Davison), 756; Marion Shutter, *History of Minneapolis: Gateway to the Northwest* (Chicago, Minneapolis: S. J. Clarke Publishing Company, 1923), II:127; "Planners of the Minneapolis July 1911, Civic Celebration," *Minneapolis Tribune*, June 18, 1911; *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company); Minneapolis Building Permits B114733 (dated April 20, 1915) and B306790 (dated July 21, 1949).

4.1.16 Klein-Peterson House

MnSHPO Inventory Number: HE-MPC-6761

Address: 2305 West Twenty-first Street, Minneapolis

Property Description

The Queen Anne style house is two-and-one-half stories with a rectangular form. The front-gabled roof line is punctuated by gabled roof dormers projecting from the sides. All of the roofs are clad in green asphalt shingles and dentils at the cornice lines. The house is clad in fish-scale shingles and two widths of clapboard siding, all of which are painted white. The one-story front porch has Ionic columns supporting a front-gabled roof. The roof has a full pediment with dentils on the cornices. The porch has a simple balustrade. The elevated base is covered with white latticework. Above the porch, a circular opening in the attic under the front gable holds a recessed balcony. Another one-story porch is located on the east side of the building, next to a projecting tower. The windows are one-over-one, double-hung sash with storm windows.¹²³

A four-car garage with a gabled roof is located at the rear of the property. Although a garage was built on the property in 1940, the current garage appears to be new, or a dramatic expansion of the previous garage.



¹²³ Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1998), 262–263, 276–281.

History

The house was built in 1890 by contractor A. C. Robinson for the owner, C. S. Chafman, who did not live in the house for very long. No architect was listed on the building permit. A wood-frame barn was added in 1893. By 1905, the house was owned by William L. and Nora Klein. Repairs were made to the house and barn in 1906. It appears the repairs were regular maintenance. The Kleins lived in the house for the next twenty-five years. Klein was the publisher of *The Journal-Lancet*, the official journal of the South Dakota State Medical Association, the North Dakota State Medical Association, and the Montana State Medical Association. The journal was published in Minneapolis from 1912 until 1968.¹²⁴

In the late 1930s, Karl E. and Emma M. Peterson moved into the house. Peterson was in the monuments business. They built a garage on the property in 1940. The Petersons owned the house into the 1960s. Both the Klein and Peterson families have strong associations with the house.¹²⁵

Evaluation

A number of houses in the Kenwood neighborhood display the Queen Anne style, but many of these houses have been altered with large additions and other modifications. The Klein-Peterson House stands out as a textbook example of the Free Classic sub-type of the Queen Anne style and it retains excellent integrity. As a result, it was evaluated under Criterion C for architectural significance. It is difficult to assess the significance of the property in the local context of the Queen Anne style, however, because there is not sufficient scholarly research and evaluation covering that period of design in Minneapolis. As a result, a case cannot be made for the significance of the building under Criterion C.

Recommendation

The house is recommended as not eligible for listing in the National Register for architectural significance under Criterion C.

¹²⁴ *Dual City Blue Book for 1905–1906* (Saint Paul: R. L. Polk Company, 1905); “Sir Walter Raleigh to be the Honor Guest at Many Social Affairs,” *Minneapolis Tribune*, April 28, 1915; Minneapolis Building Permits B23230 (dated August 11, 1890), B31792 (dated December 12, 1893), B66488 (dated April 9, 1906), and B264541 (dated September 30, 1940); Minnesota Historical Society Library Catalog, “The Journal-Lancet,” http://mnhs.mnpals.net/F/D6X6NQM2TG2K7QGEJDJADI3AT6BC8S9349SF6MHGDXL1EXF3YV-85528?func=full-set-set&set_number=010138&set_entry=000020&format=999 (last accessed August 3, 2010).

¹²⁵ *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company); *Minneapolis City Directory 1935–1970*.

4.1.17 Frank W. and Julia C. Shaw House

MnSHPO Inventory Number: HE-MPC-6603

Address: 2036 Queen Avenue South, Minneapolis

Property Description

The house is a fine example of the Classical Revival style. The building is two stories with a two-story front portico that is completed by a full pediment, adding another half-story to the house. The three-bay facade has a central entrance. The door is surrounded by sidelights and a transom window. The same sidelight and transom pattern is repeated by one-over-one-sash windows that flank the door. The three openings on the second story align with those on the lower floor. In the central Palladian window, a two-over-two sash is flanked by smaller leaded-glass windows. The two window openings on the outer bays hold one-over-one sash windows. The full pediment of the portico is supported by four Ionic columns. A denticular cornice with modillions supports the pediment and runs below the eaves on the house. A fanlight window is centered in the pediment, which is also accented with modillions. The building is clad in blue-gray clapboard siding with white and gray trim. The hipped roof is punctuated by dormers on the sides, and is covered in gray asphalt shingles. A large brick chimney rises along the side of the house and projects above the roofline.

A garage is attached to the rear of the house. This is a historic addition and its location is confirmed by a building permit and a Sanborn Fire Insurance Map.



History

The house was built in 1899 by J. H. Edmonds, who was listed on the permit as the architect and contractor. Edmonds built the house speculatively and sold it to Frank W. Shaw. Shaw and his family were the first occupants. The Shaws added a two-story frame addition and a one-story addition in 1915. A garage was built in 1920 as an addition to the rear of the building.¹²⁶

Shaw was born in Maine in 1857 and came to Minneapolis in 1880. He studied law with the firm of Rea, Woolley, and Kitchel, and was admitted to the bar in 1883. Shaw, whose specialty was corporate law, continued with the Rea firm. By 1900, he had become a partner, resulting in a change in the firm's name to Cohen, Atwater, and Shaw. The Shaw family lived in the house until 1928, when it was sold to Otto and Florence Sanaker. The Sanakers built a garage addition to the rear of the building in 1930. Otto was the secretary of the Davies Mortuary Company. The Sanaker family lived in the house through the 1930s. During the 1940s, a variety of families occupied the house, but none would have as strong an association with the property as the Shaws.¹²⁷

Evaluation

The house is an excellent example of the Classical Revival style with excellent integrity. Because there are few houses in Kenwood in the Classical Revival style, the house was evaluated for architectural significance under Criterion C. It is difficult to assess the significance of the property in this local context, however, because there is not sufficient scholarly research and evaluation covering that period of design in Minneapolis. It does not appear to be the work of a prominent architect.

Recommendation

The house is recommended as not eligible for listing in the National Register under Criterion C.

¹²⁶ *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company); Minneapolis Building Permits B43119 (dated May 3, 1899), B115027 (dated April 28, 1915), B144430 (dated September 3, 1920), B214743 (dated March 1, 1929), B221368 (dated April 26, 1930), and B281666 (dated April 23, 1945).

¹²⁷ Marion Shutter, *History of Minneapolis: Gateway to the Northwest* (Chicago, Minneapolis: S. J. Clarke Publishing Company, 1923), II: 274–277; “Informal Fetes for Fall Brides Engage Society,” *Minneapolis Tribune*, September 3, 1922.

4.1.18 House

MnSHPO Inventory Number: HE-MPC-16644

Address: 2117 Kenwood Parkway, Minneapolis

Property Description

The house is two-and-one-half stories with double side-gabled roofs. The roofs are intersected on the front by a gambrel roof and on the rear by a front-gabled roof. Additions on the south side and rear of the house have flat roofs. The front facade is dominated by the gambrel-roofed section, which projects out from the rest of the building. Under the section, the main entrance is located in a recessed porch. A shallow bay window is next to the doorway, which has a sidelight. A plate-glass window with a transom is set in the first story on the main part of the house. A one-story addition on the south side of the building is recessed from the front facade. A one-over-one window is set in the addition. A new deck has been added to the roof of the addition. On the second story of the gambrel-roofed section, two one-over-one sash windows with round-arched transoms are set close together, connected by a coffered panel. A small one-over-one sash window is set in the wall near the peak of the gambrel roof. A twelve-over-one sash window is located on the second story of the main part of the house. The house is clad in narrow clapboard siding that is painted yellow. The trim is painted white and black.

Large additions have been made to the rear of the house, including a garage. Second stories have been added to historic one-story additions on the south side and rear.



History

In November 1895, the C. F. Haglin Company began constructing the house. Alterations were made to the building in 1902, and in 1950, the house was converted into a duplex. A detached garage was built in 1952, and the house was re-sided in 1952. Between 1986 and 1988, the house was reroofed and the windows replaced “size to size.” The dates of other alterations are not known.¹²⁸

The 1897–1898 *Dual City Blue Book* shows a Mr. and Mrs. F. R. Collins at this address. Frank R. Collins was a bookkeeper at Crane and Ordway, purveyors of plumbing and steam fitting supplies.¹²⁹

Evaluation

Additions to the house have impacted its architectural integrity, and its owners and occupants do not appear to be historically significant.

Recommendation

The house is recommended as not eligible for listing in the National Register.

¹²⁸ Minneapolis Building Permits B35730 (dated November 4, 1895), B331822 (dated November 13, 1952), B549728 (dated April 16, 1987), and B558518 (dated June 16, 1988).

¹²⁹ November 4, 1895), B331822 (dated November 13, 1952), B549728 (dated April 16, 1987), and B558518 (dated June 16, 1988).

¹²⁹ *Dual City Blue Book for 1897–1898* (Saint Paul: R. L. Polk and Company); *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company).

4.1.19 Spencer Davis House

MnSHPO Inventory Number: HE-MPC-6481

Address: 2104 Kenwood Parkway, Minneapolis

Property Description

The house sits on a prominent corner lot and is two stories with a high cross-gabled roof that adds a half story to the height. A round tower is located on the north end of the main facade. The first story is clad in rusticated stone and is dominated by a full-width screened porch on the main facade. The glazing in and around the main entrance has been modified and now has a mirrored finish. The windows on the main facade within the porch are not clearly visible. The remaining windows on the first story are one-over-one sash or plate glass with a transom. The second story and the half story at the roofline are covered with narrow clapboard siding painted light gray. The windows on the upper stories are one-over-one sash. The trim on the building is painted cream and gray. The cornices on the porch and the upper stories are lined with small brackets. The porch roof is covered with either asphalt shingles or rubber membrane roofing. The main roof is covered in what appears to be slate.

An addition has been made to the rear of the building. The garage, which was free standing at the rear of the lot, was enlarged with a second story and connected to the house by a substantial one-and-one-half-story section. The additions were made beginning in 2005.



History

The house and wood-frame barn were built in 1892 by Spencer E. Davis. Edward S. Stebbins, a prominent Minneapolis architect, designed the building. In 1923, a two-story porch was added to one of the side facades and additional alterations were made to the building. The property was owned by the Davis estate at that time. In 1971, the house was converted into a duplex.¹³⁰

Spencer Davis, a native of New York, relocated to Horicon, Wisconsin, in 1866 to work as the superintendent of Mayville Iron Works. By 1870, he had joined with W. A. Van Brunt to form the Monitor Manufacturing Company, which produced farm implements. T. B. Walker encouraged Davis to relocate his business to Minneapolis. Davis made the move in 1891 and reestablished his factory, known as the Monitor Drill Company, in Saint Louis Park. In 1908, the company was purchased by the Moline Plow Company. Davis also had livestock and land interests in Wyoming and Texas. He died at the age of 71 in 1913. His widow continued to occupy the house until at least 1923.¹³¹

In the late twentieth century, the exterior of the house was portrayed in a television situation comedy, "The Mary Tyler Moore Show," as Moore's residence. The interior of the building was not used in the show. Despite its tenuous relationship to the program, the house has been a popular tourist stop for fans of the show.

Evaluation

The original house was an excellent example of the Queen Anne style, which is prevalent in the Kenwood neighborhood, and Spencer Davis, the original owner, was an important local businessman. Recent alterations to the building, including a large addition to the rear of the house, have negatively affected its historic integrity, disqualifying it for consideration for the National Register under Criterion C for its design. This also weakens the case for its significance under Criterion B for its association with Davis. In addition, other properties associated with Davis might better represent his role in area of industry in the late nineteenth and early twentieth centuries.

Recommendation

Given the property's compromised integrity, it is recommended as not eligible for listing in the National Register under Criterion B for its association with Davis or Criterion C for architectural significance.

¹³⁰ Minneapolis Building Permits B27366 (dated April 6, 1892), B27367 (dated April 6, 1892), B61198 (dated November 29, 1904), B168085 (dated April 30, 1923), and B428826 (dated June 2, 1971).

¹³¹ "Spencer Davis Is Stricken," *Minneapolis Tribune*, April 5, 1913; Marion Shutter, History of Minneapolis: Gateway to the Northwest (Chicago, Minneapolis: S. J. Clarke Publishing Company, 1923), II: 506–509; *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company).

4.1.20 House

MnSHPO Inventory Number: HE-MPC-16625

Address: 2001 Kenwood Parkway, Minneapolis

Property Description

The house is two stories with a cross-gabled roof. A tower with a conical roof is nestled in the corner where the front-gabled section of the house meets the side-gabled section. A screened front porch covers half of the first story at the base of the tower. It has clapboard-covered piers with turned posts that support the roof. An oval-shaped window and a bay window cover the rest of the first story. The oval window is filled with leaded glass and the bay window has leaded-glass transom windows over plate-glass windows. On the second story, three windows are located on the tower section—two are small windows set high in the wall and the third is a one-over-one sash window. A bull's-eye window and three one-over-one sash windows are located on the rest of the facade. Three one-over-one sash windows, grouped together, sit in the third story of the tower section. A round-arched window, flanked by two small rectangular windows, is located in the peak of the front-gabled section of the house. The walls are clad in fish-scale shingles and clapboard siding that is painted a light blue-green. The trim is painted cream and dark red. The lack of reveal between the siding and the trim, and the absence of some trim, especially at the cornice-line of the tower, suggest that the exterior has been altered. The placement of some of the windows also indicates that they may be new to the building.



History

According to architectural historian Elizabeth Vandam, this house was designed by architect Harry Wild Jones and built in 1888 for J. Arthur Ridgway. City records report that contractors Littlefield and Fall received a permit for the house's construction in 1887. A wood-frame barn was also built at the same time. In 1920, a porch was added to the house or an existing porch was altered. Repairs were also made to the house. More repairs were made to the house in 1944, but the permit does not specify what was done. The exterior siding, soffits, gutters, trim, turret, and porch were repaired in 1985. A few years later, in 1988, "miscellaneous alterations and remodeling" were completed on the house.¹³²

Ridgway worked for two companies: the World's Best Furnace Company and Ridgway and Company. The latter sold real estate. Ridgway had Harry Jones design several other houses for him in the area during this period. A city directory for 1891–1892 indicated that Mr. and Mrs. Ridgway lived at 2001 Kenwood, but they had moved by 1900, when the Everett Munn Warren family occupied the house. Subsequent residents, the M. A. Scheldrup family, had moved by 1911. The frequent changes in residents continued over the next decades. By 1930, Benjamin F. and Alma Newhouse occupied the house. Newhouse was president and treasurer of the Newhouse Paper Company.¹³³

Evaluation

While the house was designed by Harry Wild Jones, a noteworthy local architect, Alterations to the building in recent years have affected its historic integrity.

Recommendation

The building is recommended as not eligible for listing in the National Register.

¹³² Elizabeth A. Vandam, *Harry Wild Jones: American Architect* (Minneapolis: Nodin Press, 2008), 128; Minneapolis Building Permits B13545 (dated December 21, 1887), B13546 (dated December 21, 1887), B145116 (dated October 8, 1920), and B538779 (dated August 27, 1985).

¹³³ *Dual City Blue Book for 1891–1892* (Saint Paul: R. L. Polk and Company, 1891); "With the Travelers," *Minneapolis Tribune*, June 27, 1911; *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company).

4.1.21 Charles H. and Mary E. Ross House

MnSHPO Inventory Number: HE-MPC-6480

Address: 2000 Kenwood Parkway, Minneapolis

Property Description

This large house rises two-and-one-half stories with a steeply pitched hipped roof. The front facade faces east. A one-story porch with a front-gabled roof shields the front entrance. Three windows on the second story align with window and door openings on the first story. Above the second story, a narrow front-gabled dormer window projects out from the roof. The two-story section south of the entrance projects out slightly from the rest of the house and holds two stories of bay windows. The front-gabled roof over this section intersects with the hipped roof. South of the bay window section, a historic addition is set back from the facade. Groups of three windows are located on the first and second stories, and the side-gabled roofline connects into the main roof. Additional side-gabled roofs and wings project off of the north side of the house. All appear to be historic, according to building permits and Sanborn Fire Insurance maps. The wood clapboard siding on the house is painted blue and the wood trim is white. Rafter tails are exposed in the eaves and the peaks of the front-gabled roofs have turned spindles for decoration. Two large brick chimneys rise from the roof.

A large one-and-one-half-story, double-car garage is located at the rear of the property. The building has a tall hipped roof like that on the house. The building may be the original barn to the property.



History

This house and a wood-frame barn were constructed in 1899 for Charles Henry Ross. Both were designed by architects McLeod and Lamoreaux, and W. O. Clark was the contractor. A front porch was added in 1902. The barn was altered in 1904. In 1910, a two-story, frame addition, designed by Long, Lamoreaux, and Long, was made to the building “for sleeping purposes.” In 1922, an elevator was installed in the building. Lowell Lamoreaux was likely the principal designer for the property. Lamoreaux studied at the University of Minnesota and worked briefly for Cass Gilbert before starting his own firm with James McLeod. After dissolving the partnership in 1899, Lamoreaux joined the firm of Long and Long, and soon became a full partner. The company, later known as Long, Lamoreaux, and Long, was a prominent Minneapolis firm in the early twentieth century. Lamoreaux remained a partner until his death in 1922.¹³⁴

Charles Ross was born in Massachusetts and moved as a child with his family to Columbia, Wisconsin. He attended Lawrence University at Appleton, Wisconsin, and then became a cashier for a bank in Blue Earth, Minnesota. After gaining experience at several outstate Minnesota banks, Ross relocated to Minneapolis in 1892 where he became a stockholder and cashier of the Flour City Bank. He also was involved with some Saint Paul banks. As a business partner with C. H. Davidson in the firm Ross and Davidson, Ross acquired control of fifteen banks in North Dakota. One biographer described him as “a dominate figure in banking circles in Minneapolis and the Northwest.” Ross died in 1911, but his widow, Mary, occupied the house until about 1921.¹³⁵

Evaluation

Many houses in the Kenwood neighborhood feature the Queen Anne or Craftsman styles, but many of these houses have been altered with large additions and other modifications. This house stands out for its distinct Queen Anne style and its excellent integrity, so it was evaluated under Criterion C for architectural significance. It is difficult to assess the significance of the property in the local context of Queen Anne-style architecture, however, because there is not sufficient scholarly research and evaluation covering that period of design in Minneapolis. Although the house was designed by a prominent Minneapolis architect, Lowell Lamoreaux, scholars have not identified it as one of his noteworthy designs.

Recommendation

The house is recommended as not eligible for listing in the National Register for its architectural significance under Criterion C.

Recommendation

The house is recommended as not eligible for listing in the National Register under Criterion C.

¹³⁴ Minneapolis Building Permits B43764 (dated June 30, 1899), B53602 (dated November 20, 1902), B59062 (dated June 1, 1904), B89498 (dated September 13, 1910), and B164117 (dated October 12, 1922); Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 134–135.

¹³⁵ Marion Shutter, *History of Minneapolis: Gateway to the Northwest* (Chicago, Minneapolis: S. J. Clarke Publishing Company, 1923), II: 582–586; “C. H. Ross Passes Away, Was Prominent as a Banker,” *Minneapolis Tribune*, June 18, 1911; *Minneapolis Directory Company’s Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company).

4.1.22 House

MnSHPO Inventory Number: HE-MPC-16622

Address: 1971 Kenwood Parkway, Minneapolis

Property Description

The house is two stories with a hipped roof. The front facade is dominated by a screened porch that runs most of the facade's width and wraps around to the side of the building. On the opposite end, a one-story bay window projects out from the wall. On the second story, two two-over-two sash windows are set in the wall. A large front-gabled roof dormer is located on the roof above. The walls are clad in clapboard siding painted light green and the trim is painted cream and red. The roofs are covered with brown asphalt shingles. A large brick chimney projects above the roofline. The house was remodeled in 2009 and the alterations have affected the integrity.

A double-car garage with a hipped roof is located at the rear of the property.



History

According to architectural historian Elizabeth Vandam, this house was designed by architect Harry Wild Jones and built in 1895 for J. Arthur Ridgway. This was probably a speculative development for Ridgway, who had Jones design several other houses for him in the area during this period. The house was erected by contractor W. C. Wyckoff. The earliest-known residents were Mr. and Mrs. Alexis Caswell in 1897. Caswell was manager for the Union Elevator B. In 1899, two families appeared to be living in the house when the residents included Mr. and Mrs. Everett Munn Warren, W. C. Warren, Miss. K.J. McMullen, and Mr. and Mrs. Alexis Caswell. The families may have been related. Warren was chief inspector for the Mississippi Valley Lumberman's Association. By 1900, the Warren family had moved to 2001 Kenwood Parkway. The R. B. Clark family lived in the house by 1911, and William C. and Isabella Nichols lived there in 1922. William worked at the Miller Publishing Company.¹³⁶

Several changes have been made to the building. The kitchen was remodeled in 1968. In 2007–2009, a new detached garage was constructed. In 2009, the interior of the house was significantly altered and it is likely that window locations were altered to accommodate a new interior wall layout.

Evaluation

Although the house is of some architectural interest under Criterion C, alterations to the property in recent years have negatively affected the building's integrity.

Recommendation

The property is recommended as not eligible for listing in the National Register.

¹³⁶ Elizabeth A. Vandam, *Harry Wild Jones: American Architect* (Minneapolis: Nodin Press, 2008), 128; "Personal Intelligence," *Minneapolis Tribune*, November 27, 1898; "Classified Ad—Deaths," *Minneapolis Tribune*, May 8, 1898; "Society," *Minneapolis Tribune*, August 11, 1911; "Eastern Educator Comes for School Information," *Minneapolis Tribune*, August 2, 1912; "Society," *Minneapolis Tribune*, September 22, 1922; *Dual City Blue Book for 1917–1918* (Saint Paul: R. L. Polk and Company, 1917); *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company); *Dual City Blue Book for 1899–1900* (Saint Paul: R. L. Polk and Company, 1899); Minneapolis Building Permit B35173 (dated August 6, 1895).

4.1.23 House

MnSHPO Inventory Number: HE-MPC-16742

Address: 1960 Kenwood Parkway, Minneapolis

Property Description

The front facade of this two-and-one-half-story Queen Anne house features several gabled forms. Fish-scale shingles cover the upper stories; the first floor has clapboards. The entry, which is recessed in the right corner, is identified by a gabled portico with an organic motif and the building's number within the gable. A polygonal bay window is on the first floor; the window on the overhanging second floor is topped with a blind fan ornament. A narrow band of square windows extends across the gable on the third story.¹³⁷



¹³⁷ Minneapolis Building Permits B20652 (dated October 15, 1889), B44591 (dated October 18, 1899).

History

Although one source claims that this house was originally “built on a site four lots to the south and moved onto this spot in 1900,” this does not appear to be the case. H. C. Raymond obtained a building permit to erect a “wood dwelling” on this lot in 1887. Raymond is listed as both the architect and contractor on the permit. A barn was added between 1889 and 1893. This might have been what was moved to 1982 Kenwood Boulevard in 1900. Street addresses on Kenwood Parkway were shifted in the late nineteenth century—the address of this lot was originally 1864 Kenwood Boulevard—which makes the historical record confusing.¹³⁸

The house was apparently built for Franklin Benner, a “dealer in gas fixtures, globes, grates, etc.” Benner apparently had some business problems in 1888, shortly after the house was built, but he was able to continue living there. He later became involved in the real estate business.¹³⁹

Evaluation

Although the house is of some architectural interest under Criterion C, it does not appear to have sufficient significance to qualify for the National Register.

Recommendation

The property is recommended as not eligible for listing in the National Register.

¹³⁸ David Lanegran and Edward Sandeen, *The Lake District of Minneapolis: A History of the Calhoun-Isles Community* (Saint Paul: Living Historical Museum, 1978), 88; Minneapolis Building Permits B11334 (dated July 1887), B20652 (dated October 15, 1889), B31623 (dated November 1, 1893), and E4964 (dated April 26, 1900).

¹³⁹ “Around the City,” *Minneapolis Tribune*, December 23, 1888; *Davison’s Minneapolis City Directory, 1900* (Minneapolis: C. R. Davison), 191.

4.1.24 House

MnSHPO Inventory Number: HE-MPC-16257

Address: 1937 Kenwood Parkway, Minneapolis

Property Description

This two-and-one-half-story house has a single-story, flat-roofed extension to the side, which was probably added in 1917. The front slope of the side-gable roof has three gabled dormers with broken returns and round-arched windows with multilight upper sashes. The symmetrical facade has a center entry with a fan light and side lights. It is protected by a flat-roofed, Classical Revival hood with a denticular cornice. The hood is supported by columns. The corners of the clapboard-covered walls are trimmed with pilasters. A flat frieze at the cornice line supports brackets for the roofs eaves. Colonial Revival motifs top two broad windows on the first floor of the front facade.



History

The city granted a permit for the construction of this house in June 1897. The architect was George Bertrand, who had formed a partnership in the previous year with Arthur Chamberlin. Bertrand and Chamberlin were to have a successful practice until 1931, the year of Bertrand's death. The architects were responsible for designing a number of houses in Kenwood. A permit for a 28-foot by 32-foot barn was granted in October 1897. Another barn was erected in 1900. A permit to wreck a frame barn was issued, apparently in conjunction with a major remodeling project that produced a 14-foot by 15-foot addition to the house, a new garage, and other alterations. The house was built by M. J. Copping, probably for sale. It appears that Darius Morgan, his second wife, Lizette Davis, and three of his children from a previous marriage were the first occupants. He had been the general council for the Northwestern Telephone Exchange since 1894. Before that, he had served in the Minnesota House and Senate for districts in southern Minnesota and had a private law practice. After moving to Minneapolis in 1890, he formed a law practice with William Eustis, which lasted until Eustis was elected mayor of the city in November 1892. Morgan had a heart attack and died in the house in 1903 at the age of forty-nine. An obituary hailed him as "one of the best known citizens of Minneapolis, and one of the ablest attorneys of the Northwest."¹⁴⁰

Evaluation

Darius Morgan was one of the many Kenwood residents who had a successful career and was prominent in the community. He moved to 1937 Kenwood Parkway well after his service in political office had ended and several years after he had achieved what proved to be the pinnacle of his career, his position at Northwestern Telephone. His life was cut short at a relatively young age. It does not appear that the house merits National Register designation under Criterion B based on its association with Morgan. While the design of the house is striking and the addition is not intrusive, it is one of many houses designed by Bertrand and does not seem of particular significance, making it not eligible for the National Register under Criterion C.

Recommendation

The property is recommended as not eligible for listing in the National Register.

¹⁴⁰ Minneapolis Building Permits B39138 (dated June 22, 1897), B39961 (dated October 9, 1897), B46940 (dated October 1, 1900), B130084 (dated October 27, 1917), I1045 (dated October 27, 1917); Alan Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis and London: University of Minnesota Press, 2010), 22; "Vacant Premises," *Minneapolis Tribune*, November 7, 1897; "Club Activity," *Minneapolis Tribune*, December 26, 1897; "D. F. Morgan Passes Away," *Minneapolis Tribune*, April 28, 1903.

4.1.25 Nella Y. and Walter J. Keith House

MnSHPO Inventory Number: HE-MPC-6477

Address: 1908 Kenwood Parkway, Minneapolis

Property Description

The house is two-and-one-half stories with a rectangular form. The front facade is a study in asymmetry with rectilinear massing on the east side and a large round tower on the west side. The raised basement is finished in rusticated stone. The first and second stories are clad in red brick and the attic story has stucco, as well as wood timbering and siding. The front porch has battered columns covered with the same rusticated stone that was used on the basement. The large front-gabled porch roof has wood panels painted in multiple colors. The polychromatic colors are repeated on the attic story and the bargeboard trimming the eaves. The first- and attic-story windows are one-over-one sash. The basement and second-story windows are also sash windows, but the upper sash has a central diamond-shaped pane surrounded by smaller triangular panes. The high hipped roof is interrupted by a front-gabled roof on the east and the conical roof atop the tower on the west. All of the roofs are covered in brown asphalt shingles. A large brick chimney projects above the roofline towards the rear of the house.

A large garage and storage building is located at the rear of the property. The building does not appear to be original to the property and it is not clear from the record of building permits when it was built.



History

Completed in 1900, the house was designed by Walter J. Keith, who was also the owner and was listed as the contractor on the building permit. A brick and wood-frame barn (razed) was constructed later that year. The house served as an example of Keith's work to help market his architectural business.

Keith's architectural career began in Minneapolis with brief partnerships with Fred H. Dodge and George Bertrand. In 1894, he started his own firm, which became the Keith Company. The company's profile rose in 1896 when the *Minneapolis Journal* contracted with Keith to create a series of house designs for the newspaper that were printed weekly for a year. He was approached by the *Ladies Home Journal* in 1897 to design a series of house plans for the magazine that proved very popular with readers and brought him national attention. Keith produced another group of plans for the *Minneapolis Tribune* in 1898 and 1899. This publicity established a national audience for Keith's plans. He expanded on this early success with his own publications beginning in 1899, which he co-published with his brother Max. These included *Keith's Magazine*, *Keith's Home-Builder*, and *Keith's Bungalows and Cottages: 215 Designs Costing to Build from \$400 to \$4,000*. That year, Walter Keith boasted commissions totaling more than \$2.5 million, largely because of his mail-order plan business. His office at the Lumber Exchange Building employed at least fifteen draftsmen, plus stenographers and clerks.¹⁴¹

The Keith magazines, and other publications like *The Craftsman* and *The Bellman*, were part of a national Arts and Crafts movement that was popular in the United States in the late-nineteenth and early twentieth centuries. Its practitioners valued honesty, individualism, and democracy in design, construction, and home furnishing. These values, particular democratization, led to "symbiotic relationships" between homeowners, architects, and interior designers where each contributed their point-of-view to the design process. The resulting homes often had open plans and were more naturalistic in style than European-inspired designs. The Arts and Crafts movement coincided with the suburban expansion of many cities and an increase in homeownership, particularly by middle-class citizens. Across the country, bungalows and four-squares became common in towns and cities. Homeowners who did not hire architects purchased designs through magazines and other publications. *Keith's Magazine* and *The Craftsman* offered building plans, as well as advice on how to decorate and furnish a home. The magazines also included articles that heralded the importance of handicrafts and promoted the idea that a house was an extension of the owner. This appears to be a belief that Keith championed. Early in his successful career, he stated in a *Minneapolis Tribune* article that "the dwelling a man builds reveals his personality, and through its hall and porticos runs the story of his life. How important is it, then, that your home should not give a false impression as to your character."¹⁴²

Many building designs were advertised each month in *Keith's Magazine*. In at least three issues, January 1901, April 1901, and September 1903, renderings and plans for houses similar to the one at 1908 Kenwood Parkway were published. These drawings post-date the construction of the house. Each model had variations in detail, but the form and massing—from the round corner tower to the roofline—were the same. The house at 1908 Kenwood Parkway was the focus of the 1904 Christmas issue of *Keith's Magazine*. In an article titled "My Idea of a Typical American Home," Keith described the design, materials, and furnishings of his house in great detail. He explained that "being an American, naturally, I am a firm believer that anything American is the best and naturally what I believe, therefore, to be a typical American home, would be such a home as I would build for myself."¹⁴³

¹⁴¹ "Started in the Journal," *Minneapolis Journal*, December 18, 1899; "Personal Mention," *Minneapolis Tribune*, September 30, 1900; Walter J. Keith, "A Little Spanish Mission Design," *Minneapolis Tribune*, May 23, 1915; Minneapolis Building Permits B46663 (dated August 29, 1900) and B47493 (dated December 19, 1900).

¹⁴² Patty Dean, "It Is Here We Live," *Minnesota History* 57 (Spring 2001): 245–266. Quote from Walter J. Keith, "The Building of It," *Minneapolis Tribune*, September 11, 1898.

¹⁴³ "Design No. 488," *Keith's Magazine* 5 (January 1901): 21; "Design No. 511," *Keith's Magazine* 5 (April 1901): 180; "Design No. 810," *Keith's Magazine* 10 (September 1903): 168; Walter J. Keith, "My Idea of a Typical American Home," *Keith's Magazine* 12 (Christmas 1904), 277–281.

Keith's time in his "typical American home" was brief. The family lived in the house from 1900 through 1906, according to listings in city directories. They moved into a larger brick house, which was also designed by Keith, at 421 Clifton Avenue, south of Loring Park. It is not clear why Keith moved. Perhaps his family had outgrown the house on Kenwood. Keith's business evolved in the 1900s. In October 1904, he sold the magazine publishing business to Max. Walter Keith continued to contribute to the magazine but also built and managed the Plaza Hotel (razed), which was located near Loring Park. It is not known when Keith retired from his architectural practice. He eventually moved to California and died in Pasadena in 1951.¹⁴⁴

Both the Plaza Hotel and the Walter Keith Residence on Clifton Avenue have been cited by historian Alan Lathrop in his book *Minnesota Architects: A Biographical Dictionary* as notable examples of Keith's work. Walter Keith had longer associations with these two properties than the house on Kenwood Parkway.

Evaluation

Walter J. Keith was a very successful architect with a national reputation for his mail-order building plans. The house at 1908 Kenwood Parkway was designed by Keith early in his solo architectural career and variations of the design were later sold in *Keith's Magazine*. While Keith touted the house as the typical American home, he soon moved to a larger house in the Loring Park neighborhood. The house on Kenwood Parkway was a stepping stone in Keith's career and personal life, but it was one of many, and the building cannot be considered pivotal to the evolution of Keith's business. As a result, it does not appear to be eligible under Criterion A or Criterion B. Although the house may have been a popular Keith design and retains historic integrity, it is probably not the only Keith designed-home built in Minneapolis and therefore cannot be considered unique. The architectural style is also not distinct compared to other houses in the neighborhood. It is not eligible, therefore, under Criterion C.

Recommendation

The property is recommended as not eligible for listing in the National Register.

¹⁴⁴ "Sells Keith Magazine to Max L. Keith," *Minneapolis Journal*, October 1, 1904; Minneapolis City Directories; Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 124–125.

4.1.26 House

MnSHPO Inventory Number: HE-MPC-16604

Address: 1726 Kenwood Parkway, Minneapolis

Property Description

The duplex is two stories with a pyramidal roof. A one-story, hipped-roof addition has been built on the north side of the building. The front (east) facade is dominated by a full-width porch with a flat roof. The roof of the porch has a balustrade around the edges creating a balcony. The first story has two entrances and a large plate-glass window with a transom. The addition has a group of four windows. The second story has two one-over-one windows. A door has been added between the windows to access the balcony. Dormer windows with hipped roofs project from the front and side of the main roof. A brick chimney rises from the point of the roof.

A hipped-roof garage is located at the rear of the property. This structure is longer than most garages in the neighborhood and may have been used as a “double-car” garage for the duplex’s tenants.



History

This house appears to have been built speculatively in the first years of the twentieth century. It was owned by W. J. Bishopp (who lived nearby at 2115 Kenwood), a real estate dealer who apparently had a hand in laying out the Kenwood neighborhood. Its residents do not appear in the *Dual City Blue Book* in the years 1900 to 1914. The house, situated between a fire station and a water tower, may have been viewed as less desirable than others in the neighborhood. Mrs. S. W. Fears lived there in 1904. By 1920, Andres J. Ryden, a fifty-five-year old native of Sweden, resided in the house with his family of eight. The directory for that year does not provide an occupation for Andres, but it does for his four adult sons, who were employed as a clerk, engineer, bookkeeper, and collector. By 1930, John Miller, an inspector for the Minneapolis and Saint Louis Railway shops, and his wife, Evelyn, lived in the house. A large concrete-block garage was built in 1940 and appears to have replaced a smaller wood-frame garage. The single-family dwelling was converted to a duplex in 1959.¹⁴⁵

Evaluation

The property does not appear to have a strong association with any event or person, and is not a significant example of an architectural style.

Recommendation

The property is recommended as not eligible for listing in the National Register.

¹⁴⁵ "W. J. Bishopp is Dead," *Minneapolis Tribune*, March 2, 1904; "In Society," *Minneapolis Tribune*, January 6, 1904; Federal Census for 1920, Hennepin County, ED 5, sheet 5A; *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory* (Minneapolis: Minneapolis Directory Company); Minneapolis Building Permits B54178 (dated March 17, 1903), B221377 (dated April 29, 1930), B264696 (dated October 7, 1940), and B368793 (dated November 10, 1959).

4.1.27 Ruth and Sim E. Heller House

MnSHPO Inventory Number: HE-MPC-6503

Address: 1916 Mount Curve Avenue, Minneapolis

Property Description

This low-slung, one-story rambler stretches across the lot. The shallow shed roof slopes towards the front of the building. Like many other mid-twentieth-century houses, a garage is incorporated under the main roof of the house. The two-car garage sits on the east end of the front (south) facade, with a large driveway leading up to it. The central entrance to the house is deeply recessed. An opening in the roof over the entrance alcove admits natural light to the space. Casement-sash windows are to the west of the entrance. The exterior is clad in painted board-and-batten siding. The roof is covered in gray asphalt shingles with copper flashing on the front eaves. A red-brick chimney rises above the west end of the roof.



History

According to authors David Lanegran and Ernest Sandeen, this house was designed by Baker-Lange Associates. Architects Edward Baker and Austin H. Lange had established a practice in 1964, the year the house was built. Their partnership lasted until 1973. The house's owner and builder was Sim E. Heller, who had grown up in North Minneapolis. He began his career as a teacher at Grand Rapids High School in northern Minnesota and soon became its principal. In 1931, he bought a local movie theater that was previously operated by Frank Gumm, whose daughter gained fame as Judy Garland. Over the next couple of decades, the S. E. Heller Company purchased another seven movie houses, located mostly on the Iron Range. In 1951, Sim and his wife, Ruth, relocated to Saint Louis Park. During the 1950s, he became a part owner of two prominent venues, the Criterion Restaurant in Saint Paul and Harry's Cafe in Minneapolis. In 1957, Heller became the secretary-treasurer of McDonald Restaurants of Minneapolis. He and James D. Zein, his brother-in-law, owned the first McDonald's restaurant in Saint Louis Park, which was the second McDonald's to open in Minnesota. Heller was elected to the board of the Variety Club of the Northwest in 1965 and was also one of the major supporters of the Variety Club Heart Hospital at the University of Minnesota. For a time, he served as the president of Adath Jeshurun Synagogue in Minneapolis. The Hellers lived in the house until Sim's death in the mid-1980s.¹⁴⁶

Evaluation

This is one of the most recent houses built in the Mount Curve area, and its style and diminutive size differentiate it from the older houses nearby. Lanegran and Sandeen describe it as a "contemporary essay in the blending of house and terrain." It was the long-time home of Sim Heller, a prominent Jewish businessman who contributed to the entertainment industry in Minnesota's Iron Range and the Twin Cities. He also served a leadership role in the Twin Cities' Jewish community. Heller's construction of a house in a historically upper-class neighborhood was a sign that he had "made it." The property was evaluated under Criterion B for its association to Heller. Although the property has a strong association with Heller, it was built less than fifty years ago and to be eligible for the National Register, it must have exceptional importance under Criterion Consideration G. Without a context study of the Minnesota Jewish community in the mid-twentieth century, it is difficult to make the case that the property has exceptional importance.

Recommendation

The house is recommended as not eligible for listing in the National Register under Criterion B.

¹⁴⁶ David A. Lanegran and Ernest R. Sandeen, *The Lake District of Minneapolis: A History of the Calhoun-Isles Community* (Saint Paul: Living History Museum, 1978), 74; Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 10; "Sim E. Heller Dies; Operated Popular Theater, Restaurants," *Minneapolis Star Tribune*, May 22, 1986; Minneapolis City Directory, 1965–1966; Saint Louis Park Historical Society website (<http://www.slphistory.org/history/mcdonalds.asp>); "Minneapolis Tent 12 Names Shapiro New Chief Barker," *Box Office*, December 6, 1965 (http://issuu.com/boxoffice/docs/boxoffice_120665); Minneapolis Building Permit B389767 (dated October 7, 1964).

4.1.28 House

MnSHPO Inventory Number: HE-MPC-8717

Address: 1903 Mount Curve Avenue, Minneapolis

Property Description

The Italianate-style house is two stories with a third-story addition over the projecting entrance section. The exterior is clad in narrow clapboard siding painted gray with trim that is painted white. A shallow balcony projects over the front entrance. The balcony is supported by paired, rectangular posts. Similar paired posts form the corners of the balcony balustrade. Another balcony has been added as part of the third-story addition. A pair of French doors is centered in the addition and is flanked by small octagonal windows. On the first and second stories of the rest of the building, one-over-one sash windows are set individually or paired. A one-story conservatory or dayroom is located on the west end of the house. It is partially hidden by a tree, but appears to also have one-over-one windows. Substantial additions have been made to the rear of the house and to the roof. The original hipped roof has been intersected by the third-story addition, which runs the depth of the house and has a front-gabled roof.

A two-car garage is attached to the rear of the house at a lower level. The flat roof is used as a balcony.



History

Fred H. Boardman built the house in 1901. The contractor was B. Cooper, and no architect appears to have been consulted. Boardman was a native of New Brunswick, Canada, and a graduate of Bowdoin College. He came to Minneapolis at the age of 30 in 1878. He was a partner in the law firm of Boardman, Dever, Leary, and Boardman, and he also served two terms in the state legislature. In 1900, he was elected Hennepin County attorney, a post he held until 1905. He died in 1914. In 1920, when an addition and alterations were made to the house, the owner on the permit was listed as Midland National Bank, which was acting as a trustee for the property. The architect for the addition was A. R. Van Dyck. An addition was made to the front porch of the building in 1923. A frame garage, built in 1922, was replaced by a stucco garage in 1930. The 1912 Sanborn Insurance Map, updated to 1930, shows a relatively small, two-story house on the lot. The north wing of its cruciform plan is a single-story porch; another single-story porch extends to the southeast. A large, two-story structure filling the southwest corner of the lot holds a garage on the first floor and a dwelling unit above. The form of the house has changed significantly due to alterations begun in the 1980s. A central gabled section rises three stories, extending north in the location where the single-story porch once stood and south to the south facade. The southeast porch might survive but is completely enclosed, and an attached double-car garage has been added the south side of the house at the basement level, accessed by a driveway from Logan Avenue to the east.¹⁴⁷

Evaluation

Changes made to the house since Boardman occupied it have diminished its association with him, and substantial alterations in recent years have seriously damaged the integrity of its design in the 1920s and 1930s.

Recommendation

The property is recommended as not eligible for listing in the National Register.

¹⁴⁷ "Other 13—No Title," *Minneapolis Tribune*, November 4, 1900; "Are Changing," *Minneapolis Tribune*, January 6, 1901; "F. H. Boardman Dies; End Comes Suddenly," *Minneapolis Tribune*, May 16, 1914; *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company); Minneapolis Building Permits B48864 (dated June 5, 1901), B143116 (dated June 25, 1920), B157084 (dated April 6, 1922), B174219 (dated October 18, 1923), B224822 (dated October 24, 1930), B561550 (dated October 14, 1988), B561162 (dated September 29, 1988), B3016995 (dated September 17, 2002), and B3046075 (dated March 14, 2007).

4.1.29 Helen and Mac Martin House

MnSHPO Inventory Number: HE-MPC-8763

Address: 1828 Mount Curve Avenue, Minneapolis

Property Description

The house is two-and-one-half stories with a cross-gabled roof. The entrance on the front facade is set in a three-bay section that projects out from the rest of the building. The first story of the section is clad in stone and holds the entrance, a round tower with a conical roof, and a pair of windows. The second and attic stories are finished in cream-colored stucco. Two sets of paired windows are set in the second story and small paired windows sit in the peak of the front-gabled roof. The rest of the front facade, under a side-gabled roof, is clad in cream-colored stucco. The first story holds two sets of paired windows, and the second story has one set of paired windows along with two smaller windows set close together. The wood trim on the house is minimal and is painted to match the stucco, with the exception of black shutters flanking most of the first-story windows. The roof is clad in flat terracotta tiles with a large stucco-clad chimney, complete with chimney pots, rising from the side-gabled section. Two gabled roof dormers project from the sides of the front-gabled roof.

A two-car garage with a one-car attachment is located on the rear of the house. The garages are stuccoed and have a flat roof.



History

Norman P. McGregor, a traveling salesman, originally built a house on this lot in 1897. It was demolished for the current house, which was built in 1929 for Mac Martin, president of the Mac Martin Advertising Agency. Minneapolis architect Maurice Maine designed the stone and stucco dwelling for Martin and his wife, Helen.¹⁴⁸

Mac Martin, a leader and innovator in advertising, was heralded as the “dean of the Minneapolis advertising industry.” He was born in Wabasha, Minnesota, in 1880, but his family moved to Minneapolis when he was a boy. After graduating from the University of Minnesota in 1903, he found a job in advertising because of his interest in commercial art. In 1904, he opened his own agency, which had offices at various times in the Andrus Building, the Security (Midland Bank) Building, and the Thorpe Building. Within two decades, the Mac Martin Advertising Agency had established a portfolio of major promotional campaigns for national companies and products, most based in the Twin Cities area, including Cream of Wheat, Gold Medal Flour, Creamettes, and Andersen Lumber (now Andersen Windows). In fact, Martin was the first ad firm west of Chicago to have a national reach. The company was a charter member of the American Association of Advertising Agencies, a national trade association.¹⁴⁹

In addition to directing his firm, Martin helped found the Publicity Club in 1907 to strengthen the city's network of advertising professionals. The Minneapolis Civic and Commerce Association (forerunner of the Chamber of Commerce) and the Minneapolis Advertising Forum both grew out of the Publicity Club. The Forum promoted ethics in the profession and, with Martin serving as president, successfully lobbied the state legislature for passage of a statute to curb fraud in advertising. In recognition of this accomplishment, the national advertising association awarded the Forum the “Baltimore Truth Trophy” in 1914, with more to follow. “As a direct result of [Martin's] outstanding leadership, the Forum won the Printer's Ink trophy in 1915, again in 1916, and gained permanent possession by winning in 1917.” In addition, the Forum had a committee that policed advertising, and this evolved into the Minneapolis Better Business Bureau. According to the American Advertising Federation, “this first agency remains the basic model of Better Business Bureau work across the nation and internationally.”¹⁵⁰

Martin also had a strong interest in education. He was an advocate for the Minneapolis Public Library and helped support the establishment of its Business and Municipal Branch. He lectured on marketing and advertising at the University of Minnesota between 1910 and 1922, first in the Extension Division and later in the School of Business, which he helped establish in 1918. He wrote articles and books including an early textbook in the field, *Planning an Advertising Campaign for a Manufacturer*, which was published in 1914.¹⁵¹

¹⁴⁸ Minneapolis Building Permits B39913 (dated October 5, 1897), B69294 (dated October 12, 1906), E11315 (dated May 17, 1915), B120949 (dated April 17, 1916), B215856 (dated May 1, 1929), B233129 (dated August 9, 1932), and B530217 (dated August 1, 1984).

¹⁴⁹ “Mac Martin, Dean of City Ad Industry, Dies,” *Minneapolis Tribune*, April 11, 1958; Mac Martin Advertising Agency Collection, finding aid, at Minnesota Historical Society website (<http://www.mnhs.org/library/findaids/00508.xml>); advertising clippings, Mac Martin Advertising Agency Collection, Minnesota Historical Society; untitled newspaper clipping, *Minneapolis Star*, November 11, 1954, and Mac Martin biography timeline, both available in the Mac Martin clippings folder, Minneapolis Collection, Minneapolis Central Library; University of Minnesota, Carlson School of Management, “History of the Carlson School,” <http://www.csom.umn.edu/about/history.html> (last accessed, June 14, 2011); “An Important Announcement,” display advertisement, *New York Times*, February 26, 1919; “‘U’ Lecturer Prepares Advertising Textbook,” *Minneapolis Tribune*, February 9, 1914.

¹⁵⁰ Ibid.; Mac Martin entry, Advertising Hall of Fame, American Advertising Federation website (http://advertisinghalloffame.org/members/member_bio.php?memid=706&uflag=m&uyear, accessed July 2011).

¹⁵¹ “Mac Martin, Dead of City Ad Industry, Dies”; “Big Agency,” *Albert Lea Evening Tribune*, December 30, 1930; “‘U’ Lecturer Prepares Advertising Textbook.”

In 1930, Martin merged his agency with Erwin, Wasey and Company to become part of one of the largest advertising companies in the world. Martin retained his position as president of the Minnesota office, a role he would hold until his retirement in 1956 after an impressive career spanning fifty-two years. He passed away two years later. In acknowledgement of his role as a national leader in the advertising industry, he was inducted posthumously into the American Advertising Federation Hall of Fame, the first Minnesotan to receive that honor. Only two other advertising executives from Minnesota have entered the hall of fame since that time: Ray Mithun, who cofounded Campbell-Mithun in 1933; and Pat Fallon, who cofounded Fallon McElligott Rice in 1981.¹⁵²

Martin was married three times, beginning with his marriage to Marian (Mary) Welles Collier in 1909. The couple lived in a nineteenth-century four-square house at 614 East Twenty-fifth Street in Minneapolis. They did not have children and eventually moved into an apartment at 602 East Twenty-fifth Street. After Mary's unexpected death in 1922, Martin remained in the apartment until marrying Helen Cobb Tircher in November 1926. They moved into an existing house at 1944 Penn Avenue South in the Kenwood neighborhood. Helen had a son, Albert, from a previous marriage, and Martin formally adopted "Bert." In 1929, the family constructed the house at 1828 Mount Curve Avenue. Bert Martin graduated from the Blake School and Yale University, became a soldier in the European theater during World War II, and died while in service in Belgium in 1944. Helen Martin was later committed to a psychiatric hospital in Connecticut and died there in August 1952. Martin married Alice Fletcher in November of that year. The couple occupied the house on Mount Curve and also had summer homes on Madeline Island and Lake Minnetonka. They spent winters in Mexico City where Alice's sons lived. When Mac Martin died in 1958, an obituary included his "ivy-covered home on a wooded hilltop on Mount Curve" among his many personal and professional accomplishments.¹⁵³

Evaluation

Although the design of the house retains historic integrity, its French Eclectic/French Renaissance style does not stand out among the houses on Mount Curve Avenue. As a result, the house is not eligible for the National Register under Criterion C for architectural significance. The property does appear eligible, though, under Criterion B in the area of significance of Commerce for its association with Mac Martin, a leader in both the local and national advertising industry in the first half of the twentieth century. Martin's agency had offices in several downtown multitenant buildings, and none retain a close association with him. The house that he built in 1929, just before merging his agency with one of the biggest agencies in the world, represents the peak of his success as an independent entrepreneur. His strong association with the house is reinforced by its inclusion in his obituary.

¹⁵² "Big Agency"; "Mac Martin, Dean of City Ad Industry, Dies"; "A Tribute to Pat Fallon and Other Local Marketing Greats," *MinnPost.com*, March 8, 2010, http://www.minnpost.com/johnreinan/2010/03/08/16462/a_tribute_to_pat_fallon_and_other_local_marketing_greats (last accessed June 14, 2011); *Minneapolis City Directories, 1905-1958*; Bob Geiger, "Minneapolis Ad Executive Pat Fallon Becomes Third Minnesotan Named to Advertising Hall of Fame," *LexisNexis*, March 26, 2010.

¹⁵³ "Social and Personal News," *Minneapolis Tribune*, August 4, 1909; "Mrs. Mary W. Martin to Be Buried Friday," *Minneapolis Tribune*, November 29, 1922; *Minneapolis City Directories, 1905-1958*; "Helen Cobb Tircher and Mac Martin Vows Are Exchanged," *Minneapolis Tribune*, November 11, 1926; Mary Jane Smetanka, "More Than Just a Cross and a Name," *Minneapolis Star Tribune*, February 19, 2008; "Deaths – Mrs. Mac Martin," *Minneapolis Star*, August 9, 1952; marriage certificate no. 6130098, Mac Martin and Alice Johnson Fletcher, November 25, 1952, information available on the Minnesota Official Marriage System website, <http://www.mncounty.com/Modules/Certificates/Marriage/MarriageSearch.aspx?county=&by=&lastname=martin&firstname=mac&from=&to=> (last accessed June 14, 2011); "Mac Martin, Dean of City Ad Industry, Dies."

Recommendation

The property is recommended as eligible under Criterion B in the area of significance of Commerce for its association with Mac Martin. Its period of significance extends from the house's construction in 1929 to Martin's death in 1958.

4.1.30 Working-class Housing

MnSHPO Inventory Number: HE-MPC-16599
Address: 1108 Kenwood Parkway, Minneapolis

Property Description

This multi-family building is two-and-one-half stories atop a two-story basement. The basement is visible on the east and north sides of the building as the ground slopes down to the north. The basement walls are brick and stone with multiple window openings. On the rear (north) side, balconies have been added to the upper story of the basement and the first story of the house. The upper stories of the house are clad in aluminum siding and the steeply pitched cross-gable roof is covered in red asphalt. A pair of symmetrical one-story porches flanks the front facade and runs back along the east and west sides of the building. Entrances to the building are located on the front facade under the porches. Two large, plate-glass windows with transoms sit between the porches on the front wall. On the second story, three one-over-one sash windows are positioned in an asymmetrical pattern. Paired one-over-one windows are situated in the peak of the front-gable roof. A common brick chimney projects above the roofline.



History

It appears that this multifamily dwelling was built in 1893. The building permit listed the address as 1446 to 1446-1/2 Kenwood Parkway, even though neighboring properties had addresses in the 1100s. The legal description on the 1893 permit matches the present-day description for 1108 Kenwood Parkway, and Sanborn fire insurance maps also show the dwelling around that time. The next extant permit for this property was pulled in 1938 for repairs to a flat. By then, the address had become 1108–1110 Kenwood Parkway.¹⁵⁴

The dwelling was part of a working-class enclave on the north edge of the Kenwood neighborhood. The building's occupants have been traced back to 1920, but could not be identified earlier. In 1920, the Charles Sadloske family was living there. Charles, a native of Germany, worked as a foreman for the Minneapolis and Saint Paul Railway Company. Other tenants in the building included Martin Johnsrud and Morris Hall, both natives of Norway, who also worked for the railroad. Typical tenants of other buildings in the neighborhood were Tom Gullickson and John Strand, both of whom worked at odd jobs, and Nels A. Mellberg, a conductor for the street railway, and his family. By 1922, Guttorn (sometimes Gust) Swanson, a Swedish-born carpenter, lived at 1108 Kenwood Parkway, and he remained there until at least 1930. Tom Gullickson, a gardener, was also a resident. During the 1920s and into the 1930s, Charles Johnson, a chauffeur, lived at or near 1108 Kenwood Parkway. He apparently worked for Guy Thomas, the president of John Thomas and Company, who lived at 1600 Mount Curve—nearby, but in a far more affluent area.¹⁵⁵

The other working-class dwellings in the area have been demolished for new houses or for the expansion of a highway to the north. The building at 1108 Kenwood Parkway is the only remaining example of working-class housing in the area.

Evaluation

Residences for the working class were rare in the Mount Curve and Kenwood neighborhoods. This house was originally one of a series of buildings that lined the lower part of Kenwood Parkway. All of the other buildings have been demolished for the nearby highway or for new residential construction. The building stands out as the only surviving dwelling of its kind in the neighborhood, and it represents an important aspect of the city's social history—the many workers who supported the businesses and life styles of the wealthy inhabitants of the nearby mansions. For this reason, it was evaluated under Criterion A. The property's poor historic integrity, however, disqualifies it for consideration for the National Register.

Recommendation

This property is recommended as not eligible for the National Register under Criterion A because of its poor integrity.

¹⁵⁴ Minneapolis Building Permits B31055 (dated May 1, 1893) and B253902 (dated June 6, 1938). The address 1146–1148 Kenwood Parkway shows up in a 1902 advertisement (“Display Ad—No Title,” *Minneapolis Tribune*, October 5, 1902).

¹⁵⁵ Federal Census for 1920, Hennepin County, ED 76, sheets 4B–5A; *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company); Federal Census for 1930, Hennepin County, ED 27-323, sheets 29B–30A; *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1924* (Minneapolis: Minneapolis Directory Company).

4.1.31 National Cash Register

MnSHPO Inventory Number: HE-MPC-17080

Address: 2523 Wayzata Boulevard, Minneapolis

Property Description

A curtain-wall section projects from the front (north) side of this three-story brick structure. Brick pilasters divide the curtain-wall bays. Flat eaves project beyond the walls of this section. The flat roof of the rest of the building holds mechanical equipment and antennas. The main entrance on the west side of the curtain-wall section is emphasized by a black, arched canopy, which is not original. The entry walkway and stairs are edged by two low brick walls. The one to the north continues the line of the brick at the base of the curtain-wall section; the one to the south is somewhat higher. A surface parking lot runs along the front of the property and another is at the rear.



History

A headline in the *Minneapolis Sunday Tribune* on March 27, 1960, announced that “National Cash Register Plans New Building.” The article quoted the local manager, A. J. Cron: “Increased volume of business, particularly in the accounting and electronic machine division, together with the release of many new products, makes this expansion necessary.” The 32,000-square-foot structure was estimated to cost \$300,000 and would house the company’s Minneapolis branch headquarters, which would expand from a 10,000-square-foot space in downtown Minneapolis. This would allow the one-hundred-person staff to double over the next five years. In addition to offices, the building would contain an auditorium on the second floor that could hold one hundred people and an “electronic data processing center” on the third floor. The auditorium would be used for staff training and would also be available for public events, while the electronic center “will be designed to accommodate possible future installation of a computer to handle bookkeeping needs of companies too small to afford their own computers.” This was part of the company’s “nationwide program of installing data processing centers in strategic locations,” starting in New York, Los Angeles, and Dayton, Ohio. The article reported that at the time, the Minneapolis office handled central Minnesota and “services some 30,000 office equipment machines in Hennepin county.”¹⁵⁶

Contractor M. A. Mortenson Company did not receive a permit for a concrete foundation for the three-story, 78-foot by 94-foot building until September 16, 1960. The delay might have been caused by the need to procure a variance—the area’s zoning only allowed buildings two-and-one-half stories tall. Two months later, Mortenson pulled a permit for the 36-foot-tall structure, which was scheduled to be completed by August 15, 1961. The estimated cost of the foundation was \$15,000 and of the building, \$180,000.¹⁵⁷

David Griswold, who had designed the neighboring Miller Publishing Company Building several years earlier, was the architect for the National Cash Register Building. The newspaper described the building as having “a reinforced concrete foundation with brick and masonry enclosing the structural steel frame on three sides. Glass curtain wall panels will decorate the front.” This was essentially what was built, although a sketch of the facade in the newspaper article showed a slightly different articulation of the curtain wall that what is visible today.¹⁵⁸

Evaluation

The expansion of the local branch of National Cash Register was a harbinger of the growing importance of technology in the last half of the twentieth century. The new building anticipated the critical role that computers would play in the business world—without foreseeing the arrival of the personal computer, which would make its planned third-floor electronics center obsolete. The company’s move to Wayzata Boulevard, although not quite beyond the city’s border, reflects the massive migration from urban downtowns to suburbia in the decades following World War II. It was only fitting that a company positioning itself as a provider of cutting-edge technology would want to follow that pattern.

Recommendation

The National Cash Register Building is of interest as a local reflection of a national trend that resulted in a radical transformation of business practices in the last half of the twentieth century. It is difficult to establish the property’s significance in a local or statewide context, however, given the limited scholarly research on this subject. As a result, this property is recommended as not eligible for the National Register.

¹⁵⁶ “National Cash Register Plans New Building,” *Minneapolis Sunday Tribune*, March 27, 1960.

¹⁵⁷ Minneapolis Building Permits B372105 (dated September 16, 1960), and B373155 (dated December 15, 1960).

¹⁵⁸ “National Cash Register”; Minneapolis Building Permits B412852 (dated December 27, 1968).

4.1.32 Miller Publishing Company Building

MnSHPO Inventory Number: HE-MPC-17079

Address: 2501 Wayzata Boulevard, Minneapolis

Property Description

The property is on a small block edged by Wayzata Boulevard to the north, Madeira Avenue to the west and south, and Antoinette Avenue to the east. There is some landscaping around the building's north and west sides, but the other sides are edged by asphalt-surfaced parking lots. The building has two main sections: an office extending along Wayzata Boulevard, and an industrial plant that wraps around the office to the south and east. The southwest section of the plant is two stories, but the remainder of the building is a single story. The roof is flat except in the northwest corner, which has a very low-pitched, hexagonal hipped roof. The office's entryway, which is deeply recessed under an angled eave, has Cherokee red trim. This and other detailing, such as the patterned brickwork near the top of the two-story section, is strongly influenced by Frank Lloyd Wright.





History

The Miller Publishing Company traces its roots to 1873 when a manufacturer in La Crosse, Wisconsin, started a newsletter, *The Northwestern Miller*, to promote its milling equipment. Five years later, a new owner moved the operation to Minneapolis, which was soon to earn its title as the flour-milling capital of the world. The newsletter's coverage expanded and its quality improved, and it was soon required reading for anyone involved with the prosperous milling industry. By the early twentieth century, Miller Publishing owned its three-story headquarters at 118 South Sixth Street in downtown Minneapolis and had offices in Chicago, New York, Toronto, and London.¹⁵⁹

Milling, and agriculture in general, went through periods of rapid evolution in the first half of the twentieth century. Milling activity was in decline in Minneapolis by the 1920s as the center of the industry moved east. World War I produced a huge demand for agricultural and other commodities, over-stimulating production. This led to an economic recession within a few years after the end of hostilities. Other sectors recovered more quickly than farmers, who were hit with the double punch of the Great Depression and a long-term drought about the time that things seemed headed for improvement. The industry was once again revived by World War II.¹⁶⁰

Change became even more relentless in the mid-twentieth century, transforming farming from the realm of rugged individualists to corporate boardrooms. A succinct overview of this trend is provided by historian Arthur Schlesinger Jr.:

Great corporations were moving beyond industry to take advantage of the technological revolution in agriculture and to establish bridgeheads in the countryside. In the years after 1940, mechanization, by increasing man-hour productivity twice as fast on the farm as in industry, enabled the farm population to decline from 31 million (1940) to less than 10 million (1970) and the number of farms to decline from 6.4 million to 2.9 million while total output steadily increased. A single farm worker produced food for sixteen people in 1951 and for fifty-one two decades later. The American farmer not only heaped food on his own country's tables but produced a surplus that constituted about a fifth of all exports during the sixties.

At the same time the average size of farms increased from 167 to 387 acres; and the largest forty thousand farms—less than 2 percent of the total—accounted for one-third of all farm sales. Government subsidies of \$4 billion a year went primarily to large- and medium-size agricultural enterprises. The corporate invasion of farming began as a result of investment in land for speculation and for tax shelters, but increasingly it aimed to establish profitable control over every stage of food production and distribution. The goal, as Tenneco (formerly Tennessee Gas and Transmission) put it, was “integration from the seedling to the supermarket.”¹⁶¹

As agribusiness became increasingly specialized, Miller Publishing launched magazines for top management of businesses in specific sectors. It began this refocusing prior to World War II. The weekly *Feedstuffs*, for example, was introduced in 1929 to serve the growing feed industry. By mid-century, Miller Publishing produced some seventeen magazines including *Hog Farm Management*, *Dairy Herd Management*, and *Home and Garden Supply Merchandiser*. In addition to launching new publications,

¹⁵⁹ “The History,” *The Northwestern Miller*, July 1973, 46–47; Bruce Rubenstein, “What Ever Happened to Miller Publishing?” *Twin Cities*, March 1987, 39–40; George S. Hage, “Evolution and Revolution in the Media: Print and Broadcast Journalism,” in *Minnesota in a Century of Change*, edited by Clifford E. Clark, Jr. (Saint Paul: Minnesota Historical Society Press, 1989), 298–299, 317–318.

¹⁶⁰ U.S. Department of Agriculture, *Agriculture Yearbook 1924* (Washington: Government Printing Office, 1925), 2.

¹⁶¹ Arthur M. Schlesinger Jr., “Toward the Bicentennial,” in *The National Experience: A History of the United States*, ed. John M. Blum, 808–809 (New York: Harcourt Brace Jovanovich, 1973).

Miller also expanded through acquisition, such as when it purchased the monthly trade paper *Bakers Review* in 1964.¹⁶²

A symbol of this evolution was the company's new headquarters at 2501 Wayzata Boulevard. Technological advances in printing during this period likely stimulated the company's decision to build a new plant that took advantage of cutting-edge equipment. Traditional Linotype machines required typesetting, and were slow, messy, and error-prone as a result. New machines using photocomposition were revolutionizing the print industry, and Miller's move gave it an opportunity to take advantage of that change.¹⁶³

For the new plant, Miller joined the exodus from downtown Minneapolis. The City of Minneapolis issued a permit in October 1953 for a 228-foot by 160-foot building comprising two sections: a 120,000-square-foot office and a 187,000-square-foot printing plant and warehouse. Although the construction was a single story, the height is listed at 11 feet and 15 feet. It was estimated to cost \$250,000 and be completed by August of the following year. The permit gives David Griswold as the architect and Madsen Construction Company as the contractor. In September 1966, the company received a permit to install a foundation for a 64-foot by 78-foot addition to the "publishing house." Griswold, by this time as a principal in the firm Griswold and Rauma, was again the architect. Lyell Halverson was the contractor. That December, the same team is listed on a permit for a 109.33-foot by 95.33-foot "addition to existing publishing house" estimated to cost \$344,000. Interior alterations totaling \$4,000 were also undertaken.¹⁶⁴

In its Wayzata Boulevard facility, the company increased its profits by focusing on its strongest offerings, reducing its line of publications to eight. Farming was entering a boom period. At the same time, farm management and operations were changing radically, and some Miller employees felt that the company was not doing enough to respond to this change. Turnover in the company's management—and the end of production of *The Northwestern Miller*—signaled that both the company and agribusiness were undergoing a radical transformation. The company also faced internal financial challenges because of its corporate structure. Miller had become employee-owned in the 1920s. It was required to buy back the stock of retiring employees, yet it could not afford to pay true market value to large shareholders.¹⁶⁵

Miller attracted the attention of the American Broadcasting Company (ABC), which had started to diversify by acquiring publishing businesses. ABC initiated negotiations with Miller's board in 1977 and purchased the company the following year. An ABC executive who worked on the transaction said: "I loved Miller Publishing. . . . I thought it was the best small company I had ever seen. I liked its history, its people. Here was a company that was built on tradition. In my opinion it was the finest farm publishing company in the country."¹⁶⁶

After a management change at ABC, the company's publication division fell from favor. Miller was merged with Farm Progress Publications, another of ABC's holdings, in 1984. Members of Miller's top management were fired and others soon because discouraged with the new arrangement and left. Clerical and other services were moved away from Minneapolis. Within a few years, the company's Wayzata Boulevard headquarters was sold and the art and artifacts in the building were auctioned off, marking the end of Miller's association with the property.¹⁶⁷

¹⁶² "The History"; Rubenstein, "What Ever Happened to Miller Publishing?"; R. W. Apple Jr., "Advertising: Magazines and Tax," *New York Times*, January 31, 1964.

¹⁶³ Elizabeth MacIver Neiva, "Chain Building: The Consolidation of the American Newspaper Industry, 1953-1980," *The Business History Review* 70 (Spring 1996): 1-42.

¹⁶⁴ "The History," 82; Minneapolis Building Permits B338054 (dated October 28, 1953), B399120 (dated September 20, 1966), B400306 (dated December 28, 1966).

¹⁶⁵ Rubenstein, "What Ever Happened," 42-44. The First National Bank Building was erected on Miller's former downtown site.

¹⁶⁶ The quote is in Rubenstein, "What Ever Happened," 44. See also page 45.

¹⁶⁷ The quote is in Rubenstein, "What Ever Happened," 6.

Evaluation

The Miller Publishing Company Building was built for a business that was nationally prominent in milling and agriculture, two industries that have played important roles in the history of the state and region. In addition to housing the company's main office, the building also held a printing plant where its publications were produced. Miller's downtown Minneapolis headquarters, which it left to move to this location in 1954, have been demolished. The new headquarters represented an important period of the company's growth, which reflected boom years for agribusiness. The subsequent downturn in that business and aging management at Miller led to the firm's demise.

The building's design by locally prominent architect David Griswold and, later, Griswold and Rauma, reflects the strong influence of Frank Lloyd Wright. Buildings that show similar influences are usually residential. The application of these design concepts to a commercial structure, particularly one that includes an industrial use, is rare and noteworthy in Minnesota.

Recommendation

The Miller Publishing Company Building is recommended as eligible for listing in the National Register under Criterion A for its association with the Miller Publishing Company, which is significant in the areas of Agriculture and Communications. The period of significance begins with 1954, when the company moved to this location. It should end in 1967, with the completion of the two-story addition, but given the National Register's fifty-year rule, the period ends in 1961. While the building's design is also of interest, it does not appear to be of sufficient significant to qualify the building as eligible for the National Register under Criterion C for Architecture.

4.1.33 Lustron House

MnSHPO Inventory Number: HE-MPC-16728
Address: 2436 Mount View Avenue, Minneapolis

Property Description

The components for this single-story, side-gabled, prefabricated house were manufactured by the Lustron Corporation in Columbus, Ohio. The square, panels that form the exterior walls are dove gray, one of the four colors that were produced. The main entry is deeply recessed in the west end of the front (south) facade. The roof's overhang is supported by an angled, ornamental rain pipe. The front facade holds two window openings with a central, fixed picture window flanked by narrower casements with three lights, stacked vertically. The green, porcelainized-enamel, steel tile roof, which appears to be original, has a low slope. A chimney rises off-center from the rear slope. A garage behind the house has steel panels that match the house, but they are not structural.



History

The Lustron Corporation was created to address the housing shortage after World War II. Entrepreneur Carl Strandlund planned to convert a former warplane factory into a facility to mass-produce single-family houses and convinced the federal Reconstruction Finance Corporation to loan the company \$37.5 million for equipment and materials. Giant presses and other machines fabricated over 3,000 pieces for the all-steel house, which came complete with bathroom fixtures and built-in cabinets. Following the example of car companies, Lustron distributed houses through a network of builder-dealers across the country. Buyers could customize houses to a small degree with accessories such as screen doors and an attic fan. The company offered garage packages by 1949, although unlike the houses, where the panels were structural, the garages had the panels applied a traditional wood-frame structure.¹⁶⁸

Production got started more slowly than anticipated, and the houses proved complicated to ship and assemble. While some prospective homebuyers embraced the Lustron concept, others were not receptive to living inside a steel box where magnets served as picture hangars. The company soon faced a host of problems, ranging from trouble with local building inspectors to political intrigue in Washington, and its demise was as rapid as its initial growth. The production line was permanently shut down in 1950 after producing about 2,600 houses.

The company offered several models. The house on Mount View Avenue appears to be a Westchester, the first type that went into production. It was similar to the prototype Esquire model, which opened for public examination in the Chicago suburb of Hinsdale in November 1946. Some one hundred demonstration houses were soon installed around the county. Esquires are distinguishable by their eye-catching bright yellow and blue color scheme. When Lustrons went into mass production, the color palette was limited to neutral pastels—desert tan, maize yellow, surf blue, and dove gray—with neutral trim. The Mount View model is dove gray. Westchester models had either two or three bedrooms, measuring approximately 31 feet by 35 feet (1,085 square feet) and 31 feet by 39 feet (1,209 square feet), respectively. There were Deluxe and Standard versions, with the Deluxe having more built-in amenities and a bay window.

S. J. Groves and Sons took out a permit to erect a 46-foot by 26-foot single-story dwelling and 12-foot by 20-foot private detached garage at 2436 Mount View Avenue in March 1948. Although the date and estimate cost (\$12,400) seem appropriate and Groves was involved with erecting Lustrons, this does not appear to be the permit for the Lustron house as it describes the structure as “frame” and the project also mentions interior lath and plaster work. Also, the dimensions are wrong. In any event, the Mount View house presumably dates from 1948-1949.¹⁶⁹

Evaluation

America won World War II, only to be confronted by a crisis on the home front. Returning soldiers wanted to start families, but the nation’s housing stock had deteriorated. There had been almost no new construction during the depression and war years, compounding the housing shortage. At the same time, giant factories dedicated to military production needed a new purpose after the armistice. It seemed only logical to retool the factories to manufacture housing.

¹⁶⁸ Two books are useful sources for information on Lustrons: Douglas Knerr, *Suburban Steel: The Magnificent Failure of the Lustron Corporation, 1945–1951* (Columbus: Ohio State University Press, 2004) and Thomas T. Fetters, *The Lustron Home: The History of a Postwar Prefabricated Housing Experiment* (Jefferson, N.C., and London: McFarland and Company, 2002). A website dedicated to Lustrons (<http://www.lustronpreservation.org/index.php>) has a good collection of materials on the history of the Lustron Corporation and technical information about the houses. Carl Strandlund married a woman from Minnesota, and ended up spending his final days in the Minneapolis suburb of Edina. He died in 1974 and is buried in Section 41 of Minneapolis’s Lakewood Cemetery.

¹⁶⁹ Minneapolis Building Permit B298171 (dated March 25, 1948).

The Lustron Corporation was in the vanguard, promoting a thoroughly modern house with walls and a roof of porcelain-enamel steel panels. While mass-producing homes out of steel was a cutting-edge idea, though, nineteenth-century entrepreneurs had already had success at prefabricating buildings. British manufacturers produced prefabricated cast-iron structural systems for industrial facilities in 1801. Within a few decades, factory-produced cast-iron storefronts became popular in American cities. By the early twentieth century, Sears, Roebuck and Company and other merchants were selling kits of prefabricated houses, albeit of wood, out of catalogs.

The 1930s witnessed the introduction of a dizzying array of prefabricated houses. A 1950s study on *The Prefabrication of Houses* reported that by the mid-1930s there were “some 33 systems which were supposed to be commercially available. Of these, 16 were steel frame construction using panels of various materials such as asbestos cement, precast concrete, steel or composition board; five were of steel load-bearing panels; eight were of precast concrete; one was of precast gypsum; two were of wood frame; and only one was of plywood. Of the 25 commercially available systems in 1938, 15 used steel, two used plywood, and precast concrete was still a challenge not to be abandoned, with five systems in use.” Steel fell from favor, though, because of problems with corrosion, condensation, insulation, and, most of all, the cost of the machines and facilities to fabricate the metal. The Lustron Corporation was to tackle these hurdles head-on.

First, though, World War II erupted, and the steel surpluses of the 1930s quickly became shortages as steel and other materials were dedicated to the war effort. Domestic housing virtually stopped, but experiments with prefabrication multiplied as the military sought buildings that could be erected quickly without skilled tradesmen. Production techniques were greatly improved during the war, but prefabrication came out of the war with an image problem. “Whereas the prewar prefabricated house may have been suspect as an interesting freak, the postwar product was often stereotyped in the public mind as a dreary shack.”

Lustron’s snappy porcelain-enamel panels helped dispel that image. It was the use of this product, rather than the product itself, that was innovative. The process of enameling metal sheets had been developed in German and Austria in the mid-1800s. Because the porcelain enamel was tough, did not fade, and was easy to clean, it was quickly adopted by manufacturers of signs, appliances, and bathroom and kitchen fixtures. By the end of the nineteenth century, metal enameling was being done on an industrial scale in the United States. Iron was initially used for the base metal; sheets of low-carbon steel became available in the early twentieth century. In addition to its other qualities, the sleek, streamlined look of porcelain-enamel panels made it popular by the 1930s as siding for gas stations, hamburger stands (like the White Castle chain), and other commercial structures. A technological breakthrough during World War II allowed the use of lower heat and lighter-gauge metal panels.¹⁷⁰

Lustron scholars estimate that as many 2,000 Lustron houses are extant. Many, however, have been altered extensively on the exterior and interior. In addition, the supposedly “maintenance-free” steel components are susceptible to dents and rust, and replacing deteriorated panels is a very complicated undertaking. While Lustrons have experienced something of a renaissance with a growing appreciation of post-war design, they do not suit the aesthetic tastes or space requirements of many homeowners. It is unusual to find one in very good condition.

There are about twenty Lustrons in Minnesota, of which about a dozen are in Minneapolis. They are varying states of preservation. A pair of Lustrons on Cedar Avenue in south Minneapolis displays the range of conditions: 4916 Cedar, which has desert tan panels, has been restored and has been determined eligible for the National Register, while 4900 Cedar has undergone a number of alterations, including a very unsympathetic coat of black paint. The largest grouping is on Nicollet Avenue in south Minneapolis, just south of Fiftieth Street. All are Westchester Deluxe models. The houses at 5009 and 5047 Nicollet are surf blue, while those at 5015 and 5055 Nicollet are dove gray. The yellow Lustron at 5021 Nicollet appears to be an early model; it has an unusual bright yellow/blue color scheme. The

¹⁷⁰ The above section is excerpted from narrative prepared by Charlene Roise for a Lustron website developed by the National Trust for Historic Preservation in 2005–2006.

panels at 5027 Nicollet exhibit a blue-gray color that is not original, and it is unclear whether they have been painted or are new. In either case, the integrity of this house is questionable. The rain gutter is clearly a modern interpretation of the original. The dove gray house at 5055 Nicollet has a front porch/entry addition that compromises its integrity, and the enclosure of recessed entries at 5015 and 5047 Nicollet has affected their integrity.

In comparison, the house at 2436 Mount View Avenue has been restored and is a remarkably well-preserved example of this important mid-twentieth-century housing initiative. While it is impossible to examine the entire cohort of Lustrons in the United States, anecdotal evidence indicates that many Lustrons are deteriorating, have been substantially altered, or have been demolished. The condition of the Lustrons on Nicollet Avenue is probably above average. The Mount View house appears to be one of the best Lustrons in Minneapolis, which had the largest concentration of this house type in the state.

Recommendation

The property qualifies for the National Register under Criterion C for its significance in the area of Architecture. Its period of significance is the apparent period of its erection, 1948-1949. Lustrons were produced during a time of great experimentation in housing design and construction. The Lustron Corporation came closer than most of its competitors to providing sound, affordable, mass-manufactured houses during a critical housing shortage after World War II.

4.1.34 Bryn Mawr Park

MnSHPO Inventory Number: HE-MPC-17078
Address: 2131 Wayzata Boulevard, Minneapolis

Property Description

Bryn Mawr Park comprises about 52 acres. The irregularly shaped parcel is bounded by railroad corridors to the northeast and southeast, Interstate 394 to the south, and the residential Bryn Mawr neighborhood to the northwest. The topography is mostly flat. Pedestrian and bicycle paths run through the park and connect with a regional trail, which is carried on a bridge over an industrial area southeast of the park. Some trees and picnic tables are scattered through the park, which is dominated by eleven softball fields, two baseball fields, and one cricket field. There is a large surface parking lot accessible from Morgan Avenue, and the park board gives the park's address as 601 Morgan Avenue South.





History

The original farm in the area provided the name for the park and the surrounding neighborhood, Bryn Mawr, a Welsh phrase meaning “great hill.” The farm’s owner, John Oswald, was one of the first members of the Minneapolis Board of Park Commissioners, so it is particularly apt that this name was given to the park that was established on his farm in the early twentieth century. The board acquired thirty-nine acres of the farm in 1910 with little enthusiasm from Theodore Wirth, who felt that other parks had higher priority. Five years later, Wirth recommended that the property be developed as an equestrian center, an idea he raised again in 1924. Neither time brought results. Instead, a baseball field was developed at Bryn Mawr in 1922, a foreshadowing of the park’s ultimate fate.¹⁷¹

A few more proposals to develop Bryn Mawr appeared during the 1920s and 1930s, and apparently more athletic fields were installed in this period. Also, the park’s size was increased with the board’s purchase of sixty acres along Bassett’s Creek in 1934. There were no buildings in the park until 1953, when a structure with toilet facilities and storage space was erected. At the same time, the soil in the fields was improved. Bigger changes were to come in the 1960s, when freeway construction impinged on the park’s south side and on another park, The Parade, to the southeast. More ball fields were created at Bryn Mawr to compensate for fields lost at The Parade.

Evaluation

Although Bryn Mawr Park is in proximity to the Grand Rounds, it is not part of this historically significant park and parkway system. Alterations to Bryn Mawr in recent decades, particularly the construction of the ball fields, has changed the open character of the landscape, substantially modifying the park’s character.

Recommendation

Bryn Mawr Park is recommended as not eligible for listing in the National Register.

¹⁷¹ David C. Smith, “Bryn Mawr Meadow Park,” 2008, available at Minneapolis Park and Recreation Board web site (<http://www.minneapolisparcs.org/default.asp?Page ID+4&parkid+253>).

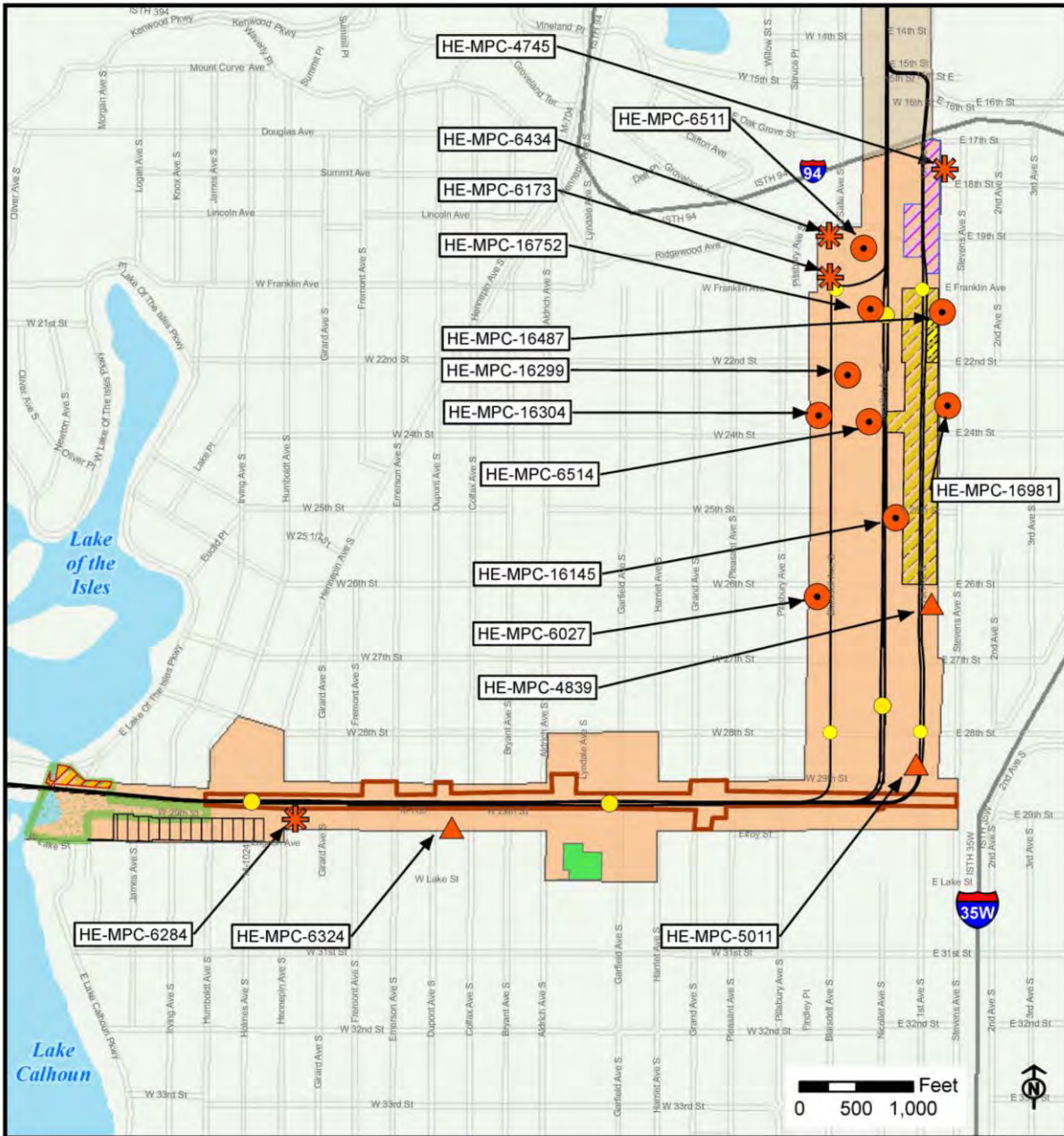
4.2 Minneapolis South Residential/Commercial Survey Zone

A total of 446 properties were surveyed in this survey zone (see Appendix B for the complete list of these properties; 6 of the properties are also in the Minneapolis West Residential Survey Zone). Of the surveyed properties, thirty-two individual properties and two potential historic districts warranted Phase II evaluation. Seven individual properties and seven historic districts were listed in or previously determined eligible for the National Register of Historic Places. Table 4.2 provides information on Phase II properties in this survey zone. The Phase II evaluation of each property follows.

Table 4.2—Phase II Properties in Minneapolis South Residential/Commercial Survey Zone

<i>Historic Property Name</i>	<i>Address (Minneapolis)</i>	<i>SHPO Inventory Number</i>	<i>NRHP Status</i>	<i>Project Segment(s)</i>
The Mall Apartment Historic District	Bounded by the Mall, the alley between Knox and James Avenues South, Lagoon Avenue, and the alley between Holmes and Hennepin Avenues with additional properties on south side of Lagoon Avenue	HE-MPC-7854	Recommended eligible	C
Emilie Bissonette Building	2813 Hennepin Avenue	HE-MPC-5857	Recommended not eligible	C
Norris Creameries	2828 Emerson Avenue S.	HE-MPC-3528	Recommended not eligible	C
The Buzza Company Building	1006 West Lake Street	HE-MPC-6324	Recommended eligible	C
Bruer Brother Lumber Company Building	2836 Lyndale Avenue S.	HE-MPC-3503	Recommended not eligible	C
J. F. Thompson House	2928 Harriet Avenue S.	HE-MPC-16541	Recommended not eligible	C
Eighth Ward Warehouse	2900 Pleasant Avenue S.	HE-MPC-15371	Recommended not eligible	C
Western Alloyed Steel Casting Company Building	2848 Pleasant Avenue S.	HE-MPC-15370	Recommended not eligible	C
West Twenty-ninth Street Workers Housing District	West 29 th Street between Pillsbury and Blaisdell Avenues South		Recommended not eligible	C
Duplex	2825 First Avenue S.	HE-MPC-16092	Recommended not eligible	C
Minneapolis Fire Station No. 8	2749 Blaisdell Avenue S.	HE-MPC-6030	Recommended not eligible	C
Frenz Brake Service	2749 Nicollet Avenue	HE-MPC-16809	Recommended not eligible	C
William H. Baily Building	2743 Nicollet Avenue	HE-MPC-16807	Recommended not eligible	C
Professional Building	2701 Nicollet Avenue	HE-MPC-16797	Recommended not eligible	C
Calvary Baptist Church	2608 Blaisdell Avenue S.	HE-MPC-6027	Recommended eligible	C
Apartment Building	2515 Blaisdell Avenue S.	HE-MPC-16322	Recommended not eligible	C
Rowhouses	1–11 East 25 th Street	HE-MPC-16145	Recommended eligible	C
Commercial/Apartment Building	2443 Nicollet Avenue	HE-MPC-16775	Recommended not eligible	C
Matthew McDonald House	2400 Blaisdell Avenue S.	HE-MPC-16306	Recommended not eligible	C
John Alden Bovey House	2322 Blaisdell Avenue S	HE-MPC-16305	Recommended not eligible	C
Hardware Mutual Fire Insurance Company Building	2344 Nicollet Avenue	HE-MPC-6514	Recommended eligible	C
First Christian Church	2300 Stevens Avenue S.	HE-MPC-16981	Recommended eligible	C
Apartment Building	2312 Blaisdell Avenue S.	HE-MPC-16304	Recommended eligible	C
Thomas Walston House	2302 Blaisdell Avenue S.	HE-MPC-6026	Recommended not eligible	C

Historic Property Name	Address (Minneapolis)	SHPO Inventory Number	NRHP Status	Project Segment(s)
Lee Mortuary	2217 Nicollet Avenue	HE-MPC-16762	Recommended not eligible	C
William S. Jones House	2208 Blaisdell Avenue S.	HE-MPC-16300	Recommended not eligible	C
Humboldt Institute	2201 Blaisdell Avenue S.	HE-MPC-16299	Recommended eligible	C
Marie Antoinette Apartments	26–30 West 22 nd Street	HE-MPC-16113	Recommended not eligible	C
Joe Billman Mortuary	2121 Nicollet Avenue	HE-MPC-16758	Recommended not eligible	C
Rose Manor Apartments	22 East 22 nd Street	HE-MPC-16110	Recommended not eligible	C
President Apartments	2020 Nicollet Avenue	HE-MPC-16753	Recommended not eligible	C
Franklin Nicollet Liquor Store	2012 Nicollet Avenue	HE-MPC-16752	Recommended eligible	C
Minneapolis and Saint Louis Railway Company Main Office	111 Franklin Avenue East	HE-MPC-16487	Recommended eligible	C
Plymouth Congregational Church	1900 Nicollet Avenue	HE-MPC-6511	Recommended eligible	C



Surveyed Properties	Historic Districts	Grand Rounds
<ul style="list-style-type: none"> Listed Previously Determined Eligible Recommended Eligible Station Alternative Build Alternatives 	<p>Listed</p> <ul style="list-style-type: none"> Chicago Milwaukee St. Paul RR grade separation (HE-MPC-9959) Stevens Square (HE-MPC-4965) Washburn Fair Oaks Mansion (HE-MPC-4900) <p>Previously Determined Eligible</p> <ul style="list-style-type: none"> Lyndale Corners (HE-MPC-7855) Washburn Fair Oaks (HE-MPC-8362) 	<ul style="list-style-type: none"> Isles Residential (HE-MPC-9860) The Mail Apartment (HE-MPC-7854)
		Survey Zone
		<ul style="list-style-type: none"> Minneapolis South Residential/Commercial Minneapolis Downtown

**Figure
Minneapolis South
Residential/Commercial
Survey Zone**

Data: MnDOT, DNR, MetCouncil

4.2.1 The Mall Apartment Historic District

MnSHPO Inventory Number: HE-MPC-7854

Address: Bounded by the Mall, the alley between Knox and James Avenues South, Lagoon Avenue, and the alley between Holmes and Hennepin Avenues, with additional properties on south side of Lagoon Avenue, Minneapolis.

Property Description

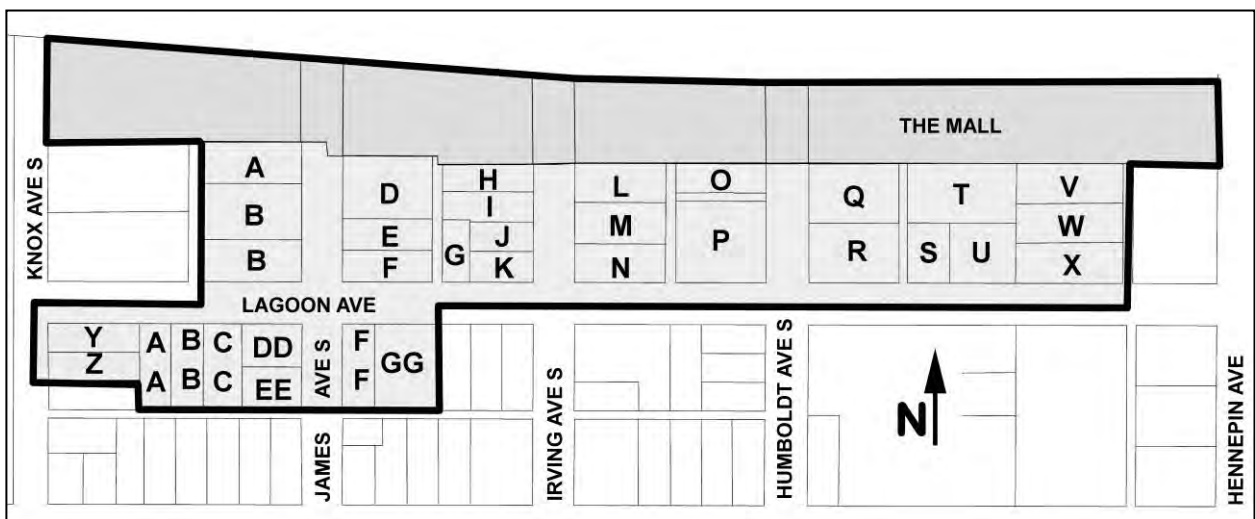
The Mall Apartment Historic District is a residential district composed of twenty-eight apartment buildings, four smaller residences, and a lot with a multi-stall garage. It is located in the area of southwest Minneapolis referred to as “Uptown.” The district occupies rectangular city blocks and is bounded on the north by the Mall, a picturesque street with a wide central median that is maintained by the Minneapolis Park and Recreation Board. To the south is Lagoon Avenue and to the east is Hennepin Avenue, Uptown’s main commercial corridor. To the west is more parkland, including the manmade lagoon that connects Lake of the Isles and Lake Calhoun. Most of the apartment buildings were constructed from the mid-1910s through the 1920s and are brick with stone, terra-cotta, or concrete ornamentation. The apartment buildings are similar in size and most have flat roofs, but they demonstrate a variety of styles including Exotic Revival, Spanish Revival, and Classical Revival. The district also contains three frame residences. Even though they are contemporaries to the apartment buildings in the district, they are noncontributing properties because they are not associated with the multifamily building context. The district also contains one noncontributing lot that once held a residential building; only a multicar garage remains.

The following properties are within the district and fall within the survey area set by the APE. The historic names are provided if known.

Map	Property Name	Address	Date	Cont./Noncont.
A	Martinique Apartments	2880 James Avenue South	1921	Contributing
B	Ambassador Apartments	2886 James Avenue South	1921	Contributing
C	Belvedere Apartments	2896 James Avenue South	1921	Contributing
D	Apartment Building	2885 James Avenue South	1930	Contributing
E	Apartment Building	2891 James Avenue South	1913	Contributing
F	Apartment Building	2895 James Avenue South	1915	Contributing
G	House	1610 Lagoon Avenue	1904	Noncontributing
H	Apartment Building	2880 Irving Avenue South	1928	Contributing
I	M. E. Greenberg Building	2884 Irving Avenue South	1928	Contributing
J	Duplex	2888 Irving Avenue South	1914	Noncontributing
K	House	2892 Irving Avenue South	1904	Noncontributing
L	Ruskin	2871 Irving Avenue South	1916	Contributing
M	Jamaica	2875 Irving Avenue South	1916	Contributing
N	Emerald	2881 Irving Avenue South	1916	Contributing
O	Mall View Apartments	2870 Humboldt Avenue South	1915	Contributing
P	Alden Apartments	2876 Humboldt Avenue South	1916	Contributing
	Priscilla Apartments	2882 Humboldt Avenue South	1916	Contributing
Q	The Mall Apartments	2871 Humboldt Avenue South	1915	Contributing
R	Granada Apartments	1456 Lagoon Avenue	1929	Contributing
S	Lot with multi-stall garage	1452 Lagoon Avenue	1915	Noncontributing
T	Lagoon Court Apartments	2870 Holmes Avenue South	1915	Contributing
U	Lagoon Court Apartments	2878 Holmes Avenue South	1915	Contributing
V	Lagoon Court Apartments	2873 Holmes Avenue South	1916	Contributing
W	Lagoon Court Apartments	2877 Holmes Avenue South	1916	Contributing
X	Lagoon Court Apartments	2883 Holmes Avenue South	1916	Contributing

The following properties are within the Mall Apartment Historic District, but are outside of the APE. As a result, they were not inventoried. The historic names are provided if known.

Map	Property Name	Address	Date
Y	Apartment Building	2901 Knox Avenue South	1922
Z	Apartment Building	2905 Knox Avenue South	1927
AA	House	1721 Lagoon Avenue	c. 1900
BB	Mead Apartments	1715 Lagoon Avenue	1916
CC	Inter-Lakes Apartments	1709 Lagoon Avenue	1916
DD	Apartment Building	2900 James Avenue South	1915
EE	Apartment Building	2908 James Avenue South	1916
FF	Lagoon Terrace Apartments	2901 James Avenue South	1914
GG	Isle Villa Apartments	1619 Lagoon Avenue	1916



Map showing the boundaries of the Mall Apartment Historic District.
The properties are keyed into the list above.



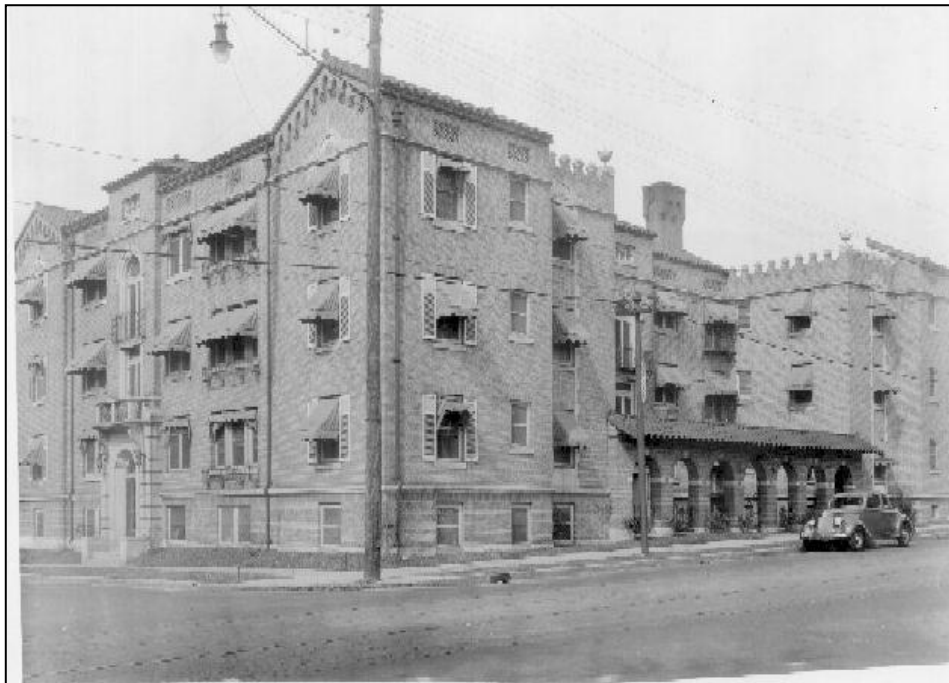
The M. E. Greenberg Building, 2884 Irving Avenue South



The Jamaica, 2875 Irving Avenue South



The Granada Apartments, 1456 Lagoon Avenue



The Granada Apartments in 1937
Minneapolis Collection, Hennepin County Central Library, Minneapolis



Lagoon Court Apartments, 2883 Holmes Avenue South



Lagoon Court Apartments, February 1957
Norton and Peel, photographers—Minnesota Historical Society Collections

History

In 1904, Lawrence Veiller, deputy tenement house commissioner in New York, wrote: “Of the many problems that press upon us for solution in our American cities none presents so many startling aspects as the problem of the housing of the working people. . . . Unscrupulous landlords and builders are quick to see that by crowding people closer and closer together they can greatly increase their profits. . . . Thus has arisen the great tenement-house system of our American Cities.” He went on to explain that in the past sixty-three years, some people in New York City had tried to build “model” tenements that provided standard facilities at a reduced rate, but “during the same period of time the speculative builders of the city, unrestricted by proper legislation, [had] erected approximately over fifty thousand indescribably bad types of tenement houses.”¹ For the older Eastern cities like New York, overcoming the problems of tenement housing was difficult because, as Veiller indicated, much of the dense metropolitan infrastructure had been built without regulation. For many, the idea of multifamily housing went hand in hand with squalor, disease, and social decay.

As America moved farther west, young, booming cities had the benefit of addressing housing problems as they developed, which lessened somewhat the stigma that multifamily housing bore. In the years before World War I, many communities that were founded on industry became regional retail, banking, and real estate centers, which encouraged the movement of residents from farms and small towns to larger urban areas. As a result, apartments were increasingly accepted as a necessity.

Minneapolis’s urban core threatened to become especially congested as its thriving economy of the 1920s lured residents from the state’s farming communities. Between 1900 and 1920, the population of Minneapolis grew by almost 178,000. Even in the early years of this trend, the city demonstrated a willingness to embrace multifamily housing. A 1902 article in the *Minneapolis Journal* observed that “life in apartments is popular in a city where detached houses for rent are scarce and where so many people like to live at the suburban lakes during the summer season. The flat offers many advantages in the way of conveniences which some houses do not possess. . . . [It] gives people who want to be near the center of the city homes at a reasonable cost.”² In contrast to the squalor of crowded and unsanitary tenements, apartment houses provided the amenities modern urbanites demanded. High-quality multifamily housing was “the result of an effort to solve the problem of congestion which . . . confronted the larger cities of this country.” The 1917 *Plan of Minneapolis* promoted the construction of high-end apartment buildings as part of the city’s urban renewal. Using Paris as a model, it showed that multi-unit buildings were not only as fashionable and functional as single-family residences, but in some ways could be even more so.³

In the case of southwest Minneapolis, apartment houses enabled many in the swelling middle class to live in the desirable Chain of Lakes area where property values were high. Key to the construction of apartment buildings in that area was the expansion of the streetcar line. Hennepin Avenue and Lake Street, the intersection of two prominent lines, became an important commercial node, supporting numerous retail businesses as early as 1900. Residential neighborhoods clustered around these streetcar-commercial centers.⁴

In 1916, the *Minneapolis Tribune* noted that those who worked downtown but could not afford to live close to their place of employment made good use of the streetcars and “flocked to apartments buildings.”

¹ Lawrence Veiller, “The Housing Problem in American Cities,” *Annals of the American Academy of Political and Social Science*, vol. 25, *City Life and Progress* (March 1905): 48–49, 59.

² Quoted in Michael Koop, “Living Downtown,” *Hennepin County History* 53 (Summer 1994): 24.

³ Christine Curran and Charlene K. Roise, “Nokomis Knoll Residential Historic District,” National Register of Historic Places Registration Form, available at the State Historic Preservation Office, Minnesota Historical Society, Saint Paul, 8:2–8:3; Phillip Kent Wagner, “The Historical Geography of Apartment Housing in Minneapolis, Minnesota, 1870 to 1930,” Ph.D. thesis, University of Minnesota, September 1991, 241, 245; R. W. Sexton, *American Apartment Houses, Hotels, and Apartment Hotels of Today* (New York: Architectural Book Publishing Company, 1929).

⁴ Marjorie Pearson and Charlene Roise, “South Minneapolis: An Historical Context,” prepared for the Minneapolis Heritage Preservation Commission, August 2000, 23; Wagner, “Apartment Housing in Minneapolis,” 225.

Because of the density that these structures created in areas where real estate values were high, apartments seemed a “necessary and logical result” of increased urban living. Consequently, the number of apartment buildings in the city of Minneapolis increased 55 percent between 1912 and 1927. At the same time, streetcar usage in the city was headed toward its early 1920s peak of 138.6 million passengers a year, and by 1925 southwest Minneapolis had the highest level of ridership.⁵

Land for apartment buildings in South Minneapolis was often made available by demolishing older large, single-family homes, a phenomenon frequently seen in the Phillips and Whittier neighborhoods. For buildings in the Mall Apartment Historic District, however, much of the land was vacant. While its location next to a rail corridor had made it undesirable for housing, this attracted a group of coal companies that acquired the property in 1911, intending to turn the area into a manufacturing district. The plan was opposed by local residents, though, and they were soon joined by the Minneapolis park board, which wanted to protect the nearby Lake District from industrial infringement. In May 1913, the board voted unanimously to build what was then called the Twenty-ninth Street Mall.⁶ With this new amenity, the land south of the Mall was rapidly transformed with the construction of eighteen apartment buildings between 1914 and 1916.⁷

At this point, most likely due to wartime supply problems, the construction of apartment buildings south of the Mall ceased until 1921, when 2880, 2886, and 2896 James Avenue South were erected. These brick buildings appear to have originally been very similar in design with recessed central window bays, cubical forms, and pressed metal cornices with paired brackets. The following year brought the construction of the first apartment building south of Lagoon Avenue at 2901 Knox Avenue South. There was one last burst of apartment construction at the end of the decade with the erection of 2905 Knox, 2880 and 2884 Irving Avenue South, 1456 Lagoon Avenue, and 2885 James Avenue South.⁸

The 1920 census indicates that the residents of the apartment buildings along the Mall primarily held the white-collar jobs of a rising middle class. Their occupations included manager, nurse, lawyer, saleswoman, agent, bookkeeper, secretary to the president, and stockbroker. Some were employed in jobs involving cutting-edge technology of the day—auto mechanic, telephone cable splicer, and electric supplier. They were generally not working-class construction or factory labor.

Construction of apartment buildings along the Mall ended in 1930, brought to an abrupt halt by the Great Depression. A lack of easily developable land, however, would most likely have stopped construction within the same finite boundaries. Sanborn fire insurance maps and building permits show that by 1930, the neighborhood had very little unoccupied area. The park board controlled the land to the north, and it in turn was bounded by the Chicago, Minneapolis, and Saint Paul Railway line. To the east, Hennepin Avenue was well established as a commercial district. Single-family residences were along Knox Avenue and south of Lagoon Avenue. Parkland along the channel that connected Lake Calhoun and Lake of the Isles blocked expansion further west.

After World War II, the allure of home ownership in the developing suburbs appealed to many middle-class residents of Minneapolis. As the demand for urban housing declined, so did the construction of apartment houses for the next two decades. Apartment living was not to experience a renaissance until the late 1960s when post-war baby boomers began moving away from their childhood homes.

⁵ “Building Activity for Winter Months Greater Than 1915,” *Minneapolis Tribune*, March 5, 1916; Wagner, “Apartment Housing in Minneapolis,” 178, 226.

⁶ Pearson and Roise, “South Minneapolis,” 51; “Gateway to Lake Street,” *Minneapolis Journal*, August 25, 1911; Minneapolis Board of Park Commissioners, *Thirtieth Annual Report* (1912), 66, and *Thirty-first Annual Report* (1913), 33; “Park Board Votes 29th Street Mall,” *Minneapolis Journal*, May 7, 1913.

⁷ These properties are 2870, 2873, 2877, 2878, and 2883 Holmes Avenue South; 2871 and 2876 Humboldt Avenue South; 2871, 2875, and 2881 Irving Avenue South; 2895, 2900, 2901, and 2908 James Avenue South; and 1456, 1619, 1709, and 1715 Lagoon Avenue.

⁸ Minneapolis Building Permits B121375 (dated May 2, 1921), B151197 (dated July 9, 1921), B154724 (dated October 28, 1921), B208774 (dated February 16, 1928), B209645 (dated April 11, 1928), B216638 (dated June 7, 1929), and B220013 (dated January 9, 1930).

Evaluation

The cluster of apartment buildings south of the Mall is evidence of the changing dynamics of Minneapolis's early twentieth-century population, the expansion of the city's streetcar system, and the appeal of new apartment building designs. Members of the middle class, a burgeoning sector thanks to post-World War I prosperity, could live in the more prestigious and park-like areas of Minneapolis and take streetcars to jobs downtown. They enjoyed living in new apartments that were far removed from the overcrowded tenements of the nineteenth century.

With the exception of the exuberant Mediterranean Revival Granada Apartments at 1456 Lagoon Avenue, the buildings in the district have attractive but unremarkable designs that are similar to contemporary apartment buildings around the city. This concentration of buildings is distinguished, though, by the rapidity of construction, the density of the development, and the cohesive design of the district. The few single-family residences in the area all predate the apartment buildings with the exception of 2888 Irving Avenue South, which was built at the same time as the earliest apartment buildings in 1914. Especially important to the character of the district is its setting, which is influenced both by the parkland to the north and west and the commercial corridors of Hennepin Avenue and Lake Street to the east and south.

The Mall Apartment Historic District is eligible for the National Register under Criterion A with Community Planning and Development as its area of significance.

It is also eligible under Criterion C for its significance in Architecture as a district that "represent[s] a significant and distinguishable entity whose components may lack individual distinction."⁹ Although the individual buildings are not stylistically noteworthy, for the most part, they are a distinctive concentration of an important early twentieth-century building type.

Recommendation

The Mall Apartment Historic District is recommended as eligible for the National Register under Criterion A in the area of Community Planning and Development and under Criterion C for Architecture. Its period of significance begins with the erection of the first apartment buildings in 1914 and ends with the last surge of construction in 1930. The district is very well preserved and maintains integrity of location, design, setting, materials, workmanship, feeling, and association.

⁹ Patrick W. Andrus and Rebecca H. Shrimpton, eds., *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: Government Printing Office, 1991), 17.

4.2.2 Emilie Bissonette Building

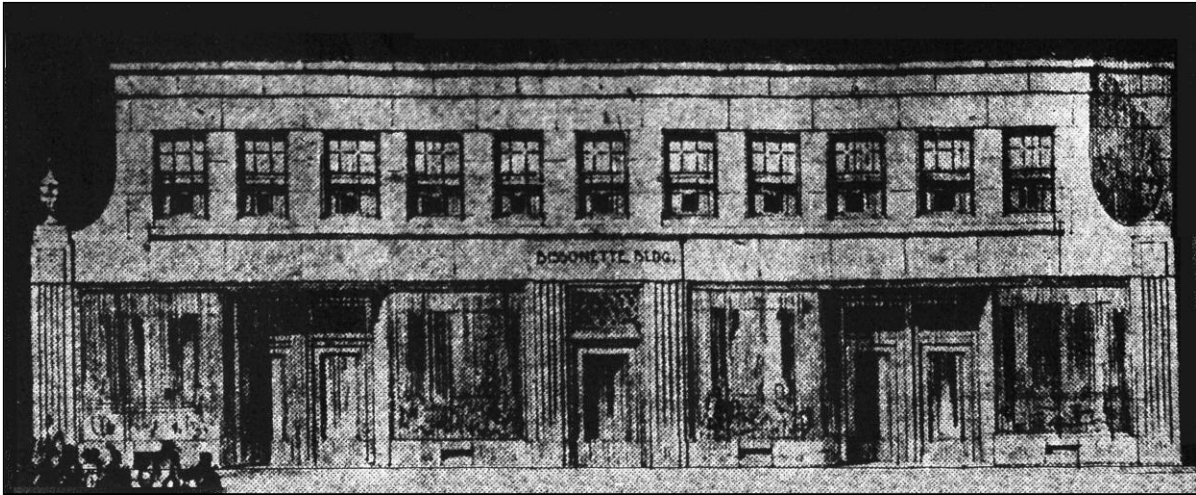
MnSHPO Inventory Number: HE-MPC-5857

Address: 2813 Hennepin Avenue, Minneapolis

Property Description

The Emilie Bissonette Building is a two-story, flat-roofed commercial building with subdued Neoclassical Revival elements. The side and rear walls of the building are common brick laid in a stretcher bond. The slanted portions of the side walls, which are visible from the front, are a high-quality yellow brick that is also laid in a stretcher bond with some soldier courses. The 68-foot front (west) facade is gray Bedford stone. Single-story fluted pilasters topped with fluted stone urns are at each end. The wall curves upward toward the second story. There is a narrow, molded cornice above a plain frieze at the roofline. The first-story entrance to a stair to the second floor is at the center of the front facade, flanked by fluted pilasters that reach up to a small molded cornice above the first floor. The four storefronts are paired, and the entrances of each pair are adjacent. A projecting band of stone runs below the sills of eleven evenly spaced window openings on the second floor. All hold modern double-hung replacement windows with six-light top and bottom sashes.





Artist's sketch of the Bissonette Building prior to its construction
"Contract Let for Greek Type Store-Flat Building," Minneapolis Journal, June 21, 1925



Mayme Hoyer Cleaner, c. 1930
Lee Brothers, photographer—Minnesota Historical Society Collections

History

On June 26, 1919, the *Minneapolis Tribune* reported on the marriage of Emelie Beaudoin to Lieutenant William Bissonette. The Bissonettes were not included in the 1920 federal census, but an advertisement for the W. C. Bissonette Company, which was located in the Andrus Building in downtown Minneapolis, appeared in the *Tribune* on June 13, 1922. The 1930 Minneapolis city directory listed the Bissonettes as renting a house at 200 Diamond Lake Road and indicated that William worked as a “preprinter” for a “rental and investments company.”¹⁰

In June 1925, the *Minneapolis Journal* reported that excavation was about to begin on a new commercial building on Hennepin Avenue. The *Journal* also published an artist’s rendering of the building, calling it a “Greek type of structure” that was to be erected for W. C. Bissonette. It was also noted that the 68-foot facade would be of Bedford stone. The building had four storefronts and four apartments on its second floor. The prominent Minneapolis architectural firm Magney and Tusler was the designer. Although Bissonette was a contractor, the newspaper noted that the building would be constructed by the Ernest Ganley Company.¹¹

The 1930 Minneapolis city directory listed a beauty parlor and a dry cleaner at 2813–2817 Hennepin Avenue. Both the 1949 and 1952 updates to the 1912 Sanborn fire insurance map indicate that all the storefronts were in use, with one business occupying both of the south storefronts.¹²

Evaluation

Very little information is available about the Bissonettes. W. C. Bissonette was one of many contractors involved in construction work in Minneapolis during the 1920s, and he did not appear to have a particularly distinguished career. While the Bissonettes commissioned the building, they did not live or work there, and the building’s tenants do not appear to be significant. There is no compelling reason for the property to be considered eligible for the National Register under Criterion A or Criterion B.

The property is of interest architecturally. The sophisticated detailing that it displays is somewhat unusual on a relatively modest commercial building. It was designed by Magney and Tusler, a prominent Minneapolis firm that is best known for designing the Foshay Tower, which was erected only a few years after the Bissonette Building. While the Bissonette Building demonstrates the skill of these talented architects, though, it is not a seminal work like the Foshay, and its design does not rise to the level of significance that makes a compelling case for eligibility under Criterion C in the area of Architecture.

Recommendation

The Emilie Bissonette Building is recommended as not eligible for the National Register.

¹⁰ “Weddings,” *Minneapolis Tribune*, June 26, 1919; W. C. Bissonette Company advertisement, *Minneapolis Tribune*, June 13, 1922; *Minneapolis Directory Company's Minneapolis (Minnesota) City Directory, 1930* (Minneapolis: Minneapolis Directory Company, 1930).

¹¹ “Contract Let for Greek Type Store-Flat Building,” *Minneapolis Journal*, June 21, 1925.

¹² Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 6 (New York: Sanborn Map Company, 1912), Sheet 622 (including November 1949 and 1952 updates).

4.2.3 Norris Creameries

MnSHPO Inventory Number: HE-MPC-3528

Address: 2828 Emerson Avenue South, Minneapolis

Property Description

Norris Creameries is a warehouse/commercial structure located on the west side of Emerson Avenue along the north edge of the Midtown Greenway. It consists of the original creamery building with a substantial addition on its north side. The original building is a one-story brick warehouse that is rectangular in plan. The northeast corner of the building is slightly taller than the main roofline and is curved. Original windows have been filled in. The one-story modern addition has a band of brick around its foundation, and modern wood siding covers the remainder of the walls. The west end of the building's north wall jogs out and holds the building's entry, which is highlighted by a square tower with a pyramidal roof.





West and north facades of Norris Creameries
with historic portion visible at rear. View to south.



Emerson Avenue South (east) facade of Norris Creameries, 1932
Norton and Peel, photographers—Minnesota Historical Society Collections



Norris Creameries, August 17, 1938
Norton and Peel, photographers—Minnesota Historical Society Collections



New addition at Norris Creameries, August 1947
Norton and Peel, photographers—Minnesota Historical Society Collections

History

The parcel occupied by Norris Creameries has seen a great deal of development. A small frame dwelling was constructed in 1909, but the following year, a large “milk house” was built on the site for H. C. Johnson. More additions to the site included a concrete-block garage constructed for Chris W. Johnson in 1917. The owner was later shown to be the Johnson Certified Milk Company.¹³

By 1921, the company had changed its name to the Johnson Pure Milk Company, and by 1928, Norris Creameries owned the site. A 1932 photograph of the company showed a small brick building with large windows and a parapet wall that was taller at the center. Norris continued alterations on the building during the 1930s. In 1946, Norris Creameries added a 168-foot by 137-foot brick and concrete garage onto the earlier structure. A 1947 photograph showed the significance of this expansion; the former front facade of the factory was heavily altered and the entrance moved. Another photograph showed a modernized interior with painted murals.¹⁴

Norton Creameries business no longer exists, and the building has seen extensive alterations in recent decades. A home improvement store currently occupies the building.

Evaluation

The Norris Creameries property is included within the boundaries for the Chicago, Milwaukee and Saint Paul Railroad Grade Separation National Register Historic District. The district’s period of significance is from 1912 to 1916. The date of construction for the creamery did not fall within that range, so it was designated as noncontributing to the district. For this survey, the building was reassessed as an individual property. Due to the large modern addition and alterations to the original material, its integrity is too compromised for eligibility under any criterion.

Recommendation

Norris Creameries is recommended as not eligible for the National Register.

¹³ Minneapolis Building Permits B81884 (dated May 28, 1909), B85704 (dated March 11, 191), B126488 (dated March 21, 1917), and B140140 (dated January 1, 1920).

¹⁴ Minneapolis Building Permits B148038 (dated April 14, 1921), B208816 (dated February 21, 1928), B215022 (dated March 27, 1929), B223500 (dated August 19, 1930), B224610 (dated October 11, 1930), and A26981 (dated September 18, 1946); “Norris Creameries, 2824 Emerson Avenue South, Minneapolis,” location no. Norton and Peel 17292, “Norris Creameries, Incorporated, 2824 Emerson Avenue South, Minneapolis,” location no. Norton and Peel 99014, and “Mural of North Shore scenes photographed by Norton and Peel displayed in reception area, Norris Creameries, Minneapolis,” location no. Norton and Peel 172921, all from Minnesota Historical Society Collections.

4.2.4 The Buzza Company Building

MnSHPO Inventory Number: HE-MPC-6324

Address: 1006 West Lake Street, Minneapolis

Property Description

The Buzza Company Building is a large, sprawling complex located at the northwest corner of West Lake Street and Colfax Avenue South. The original portion, which fronts onto West Lake Street, has a flat roof and a C-shaped plan. The front facade is seven bays wide; the side facades are three bays wide. Each bay has one large window opening with three modern double-hung replacement windows and a three-over-one-light transom. Under each window is a band with three recessed panels. The main entrance is capped with a shallow, decorative, arched hood containing relief sculpture and supported by two modillions. The roof has a small penthouse and a wide pressed-metal cornice. The first floor is a darker concrete than the upper floors and is topped with a small cornice.

At the rear of the original portion's east side is a two-story annex that has an arched, recessed entrance. This attaches to a three-story, flat-roofed addition that fronts onto Colfax Avenue. Although the latter has a similar appearance to the Lake Street portion, the addition is shorter. It is sixteen bays wide. The bays on the first floor are configured like those on the original portion. The windows on the upper two floors are double-hung with single lights, and the openings are separated by a simple pilaster that runs between the two floors. The pilasters on the west wall of this part of the addition are rounded with flared capitals.

The east facade of the building has one recessed bay, and its northernmost three bays are part of the third portion of the building, which extends west toward Dupont Avenue. The footprint, roofline, and window bays are all irregular. The most prominent portion is a seven-story tower, which has a flat roof, a very tall penthouse, and a large nameplate that reads "BUZZA." This addition's walls are primarily flat and free of ornamentation, except for the south wall, which has rounded, flared pilasters.

The property includes two other components: a single-story brick garage erected around 1949 (noncontributing) and a tunnel (contributing), which extends north from a parking lot that occupies the site's north end. Measuring approximately twenty feet in width and thirteen feet in height, the tunnel passes beneath Twenty-ninth Street about midway between Dupont and Colfax Avenues. It was constructed in 1913 to link the Buzza property to the former rail corridor, now the Midtown Greenway, which is listed in the National Register as the Chicago, Milwaukee and Saint Paul Railroad Grade Separation Historic District. The grade separation was created between 1912 and 1916, so the tunnel also falls within the period of significance of that historic district.

During the course of this survey, the Buzza Company Building was nominated to the National Register. According to the nomination, the "property boundary incorporates its legal description, which is defined as all of Block 20, and Lots 1 to 6 of Block 29, including adjacent part of alley in the Windoms Addition to Minneapolis. Additionally, the boundary includes the underground concrete tunnel, twenty feet wide and thirteen feet high under and across 29th Street, about halfway between Dupont Avenue South and Colfax Avenue South, connecting said property with the former right-of-way of the Chicago Milwaukee & St. Paul Railway Company (now owned by the Hennepin County Regional Railroad Authority)."¹⁵

¹⁵ Jennifer Hembree, "Buzza Company Building," National Register of Historic Places Registration form, August 2011, prepared by MacRostie Historic Advisors LLC.



Above: Lake Street facade and west side of original section.
View to northeast.

Below: Emerson Avenue South (west) facade,
including the tower section. View to northeast.





Above: West facade (modern building in foreground). View to east.

Below: Tunnel below Twenty-ninth Street at the north end of the property. The former railroad corridor is on the other side of the tunnel. View to north.





Lake Street facade, c. 1920.
Charles J. Hibbard, photographer—Minneapolis Historical Society Collections



The tower section, January 1951
Norton and Peel, photographers—Minnesota Historical Society Collections

Evaluation

During the course of this survey, the Buzza Company Building was nominated to the National Register under Criterion A in the areas of significance of Industry and Military. It is significant in Industry for its role as the headquarters of a nationally important greeting card designer and producer, the Buzza Company, with the period of significance extending from 1923 to 1942. Its period of national Military significance is from 1942 to 1946, when it was used by various government agencies and contractors, including the Minneapolis-Honeywell Regulator Company, to produce military optics that were important in World War II.¹⁶

On November 1, 2011, the nomination was considered by the Minnesota State Review Board, which recommended its designation, and the nomination is expected to be approved by the National Park Service. A developer intends to rehabilitate the property with the assistance of federal and state historic tax credits.

Recommendation

In accordance with the recent National Register nomination, this property is considered eligible to the National Register.

¹⁶ Jennifer Hembree, "Buzza Company Building," National Register of Historic Places registration form, August 2011, prepared by MacRostie Historic Advisors LLC.

4.2.5 Bruer Brothers Lumber Company Building

MnSHPO Inventory Number: HE-MPC-3503

Address: 2836 Lyndale Avenue South, Minneapolis

Property Description

The Bruer Brothers Lumber Company Building is a one-story frame structure on the north side of the Chicago, Milwaukee and Saint Paul Railroad Grade Separation, a National Register Historic District that is commonly known as the Midtown Greenway. The building's front (east) facade has a false front with a wood cornice at the roofline. The stuccoed facade has no embellishments and has asymmetrically placed modern doors and windows. The south wall of the building extends down the north side of the Midtown Greenway, exposing the wall of the subgrade floor. This wall has been finished in modern metal sheeting, and all windows and doors are modern replacements.





11 Bruer Bros Lumber Co. H & D bet Aldrich & Lyndale Av. S. (Burned)



11 1/2 Bruer Bros Lumber Co. H & D R.R. bet Aldrich & Lyndale Av. S. (Burned)

Bruer Brothers Lumber Company after the 1914 fire
Early Minneapolis Business Firms Photograph Album 2, pages 11-11 1/2 —
Minneapolis Collection, Hennepin County Central Library, Minneapolis



12 Bruer Bros Lumber Co. H & D. R.R. bet Lyndale & Garfield Av. S.

Bruer Brothers Lumber Company after reconstruction
Early Minneapolis Business Firms Photograph Album 2, page 12
Minneapolis Special Collections, Hennepin County Central Library, Minneapolis

History

On October 1, 1914, after various improvements had been made to its facilities, the Bruer Brothers Lumber Company suffered a devastating fire that totally destroyed its frame mill. After that loss, the company decided to build a concrete factory. This, however, did not prevent another large fire in November 1921 that destroyed the factory.¹⁷

The following month, Bruer Brothers took out a permit for “repairs to sash and door factory after [a] fire.” In January 1922, the company took out a second permit for a 33-foot by 66-foot frame addition to the factory. On March 19, 1922, Bruer Brothers announced in the *Minneapolis Tribune* that its “new sash and door factory is now in operation and we are in a position to give you excellent service. . . . With our facilities we can furnish your new house complete.”¹⁸

Evaluation

The Bruer Brothers Lumber Company building is included within the boundaries for the Chicago, Milwaukee and Saint Paul Railroad Grade Separation National Register Historic District, which has a period of significance from 1912 to 1916. The building’s construction date of 1921 made it noncontributing within that district. For this survey, the building was reassessed as an individual property.

The property does not appear to have sufficient significance to merit National Register designation under any criterion. In addition, its poor integrity would disqualify it from consideration.

Recommendation

The Bruer Brothers Lumber Company Building is recommended as not eligible for the National Register.

¹⁷ “\$125,000 Lumber Yard Blaze Caps Series of Fires,” *Minneapolis Tribune*, October 2, 1914; Minneapolis Building Permit B107794 (dated December 12, 1913) and B107896 (dated January 17, 1914); “Flames Destroy Lumber Yard,” *Minneapolis Tribune*, November 25, 1921.

¹⁸ “Lumber and Mill Work Buyers,” *Minneapolis Tribune*, March 19, 1922.

4.2.6 J. F. Thompson House

MnSHPO Inventory Number: HE-MPC-16541

Address: 2928 Harriet Avenue South, Minneapolis

Property Description

The J. F. Thompson House is a two-story, cross-gable Stick Style frame structure. It has clapboard siding. The single-story, open front porch has elaborate wood railings and trim and a hipped roof supported by turned posts. The building's south wall has a two-story bay. The windows have what may be historic two-over-one-light storms. The gable end on the front facade is covered in octagonal wood shingles. A large picture window on the first story has a stained-glass transom.



History

A Minneapolis building permit from June 1886 shows that J. F. Thompson planned to construct a two-story dwelling at 2928 Harriet Avenue South. After it was erected, little work was done to the building over the next few decades except for plumbing and electrical updates. In 1971, the house was converted into a duplex.¹⁹

In 2000, the house was lifted to allow the construction of a new foundation. In 2003, a new front porch was constructed.²⁰

Evaluation

Although the Thompson house initially appears to be a well-preserved example of a Stick Style residence, a review of building permits indicates that much of the detailing is of new construction. As a result, the building is not eligible under Criterion C.

Recommendation

The J. F. Thompson House is recommended as not eligible for the National Register.

¹⁹ Minneapolis Building Permits B7530 (dated June 21, 1886) and B429308 (dated June 23, 1971); Minneapolis Building Permit Index for 2829–2830 Harriet Avenue South.

²⁰ Minneapolis Building Permits 3005308 (dated August 31, 2000), 1000736 (dated September 18, 2000), and 3021180 (dated May 13, 2003).

4.2.7 Eighth Ward Warehouse

MnSHPO Inventory Number: HE-MPC-15371

Address: 2900 Pleasant Avenue South, Minneapolis

Property Description

The Eighth Ward Warehouse is composed of two one-story, front-gable brick warehouse buildings on the south side of the Chicago, Milwaukee and Saint Paul Railroad Grade Separation, a National Register Historic District that is commonly known as the Midtown Greenway. The buildings are connected at their rear walls by a small concrete addition. The building's north walls extend along the wall of the Midtown Greenway. Originally these spaces were open, but they have since been enclosed with concrete block. The foundation under the upper floors is embellished with round, concrete corbels, and these are topped with simple brick pilasters located above every fourth corbel. Although the window and door openings are in their original configuration on the east half of the building, they have modern windows and doors.





Front (east) facade of the Eighth Ward Warehouse.
View to southwest.

History

The first building documented on the site was a 28-foot by 40-foot frame shop constructed in 1888 for the Tildew Heating Company. This is most likely the building that appears on the 1912 Sanborn fire insurance map. At a city council meeting in March 1917, Eighth Ward alderman Frank Heywood moved that the City of Minneapolis negotiate with the Northern Coal and Dock Company to purchase land the company held along Pleasant Avenue. It was reported at that time that lots 2, 14, 15, and 16 of Block 5 of the Excelsior Addition to Minneapolis would cost \$9,000.²¹

City council proceedings do not document when or how the building was constructed, but minutes from 1926 and 1927 mention that insurance was taken out on the building and its contents.²²

By 1965, the building was owned by the Twin City Milk Products Association. A permit taken out on February 25 of that year indicated that remodeling work would take place on the “office building.”²³

Evaluation

The Eighth Ward Warehouse is included within the boundaries of the Chicago, Milwaukee and Saint Paul Railroad Grade Separation National Register Historic District. The district’s period of significance is from 1912 to 1916. The nomination dates the building at 1927. As this was after the period of significance, the building was determined as noncontributing to the district. A source for this date is not given, but based on information from city council proceedings, the building was constructed between 1917 and 1926.

²¹ Minneapolis Building Permit B14449 (dated April 20, 1888); Minneapolis City Council Official Proceedings, March 9, 1917 (page 176); Sanborn Map Company, *Insurance Maps of Minneapolis*, vol. 4 (New York: Sanborn Map Company, 1912), 398.

²² Minneapolis City Council Official Proceedings, July 30, 1926 (page 71), January 28, 1927 (page 669), and June 24, 1927 (page 1376).

²³ Minneapolis Building Permit B390771 (dated February 25, 1965).

The lack of documentation on the building makes it difficult to evaluate in the context of Minneapolis's history. Without sufficient information, it cannot be justified as eligible under Criterion A.

Architecturally, it is a standard warehouse design without any noteworthy characteristics and it has suffered from alterations, making it ineligible under Criterion C.

Recommendation

The Eighth Ward Warehouse is recommended as not eligible for the National Register.

4.2.8 Western Alloyed Steel Casting Company Building

MnSHPO Inventory Number: HE-MPC-15370

Address: 2848 Pleasant Avenue South, Minneapolis

Property Description

The Western Alloyed Steel Casting Company Building is a large brick factory structure with a large, modern stucco addition. The building is surrounded by modern landscaping.





Pleasant Avenue South (east) facade of Western Allied Steel Building. The historic portion of the building is visible at the left. View to southwest.

History

The building was in place before the trench was dug for the Chicago, Milwaukee and Saint Paul Railway's grade separation between 1912 and 1916. To accommodate this construction, the building was rebuilt in 1916. In late 2007, Minneapolis developer Basim Sabri proposed converting the building into a ninety-two-unit condominium complex. The following February, the city council approved the development after the number of units was reduced to seventy-seven.²⁴

Evaluation

The Western Allied Steel Casting Company Building is within the boundaries of the Chicago, Milwaukee and Saint Paul Railroad Grade Separation National Register Historic District. Although the building's construction date fell within the period of significance, its poor integrity at the time the nomination was written caused it to be classified as a noncontributing property. Since that time, the property's integrity has been further compromised by its conversion to condominiums. The style of the new addition refers to Middle Eastern architecture, which is inappropriate for the building's historic industrial character.

Because new additions to the building were not sympathetically done, worsening the building's already low integrity, the Western Allied Steel building cannot be considered as ineligible for the National Register under any criterion.

Recommendation

The Western Allied Steel Casting Company Building is recommended as not eligible for the National Register.

²⁴ Steve Brandt, "Sabri's Latest Plan Stirs the Pot," *Minneapolis Star Tribune*, January 11, 2008; Steve Brandt, "City Council OKs Symbolic Freeze on Home Foreclosures," *Minneapolis Star Tribune*, January 19, 2008.

4.2.9 West Twenty-Ninth Street Workers Housing District

MnSHPO Inventory Number: HE-MPC-17067

Address: West Twenty-ninth Street between Pillsbury and Blaisdell Avenues South

Property Description

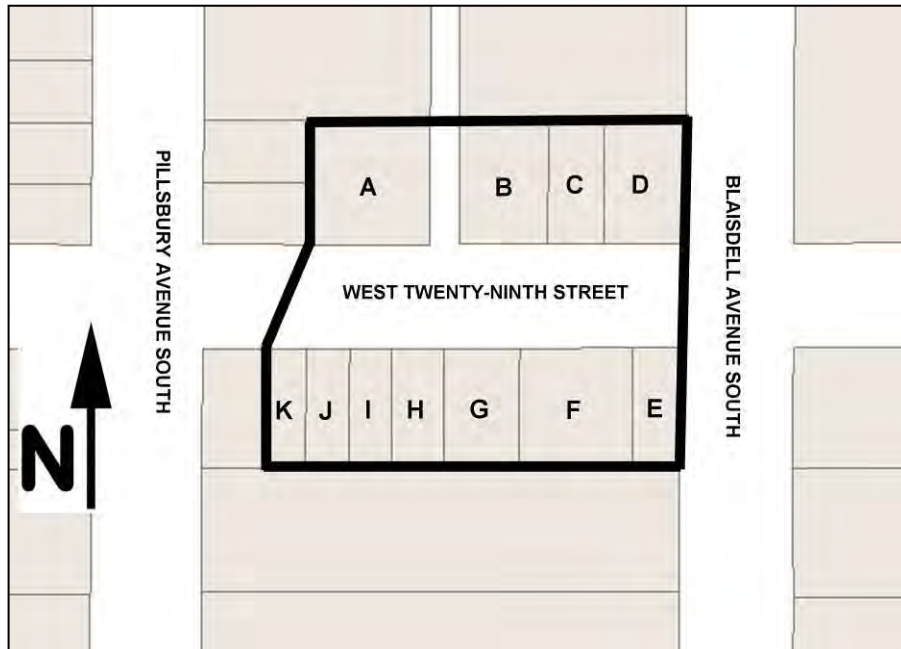
Nine single-family houses, one duplex, and one four-unit apartment building were considered as a potential historic district. This group of residential properties, the West Twenty-ninth Street Workers Housing District, is located in a generally residential area in the southern portion of the Whittier neighborhood and is bounded on the south by the Midtown Greenway, a former railroad depressed corridor converted into recreational trails. To the east is Blaisdell Avenue South, a residential and commercial corridor. Pillsbury Avenue South is to the west and West Twenty-eighth Street is to the north, but the district does not extend to either street. The houses are small and vernacular in design, but they display elements from a variety of styles popular in the late nineteenth century including Italianate, Stick, Queen Anne, and Four Square. All but two of the buildings fall within the district's period of significance, but some are non-contributing due to poor integrity.

The following properties are within the potential historic district and fall within the survey area set by the APE. The historic names, if available, are provided.

Map	Property Name	Address	Date
B	House	114 West 29 th Street	c.1890
C	Mabel Jackson Duplex	106 West 29 th Street	1917
D	Charles W. Nicholson Apartment Building	2828 Blaisdell Avenue South	1916
E	House	101 West 29 th Street	c. 1895
F	House	111 West 29 th Street	c. 1880
G	House	115 West 29 th Street	c.1895
H	Elizabeth Smith House	117 West 29 th Street	1883
I	Elizabeth Smith House	119 West 29 th Street	1883
J	Elizabeth Smith House	121 West 29 th Street	1883
K	Elizabeth Smith House	125 West 29 th Street	1883

The following property is within the potential district but outside of the APE. As a result, it was not inventoried.

Map	Property Name	Address	Date
A	B. Cooper House	118 West 29 th Street	pre-1886



Map showing the boundaries of the potential West Twenty-ninth Street Workers Housing Historic District. The key for the list is on the previous table.



111 West Twenty-Ninth Street



118 West Twenty-ninth Street



119 West Twenty-ninth Street

History

All of the properties in the West Twenty-ninth Street Workers Housing District are situated in Lindley and Lingenfelter's Addition to Minneapolis, which was platted in 1873. This area was not annexed by the city, however, until ten years later.²⁵

The earliest houses in the district appear to date from the 1880s. The Italianate L-plan house at 118 West Twenty-ninth Street is identified as the B. Cooper House. In a cultural resources assessment related improvements to Interstate 35W, this house was given a construction date of 1886. The earliest building permit for the property, however, is from October of that year. Issued to B. Cooper, it covered \$800 worth of "repairs after heaving two houses," indicating that the house may have been relocated from another site. If this is the case, its construction was perhaps prior to 1886. The permit lists Cooper as the "architect" of the house's woodwork.²⁶

At 111 West Twenty-ninth Street is another Italianate design with a square footprint. No original building permit exists for this house, but it appears on an atlas of Minneapolis as early as 1885. Its construction date has been approximated to be around 1880.²⁷

The four houses at 117, 119, 121, and 125 West Twenty-ninth are very similar in design—two-story, front-gable, frame dwellings, with Stick Style trim. According to the I-35W study, they were constructed in 1883 by contractor Alonzo Kittman and were originally owned by Elizabeth Smith as investment properties. Smith lived in one of the houses until 1891.²⁸

The earliest permit for 117 dates from November 1898 and was issued to owner Mand Herchman for \$150 in repairs to the property. The earliest permit for 119 does not appear until May 1900, when owner M. P. Water spent \$125 to build a frame shed and undertake repairs. The first permits for 121 and 125 are plumbing permits and are dated even later—1907 and 1915, respectively.²⁹

The vernacular Queen Anne house at 114 West Twenty-Ninth does not have an original building permit, but it was extant by 1904, as evidenced by its earliest building permit. That year, the City of Minneapolis issued a permit to owner William Chrichton for the construction of a 10-foot by 16-foot by 13-foot, one-and-one-half-story addition, suggesting that the house had probably been in existence for some time.³⁰

There is one apartment building in the district, and it has one of the last construction dates. In 1916, the 36-foot by 60-foot "plaster veneered flats" at 2828 Blaisdell Avenue South were constructed at a cost of \$7,000 by day laborers. The owner was Charles W. Nicholson and the architect was A. N. Olson. The following year, the duplex at 106 West Twenty-ninth Street was also constructed by day laborers for owner Mabel Jackson for \$2,500.³¹

²⁵ Marjorie Pearson, Penny Petersen, and Charlene Roise, "The Evolution of the Whittier Neighborhood," December 2009, 7, prepared for the Whittier Alliance by Hess, Roise and Company; John R. Borchert, David Gebhard, David Lanegran, and Judith A. Martin, *Legacy of Minneapolis: Preservation Amid Change* (Minneapolis: Voyageur Press, 1983), Figure 4.

²⁶ Minneapolis Building Permit B8770 (dated October 6, 1886).

²⁷ Will Stark, "111 West 29th Street," December 2001, Midtown Greenway, Minnesota History-Architecture Form.

²⁸ Susan Granger, Scott Kelly, and Patricia Murphy, "Historic Context Study for the Standing Structures Survey of the I-35 W Study Area," May 1994, prepared by Gemini Research for the Minnesota Department of Transportation, 91.

²⁹ Minneapolis Building Permits B42152 (dated November 9, 1898), B45864 (dated May 14, 1900), D34020 (dated April 26, 1907), and D87569 (dated September 7, 1915).

³⁰ Minneapolis Building Permit B60117 (dated August 24, 1904).

³¹ Minneapolis Building Permits B124096 (dated September 2, 1916) and B127890 (dated May 23, 1917). On the construction permit, 106 West Twenty-ninth Street was identified as a "plaster veneered duplex." New siding was placed on the house in 1950. See Minneapolis Building Permit M98904 (dated July 20, 1950).

Evaluation

The small, vernacular residences along West Twenty-ninth Street incorporate elements from building styles popular during the late nineteenth and early twentieth centuries. Alone, the properties are comparatively unremarkable, but together, they form a distinct group of modest housing that was apparently occupied by working-class families and individuals.

Very little information, though, is available on these properties and their inhabitants. The available documentation shows that the properties were constructed or moved to the site by their owners individually—the exception being the Stick style houses at 117–125. Consequently, there is not a significant development pattern that sets this district apart from any other working-class neighborhood in South Minneapolis.

The construction dates of many of the houses are unknown; most have to be estimated. While most of the properties appear to have been built between 1880 and 1895, two (106 West Twenty-ninth Street and 2828 Blaisdell Avenue South) are from 1916–1917, creating a relatively large gap in construction activity that diminishes the cohesion of the group. In addition, three properties—101, 114, and 115 West Twenty-Ninth Street—have integrity issues because of alterations that removed historic materials and modified the original design. This further diminishes the potential for a National Register district,

Recommendation

The Twenty-ninth Street Workers Housing District is recommended as not eligible for the National Register.

4.2.10 Duplex

MnSHPO Inventory Number: HE-MPC-16092
Address: 2825 First Avenue South, Minneapolis

Property Description

The two-story, frame, two-unit residence has a front gable roof that extends over a two-story front porch. The open porch is edged by four fluted columns with Ionic capitals that have bands with egg-and-dart and acanthus leaf motifs. The columns support the dentillated entablature of a Neoclassical pediment, but the interior of the pediment has been covered with modern fiberboard siding. The porch on the second floor has a railing with turned posts. The front facade displays both historic beadboard and modern siding. The secondary facades are covered in modern siding.



History

The original building permit for this structure is not available. The first building permit associated with the property is for electrifying the residence. It was issued on November 21, 1904, to the Bell Electric Company.³²

The dwelling appears to predate this permit by at least four years as activities of a resident, Mrs. J. N. Ryker, were mentioned in the *Minneapolis Tribune* as early as July 1900. That month, her mother and sister, Mary and Carrie Bray, visited her at her residence at 2825 First Avenue South. The following year, the *Tribune* noted that Mr. and Mrs. H. J. Warnike were living at that address. In 1908, Mrs. George S. Koffend was a resident. These announcements indicate that the occupants had social ambitions.³³

A variety of permits were issued for the property over the years. In August 1919, for example, an outside “grade door and platform” was constructed by contractor William Benson. On September 4 of that year, the city issued two plumbing permits. A one-and-one-half-story barn at the rear of the lot was converted into a garage between 1930 and 1951.³⁴

Evaluation

The late nineteenth-century residence at 2825 First Avenue South has a two-story front porch that uses Classical ornamentation. While the two-story columned porch gives the property an impressive appearance, the house has had alterations over time that diminish its integrity. Infill obscures the pediment of the temple front, the key feature of the otherwise vernacular design of this house.

The architect of the building is unknown, so it cannot be considered as “the work of a master.” Although well done, the design does not have “high artistic value.” Therefore, the property at 2825 First Avenue South does not appear to be eligible under Criterion C.

Recommendation

The property at 2825 First Avenue South is recommended as not eligible for the National Register.

³² Minneapolis Building Permit F11229 (dated November 21, 1904).

³³ “In Society,” *Minneapolis Tribune*, July 22, 1900; “Social and Personal,” *Minneapolis Tribune*, January 11, 1901; “Social and Club Events—Personal News Notes,” *Minneapolis Tribune*, November 25, 1908.

³⁴ Minneapolis Building Permits B137948 (dated August 22, 1919), D120498 and D120499 (dated September 4, 1919); Sanborn Map Company, *Insurance Maps of Minneapolis, Minn.*, vol. 4 (New York: Sanborn Map Company, 1912), Sheet 400 (1930 and 1951 revisions).

4.2.11 Minneapolis Fire Station No. 8

MnSHPO Inventory Number: HE-MPC-6030

Address: 2749 Blaisdell Avenue South, Minneapolis

Property Description

Minneapolis Fire Station No. 8 is located between a residential neighborhood to the west and the commercial corridor of Nicollet Avenue to the east. The walls of the two-story, flat-roofed building are of variegated light-brown brick. On the front facade, large folding doors fill all three bays on the first floor. The brick pilasters between the bays and at the corners are ornamented vertical limestone bands topped by stylized scrolls showing the influence of the Streamline Moderne style. This is further emphasized by the projecting limestone surround around the center door, which is inscribed: "M. F. D. Station No. 8." Smooth, flush limestone bands run horizontally above all three doors and connect the capitals of the pilasters. The parapet is capped by limestone coping. The one-over-one modern windows on the front facade of the second floor are paired.³⁵



³⁵ Part of the description excerpted from Pearson, Petersen, and Roise, "The Evolution of the Whittier Neighborhood," 22.

History

Minneapolis had no fire department until 1868 and only a volunteer force until 1879. Water pressure, supplied to hydrants by pumps at Saint Anthony Falls, was unreliable and facilities were very limited until 1872, when firefighters walked out in protest. Conditions improved rapidly under the direction of Chief Winslow Brackett, and within a few years the volunteer service ranked as one of the best in the country, with permanent stations to house upgraded equipment.³⁶

Some good things came out of the economic depression of the 1930s. Federal relief funds targeted construction projects that replaced aging public buildings while providing employment. These objectives were behind the city's plans to replace three obsolete fire stations, all built in the 1880s. Two of the stations were in North Minneapolis—Station No. 4 at Twelfth Avenue North between Washington Avenue and North Third Street, and Station No. 14 at North Fourth Street and Twenty-first Avenue North. (The location of the latter was later changed to Thirty-third Street just east of James Avenue North.) The third was at the corner of Blaisdell Avenue South and East Twenty-eighth Street. All of the stations had engine companies, according to the fire department's 1889 annual report. Both Station No. 4 and Station No. 8 had a hook and ladder company as well, while Station No. 8 and Station No. 14 had chemical engine companies. Station No. 4 served downtown Minneapolis and the industrial area to the north and west.³⁷

In September 1938, the city applied for a grant from the federal Public Works Administration (PWA) to upgrade the three stations. Station No. 8 was rebuilt on its original site. The building permit index for the property does not list a permit from this period, but the building appears to be a mirror image of Station No. 4, for which a building permit was issued in May 1939. That permit reported that the steel and concrete structure of Station No. 4 was 75 feet wide, 102 feet deep, and 30 feet high (a relatively tall two stories). The estimated cost for the construction was \$80,000, plus about \$15,000 for steam heating, plumbing, electrical work, and lath and plaster finishing.³⁸

All of the new stations were in operation by 1940. According to a survey of the city's fire stations completed in 1944, Station No. 8 "is modern and well arranged throughout, and is well set back and egress is excellent to streets carrying rather heavy traffic." An assistant chief oversaw the station, which had "a pumper, and an aerial truck temporarily replaced by a service truck, in active service, and a pumper and a hose tender in reserve."³⁹

Evaluation

Station No. 8 exemplifies an important phase of the evolution of the Minneapolis Fire Department, representing the city's efforts to upgrade its collection of fire stations with federal work relief funds. The three stations built with the assistance of PWA funds in 1939–1940 featured a similar design, as did Station No. 17, built a year later with a subsequent PWA grant at 821 East Thirty-fifth Street in South Minneapolis. Stations No. 14 and No. 17, though, were of a smaller scale, only two bays wide. Although both survive, neither remain in use today by the fire department. Stations No. 8 and No. 4, however, still serve their original function and retain good integrity, and both could be considered locally significant in the area of Government. There is nothing that specifically distinguishes them from any other fire station in Minneapolis in this context, however, so their significance is not great enough to merit National Register designation. Their significance can also be considered in the context of Federal Relief Construction in Minnesota, 1933–1941. The multiple property documentation form for this context provides stringent registration requirements for government buildings "due to the large number of surviving resources, and because many Government Buildings may be considered historically significant for their association with

³⁶ Richard Heath, *Mill City Firefighters—The First Hundred Years, 1879–1979* (Minneapolis: Extra Alarm Association of the Twin Cities, 1981), 7.

³⁷ *Ibid.*, 148–149.

³⁸ *Ibid.*; Minneapolis Building Permit B257418 (dated May 10, 1939). An original building permit is not available for Station No. 8, but it was most likely constructed at the same time as Station No. 4 as their appearances are identical.

³⁹ Heath, *Mill City Firefighters*, 148–149; Adrian Huyck notebook, Minneapolis Fire Department, 1957–1965, available at Minneapolis Collection, Hennepin County Central Library.

the unprecedented federal response to the Great Depression.” For a government building to be eligible under Criterion A, it must represent “a particularly important project through the size and scope of the work involved, or by the number of people employed; or the project should represent a significant contribution to the community by providing a new and modern facility which offered programs, amenities, or community services which were previously unavailable.” Station No. 8 does not meet this test, and it does not qualify under any of the other registration requirements.

Recommendation

Minneapolis Fire Department Station No. 8 is recommended as not eligible for the National Register.

4.2.12 Frenz Brake Service

MnSHPO Inventory Number: HE-MPC-16809

Address: 2749 Nicollet Avenue, Minneapolis

Property Description

Frenz Brake Service is a flat-roofed commercial building located at the northeast corner of Nicollet Avenue and West Twenty-eighth Street. The walls of the one-story automobile repair shop are covered with stucco, and the parapet wall along the roofline has terra-cotta coping. An angled storefront with large windows faces the intersection; above this is a pressed metal sign reading “Frenz Brake Service” in stylized modern lettering. The east portion of the building that fronts onto West Twenty-eighth Street has four service bays. The north wall of the building abuts 2743 Nicollet Avenue, an older, three-story, brick commercial building.



History

The earliest recorded structure on this site was a 14-foot by 22-foot brownstone and wood dwelling with an 8-foot by 20-foot shed, constructed in September 1884. This remained on the site for forty years until it was demolished to make way for a 16-foot by 30-foot brick filling station, which was built by Sinclair Oil in 1924.⁴⁰

Sinclair Oil's filling station was in use for twenty years until it was demolished by the George Cook Construction Company. The same company then erected a much larger concrete-block filling station, which measured 27 feet by 100 feet and cost \$15,000. The Aagard Sign Company built and installed a "flatwise" metal sign above the building's entrance reading "Frenz Brake Service." George Evan Frenz was apparently a co-owner of the shop. In 1946, his father, George L. Frenz, was operating an automobile repair shop at 2907 Nicollet Avenue, a block to the south.⁴¹

Evaluation

As motoring grew in popularity, filling stations and automobile repair shops became a necessity on the American landscape, much to the displeasure of those who thought they were a visual blight. In response, during the first three decades of the twentieth century, these buildings were often designed to blend into a residential neighborhood.

This approach began to change by the 1930s. K. Lonberg-Holm published a technical report in the June 1930 issue of *Architectural Record* that discussed the most efficient design for maximum profitability. The article featured a prototype known as the "box-type station" that had an operator's room and service bays flanking a central entrance. The *Architectural Forum* stated that this flat-roofed design was "clean, unassuming, and has the inestimable virtue of looking like a filling station." As later scholars observed: "Their simple, spare lines and sleek materials were in keeping with the design of the era's autos themselves and broadcast their function as gas stations that earlier domestic and civic designs failed to do."⁴²

The large plate-glass windows provided unobstructed views of approaching vehicles to facilitate quicker service and they acted as storefront windows to display the newest merchandise in the shop. Tires, batteries, and accessories became an important part of sales during the 1930s. According to Lonberg-Holm, a corner location was the most desirable site for a service station due to its visibility.⁴³

Frenz Brake Service is an example of the box-type station popularized during the 1930s and 1940s. It is a flat-roofed building with a central entrance bracketed, on one side, by the operator's room/waiting room with large storefront windows, and, on the other side, multiple service bays. Its minimal ornamentation reflects the Streamline Moderne style.

Frenz Brake Service, however, was built sixteen years after the publication of Lonberg-Holm's article in *Architectural Record*, so it is not from first generation of box-type stations when the concept was new and revolutionary. Also, the building permit indicates that the business was originally a garage and a filling station. Although the use of the building is still automobile-related, there is no extant historic material (gas pumps, canopy, etc.) denoting its original use as a filling station.

⁴⁰ Minneapolis Building Permits B2049 (dated September 19, 1884) and B184825 (dated December 2, 1924).

⁴¹ Minneapolis Building Permits I5496 (March 22, 1946), B287006 (dated March 29, 1946), and H22822 (dated July 29, 1946); "Obituaries," *Minneapolis Star Tribune*, January 30, 2005.

⁴² Jim Draeger and Mark Speltz, *Fill 'Er Up: The Glory Days of Wisconsin Gas Stations* (Madison, Wisc.: Wisconsin Historical Society Press, 2008), 37.

⁴³ Draeger and Speltz, *Fill 'Er Up*, 38.

The windows, an important part of the box-type station's design, are modern replacements. The stucco on the walls is also relatively new. Historic records do not indicate whether the concrete-block walls were originally covered with stucco.

Although Frenz Brake Service typifies all the qualities of the box-type gas station, it does not date from the first generation of this type; it is one of the more common later examples. Later alterations and loss of historic materials has negatively affected its integrity making it not eligible under Criterion C as an example of a box-type gas station.

Recommendation

Frenz Brake Service is recommended as not eligible for the National Register.

4.2.13 William H. Baily Building

MnSHPO Inventory Number: HE-MPC-16807

Address: 2743 Nicollet Avenue, Minneapolis

Property Description

The William H. Baily Building is three stories in height. The front facade is faced in dark red brick, while the side facades are common buff-colored brick. The first story is commercial space and has two large storefronts. Both have been extensively remodeled. Centered in the facade between the storefronts is a door to a stairway that provides access to the upper floors. The doorway is topped by a carved stone lintel. The two upper floors, which are three bays wide, are residential. Each bay holds two windows. The central bay has arched window openings. The two exterior bays each bow out slightly, forming a shallow bay that is capped with dentillated copper roofs at the third floor. All window openings have stone sills. Stepped bricks form a bracketed cornice at the roofline. This is bookended by large brick brackets that top narrow pilasters edging the facade. All windows on the upper floors are double hung; some historic windows are extant, while other openings have modern replacement windows.



History

A permit for the construction of the building at 2743 Nicollet Avenue is not available, but advertisements for renting space in the building began appearing in the *Minneapolis Tribune* in 1890. In September of that year, Baily and Company, a real estate firm with an office in Minneapolis's Boston Block, advertised a seven-room flat complete "with all modern conveniences" for only \$10. The following year, one of the storefronts, which included the basement, also became available.⁴⁴

In 1903, the company looked to profit from leasing the exterior as well as the interior of the building, offering a "brick wall space for advertising purposes." Interested parties could contact W. H. Baily, who had an office in the New York Life Building.⁴⁵

The owner of the building was William Hadley Baily, who was involved in Minneapolis's real estate market for many years. Baily was born in Green County, Pennsylvania, on September 11, 1832. In 1864, he married Virginia Patterson in Uniontown, Fayette County, Pennsylvania. There they had their first three children: Henry (1867), Caroline (1872), and William (1877). Baily, his wife, and their eldest child appear in the 1870 federal census, which gives Baily's occupation as "retired druggist."⁴⁶

By 1879, the family had relocated to Minneapolis. A notice in the *Minneapolis Tribune* announced that Bailey and two other men, L. H. Green and H. H. Newlon, had formed a firm called Green, Newlon and Company "for the purpose of transacting fire insurance business." The company had an office in the Athenaeum Library Building. In the 1880 federal census, Baily listed his occupation as "fire insurance agent." Later that year, his daughter Mary was born. His last child, Ella, followed four years later.⁴⁷

By 1882, Baily seems to have branched out into real estate, forming the firm of Baily and Groos with Fred Groos, located at 209 Nicollet Avenue. By 1886, Baily appears to have partnered with a man name Brackett. The following year, he became vice president of a new organization comprising around fifty-nine real estate firms housed in the Boston Block Building at 304 Hennepin. "The object of their union [was] to concentrate their several deals among themselves and fraternizing together in a bond, which, it [was] hoped, will be beneficial to all members."⁴⁸ It was apparently a few years after this that he erected or purchased the three-story commercial-residential building at 2743 Nicollet.

As the decade drew to close, the Baily family was prestigious enough to have their activities reported in the *Tribune*. Readers were informed, for example, when Mrs. Baily and their youngest daughter took numerous lengthy trips to the East Coast and the Gulf of Mexico. In the 1895 Minnesota census, Baily identified his occupation as money lender, and on the federal census five years later, he was listed as being involved in "mortgage and loans."⁴⁹

A 1905 *Minneapolis Journal* article said that for many years Baily had "been in the real estate and loaning business at the New York Life building and [had] been a prominent officer of the Westminster Presbyterian church," a well-established congregation. His son, Henry, was a lawyer, who shared an office with his father. The family all lived together in a flat at 140 Laurel Avenue. The *Tribune* described the seventy-year-old Baily as "a man of many friends."⁵⁰

⁴⁴ Classified advertisement, *Minneapolis Tribune*, September 28, 1890; classified advertisement, *Minneapolis Tribune*, August 6, 1891.

⁴⁵ Classified advertisement, *Minneapolis Tribune*, October 18, 1903.

⁴⁶ Ancestry.com, "Descendants of George and Alice Maris," <http://wc.rootsweb.ancestry.com/cgi-bin/igm.cgi?op=GET&db=maris&id=I9460> (accessed May 4, 2011).

⁴⁷ Classified advertisement, *Minneapolis Tribune*, August 2, 1879; "Descendants of George and Alice Maris."

⁴⁸ "Gossip about Town," *Minneapolis Tribune*, December 22, 1882; classified advertisement, *Minneapolis Tribune*, September 16, 1883; classified advertisement, *Minneapolis Tribune*, December 8, 1886; "The City," *Minneapolis Tribune*, July 23, 1887.

⁴⁹ "It Was a Gay Week," *Minneapolis Tribune*, February 24, 1889; "The Week in Society," *Minneapolis Tribune*, August 10, 1890; "Social Miscellany," *Minneapolis Tribune*, November 16, 1890.

⁵⁰ "Well-known Man Drops from View," *Minneapolis Journal*, September 21, 1905.

When Baily passed away from paralysis on February 11, 1908, the *Tribune* reported that his residence was 2743 Nicollet Avenue, indicating that he retained ownership of the building until the time of his death. Baily was buried at Oak Grove Cemetery in his hometown of Uniontown, Pennsylvania. He was preceded in death by his wife, Virginia, and his son, William, who died as an infant.⁵¹

Evaluation

William Hadley Baily was a successful businessman who came to Minneapolis during its early decades and capitalized on its burgeoning fire insurance market before branching out into real estate. As evidenced by the fifty-nine real estate firms that worked in the Boston Block in the 1880s, though, he was one of many men involved in that industry in Minneapolis in the late nineteenth century. He is an early owner of 2743 Nicollet and is most likely responsible for its construction, but no documentation could be found to confirm this.

Although his family was socially prominent enough to have their activities reported in newspapers, neither the *Minneapolis Tribune* nor the *Minneapolis Journal* printed more than a short death notice when he passed away. Were he an important businessman or a citizen of note, he would have received a full obituary. Therefore, while Baily was a respected local businessman, he was not a leading businessman in Minneapolis during his lifetime and the building is not significant for its association with him under Criterion B.

The building has interesting architectural details that refer to the Italianate style, but the design is subdued, the architect is unknown, and the integrity is compromised. There are better examples of the Italianate style with higher integrity in Minneapolis, making this building ineligible under Criterion C.

Recommendation

The William H. Baily Building is recommended as not eligible for the National Register.

⁵¹ "In Society," *Minneapolis Tribune*, June 21, 1906; "Died," *Minneapolis Tribune*, February 14, 1908; *Waynesburg (Penn.) Republican*, February 20, 1908 (available at <http://www.fordyce.org/genealogy/GCRecords/Republican.html>).

4.2.14 Professional Building

MnSHPO Inventory Number: HE-MPC-16797

Address: 2701 Nicollet Avenue, Minneapolis

Property Description

The one-story professional building is located at the southeast corner of Nicollet Avenue and East Twenty-Seventh Street. The building has a dynamic zigzag footprint and is positioned so that both of its main facades face towards the intersection while the entrances are accessible from the sidewalks. The flat roof cantilevers out over the entrances. These canopies, as well as the corners of the roof's wide eaves, have narrow brick supports with square punch-outs. The walls are buff-colored brick laid in a stack bond. The window openings are emphasized by one row of bricks in a rowlock bond. On the longer facades, bands of casement windows run beneath the eaves. Other facades have large picture windows or larger single-pane windows.





Exterior of 2701 Nicollet Avenue, December 19, 1949
Norton and Peel, photographers—Minnesota Historical Society Collections



Exterior of 2701 Nicollet Avenue, December 19, 1949
Norton and Peel, photographers—Minnesota Historical Society Collections



Waiting Room, 2701 Nicollet Avenue, December 19, 1949
Norton and Peel, photographers—Minnesota Historical Society Collections



Waiting Room, 2701 Nicollet Avenue, December 19, 1949
Norton and Peel, photographers—Minnesota Historical Society Collections



Dentist's Office, 2701 Nicollet Avenue, December 19, 1949
Norton and Peel, photographers—Minnesota Historical Society Collections



Dentist's Office, 2701 Nicollet Avenue,
December 19, 1949
*Norton and Peel, photographers—
Minnesota Historical Society Collections*

History

Lots 1 and 2 of Block 7 of Carson's Addition to Minneapolis were vacant in 1948, when the city issued a permit to Dr. Arthur W. Swanson, dentist, and Dr. Youbert Johnson, physician, to construct a 126-foot by 95-foot, one-story office and medical clinic building on the property. Sebco, Inc., was the contractor for the project, which was estimated to cost \$50,000. The permit did not list an architect. One week later, the city issued a second permit for a 39-foot by 25-foot attached garage, also to be constructed by Sebco. It was anticipated that the building would be completed by the beginning of 1949.⁵²

According to the Minneapolis city directory for 1950, Dr. Swanson and Dr. Johnson had offices in the clinic, as did Dr. John H. Bonbright, dentist, Dr. Henry F. Cole, dentist, and Dr. George F. Schmidt, physician. Two years later, only Swanson and Cole remained from that group, joined by dentist Jacob van Arx. In 1960, Swanson continued to practice out of the building along with four other dentists—Aina Kiris, Henry G. Kaspar, Anders Finncold, and Imants Niels. Dr. Youbert Johnson had returned to the building along with another physician, Flora Mattson. The following year, the city issued Johnson a permit to repair fire damage at the clinic. Engberg served as the contractor.⁵³

Evaluation

The historic photographs from 1949 show that the building's exterior has very good integrity of design. (The interior was not evaluated.) Because the building is still in use as medical offices, it also has integrity of association.

The architect for the building is unknown. Therefore, it cannot be assessed under Criterion C for its importance within an architect's body of work. It can be assessed as a representative example of its style. Constructed in 1948, the medical clinic is an early small-scale commercial interpretation of the Modernist style, indicated by its flat roof, dynamic, angular walls, cantilevered canopies, and ribbon windows. The design is not outstanding enough, though, to merit an individual listing on the National Register under Criterion C as an example of the Modernist Style in commercial architecture.

Recommendation

The building at 2701 Nicollet Avenue is recommended as not eligible for the National Register.

⁵² Minneapolis Building Permits B302139 (dated September 16, 1948) and B302328 (September 27, 1948); Minneapolis Special Council Permit 30941 (dated September 29, 1948).

⁵³ *Minneapolis Directory Company's Minneapolis (Hennepin County, Minn.) City Directory, 1950* (Saint Paul: Minneapolis Directory Company, 1950); *Minneapolis Directory Company's Minneapolis (Hennepin County, Minn.) City Directory, 1952* (Saint Paul: Minneapolis Directory Company, 1952); *Polk's Minneapolis (Hennepin County, Minn.) City Directory, 1960* (Saint Paul: R. L. Polk and Company, 1960); Minneapolis Building Permit B375990 (dated September 12, 1961).

4.2.15 Calvary Baptist Church

MnSHPO Inventory Number: HE-MPC-6027

Address: 2608 Blaisdell Avenue South, Minneapolis

Property Description

A substantial composition of brick and stone, Calvary Baptist Church dominates the intersection of Blaisdell Avenue and West Twenty-sixth Street. Built between 1888 and 1928, the composition displays characteristics of the Romanesque Revival and Gothic Revival. At the southwest corner of the intersection is the building's tall bell tower, square in plan and capped with an ornate cornice, pointed finials, and a steeply pitched spire. A gabled entry in the tower's west side is approached by a long flight of stairs. A turret-like bay is just to the south. The gabled ends of the main worship space front on Blaisdell and Twenty-sixth Street, flanking the tower. An arched, tripartite arrangement of stained-glass window fills much of each facade, with smaller windows above. The building extends to the west and to the parish house to the south in a series of irregular sections that create a picturesque composition. The walls are red brick throughout, with stone trim appearing on window sills, door surrounds, and string courses.





Interior of auditorium, Calvary Baptist Church, probably early twentieth century
Minneapolis Collection, Hennepin County Central Library, Minneapolis



Calvary Baptist Church, March 2, 1953
Norton and Peel, photographers—Minnesota Historical Society Collections

History

The beginning of Calvary Baptist Church can be traced to 1881 when Reverend Henry N. Herrick, a retired Baptist minister, organized the “Herrick Mission,” a non-denominational Sunday school. Classes were held in a school building at Twenty-sixth Street and Nicollet Avenue, which was outside the city limits at the time. Assisted by his family and members of the First Baptist Church, the endeavor was recognized by the city’s Baptist Union as the Nicollet Avenue Mission. Soon after, a mission chapel site was selected at Twenty-sixth and Blaisdell, “anticipating the growth of the city in that direction.” Zelora E. Brown of First Baptist Church, who was in the real estate industry, purchased the two lots for \$1,300 before selling them to First Baptist for \$2,000. The site was maintained as the location for the mission’s chapel, a building purchased from another congregation and relocated from Hennepin Avenue and Tenth Street. It was officially named Calvary Baptist Church of Minneapolis in 1883 and incorporated as “The Trustees of Calvary Baptist Church of Minneapolis” in May 1885.⁵⁴

By 1886, the congregation was outgrowing its little mission chapel, and it adopted plans for a new church with a budget not to exceed \$25,000, including furnishings. Prominent members of the church, including George Alfred Pillsbury, donated \$500 each to help the cost. Construction began in August 1888. The new edifice was designed by Warren H. Hayes, a Minneapolis architect who specialized in churches. He had recently designed First Congregational Church and Wesley United Methodist Church. His design followed the popular “Akron plan,” in which a two-story semi-circular auditorium was surrounded by educational rooms on the second floor that could be closed off by sliding doors or similar partitions. This first portion was constructed along Twenty-sixth Street, but Hayes envisioned the eventual construction of a 1,200-seat auditorium to the east towards Blaisdell Avenue. Unfortunately, he would not see this accomplished during his lifetime.⁵⁵

The congregation eagerly watched as the building was erected. Although the church had a membership of 208, the new edifice would have a capacity of five hundred in anticipation of future growth. When the footings were laid, Pastor Gulian Lansing Morrill ceremonially placed a copy of the Bible underneath a footing stone. On February 17, 1889, the congregation held its first service in the new structure. Costing \$23,065, the construction had come in well under budget. The exterior of the church was completed the following year.⁵⁶

By the turn of the century, the chapel had reached full capacity—membership totaled 532 in 1900—and an expansion of the facilities was necessary. In 1902–1903, an auditorium was attached. On February 21, 1903, the *Minneapolis Tribune* announced that the new facility, which “cost about fifty thousand dollars, without the organ,” would be dedicated the next day. “While the original plans were made by the late Warren H. Hayes,” who passed away in 1899, “the work of completing the building has been under the immediate supervision of Architect Harry W. Jones of this city, who is largely responsible for the excellent results obtained.” Jones had joined the church on May 20, 1889, coming from First Baptist, Calvary’s mother congregation. He was an active member of the congregation, serving as Calvary’s first chief

⁵⁴ “Calvary Church: 1879–1979, Our Centennial Year,” pamphlet, and G. Bradford Dunn, “Calvary Church: 1879–1979, A Centennial History of Calvary Baptist Church,” presented at the Centennial Celebration, May 6, 1979, booklet, 2–3, both from Calvary Baptist Church file, Minneapolis Collection, Hennepin County Central Library, Minneapolis.

⁵⁵ Dunn, “Calvary Church,” 4–5; Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 97; Jonathan Kalstrom, “Historic Churches, Part 7: Calvary Baptist Church,” *Lake Area* (Minneapolis, Minn.), March 1998, 42; Christopher Stephen Jenks, “American Religious Buildings: The Akron Plan Sunday School,” *Common Bond: New York Landmarks Conservancy* (December 1995), available at <http://www.sacredplaces.org/PSP-InfoClearingHouse/articles/American%20Religious%20Buildings.htm> (accessed April 27, 2011); Larry Millett, *AIA Guide to the Twin Cities* (Saint Paul: Minnesota Historical Society Press, 2007), 211.

⁵⁶ Dunn, “Calvary Church,” 5–6.

usher, as well as a deacon (1890–1896, 1899–1910), the Sunday school superintendent (1894–1897), and a music committee member (1895–1896).⁵⁷

Regardless of Jones's involvement, Hayes appears to have had a significant influence on the design of the new auditorium at Calvary. The altar stood on a podium in the front, clearly the focal point at the convergence of the auditorium's walls. His obituary noted that he "originated the 'diagonal' plan of church construction, now conceded to be the best for most churches." During his career, Hayes used the diagonal plan in the design of about twenty churches in Minneapolis.⁵⁸

Ten years later, in 1913, Harry Wild Jones assisted the congregation in fundraising for a new pipe organ, which would cost \$5,000 plus \$1,500 to install. He appealed to his friend, the famous industrialist and philanthropist Andrew Carnegie. Carnegie's donation "came unexpected" to the congregation within a week after the donation campaign had started. His gift, when added to the pre-existing amount, created a surplus of \$1,100 after the organ's installation.⁵⁹

During World War I, Calvary found itself with its highest membership ever. Part of this was due to the disbanding of Central Baptist Church in June 1918 after thirty-four years in existence. When Central's church building was sold, 196 of its members came to Calvary and half of the proceeds of the building's sale went into Calvary's Building Fund. Due the increasing number of parishioners, discussion of a new building had already begun the year before at Calvary.⁶⁰

By the 1920s, nearly fourteen hundred adult members alone jammed into Calvary for Sunday service and weekday events. Calvary knew expansion was a necessity, but the process to build an addition was slow. In 1927, a parish house committee that had been meeting for six years, finally recommended the erection of a new building costing between \$60,000 and \$70,000. In December of that year, a \$55,000 mortgage was taken out on the church's property. Jones designed the parish house, which was dedicated on May 2, 1928, the same year that Calvary celebrated its forty-fifth anniversary. The actual cost for the new structure, furnishings, and decoration came in over budget, totaling \$77,900.⁶¹

The 1920s represented the peak of membership at Calvary and it would also be the last era of major construction on the building. In 1933, the parish celebrated a half-century in Minneapolis, but the membership had dropped to 800. By the dawn of World War II, it had dropped further still to 645. This was just a foreshadowing of the dramatic changes in population that urban centers would experience in the postwar suburban exodus that would lead to closure of many inner-city churches as their membership numbers drops to unsustainable levels.⁶²

In his 1944 book *Minneapolis Churches*, H. Paul Douglass wrote that nearly one-third of Calvary's members lived more than four miles away from the church, indicating that the concept of the "neighborhood church" was quickly disappearing as the automobile widened residential and religious

⁵⁷ "Calvary Baptist Church to Be Dedicated Tomorrow," *Minneapolis Tribune*, February 21, 1903; Carole Zellie, "Calvary Baptist Church," City of Minneapolis Heritage Preservation Commission Registration Form, 1994, prepared by Landscape Research; Dunn, "Calvary Church," 6, 21. Jones's daughter, Mary White Jones Smith, was one of the longest-standing members of the Calvary Baptist Church at the time of her death of in 1981, having been baptized there on November 13, 1898.

⁵⁸ "Death of Warren H. Hayes," *Minneapolis Tribune*, August 29, 1899; Charlene Roise and Christine Curran, "Westminster Presbyterian Church," National Register of Historic Places Nomination form, 1998, 8-8, prepared by Hess, Roise and Company.

⁵⁹ "Andrew Carnegie Gives \$1,750 to Assist Minneapolis Church Purchase New Organ," *Minneapolis Tribune*, May 12, 1913; "Calvary Baptist Church Installs New Pipe Organ," *Minneapolis Tribune*, October 18, 1913; Dunn, "Calvary Church," 8; Elizabeth Vandam, *Harry Wild Jones: American Architect* (Minneapolis: Nodin Press, 2008), 71.

⁶⁰ Dunn, "Calvary Church: 1879–1979," 8–9.

⁶¹ "Calvary Church: 1879–1979, Our Centennial Year"; Dunn, "Calvary Church," 11; Vandam, *Harry Wild Jones*, 71; Millet, *AIA Guide to the Twin Cities*, 211.

⁶² Dunn, "Calvary Church," 12.

options. If Calvary was no longer anchored to the neighborhood, parishioners questioned whether they should stay in the Whittier neighborhood, which was experiencing a socioeconomic decline.⁶³

In 1958, Calvary celebrated its silver anniversary. By this time, the American drive to leave the city was strong. This influence had reached Calvary's parishioners: "There was some feeling that Calvary should move to the suburbs, possibly purchasing an existing building." A committee examined the Richfield Lutheran Building at West Fifty-eighth Street and Wentworth Avenue, situated just outside of Minneapolis's boundary. At a succeeding church meeting, however, the parishioners voted to remain at their current building. Bucking the trend of many churches to flee to the suburbs for the sake of convenience, "it was the feeling of the congregation that, although it would take more effort on the part of [the] members to stay, there was a definite need for inner city churches and that Calvary should not abandon the inner city."⁶⁴

Staying would come at a cost. The church required maintenance, and when John Wesley Forsline became Calvary's senior pastor in 1970, he began a campaign of rehabilitation. The first priority was the exterior including repairing the steeple and the roof, repointing the brick, and placing storms on the windows. Interior work such as wiring, plumping, and painting was also completed.⁶⁵

Between the end of the World War II and 1977, more than seventy congregations had left the inner city of Saint Paul and Minneapolis for "better" environs in the suburbs. Calvary, however, was determined to remain in Whittier as it had for nearly a century, choosing to adapt with the evolving neighborhood rather than abandon it. In 1978, a fundraising effort called "Summer of 1978" was undertaken to prepare the church for its centennial year with landscaping work and youth programs.⁶⁶

Today, Calvary Baptist Church continues its inner-city mission, still housed in the 123-year-old church on Blaisdell Avenue, as strongly ensconced within the Whittier neighborhood as it was when the congregation was founded.

Evaluation

Calvary Baptist Church has been an intrinsic part of the Whittier neighborhood since its earliest days as a Sunday school. In its 130-year history, the congregation has had connections with some of Minneapolis's most prominent citizens, including George Alfred Pillsbury and Harry Wild Jones. After World War II, when many urban congregations chose to leave the inner city for the convenience of the suburbs, the parishioners of Calvary made the conscientious decision to remain in Whittier.

As a functioning church, the property must be evaluated under Criteria Consideration A: Religious Properties, for "a religious property requires justification on architectural, artistic, or historic grounds." To be eligible on historic grounds, it would have to be "directly associated with either a specific event or a broad pattern in the history of religion." Calvary is one of the longest-standing Baptist congregations in the city, one of the few that chose to remain in the inner city rather than relocate to the suburbs after World War II. For 120 years, it has maintained its facility at a prominent intersection in South Minneapolis, using a leading local architect, Warren Hayes, for its original construction, and tapping another major local architect and congregant, Harry Wild Jones, for the parish house. It represents the congregation's substantial commitment to creating a high-quality setting to enhance the religious experience. It also highlights the permanence, the commitment to place, that the congregation has remained committed to despite changes to the neighborhood surrounding it. These things factor into the case for the property's eligibility under Criterion A. The period of significance under this criterion begins with the initial construction of the church in 1889 and extends to fifty years ago, the National Register cut-off.

The property is also eligible under Criterion C for its architectural significance as a noteworthy product of Warren Hayes and Harry Wild Jones. Both were important architects of the late nineteenth century and, in

⁶³ Ibid., 13.

⁶⁴ Dunn, "Calvary Church," 15; "Calvary Church: 1879–1979, Our Centennial Year."

⁶⁵ Dunn, "Calvary Church," 17.

⁶⁶ Ibid., 18.

the case of Jones, the early twentieth century. The period of significance under this criterion begins with the initial construction of the church in 1889 and extends to 1928 when the last major phase of construction was completed.

The property was designated as a local landmark by the Minneapolis Heritage Preservation Commission in 1995 in the areas of significance of Cultural History and Master Architects.

The building maintains integrity of location, setting, materials, design, workmanship, feeling, and association.

Recommendation

The Calvary Baptist Church is recommended as eligible for the National Register.

4.2.16 Apartment Building

MnSHPO Inventory Number: HE-MPC-16322

Address: 2515 Blaisdell Avenue South, Minneapolis

Property Description

This three-story apartment building is located on the east side of Blaisdell Avenue between West Twenty-fifth and West Twenty-sixth Streets. The basement level sits partially above grade, creating garden-level apartments that are faced in medium brown brick. The rest of the front facade is covered in buff-colored brick. The front facade is five bays wide, and the central three bays are recessed. On each floor, the windows in most bays are outlined by a row of the darker brick. On the projecting bays, the darker brick wraps around the inside corner and extends around one window on the recessed section. Air-conditioning units project through the walls in various locations. A central recessed entrance is framed with sheets of gray and burgundy marble and has a cantilevered canopy. A circular driveway leads from the street to this entrance. The bay south of it has recessed balconies in place of window opening at each floor. This bay and the bay south of it are one floor taller than the other bays. The first bay of each side facade is similar in design to the front facade, while the remainder of the walls are white concrete block.



History

Prior to the construction of the current apartment building, lots 21 through 24 of Block 12 of J. T. Blaisdell's Revised Addition to Minneapolis held single-family dwellings. On October 1, 1964, the City of Minneapolis issued contractor Hamm and Okerman a permit to construct a 143-foot by 118-foot by 32-foot (three-story) apartment building. Estimated to cost \$450,000, the forty-nine-unit building would include underground parking.⁶⁷

Minneapolis architect Harold Wilfred Fridlund designed the building. Fridlund was born in Minneapolis on September 2, 1906. After graduating from Minneapolis's Central High School, he attended the University of Minnesota. While in school, he worked with architects Bertrand and Chamberlin and with Frederick Mann. In 1930, he was awarded first prize of the Magney and Tusler Prizes in architecture; later that year, he received a Bachelor of Architecture degree. After graduation, he worked as a junior then senior draftsman for Minneapolis's Board of Education for two years before being employed for four years by the Public Works Administrations as an engineer. Around this time, he started the magazine *Northwest Architect*; he served as its editor for the next seventeen years. He spent two years as a supervisor in specifications and details in the Saint Cloud office of architect Nairne W. Fisher before forming a professional partnership with C. A. Hausler in 1938. They established an office at University and Snelling Avenues in Saint Paul and continued as partners until 1942, when Fridlund joined the War Department as an assistant chief engineer at the Gopher Ordnance Works in Rosemount, a rural community south of the Twin Cities. After the war ended, Fridlund worked for a few years as the chief architect of the Federal Housing Administration in Minnesota. In 1950, he started H. W. Fridlund Architects, which he operated until suffering a stroke in 1986. He died three months later at the age of 80. Fridlund's projects included a 1963 apartment building at 2312 Blaisdell (HE-MPC-16304), not far to the north, as well as the Anoka County Courthouse (1955), the Soldiers Home Assembly Hall and Chapel (1964), and the Mount Olivet Home at 5517 Lyndale Avenue South in Minneapolis (1965).⁶⁸

Evaluation

Although the apartment building is impressively designed and features amenities, like underground parking, that are relatively unusual during this period in this location, it is not significant enough to qualify under Criterion C as an example of Modern design in the first decades following World War II.

Architect Fridlund had a long and diverse career, which has not yet received much scholarly attention. As a result, it is difficult to evaluate the significance of this apartment building in the context of his work. It seems likely, though, that larger and more public commissions would better represent his practice.

Recommendation

The apartment building at 2515 Blaisdell Avenue South is recommended as not eligible for the National Register.

⁶⁷ Minneapolis Building Permit B389945 (dated October 1, 1965).

⁶⁸ *American Architects Directory*, 2nd ed. (New York: R. R. Bowker Company, 1962), 229, available at <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/1962%20American%20Architects%20Directory.aspx>; University of Minnesota, "Fifty-eighth Annual Commencement, 1930," program, 89, and "Commencement Convocation, Fall Quarter, 1930," program, 6, available at <http://conservancy.umn.edu/bitstream/57547/1/1930-commencement.pdf> (accessed August 8, 2011); "Harold Wilfred Fridlund," November 18, 1944, application for membership to the American Institute for Architects, and "Harold Fridlund," hand-written notes, both from Northwest Architectural Archives, Elmer L. Andersen Archives, University of Minnesota, Minneapolis; "H. W. Fridlund, President of Architecture Firm," obituary, *Minneapolis Star and Tribune*, February 19, 1987.

4.2.17 Rowhouses

MnSHPO Inventory Number: HE-MPC-16145

Address: 1–11 East 25th Street, Minneapolis

Property Description

These rowhouses are a series of three-story, flat-roofed, attached residences. The first floor sits above grade; the foundation is rough-faced stone topped with a smooth stone band. The entrances of the houses are paired, and the two units are mirror images. Carved sandstone steps rise up archways that hold the recessed doorways. The arches are crowned with two rows of bricks in soldier and rowlock bonds that rest on sandstone blocks with carved leaf motifs. The interior walls of the recesses are curved and bow outward. The bays above the entrances have two double windows, while the outer bays of each two-bay unit have picture windows on the first and second floors and paired windows on the third floor. A stone band with a Greek key design runs between the first and second floors. Projecting rows of brick run between the second and third floors. A cornice with modillions is above the third floor. Above this is a decorative brick parapet wall.



History

In 1893, the city issued J. M. McGuire a permit to construct a 45-foot by 125-foot brick and stone “tenement” in this location at a cost of \$30,000. These appear to have been built with modern amenities. On May 17, six plumbing permits were issued, and six days later, an electrical permit was issued.⁶⁹

These rowhouses, numbered one to eleven, were designed by well-known Minneapolis architects Franklin Long and Frederick Kees, perhaps the city’s most prolific designers during the 1880s. Long was born in South Bainbridge, New York, in 1842. His family left New York in 1859 and traveled to Woodstock, Illinois. Long relocated to Chicago, where he eventually worked as an apprentice draftsman for J. C. Cochrane. After coming to Minneapolis in 1868, he partnered with Robert Alden, one of the city’s pioneer architects, in 1874.⁷⁰

Kees, a native of Baltimore, was born in 1852 and apprenticed for architect E. G. Lind from 1865 to 1878 before coming to Minneapolis, where he joined the office of Leroy Buffington, one of the city’s well-known architects. He had a practice with B. W. Fisk for two years before forming a partnership with Franklin Long in 1884. This firm would become one of the most prolific in the Minneapolis, designing some of the most monumental buildings of the late nineteenth century including the Public Library (1884), the Kasota Block (1884), the Masonic Temple (1888), the Lumber Exchange (1888–1890), and Minneapolis’s City Hall and Courthouse (1895–1905). The partnership lasted until 1898.⁷¹

During their partnership, Long and Kees showed a preference for heavy stone buildings in their larger commissions, typically adopting the Richardsonian Romanesque style. Elements of this style are seen in the Twenty-fifth Street rowhouses, including the semicircular arches at the entryways. The walls, though, are of brick.

Evaluation

This property is on the edge of the Washburn-Fair Oaks Historic District; the boundary for that district runs down the alley directly to the east of the building. Nearby rowhouses included in the district at 100 East Twenty-fifth Street and 106-108 East Twenty-fourth Street are similar to the rowhouses at 1-11 East Twenty-fifth Street in scale (two to three stories), material (red brick), and period of construction (1889 and circa 1900). The style and construction date of 1-11 East Twenty-fifth Street suggest that it should have been included in that district, particularly given its excellent architectural pedigree as the work of Long and Kees.

Recommendation

This property should be considered as a contributing property in the Washburn-Fair Oaks Historic District, which has been determined eligible for the National Register.

⁶⁹ Minneapolis Building Permits B29833 (dated April 1, 1893), D8310, D8311, D8312, D8313, D8314, D8315 (dated May 17, 1893), and F821 (dated May 23, 1893).

⁷⁰ Northwest Architectural Archives, “Long and Kees Collection,” Elmer L. Anderson Library, University of Minnesota, Minneapolis, <http://special.lib.umn.edu/findaid/xml/naa024.xml> (accessed May 4, 2011); Lathrop, *Minneapolis Architects*, 142.

⁷¹ Northwest Architectural Archives, “Long and Kees Collection.”

4.2.18 Commercial/Apartment Building

MnSHPO Inventory Number: HE-MPC-16775

Address: 2443 Nicollet Avenue, Minneapolis

Property Description

This three-story building has commercial space on the first story and apartments on the upper stories. It has two primary facades—one on Nicollet Avenue and one on West Twenty-fifth Street. The first story, which is faced in smooth-faced masonry, holds a series of storefronts on both facades. There is a recessed entry into the storefront at the corner where the two facades intersect. A single-story section extends that the Twenty-fifth Street facade another bay to the east also holds a storefront. Some of the storefronts have entries, which are recessed. Near the center of the Twenty-fifth Street facade, a projecting canopy with decorative stonework on the wall above announces the entry to the stairway for the apartments. The walls on the upper floors are brick, and the fenestration pattern is articulated by stone trim. Three adjacent windows on the second and the third floors are grouped by vertical stone pilasters; a recessed panel is below the stone sills of the third-floor openings. Wider windows are edged by vertical stone elements that curve above the third floor into an arch, which is accented by brick laid in a fan pattern. The parapet once had stone panels and coping (see the historic photograph on the next page), but it is now plain brick that does not match the brick on the walls below.





Apartment Building at East Twenty-fifth Street and Nicollet Avenue, c. 1927
Charles P. Gibson Photograph—Minnesota Historical Society Collections

History

In 1923, the City of Minneapolis issued contractor W. E. Kenney a permit to install an electric billboard at the northeast corner of Nicollet Avenue and East Twenty-fifth Street on Lots 7 and 8 on Block 2 of Cochran's Addition to Minneapolis. Three years later, on June 1, 1926, contractor Ernest M. Ganley Company received a permit to install the foundation for a new commercial building on these lots. Later that month, the city issued a permit to the Naftalin Holding Company to construct a three-story, 94-foot by 125-foot brick, tile, and reinforced-concrete commercial building with nine storefronts and twenty-four apartments. (The corner commercial space apparently occupied several bays.) Ganley was the again contractor, and the building was designed by prominent Minneapolis architect, Perry E. Crosier.⁷²

Perry E. Crosier, a native of Minneapolis, was born on November 17, 1890. He began as a draftsman for Harry Wild Jones, one of the city's most celebrated architects in that era, before working for Bertrand and Chamberlin, also a well-established firm. By 1914, Crosier had his own firm of architects and contractors called the Crosier Construction Company, which lasted two years. For the rest of his career, he worked independently as an architect. A few years before the Nicollet Avenue project, Croiser had designed the Belmont Apartments, prominently located near the intersection of Franklin and Hennepin Avenues. One of his most renowned residential designs was the Fair Oaks Apartments on Twenty-fifth Street and Third Avenue, several blocks east of Nicollet, which opened in 1939. He also designed a number of movie theaters including the Avalon, Boulevard Twins, and Hopkins. Many examples of Perry Crosier's work are extant in Minneapolis and surrounding communities, and some fall within the Southwest Transitway's APE.⁷³

⁷² Minneapolis Building Permits F164667 (dated February 27, 1923), B197723 (dated June 1, 1926), and B198216 (dated June 19, 1926).

⁷³ Lathrop, *Minnesota Architects*, 53–54.

Evaluation

For this property to be eligible under Criterion C as the work of a master, it would have to be considered one of Crosier's finest works. Given the building's relatively unassuming design and the alterations that have diminished its integrity, the building at 2433 Nicollet is not one of his major accomplishments. The compromised integrity, as well as the building's apparent lack of historic significance, eliminate it from National Register consideration.

Recommendation

The building at 2443 Nicollet Avenue is recommended as not eligible for the National Register.

4.2.19 Matthew McDonald House

MnSHPO Inventory Number: HE-MPC-16306

Address: 2400 Blaisdell Avenue South, Minneapolis

Property Description

This two-and-one-half-story brick and terra-cotta residence displays the French Renaissance Revival Style. The front (east) facade is three bays wide; each bay is two windows wide. The foundation is rough-cut limestone. The main entrance is at the center of the first floor and is underneath a hipped-roof canopy supported by wood Doric columns and square brick pillars with ornate terra-colla capitals. The windows do not appear to be original. On the outer bays of the second floor, the openings are crowned with terra-cotta panels of carved ornate designs with shield motifs, and they are connected to the windows below them by narrow terra-cotta bands with an egg-and-dart design. The spandrels have a square panel of raised brick. The north bay curves out. Yellow brick at the corners of the house form faux quoins. A tall wood frieze runs below the projecting eaves. Three round-arch dormers are the hipped roof on each facade; the center dormer has sidelights that create a Palladian form. Ornate terra-cotta decorates the ridge of the roof. A small two-story, flat-roof wing extends from house's north facade.





2400 Blaisdell Avenue, September 7, 1950
Norton and Peel Photograph—Minnesota Historical Society Collections

History

In early 1902, Matthew McDonald, part owner of the McDonald Brothers Company, purchased Lots 1, 2, and 3 of Block 8 of J. T. Blaisdell's Revised Addition to Minneapolis, a prominent location at the corner of Blaisdell Avenue South and West Twenty-fourth Street. The *Minneapolis Tribune* reported that McDonald intended to build a large 45-foot by 56-foot mansion of pressed brick and terra-cotta on the site. Costing between \$15,000 and \$20,000, the grand house would be designed by architects Franklin B. and Louis L. Long and boast a "magnificent reception hall," 25 feet by 20 feet in size.⁷⁴

By the time McDonald erected the Blaisdell mansion, he had already been a prominent businessman in Minneapolis for twenty-five years. McDonald was born in Silver Lake, Pennsylvania, on December 13, 1848, to Morris and Elizabeth McDonald, who had both emigrated from Ireland around 1840. He graduated from an academy at Binghamton, New York, and around 1877, he entered the crockery and ceramics trade in Bradford, Pennsylvania, with his brother, Morris. The brothers soon realized that the Northwest held untapped markets, and they decided to expand by opening a branch store in Minneapolis in 1884, which would be managed by Morris. The *Tribune* announced the opening of the new "crockery store" at 423 Nicollet Avenue, declaring that it stocked fine china, cut glass, chandelier lamps, and fancy goods that were "of the finest ever shown on the market." The venture apparently met with immediate success. "It was not long . . . before it was found that the tail was wagging the dog, and in 1885 Matthew McDonald closed up the business in Bradford and joined his brother in Minneapolis."⁷⁵

Advertisements in the *Tribune* show that the McDonald Brothers had competition in the crockery and china markets from the McClelland Brothers. Soon, however, McDonald Brothers grew into the largest

⁷⁴ "Building News of the Week," *Minneapolis Tribune*, February 23, 1902; "Magnificent Residence for Blaisdell Ave.," *Minneapolis Tribune*, April 10, 1902.

⁷⁵ Marion D. Shutter, *History of Minneapolis, Gateway to the Northwest*, vol. 2 (Chicago: S. J. Clarke Publishing Company, 1923), 581–582; "McDonald Bros. Company Celebrates Fortieth Anniversary," *The Pottery, Glass and Brass Salesman* 15 (July 5, 1917): 9, 25.

china and ceramic jobbing trade in the city. The brothers established important connections across the country and in Europe. In addition to the wholesale and retail business, they introduced new departments to the store, the first of which was “house furnishings.”⁷⁶

The company suffered a potentially devastating blow when its main building on First Avenue South was devastated by a large fire in July 1895. The company experienced over \$82,000 in losses. Fortunately, the damage was covered by insurance, and the firm immediately made plans to get back to work. It erected a five-story-tall “magnificent new home” at Fifth Street and First Avenue North and “plunged into tremendous jobbing and wholesaling.” The company had fifty employees, and through its twelve traveling salesmen, McDonald Brothers covered a wide territory including Minnesota, Wisconsin, the Dakotas, Iowa, Montana, Idaho, Nebraska, and parts of Washington State.⁷⁷

By the turn of the century, *Tribune* advertisements listed only the McDonald Brothers under the category of china and glassware sales. During the first decade of the twentieth century, the company continued expanding its line of goods, most likely to keep in completion with the rising popularity of the department store. Additional products sold by McDonald Brothers included toys, “fancy goods,” silverware, furniture, books, and stationary. By 1913, the company had even expanded into automobile tires and supplies, as well as dry goods, “furnishings and notions.” By 1916, the company identified itself as sellers of “Wholesale General Merchandise.”⁷⁸

Matthew McDonald was involved with his namesake company until his death in 1910, and his brother, Morris, continued after that, at least until 1923.⁷⁹ In 1927, Butler Brothers, a Chicago-based retail and wholesale supplier, “purchased the merchandise and good will” of McDonald Brothers. When the sale was completed, “the merchandise [was] transferred and McDonald Brothers [lost] its identity in the Butler organization.”⁸⁰

Evaluation

McDonald Brothers business appears to have been the pre-eminent ceramic and china jobber in Minneapolis for many decades before expanding into more lines of merchandise, making Matthew McDonald potentially significant under Criterion B as an important merchant in Minneapolis in the late nineteenth and early twentieth centuries.

Matthew McDonald’s construction of and residency in the house at 2400 Blaisdell Avenue occurred during the company’s peak period. Around the same time, the company erected an impressive warehouse building, which is still extant at 111 North Fifth Street in downtown Minneapolis. When two properties both represent a person’s historic contributions, the *National Register Bulletin 15* states that “the best representatives usually are properties associated with the person’s adult or *productive* life.” While the house is evidence of the prosperity McDonald experienced from his success in business, the company’s building is still extant, has good integrity, and is located in the area of Minneapolis historically associated with the jobbing industry. As a result, the McDonald Brothers Building is a better representation that the house of McDonald’s business success.

The house is one of many Minneapolis buildings designed by accomplished architects Franklin and Louis Long. Franklin is best known for his partnership with Louis Kees, which produced well-known buildings such as the Masonic Block and the Flour Exchange Building. Louis Long and partner Lowell Lamoreux

⁷⁶ “McDonald Bros. Company Celebrates Fortieth Anniversary.”

⁷⁷ “Took Part of It Down,” *Minneapolis Tribune*, July 6, 1895; “Hose and Nozzle,” *Minneapolis Tribune*, January 3, 1896; “Big Crockery House,” *Minneapolis Tribune*, September 8, 1895.

⁷⁸ “McDonald Bros.,” classified advertisement, April 16, 1903; “McDonald Bros. Company Celebrates Fortieth Anniversary.”

⁷⁹ The date of Morris’s death is unknown.

⁸⁰ Shutter, *History of Minneapolis*, 581–582; “Butler Absorbs McDonalds Bros.” *New York Times*, March 22, 1927.

designed the Central YMCA and the Plymouth Building. The McDonald House is not one of the most noteworthy designs by these architects.⁸¹

The house displays a variation of the French Renaissance Revival Style. While this is a relatively rare architectural style in the Twin Cities area, it is one of a number of revival styles that were common during the period, and there is not sufficient context to claim that it is significant enough to merit National Register consideration under Criterion C for this reason alone.

Recommendation

The Matthew McDonald House is recommended as not eligible for the National Register.

⁸¹ Lathrop, *Minnesota Architects*, 142–144.

4.2.20 John Alden Bovey House

MnSHPO Inventory Number: HE-MPC-16305

Address: 2322 Blaisdell Avenue South, Minneapolis

Property Description

The John Alden Bovey House is a two-and-one-half-story, side-gable, brick, Colonial Revival residence. The front (west) facade is five bays wide. The main entrance, located at the central bay of the first floor, has a wood pediment surround with fluted columns with Roman Doric capitals. The pediment and architrave, which has curved sides, are decorated with dentils. The doorway is bracketed by multi-pane sidelights and is crowned by a cut-glass fanlight. The windows openings on both floors are topped with jack arches, flanked by shutters, and hold six-over-six windows. The central window on the second floor has two four-over-four sidelights. A dentillated cornice at the roofline is below eaves that flare slightly. There are three dormers on the front facade. All have round-arched windows and front-gable roofs; the central dormer is bracketed by two smaller two-over-one windows with shed-roof dormers. A long dormer with multiple windows is on the rear (east) facade. A large 85-foot by 66-foot brick addition is attached to the rear facade of the house, extending to the public alley to the west and the sidewalk on West Twenty-Fourth Street to the north.



History

On August 18, 1915, the City of Minneapolis issued John Alden Bovey a building permit to construct a two-story (26-foot) brick-veneered residence measuring 54 feet by 55 feet. W. Jenson was listed as the builder. Minneapolis architect Ernest Kennedy designed the residence in the Colonial Revival style. Eight years later, a \$2,000 26-foot by 19-foot brick-and-tile garage was constructed. M. Mattson was contractor.⁸²

Bovey was born in New Brunswick on May 11, 1867, shortly before his father, Charles A. Bovey, embarked on a business venture in the United States.⁸³ Charles had been born in Bath, England, in 1832, and arrived in New Brunswick at the age of fifteen, where he became involved in the lumber industry. After the Civil War in the United States, the “possibilities of business in the west . . . intrigued [Charles] Bovey,” bringing him to Minneapolis in 1869. His family later joined him. Charles soon started a lumber business with W. W. Eastman and John De Laittre called Eastman, Bovey and Company. It was one of the “pioneer” mills on the west side of Saint Anthony Falls. Later, it moved to a site in North Minneapolis. After twenty years, it was renamed the Bovey-De Laittre Company. A couple years before Charles’s death in 1911, his lumber company was noted as the longest running in the city.⁸⁴

His son John received a degree from Yale University in 1891 and eventually followed his father into the lumber industry, establishing the Bovey-Shute Lumber Company with Royal B. Shute in 1903. Shute died three years later at the age of forty. John’s construction of the substantial house on Blaisdell in 1915 indicates that the business was a success.⁸⁵

While Bovey lived in Minneapolis, the general office of Bovey-Shute was located in North Dakota. In 1915, Devil’s Lake became its new home. A *Bismarck Daily Tribune* article from that year noted: “Bovey-Shute is recognized as one of the biggest institutions of its kind in the northwest. With over thirty lumber yards in North Dakota, the company has for years proved a strong factor in the development of the state, having adopted a broad policy in assisting in the upbuilding of the territory through which it operates.” Four years later, an article in the *Minneapolis Tribune* added: “This company has come to be the motive force behind the building and development that has brought the territory in the space of one lifetime from the status of an Indian hunting ground to that of the world’s richest Empire.”⁸⁶ By 1919, the firm was known as Bovey, Shute, and Jackson. John Bovey passed away in 1938.⁸⁷

The house he built on Blaisdell Avenue was no longer in the possession of his heirs by 1957, when a special council action granted the owner a special use permit allowing the property to host wedding

⁸² Minneapolis Building Permit B117570 (dated August 18, 1915) and B174055 (dated October 13, 1923). Born in Mankato, Minnesota, in 1864, Ernest Kennedy received some schooling from the University of Minnesota. He later studied at the Sorbonne in Paris, the Polytechnic in Berlin and Munich, and may have also studied in Italy, Spain, and Russia. After returning to Minnesota in 1897, he established a practice that was well-received, his specialty being large houses for the city’s most prominent residents, including Alfred Pillsbury, E. C. Gale, and Rufus Rand. Kennedy passed away in 1938. Lathrop, *Minnesota Architects*, 126

⁸³ *Catalogue of the Officers and Graduates of Yale University in New Haven, Connecticut, 1701–1910* (New Haven, Conn.: Tuttle, Morehouse, and Taylor Company, 1910), 441; Minnesota Death Certificate No. 1906-50-1278.

⁸⁴ Horace Bushnell Hudson, ed., *A Half Century of Minneapolis* (Minneapolis: Hudson Publishing Company, 1908), 303–304; “Charles A. Bovey Passes,” *Minneapolis Tribune*, November 3, 1911.

⁸⁵ *Catalogue of the Officers and Graduates of Yale University*, 441; Minnesota Secretary of State, “Bovey-Shute Lumber Company,” Domestic Corporation Filing No. 6734-AA, June 11, 1903, available at http://da.sos.state.mn.us/minnesota/corp_inquiry-find.asp?Norder_item_type_id=10; “Bovey, Shute and Jackson, (Inc.),” *Minneapolis Tribune*, June 17, 1919.

⁸⁶ “State News and Comment,” *Bismarck Daily Tribune*, March 1, 1915; “Bovey, Shute and Jackson.”

⁸⁷ *Catalogue of the Officers and Graduates of Yale University*, 441; Minnesota Secretary of State, “Bovey-Shute Lumber Company,” Domestic Corporation Filing No. 6734-AA, June 11, 1903, available at http://da.sos.state.mn.us/minnesota/corp_inquiry-find.asp?Norder_item_type_id=10; Minnesota Death Certificate No. 1906-50-1278; “Bovey, Shute and Jackson, (Inc.),” *Minneapolis Tribune*, June 17, 1919.

receptions. In September of that year, contractor G. H. Lindwall built a small addition onto the rear of the building and undertook other alterations. In 1961, an 85-foot by 66-foot brick gymnasium addition was built onto the rear of the building by the Boy's Club of Minneapolis.⁸⁸

Evaluation

By the early twentieth century, the forests of Minnesota were becoming depleted, and there were only two sawmills in operation in Minneapolis by 1912. Bovey-Shute's greatest impact was on developing the region to the west of Minnesota, particularly North Dakota, and it is likely that a property in that state would more appropriately represent that history. John Bovey's father, Charles, was active during the industry's nineteenth-century heyday. As one of the pioneer lumbermen in Minneapolis, he appears to have had a far greater impact on the city's history than his son. The Charles Bovey family residence was located at Harmon Place and Thirteenth Street South, which at the time was at the outskirts of the city. The house is no longer extant.⁸⁹

In evaluating the National Register eligibility of the John Bovey House, there is also the issue of integrity. When viewed from Blaisdell Avenue, the Bovey House appears to have excellent integrity. The rear (west) facade and the southwest corner, however, are almost completely obscured at street level by the 1961 gymnasium addition. This modern construction is an austere, windowless, brick cube—an inappropriate design for the decorative, side-gable Colonial Revival residence. At 85 feet by 66 feet in size, the gymnasium's scale overwhelms the 54-foot by 55-foot house. Consequently, despite the high level of integrity of most of the original house, the gymnasium has enough of an adverse effect on the property's overall integrity to render it ineligible for the National Register even if it had significance under one of the criteria.

Recommendation

The John Alden Bovey House is recommended as not eligible for the National Register.

⁸⁸ Minneapolis Special Use Permit 42008 (dated May 10, 1957) and Building Permits B359106 (dated September 5, 1957) and B376203 (dated September 25, 1961).

⁸⁹ "Two Saw Mills Left to Uphold Dignity of Lumbering City," *Minneapolis Tribune*, March 10, 1912; Hudson, *A Half Century of Minneapolis*, 303–304.

4.2.21 Hardware Mutual Fire Insurance Company Building

MnSHPO Inventory Number: HE-MPC-6514

Address: 2344 Nicollet Avenue, Minneapolis

Property Description

Rising three stories on a high basement, this building towers over the intersection of Nicollet Avenue and Twenty-fourth Street. On the first and second floors of the five-bay front (east) facade, the three central bays are faced with smooth ashlar, with four pilasters delineating the bays. The central entry, approached by steps with a pair of iron light standards with spherical globes, has a classically inspired frame topped by a railing and shield, all of the same stone. Stone also appears on quoins trimming the corners, on window surrounds, on a denticulated entablature between the second and third floors, and another cornice below the roof eaves. Coursed stone covers the walls from the base of the first-floor windows to the ground. In other areas, the walls are variegated brick. The hipped roof is clad with red tile. A small, cube-shaped penthouse on the roof near the front facade appears to have been altered; the city issued a permit in 1935 to "raise penthouse." Multicar garages built just north of the building in 1923 and 1935 are no longer extant; that area is now a surface parking lot. A property to the east at the corner of Blaisdell and Twenty-fourth Street (HE-MPC-16130) has a playground that is associated with the building's current occupant, the Waldorf School, but this property was not historically associated with 2344 Nicollet.⁹⁰



⁹⁰ Description excerpted in part from Pearson, Petersen, and Roise, "The Evolution of the Whittier Neighborhood," 11, 35.



Hardware Mutual Insurance Company, 2344 Nicollet Avenue, 1923
Charles J. Hibbard Photograph—Minnesota Historical Society Collections



Office interior, Hardware Mutual Insurance Company, 1923
Charles J. Hibbard Photograph—Minnesota Historical Society Collections



Interior of lobby, Hardware Mutual Insurance Company, 1923
Charles J. Hibbard Photograph—Minnesota Historical Society Collections



Hardware Mutual Insurance Company, 1924
Charles J. Hibbard Photograph—Minnesota Historical Society Collections



Office, Hardware Mutual Insurance Company, 1924
Charles J. Hibbard Photograph—Minnesota Historical Society Collections



Front Entrance, Hardware Mutual
Insurance Company, 1924
*Charles J. Hibbard Photograph—
Minnesota Historical Society Collections*



Cafeteria, Hardware Mutual Insurance Company, 1924
Charles J. Hibbard Photograph—Minnesota Historical Society Collections



Stenographers, Hardware Mutual Insurance Company, 1924
Charles J. Hibbard Photograph—Minnesota Historical Society Collections



Garage, Hardware Mutual Insurance Company, 1924
Charles Hibbard Photograph—Minnesota Historical Society Collections



Hardware Mutual Insurance Company, September 10, 1937
Norton and Peel Photograph—Minnesota Historical Society Collections

History

In the late 1890s, Minnesota's hardware dealers began investigating the costs of their fire insurance policies. They became convinced that if they formed and operated their own mutual insurance company, they could they save money on their insurance policies and provide these low-cost policies to their associates in the hardware business. On May 25, 1899, a group of Minneapolis hardware dealers created the Retail Hardware Dealers Mutual Fire Insurance Company—an unprecedented type of insurance company that would protect those in their line of work from the loss of merchandise in a fire. The men jointly signed a note to borrow \$20,000 to capitalize the company. Before the venture could sell policies, the Minnesota State Legislature had to pass an act giving it a charter. Finally, in January 1900, the Minnesota Insurance Department issued the company a Certificate of Authority to commence with business. Keeping with the idea of brotherhood, the company was organized as a mutual, meaning that it was owned by the policyholders. Each would have one vote at an annual meeting and would, in turn, be a beneficiary of any of the company's profits. The coverage of the early policies was limited to stock and merchandise, not the loss of buildings, houses, or other possessions.⁹¹

At first, the office of the Retail Hardware Dealers was small enough to fit in one room in downtown Minneapolis's Boston Block at Hennepin Avenue and Third Street. Two employees, a secretary and a stenographer-clerk, managed the paperwork. Soon, hardware dealers in Wisconsin, the Dakotas, and Iowa were purchasing policies. At the end of 1901, a 25 percent dividend was paid to each policyholder—the beginning of the company's "enviable dividend paying record." Five years later, the company had outgrown its space in the Boston Block, and in 1907, it moved to the Minneapolis's Richardsonian Romanesque Metropolitan Life (originally the Northwestern Guaranty Loan) Building, at Third Street and Second Avenue.⁹²

By 1920, the company had twenty-eight employees working in its Minneapolis office as well as twenty-eight agents out in the field. Its authority to write insurance policies had expanded to more states including California, Texas, Michigan, New York, and Pennsylvania. Demand for policies continued to increase nationwide, and on October 1, the first branch office was opened in San Francisco. "In rapid succession, similar offices were set up at Dallas, Texas, to serve the Southwest states and in Atlanta Georgia, to serve the Southeastern states."⁹³

At the Minneapolis home office, the staff had expanded to fill an entire side of the Metropolitan Building's tenth floor. Unable to obtain more space in the building, the company investigated the possibilities of constructing its own building. It found a suitable site in South Minneapolis at the northwest corner of Nicollet Avenue and West Twenty-fourth Street.⁹⁴

The previous building at this site, Lots 10 through 12 of Block 6 of J. T. Blaisdell's Revised Addition to Minneapolis, was a brick-veneered Queen Anne mansion built by Blaisdell, the plat's creator, in 1884. A later building permit shows that the house experienced \$800 worth of fire damage in 1906. From 1912 until 1922, it was used by Dr. G. Bjornstad's Clinic and Sanatorium. On May 25, 1922, it was purchased by the insurance company, now called Retail Hardware Mutual Fire Insurance, for about \$66,000. On August 9, the City of Minneapolis issued the company a permit to construct concrete footings for its new office building on the site. Almost one month later, on September 7, Hardware Mutual received a second

⁹¹ "Hardware Mutual Insurance Company: The Golden 50th," 1949, commemorative brochure, American Hardware Mutual Insurance Company File, Minneapolis Collection, Hennepin County Central Library, Minneapolis, foreword, 3–4; "Hardware Mutual to Dedicate Its New \$4,000,000 Building This Week," *Minneapolis Tribune*, September 9, 1956; American Hardware Mutual Insurance Company, "About Us," <http://www.careerbuilder.com/Jobs/Company/CQ25P161M4WFZ45WP8Z/American-Hardware-Mutual> (accessed April 28, 2011).

⁹² "The Golden 50th," 3, 5–6.

⁹³ *Ibid.*, 6.

⁹⁴ *Ibid.*, 9.

permit for the brick and concrete office building measuring 84 feet by 140 feet and rising 45 feet. It was anticipated that it would take a full year to complete the building.⁹⁵

On both permits, the architectural partnership of Magney and Tusler was identified as the architect and the James Leck Company as the contractor. Both of these names had great recognition in Minneapolis in the 1920s. Gottlieb Magney and Wilbur Tusler were becoming notable architects in Minneapolis. Also in 1922, they had designed the MacPhail School of Music Building on LaSalle Avenue. By the end of the decade they would be responsible for preparing plans for the Young-Quinlan Building, and, most, notably, the Foshay Tower, Minneapolis's first true skyscraper. James Leck was one of the city's major contractors, receiving substantial construction projects like the University of Minnesota's Memorial Stadium. Leck worked on projects beyond the state lines as well, such a stadium at the University of Michigan. Having these important firms working on the Hardware Mutual building is indicative of the company's prominence and profitability in the early in the 1920s.⁹⁶

Magney and Tusler designed an ornate, elegant office building that borrowed elements from the Beaux Arts, Georgian Revival, and Mediterranean styles. The brick and concrete materials as well as the boxy design alluded to the company's permanence and dedication to fire prevention. These elements were softened by delicate quoins, highly detailed cornices, and pilaster capitals with Tudor Rose motifs. The deeply recessed entryway was highlighted by a marble surround, a shield, a faux balcony, and a flagpole. Panels of variegated reddish-brown brick warmed the austere stone walls. Magney and Tusler's design was a masterful balance of strong yet inviting elements. Historic photographs show an interior with opulent public spaces featuring stone and tile floors, stone and paneled walls, and decorated plaster ceilings, and tiled floors. Outside of the public eye were offices, a cafeteria, a kitchen, a file room, and other work spaces. The building was representative of the company's wealth, taking \$225,000 to construct.⁹⁷

In July 1923, the City of Minneapolis issued Hardware Mutual another permit for the property, this time for a 77-foot by 20-foot brick garage. James Leck would also undertake that construction. Such an addition reflected the company's new location; no longer was it downtown where most, if not all, employees came by streetcar or on foot, although the new location was well served by streetcar and, later, bus lines. The building was erected at a time when car ownership was becoming more common.⁹⁸

On December 13, 1923, Hardware Mutual moved into its elegant new home on Nicollet Avenue. It had planned for growth to avoid finding itself in the situation it had been in at the Metropolitan Building where it could expand no further. Much of the space was initially leased to other tenants with the intent to take over this space as business grew. This proved to be excellent foresight. The company did grow, both in Minneapolis and throughout the country. In 1926, the Eastern Department was opened in Newark, New Jersey. By the 1930s, "Retail" had been dropped from the company's name and it went by the Hardware Mutual Insurance Company.⁹⁹

In March 1935, the company added a second brick garage to the Nicollet Avenue property at a cost of \$16,000. At 92 feet by 23 feet in size, it was significantly larger than the one built twelve years prior. The permit listed S. C. Wentworth and H. L. Wilson as the architects and the Ernest M. Ganley Company as the contractor. The following month, Hardware Mutual again hired Wentworth and Wilson to design the

⁹⁵ Minneapolis Building Permits B562 (dated 1884), B66430 (dated April 5, 1906), B162164 (dated August 9, 1922) and B163021 (dated September 7, 1922); "Office Building to Replace Old Blaisdell Block," *Minneapolis Tribune*, May 26, 1922.

⁹⁶ City of Minneapolis Heritage Preservation Commission, "MacPhail School of Music: Individual Landmark,"

http://www.ci.minneapolis.mn.us/hpc/landmarks/LaSalle_Ave_1128_%20MacPhail_School_of_Music.asp (accessed April 28, 2011); Lathrop, *Minnesota Architects*, 149; "James Leck, City Contractor, Dies; Rites Tomorrow," *Minneapolis Journal*, October 31, 1928.

⁹⁷ Building Permits B162164 and B163021.

⁹⁸ Minneapolis Building Permit B171450 (dated July 30, 1923).

⁹⁹ "The Golden 50th," 6, 9.

cube-shaped \$2,000 penthouse with the construction by contractor Ganley. The same contractor was involved two years later when Hardware Mutual undertook \$2,000 worth of office alterations.¹⁰⁰

On October 15, 1938, the Hardware Mutual Insurance Company expanded to create the Hardware Indemnity Insurance Company of Minnesota. “The purpose of starting [Hardware Indemnity] . . . was to furnish policyholders with the essential casualty insurance protection they needed.” Hardware Indemnity was a “wholly owned, participating stock affiliate” of Hardware Mutual and was under the control of policyholders. Hardware Mutual continued offering casualty coverage during World War II in spite of rationing and “a general lowering of automobile insurance rates.”¹⁰¹

After World War II, Hardware Mutual was reaching the half-century mark and still going strong. In August 1947, it opened a regional office in Cincinnati to serve customers in the states of Indiana, Kentucky, Ohio, Michigan, and West Virginia. The following year, it launched an office in Boston for the New England states. As anticipated twenty-five years earlier, the company had expanded to fit its Nicollet facility, and by 1949, only the Minnesota Retail Hardware Association was the only other occupant of the building.¹⁰²

Despite its name, Hardware Mutual Insurance Company had expanded far beyond its original mission of insuring the stock and storerooms of hardware dealers against fire damage. By the company’s fiftieth anniversary in 1949, it offered a wide line of products including home policies covering fire, theft, and liability; auto policies for bodily injury, property damage, collision, and medical payments; and business insurance for fire, liability, burglary, and damage to plate glass or neon signs.¹⁰³

The related expansion of staff caused the company to outgrow its building on Nicollet by the mid-1950s. Part of the employee overflow was housed nearby in the former Lee Mortuary at 2217 Nicollet. The company began the process of finding a site to construct a new headquarters. In June 1954, it purchased the county-owned “Vince Day” property on the northwest shore of Lake Calhoun at an auction sale for \$150,000. This purchase was not without controversy: many residents in that neighborhood were opposed to commercial development around the lake. Regardless, the company proceeded with plans to erect a \$2 million office building. In December, Hardware Mutual sold its Nicollet Avenue building to an undisclosed buyer with the proviso that it could occupy the premises until March 1, 1956, unless its new headquarters on Excelsior Boulevard was completed before that time.¹⁰⁴

The company apparently moved out of the Nicollet Avenue building ahead of schedule. In January 1956, the city issued a building permit to the new owner, “Hardware Mutual of Stevens Point,” for \$35,000 worth of alterations and repairs, particularly replacing flooring and installing acoustical ceiling tiles. The work, which was to be completed in May of that year, was apparently for an incoming tenant.¹⁰⁵

Hardware Mutual had changed its name to the American Hardware Mutual Insurance Company in April 1955, to “signify [its] nation-wide service to 230,000 policyholders in 48 states.” That year, a record \$4.7 million in dividends was paid out to policyholders.¹⁰⁶ In September 1956, the company held a week-long

¹⁰⁰ Minneapolis Building Permits B239831 (dated March 12, 1935), B240387 (dated April 26, 1935), and B247648 (dated March 1, 1937). S. C. Wentworth is most likely Samuel Clinton Wentworth (1890–1962); see Lathrop, *Minnesota Architects*, 223.

¹⁰¹ “The Golden 50th,” 9.

¹⁰² Ibid.

¹⁰³ Ibid.

¹⁰⁴ “Insurance Firm Buys Day Property,” *Minneapolis Star*, June 30, 1954; “Hardware Mutual Sells Building,” *Minneapolis Tribune*, December 29, 1954; “Research Building, Hardware Mutual Insurance Company of Minnesota, 2217 Nicollet Avenue Minneapolis,” Norton and Peel Photograph, February 15, 1955, negative no. NP228491, Minnesota Historical Society Collections, Saint Paul. Hardware Mutual officially acquired the “Vince Day” property in July 1954. Will Hertz, “Vince Day Property Sold to City Firm for \$150,000,” *Minneapolis Tribune*, July 1, 1954.

¹⁰⁵ Minneapolis Building Permit B350434 (dated January 12, 1956); “Hardware Mutual to Dedicate Its New \$4,000,000 Building This Week,” *Minneapolis Tribune*, September 9, 1956.

¹⁰⁶ *Minneapolis, City of Opportunity: A Century of Progress in the Aquatennial City* (Minneapolis: T. S. Denison and Company, 1956).

dedication of its new \$4 million dollar office building on Lake Calhoun. The steel and glass building, designed by the prominent Minneapolis architecture firm Cerny and Thorshov, was ornamented with Vermont pearl marble and Minnesota granite and called “one of the most modern and, in some respects, unusual buildings, erected in the Upper Midwest.” By 1956, Minneapolis and Saint Paul formed the seventh largest insurance center in the United States with over fifty insurance companies with homes offices or major branches and 15,000 in the Twin Cities.¹⁰⁷

American Hardware Mutual remained in their Excelsior Boulevard building until December 1988, when the company sold its building to the Lexington Company of Chicago and moved to a new headquarters in Minnetonka, Minnesota. Lexington remodeled the building into Class A office space before leasing it to new tenants, spending \$9 million on construction and \$6 million on finishes. The renovation was thorough. Joe Ryan, a representative from Lexington, described the plan: “We’re going to demolish the whole nine yards except for the floors. It will basically be a whole new building.” The new structure was a cube of reflective turquoise glass that in no way resembled Cerny and Thorshov’s International Style building.¹⁰⁸

Five years later, American Hardware Mutual agreed to an affiliation with Motorists Mutual, an insurance company based in Columbus, Ohio, wherein Motorists would Manage American Mutual Hardware’s operations without acquiring it. At the time, American Hardware Mutual employed 560 people and operated in thirty-five states.¹⁰⁹

In the meantime, the building at 2344 Nicollet served as home to another insurance company, Hardware Mutual of Stevens Point, Wisconsin, until at least 1960. Blue Shield of Minnesota Medical Services used the building in 1970. From 1986 to 1996, the American Refugee Committee had offices in the building. The Multiple Sclerosis Society also had an office there during the 1990s. In 1997, the City of Lakes Waldorf School purchased the building and spent hundreds of thousands of dollars to convert it into an educational facility.¹¹⁰

Evaluation

While the Hardware Mutual Fire Insurance Company Building was designed by a noteworthy local architectural firm, Magney and Tusler, there are more impressive buildings designed by the architects within the city, particularly the Foshay Tower. The Foshay Tower, arguably their master work, is already on the National Register and is locally designated as a landmark. Stylistically, although Hardware Mutual features a handsome design, it is not of sufficient architectural significance to qualify for the National Register as an example of a commercial building of its era under Criterion C.

The building can claim historical significance, though, for its association with its original occupant. The Retail Hardware Dealers Mutual Fire Insurance Company was the first mutual insurance company in the state—and, according to company sources, the first in the country—to provide fire insurance protection to hardware dealers, an important industry in the country’s era of expansion. Hardware Mutual soon expanded beyond Minnesota to neighboring states, then across the country.

¹⁰⁷ “Hardware Mutual to Dedicate Its New \$4,000,000 Building”; *Minneapolis, City of Opportunity*.

¹⁰⁸ Susan E. Peterson and Richard Meryhew, “Calhoun Building Getting Total Facelift,” *Minneapolis Star Tribune*, August 29, 1988.

¹⁰⁹ Susan Feyder, “Minnetonka Insurer Agrees to Affiliate with Ohio Firm – American Hardware Insurance Group Would Be Managed by Motorists Mutual,” *Minneapolis Star Tribune*, April 16, 1993.

¹¹⁰ *Polk’s Minneapolis (Hennepin County, Minn.) City Directory* (Detroit: R. L. Polk and Company, 1957), 275; *Polk’s Minneapolis (Hennepin County, Minn.) City Directory* (Saint Paul: R. L. Polk and Company, 1960), 285; R. T. Rybak, “Hmong, Minnesota Veterans Working to Heal Their Scars Through Friendship,” *Minneapolis Star Tribune*, May 1, 1986; Doug Grow, “Wheelchair Fund Set Up for Woman,” *Minneapolis Star Tribune*, August 6, 1994; Frank Wright, “Lessons in Hope in a Hopeless Land,” *Minneapolis Star Tribune*, August 11, 1996; Allie Shah, “Waldorf in Whittier,” *Minneapolis Star Tribune*, February 22, 2000; Linda Mack, “Naturally Resourceful – New Waldorf School Is at One with the World around It,” *Minneapolis Star Tribune*, May 27, 2001.

Expansion was more than geographic. The company wisely diversified into various forms of insurance with home, business, and automobile policies, greatly broadening its customer base. Within two decades of its charter, the company was able to enlist Magney and Tusler, one of Minneapolis's most renowned architectural firms of the period, and James Leck, one of the highest-qualified builders, to construct its expensive national headquarters on Nicollet Avenue, the first building it owned after leasing space in several office buildings downtown. The company had enough profit—and foresight—to construct a building larger than it needed, gaining income from tenants until requiring the space for its own use. Hardware Mutual stayed in this building for almost a quarter of a century until it outgrew the space and constructed a new headquarters on Excelsior Boulevard.

Because both the Nicollet Avenue and the Excelsior Boulevard buildings were constructed as the national headquarters for the Hardware Mutual (Fire) Insurance Company, both are extant, and both were constructed prior to 1956, each needs to be evaluated under Criterion A for its role as the national headquarters of this company. As the company's first free-standing building, the Nicollet Avenue building represents a major shift in the company's evolution, while the Excelsior Boulevard building is a continuation of an existing pattern. In addition, the extensive remodeling of the Excelsior Boulevard building has very negatively affected the property's integrity of design, materials, workmanship, and feeling. The Nicollet Avenue building, on the other hand, has excellent integrity, as historic photographs prove. As the first free-standing headquarters of a business with statewide significance, the Hardware Mutual Fire Insurance Company Building appears to be eligible for the National Register under Criterion A in the area of Commerce. The period of significance begins with the start of the building's construction in 1922 and ends when Hardware Mutual moved into its new headquarters on Excelsior Boulevard in 1956.

Recommendation

The Hardware Mutual Fire Insurance Company Building is recommended as eligible for the National Register under Criterion A in the area of Commerce.

4.2.22 First Christian Church

MnSHPO Inventory Number: HE-MPC-16981

Address: 2300 Stevens Avenue South, Minneapolis

Property Description

First Christian Church is a large, sprawling complex that occupies most of the block between Stevens and First Avenues South, East Twenty-second Street, and East Twenty-fourth Street. (Twenty-third Street does not exist in this location.) The interconnected structures, which have variegated, light-brown brick walls, are generally oriented to Stevens Avenue; across the street to the east is Washburn Fair Oaks Park. A grass lawn of varying depth fills the area between the buildings and the sidewalk along Stevens. A surface parking lot runs along First Avenue behind the complex.

The tall sanctuary building is at the north end of the block, on the southwest corner of the intersection of Stevens and Twenty-second. The long axis of the Modernist structure, which was erected in 1954, has an east-west alignment. A wide, flat-topped steeple at its northwest corner supports a three-dimensional metal cross. The adjacent west wall, which is the front of the sanctuary on the interior, is unornamented and uninterrupted by openings. A lower shed-roofed extension on the sanctuary's north wall has bands of windows shaded by broad eaves, with an entry at the east end. A narrow grass lawn and driveway is to the north. A smaller shed-roofed section is on the sanctuary's south side. The sanctuary's east wall is recessed beneath the projecting end of an almost flat gable roof. An I-beam cross rises from the ground to the roof's ridge. Rectangular, beige, limestone panels form the wall grid; each has a small, circular window with colored glass in the upper right-hand corner. A large, framed opening with plate-glass windows fills the south and central bays on the first floor.

The single-story Sunday school is attached to the west end of the sanctuary. The original structure extends about 218 feet to the south. Another section was added to the south in 1964. Wings to the east and west about midway create a slightly irregular cross-shaped footprint. The structures have low-pitched gable roofs with broad eaves. The walls match the brick used on the sanctuary and hold ribbons of windows with aluminum frames. A link extending from the east side of the building's south arm connects to the back of the three-story nursing home, also dating from 1964. The eaves of the nursing home's low-pitched gable roof do not project beyond the building's brick walls. A porte cochere that is off-center on the front facade has a low-pitched gable canopy supported by limestone columns. Large window openings on the first floor are recessed and separated by stone posts. A series of windows line the second and third floors.



Above: Sanctuary and entry at corner of Stevens Avenue and Twenty-second Street. View to southwest.

Below: Detail of east facade.





Above: Sunday school section looking northeast;
First Avenue is in the foreground.

Below: Front facade of nursing home section looking northwest;
Stevens Avenue is in the foreground.



History

The Whittier neighborhood attracted a number of churches as it was developed in the late nineteenth and early twentieth centuries, but construction of religious structures was rare in the decades after World War II. The Portland Avenue Christian Church, subsequently renamed First Christian Church, was an exception.

The Disciples of Christ was an American denomination formed in the nineteenth century as a reaction against the increasing sectarianism among Christians. In 1877, the Portland Avenue Church of Christ, was established in Minneapolis. As the *Minneapolis Tribune* reported in 1881: “Several years ago there was organized in this city a Church of Christ by a few members of the religious body known as ‘Disciples of Christ,’ . . . a young but numerous denomination in which the public have recently been specially interested on account of President Garfield’s connection with it.” The group occupied several existing buildings, including a former Swedenborgian church building at Ninth Street and Fifth Avenue South, before moving a building erected specifically for its use on Portland Avenue and Eleventh Street in about 1893. In 1906, the church claimed five hundred members and was “one of the strongest Christian churches in the Northwest,” according to the *Tribune*. By 1920, the congregation was making plans to erect a \$40,000 addition to house a community center with classrooms, a gymnasium, and other amenities.¹¹¹

With the aid of two bequests, the congregation ridded itself of debt for its existing structure in 1940. Only a few years later it established a fund for a new facility, purchasing \$11,000 in War Savings Bonds in 1944. A special committee was created in 1946 to study the church’s space needs. It concluded that the existing site was too constricted for the expansion that was required for the church to retain its leadership role going forward: “The consensus of opinion is that our church ought to remain as a central church and not become a neighborhood church.” A site at Franklin and Blaisdell was seriously considered, but its proximity to the large complex of Plymouth Congregational Church and problems with parking forced the search to continue. An even larger parcel was identified two blocks to the south. The Portland congregation acquired the vacant parcel “practically for back taxes, a sum of \$10,800,” according to a church history.¹¹²

The location, however, did not satisfy everyone, including the pastor. This group preferred a site at Twenty-second Street and Stevens, directly across from Washburn Fair Oaks Park, that had held a sizable house built in about 1883 by John W. Johnson. Johnson later sold the house to milling magnate Alfred Pillsbury, who added to its opulence by commissioning a smoking room from noted interior designer John Bradstreet. The house was demolished 1937. “The older generation had steadfastly refused to sell” the ten-lot parcel, a historian noted, “but after the passing of Mr. Alfred Pillsbury, the heirs lent a sympathetic ear to the appeal of our trustees.” The church disposed of the Blaisdell property and paid \$40,000 to obtain the Stevens site in 1950.¹¹³

“The acquisition of one of the choicest sites in the city stimulated the building program tremendously,” a member observed. After several years of fundraising, the congregation broke ground for its new facility in March 1954 with “a very impressive service with approximately 900 present.” The importance of this occasion was highlighted by the attendance of the head pastor of Central Lutheran Church, one of the leading congregations in Minneapolis. Also, “the service was televised that evening by both WCCO and KSTP.” Given the new location, the congregation decided to change its name, picking First Christian Church to emphasize its leading role in the community.¹¹⁴

¹¹¹ “A Vigorous Young Church,” *Minneapolis Tribune*, December 29, 1881; “New Church Home,” *Minneapolis Tribune*, February 3, 1895; “Dr. Rice Comes Here,” *Minneapolis Tribune*, May 13, 1906; Winworth Williams, *The Story of the Portland Avenue Christian Church* (Minneapolis: First Christian Church of Minneapolis, 1955), 1–5; “Community Center Planned by Church,” *Minneapolis Morning Tribune*, October 1, 1920.

¹¹² Williams, *The Story of the Portland Avenue Christian Church*, 42–43. The 1890s church on Portland Avenue has been demolished.

¹¹³ Williams, *The Story of the Portland Avenue Christian Church*, 43–44.

¹¹⁴ *Ibid.*, 44–47, 61.

Dean L. Witcher was the contractor, selected on the basis of both the lowest bid and experience. The congregation had selected Thorshov and Cerny to design the building after interviewing several architectural firms. In doing so, they opted for a modern rather than a traditional design. Roy Thorshov, who was trained in the architecture program of the University of Minnesota in the 1920s, joined the well-established Minneapolis architectural practice of his father, Olaf. Robert Cerny, who joined the firm in 1942, was one of the state's leading proponents of modernism. He was influenced by his training at Harvard where he received a master's degree in architecture in 1933 and by subsequent work for the Tennessee Valley Authority and travel in Europe. First Christian was part of an influential wave of modern church design in the decade following post-World War II that included two designs by Eliel Saarinen, Minneapolis's Christ Church Lutheran, built in 1948-1949 at 3244 Thirty-fourth Avenue South, and First Christian Church in Columbus, Indiana. During the same period, Thorshov and Cerny were designing another modern worship facility, Saint Olaf Catholic Church, in downtown Minneapolis.¹¹⁵

The design of First Christian was highlighted in an article in the *Minneapolis Tribune* in May 1954. "The church is unusual in that all of its component parts will be above grade. As a complete religious unit, it comprises a main nave with narthex, offices, two classroom units, [and an] assembly-dining hall." A smaller chapel was planned for construction at a later time. "All these units are arranged around an open courtyard, which in effect becomes an extension of the park just across Stevens Avenue." A photograph of a scale model produced by Thorshov and Cerny illustrated the layout. The four-story nave was the complex's focal point, while "other masses of the building are low and huddle about the base." The article noted that "an arresting feature of the exterior is the facade of the nave, which is to be of stone, pierced with small, round metal windows glazed with stained glass. At night these windows will create a jewel-like brilliance and will silhouette the free-standing metal cross."¹¹⁶

By the time the school addition and nursing home were added to the First Avenue complex in 1964, the Thorshov and Cerny partnership had dissolved, so the congregation hired its successor, Cerny Associates. Cerny also did a small (26-foot by 43-foot) addition in 1973. The congregation's intent to play a leading role in the community and its denomination, though, gradually faded as the surrounding neighborhood declined and members moved away or died. In 2006, it announced plans to close the sixty-one-bed nursing home, following many others in the state that struggled with an oversupply of facilities, decreasing Medicaid payments, and other financial challenges. In 2010, the congregation decided to consolidate facilities with several other churches in south Minneapolis that were faced with similar membership, maintenance, and financial issues. The property has been sold to the neighboring Minneapolis Institute of Arts, and the congregation is moving from the complex in January 2012.¹¹⁷

Evaluation

First Christian Church stands out as an exceptionally well-designed example of a church produced during an influential flourish of Modernism in Minneapolis in the first decade after World War II. It was an early example of Modern church design by Thorshov and Cerny. The firm and its successor, Cerny Associates, were responsible for the design of numerous churches and church additions throughout the region in subsequent decades, and the commission from First Christian strengthened their portfolio when they pursued these projects. The additions to the First Christian complex, also completed by Cerny, continue the design themes established by the original construction but, particularly in the case of the nursing home, show adaptations in response to a different function. For its architectural significance, the property is eligible under Criterion C and Criteria Consideration A. The building's period of significance begins in 1954 and continues through the completion of the nursing home in 1965.

¹¹⁵ Pearson, Petersen, and Roise, "The Evolution of the Whittier Neighborhood," 11, 36; Minneapolis Building Permit B340132 (dated April 27, 1954); Lathrop, *Minnesota Architects*, 35, 211.

¹¹⁶ "Construction Begins on Two Big Churches Totaling a Million," *Minneapolis Sunday Tribune*, May 23, 1954.

¹¹⁷ Minneapolis Building Permits B388057 (dated June 17, 1964) and B443523 (dated August 29, 1973); Warren Wolfe, "As Nursing Homes Keep Closing, State Takes Stock," *Minneapolis Star Tribune*, August 23, 2006.

The property might also qualify for the National Register under Criterion A for its religious significance, but contextual analysis that would establish a case for qualification under Criteria Consideration A is beyond the scope of this study.

Recommendation

First Christian Church is recommended as eligible for the National Register under Criterion C and Criteria Consideration A in the area of Architecture with a period of significance of 1954–1965.

4.2.23 Apartment Building

MnSHPO Inventory Number: HE-MPC-16304

Address: 2312 Blaisdell Avenue South, Minneapolis

Property Description

The three-story, flat-roofed, brick apartment building has an I-shaped footprint. The lower story is partly below grade. The entry is recessed in the southeast corner beneath projecting open balconies on the second and third floors. The solid balcony railings are faced in one-inch-square tiles in pastel shades of blue, and the same tiles appear in inset window bays. North of the entry/balcony bay on the front (east) facade, a solid brick wall is ornamented with slightly projecting patterns of brick forming three interlocking, elongated hexagons. This shape is repeated in a small window below and in a window on the front door. The original windows have been replaced with modern vinyl casement windows or fixed picture windows with side casements.



History

On September 26, 1962, the City of Minneapolis issued a permit to contractor Harry Goemann to construct wood-frame apartment building on Lots 3 and 4 of Block 1 of Dayton's Subdivision of J. T. Blaisdell's Revised Addition to Minneapolis. The twenty-six-unit building would measure 64 feet by 119 feet, be 24 feet tall, and be set back 34 feet from the front of the property. The property owner, Al Rubinger, hired architect Harold W. Fridlund to design the structure, which was planned for completion by June 30, 1963. The main construction contract was anticipated to total \$200,000, with another \$22,700 for plaster and lath on the interior and exterior, \$13,000 for electrical work, \$15,400 for plumbing, \$10,000 for hot-water heating, and \$19,000 for air conditioning. The last permit for "fixtures" was granted to J. M. Christianson Electric on June 11, 1963. The fact that the building was provided with built-in air conditioning is noteworthy as this amenity was just starting to become common in apartment buildings.¹¹⁸

Evaluation

The apartment building at 2312 Blaisdell Avenue South dates from a wave of multifamily housing construction in Minneapolis in the 1960s. The nation had faced a critical housing shortage immediately after World War II as veterans returned to the United States and wanted to establish families. Many nineteenth-century residences were not equipped with modern conveniences, had not aged well, and were decaying. Early twentieth-century housing was somewhat better, but virtually nothing was built during World War I. House and apartment construction boomed in the 1920s only to come to a standstill during the Depression. As a result, by the end of World War II the creation of new housing had fallen woefully behind the demand from the country's rapidly growing population. It was only beginning to catch up by the time that baby-boomers began leaving their childhood homes and entering the marketplace for housing. The younger generation typically rented, and many liked to live near their downtown jobs. One result of this was a concentration of apartments in neighborhoods south of downtown Minneapolis, including the Whittier neighborhood.

Scholars Judith Martin and David Lanegran summarized the evolution of Whittier and the Wedge neighborhood just to the west, which "were middle- and upper middle-class residential havens during the 1890s. Thirty years later some of the large Victorian homes and many of the remaining empty lots were sold off to accommodate the first apartment boom. Three-story brown brick buildings soon dotted the landscape. During the late 1960s and early 1970s the same areas were subjected once again to a flurry of new construction. More of the older Victorian homes gave way before a deluge of two-and-a-half-story apartment construction. These ubiquitous buildings, flanked by blacktopped parking lots, were inhabited by young single renters."¹¹⁹

The apartment building at 2312 Blaisdell was a harbinger of the second onslaught. A Sanborn insurance map showed the two-lot site occupied by a substantial house in 1930. By 1951, it had been converted into a rooming house. This decline and the house's large site made it a target for redevelopment.

The building was developed by Al Rubinger, the president of Humboldt Institute (HE-MPR-16299). This private, post-secondary technical training school had moved to a new building at 2201 Blaisdell in 1959. It does not appear that he erected the apartment building as part of his job responsibilities at Humboldt. Instead, he sought a personal real estate investment that would be supported by the same young demographic that attended the school. It is not known if the building attracted many Humboldt students, although it would not be surprising if some wanted to live nearby. In any event, his familiarity with the age group undoubtedly made him comfortable for the market for new apartments, particularly ones with the relatively new amenity of built-in air conditioning.

¹¹⁸ Minneapolis Building Permits B380503 (dated September 26, 1962), D626294 (dated November 27, 1964), G65347 (dated January 3, 1963), K84097 (dated February 5, 1963), and F597400 (dated June 11, 1963). Information on architect Harold Fridlund is included earlier in this report in the discussion of the apartment building at 2515 Blaisdell Avenue South (HE-MPC-16322).

¹¹⁹ Judith Martin and David Lanegran, *Where We Live: The Residential Districts of Minneapolis and Saint Paul* (Minneapolis: University of Minnesota Press, 1983), 66.

The building was designed to attract those who followed popular trends. Unlike the apartment buildings of the early twentieth century that adopted traditional revival styles, the Blaisdell building's colorful tile panels, hexagonal brick forms, rakish balconies, and overall asymmetrical geometry were decidedly modern—a little taste of California chic brightening an aging south Minneapolis neighborhood. It was not alone. There were a number of apartments constructed in the area around the same time that featured prominent tile panels and abstract or geometrical ornamentation. Examples include 1827 LaSalle (1961), 2500 Blaisdell (1959), 2515 Blaisdell (1965), and 12 West Twenty-second Street (1960). Like the Blaisdell building, they also had on-site parking, a significant amenity not provided by many of the older buildings in this relatively dense urban area where parking was increasingly an issue.

Although changing the character of the sometimes historic neighborhoods where they appeared, these buildings played an important role in upgrading America's inadequate housing stock and provided the first independent housing for many of the baby-boom generation. Their jaunty designs were a major break from the past and brought modern architecture to the level of popular consumption. After examining a number of buildings of this type, it appears that the apartment building at 2312 Blaisdell Avenue South should be considered eligible for the National Register under Criterion C in the area of Architecture as a representative example of this type.

Recommendation

The apartment building at 2312 Blaisdell Avenue South is recommended eligible for the National Register.

4.2.24 Thomas Walston House

MnSHPO Inventory Number: HE-MPC-6026

Address: 2302 Blaisdell Avenue South, Minneapolis

Property Description

The Thomas Walston House is a two-and-one-half-story brick residence. The front (east) facade is three bays wide. The main entrance is in the central bay of the first floor, marked by an open, single-story projecting bay with round-arch portals and a flat roof; a terrace with a solid brick railing extends to the south. On the second floor above the entry is a fan light with stained-glass windows. The north bay holds a two-story curved bay. Similar bays appear on the side facades. The south bay of the front facade has a large window with a segmental-arched, brick lintel on the first floor and two smaller, rectangular windows on the second floor. The top story has small rectangular windows, oriented horizontally, that alternate with inset panels of the same size. A heavy, dentillated cornice runs below the eaves of the hipped roof. A tall brick chimney is on both the north and south sides of the house. A large carriage house is at the rear (west side) of the property.





Minnesota Baptist Convention, October 6, 1948
*Minneapolis Star Journal Photograph—
Minnesota Historical Society Collections*

History

In 1903, Thomas Walston built the house at 2302 Blaisdell. Estimated to cost \$18,000, it was designed by architect Edwin Overmire. Before the Walston family moved in, a serious fire broke out in the house, but the damage was repaired. A 1935 advertisement for the house listed its features: an onyx fireplace in the living; a music room; a library with an all mahogany finish; an oval dining room finished in walnut with an adjoining solarium; five bedrooms; two baths; a four-car garage; a central vacuum system; servants rooms; and a ballroom.¹²⁰

The Walston family did not appear to live in the house for long, as a 1909 article from the *Minneapolis Tribune* carried this report: “Alexander H. Rogers died Sunday at the residence of his son, G. H. Rogers, 2302 Blaisdell avenue, where he had made his home. He was 80 years old. Mr. Rogers came to Minneapolis from Milwaukee 10 years ago. He was connected with the Chicago, Milwaukee and St. Paul road for 45 years, traveling out of Milwaukee. Five sons survive him, A. R. Rogers, G. H. Rogers and J. J. Rogers of the Rogers Lumber Company, Minneapolis and W. A. Rogers of Chicago, and H. E. Rogers of New York.”¹²¹

¹²⁰ Excerpted from Pearson, Petersen, and Roise, “The Evolution of the Whittier Neighborhood,” Appendix B, 13. Architect Edwin Overmire was born in Mattoon, Illinois, on June 6, 1864. His family moved to Minneapolis in 1882 where Edwin began work as a stenographer. His first experience in an architect’s office was working for the firm Plant and Whitney. Overmire later went to Boston where he studied and worked, some of the time spent in the office of renowned architect H. H. Richardson and a successor firm, Shepley, Rutan and Coolidge. In 1891, he returned to Minneapolis, partnered briefly with Henry Orth, and joined Frederick Clark’s firm before later taking over the office when Clark left Minneapolis towards the end of the decade. The *Minneapolis Tribune* referred to him as “one of the leading designers of churches and residences.” He was known for contributing pieces to architectural journals. He died at the young age of forty-one, possibly from the effects of tuberculosis. Lathrop, *Minnesota Architects*, 167; Edwin Parker Overmire Burial Record, <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=28732162> (accessed September 8, 2011); “E. P. Overmire Is Dead,” *Minneapolis Tribune*, September 8, 1905.

¹²¹ “Aged Man Crosses Divide,” *Minneapolis Tribune*, August 16, 1909.

By 1948, the house was used by the Minnesota Baptist Convention. This group evolved from efforts by the American Baptist Home Missions Society in the mid-nineteenth century to establish congregations in the newly settled area that was to become Minnesota. Four regional Baptist groups had been founded by the time of statehood. They met jointly a year later, in 1859, in Winona. The first Minnesota Baptist State Convention drew thirty-five delegates from twenty-four communities, and became the starting point of a statewide organization for Baptist congregations. The group grew steadily during the following decades. In 1907, it became part of the newly formed Northern Baptist Convention, a coalition of statewide Baptist organizations that complemented the well-established Southern Baptist Convention. By the 1930s, the Minnesota group was growing more conservative, and a fundamentalist faction became increasingly unhappy with the more liberal bent of the Northern Baptist Convention. This led to the Minnesota group's break from the Northern coalition in 1946, which was formalized in 1948. In the meantime, the Minnesota group formed the Conservative Baptist Association of America and invited like-minded congregations to join. The more liberal congregations were uncomfortable with remaining with the Minnesota Baptist Convention, where they were clearly a minority, were in limbo until 1954, when they joined together as the Minnesota Convention of American Baptist Churches.¹²²

The Minnesota Baptist Convention continued to have internal challenges. As historian David Becklund explained in a 1967 article: "The struggle for fundamentalism during the 1940's involved clear-cut issues because of the blatant denial of historic Baptist beliefs by modernists. The struggle for separatism in the 1950's and 1960's was much more difficult because in most cases the issue was not the denial of fundamental doctrines but rather the refusal to reaffirm them." One of the key points of contention involved a belief in the premillennial return of Christ.¹²³

Evaluation

Little information is available on Thomas Walston, indicating that he was not a significant figure in the history of Minneapolis. Therefore, the house is not eligible for the National Register under Criterion B.

Although this a fine example of an early twentieth-century house and it retains relatively good integrity, it does not have sufficient architectural interest to merit designation for its design under Criterion C.

The building apparently served as the headquarters for the Minnesota Baptist Convention around the tumultuous time when the fundamentalists took control and severed their affiliation with the more liberal Northern Baptist Convention, part of the national framework of the mainstream Baptist organization. It appears to have remained the group's office into the 1950s.¹²⁴ While the building represents this important religious group during a turning point in its history, it is not mentioned in a historical article discussing this period, and it seems likely that a church building would be a more appropriate representation. Hence, the Walston House is not eligible under Criterion A for this association.

Recommendation

The Thomas Walston House is recommended as not eligible for the National Register.

¹²² David Becklund, "A History of the Minnesota Baptist Convention," *Central Bible Quarterly* 10 (Summer 1967): 2-72.

¹²³ *Ibid.*, 72.

¹²⁴ Minneapolis Building Permit B350398 (dated January 6, 1956).

4.2.25 Lee Mortuary

MnSHPO Inventory Number: HE-MPC-16762

Address: 2217 Nicollet Avenue, Minneapolis

Property Description

This two-story, flat-roof brick building was built to serve as a mortuary. The front facade is five bays wide. The central bay has a double window at the second floor and a wrought-iron feature at the first floor that has been concealed by modern signage. The bays bracketing the central bay have a single window at the second floor and two arched openings at the first floor—one an entrance, the other a paired window opening. The outermost bays are two window openings at the second floor and flat-roofed bay windows at the first floor. The bay windows have angled walls with lion's head motifs. A decorative brick cornice with dentils runs above the second floor. Above this is a brick parapet wall with panels of brick set at an angle. A porte-cochere with round-arched portals is on the north facade of the building.





Lee Mortuary in use as a “Research Building”
by Hardware Mutual Insurance Company of Minnesota, 1955
Norton and Peel Photograph—Minnesota Historical Society Collections

History

In June 1933, the City of Minneapolis issued a building permit to R. P. Lee to construct the foundation for a mortuary building designed by architect Martin G. Lindquist. At that point, the building contract had yet to be let. It was estimated the cost for the foundation would be \$5,000. On August 9, Lee received a second permit to construct a two-story (20-foot-tall) brick mortuary that measured 99 feet by 94 feet and included an apartment and attached garage. A construction cost of \$30,000 was anticipated. Lindquist was again listed as the architect, and the Field Martin Company would be the builder.¹²⁵

It is not clear when the building ceased to be used as a mortuary. In 1951 it was converted into office space for the Hardware Mutual Insurance Company, which had expanded beyond the available office space at its national headquarters at 2344 Nicollet. Engineer Arthur M. Lande designed alterations to what would become the insurance company’s “Research Building.” Johnson, Drake, and Piper were the contractors for the \$22,000 construction project. National Hardware remained in the building until 1956, when the company moved to its new headquarters building on Excelsior Boulevard on Lake Calhoun.¹²⁶

Evaluation

Funeral homes go where the population is, so in the nineteenth and early twentieth centuries there were a number of mortuaries on the fringes of downtown Minneapolis. Many of these survived until after World War II. An article in the *Minneapolis Star* in 1970 observed that “ten years ago, one could count seven

¹²⁵ Minneapolis Building Permit B235815 (dated June 30, 1933) and B236217 (dated August 9, 1933).

¹²⁶ Minneapolis Building Permit B319006 (dated April 20, 1951); “Hardware Mutual Sells Building,” *Minneapolis Tribune*, December 29, 1954; “Research Building, Hardware Mutual Insurance Company of Minnesota, 2217 Nicollet Avenue Minneapolis,” Norton and Peel Photograph, February 15, 1955, Negative No. NP228491, Minnesota Historical Society Collections, Saint Paul.

[funeral homes] in the area bounded by Franklin and Lyndale Aves., the Great Northern tracks, and the Mississippi River.” It added, though, that “today there are three.” According to local funeral directors, “freeways have cut the area off from the residential districts which once supported the seven establishments.” Two of the three that remained were, in fact, south of Interstate 94: “Hodroff and Sons-Aaron, 126 E. Franklin Av., serving a Jewish clientele, and Welander-Quist Co. . . . at 1825 Chicago Av.”¹²⁷

During the first decades of the twentieth century, some morticians migrated south, establishing funeral homes on main streetcar arterials including Hennepin Avenue, Chicago Avenue, and Lake Street. A concentration of funeral homes also formed on Nicollet Avenue. By the mid-1940s, in addition to the Lee Mortuary at 2217 Nicollet, there was National at 2116, Joe Billman at 2121 (HE-MPC-16758), Gleason at 2644 (HE-MPC-6517), and Thos. F. Goggins at 2700. They were joined in 1952 by the Albin Funeral Chapel, which was erected at 2200 Nicollet (HE-MPC-16759).¹²⁸ Locations were influenced by zoning because mortuaries were not allowed in every commercial district. While the Nicollet corridor was an important funeral home district for many decades of the twentieth century, none of these facilities retain their original function, several have been demolished, and few of the remaining properties retain good integrity. Furthermore, it was only one of several funeral home districts that were prominent during the same period. As a result, the Nicollet group is not eligible as a historic funeral home district, and the Lee Mortuary does not stand out as prominent enough to qualify individually under Criterion A.

The building could have been of interest architecturally as a small Streamline Moderne commercial structure from the 1930s, but alterations have taken place to the building’s front facade over time as is apparent from a 1951 photograph. Heavy, arched wood surrounds have been applied to the first-floor window and door openings, including on the bay window, which originally had rectangular window openings. Most of the original windows and doors have been removed and replaced with inappropriate substitutions. Decorative elements like shutters and awnings obscure the building’s subtler original decorative elements. In its current state, its integrity appears to be compromised.

Recommendation

The Lee Mortuary is recommended as not eligible for the National Register.

¹²⁷ Daniel M. Upham, “Funeral Chapels Move Out as Freeways Ring Downtown,” *Minneapolis Star*, April 1, 1970.

¹²⁸ Minneapolis city directory, 1944.

4.2.26 William S. Jones House

MnSHPO Inventory Number: HE-MPC-16300

Address: 2208 Blaisdell Avenue South, Minneapolis

Property Description

The William S. Jones House is a two-and-one-half-story, side-gable, brick-veneered residence in the Colonial Revival Style. The main section of the front (east) facade is five bays wide. The entrance at the central bay of the first floor is protected by a single-story, flat-roofed, canopy with a modillion cornice. The door is bracketed by multi-light sidelights and crowned with a fanlight. Above it on the second floor is a horizontal composition with three small, four-over-one, double-hung windows with solid panels between them. The other bays on the front facade have single, twelve-over-one, double-hung windows topped with jack arches. Modillions run beneath the eaves. The front facade has dormers with full gable returns and six-over-one, double-hung windows. A one-story, flat-roof extension is on the south facade. A decorative brick wall with balusters and an iron gate separates the front yard from the sidewalk.





RESIDENCE OF W. S. JONES
2208 Blaisdell Avenue, Minneapolis

IRWIN GOLDSTEIN
Architect and Builder

BUILT OF HY-TEX COLONIALS

There is one name by which you can identify **QUALITY** in *every* kind and style of the most desirable material for outside walls. It is

Hy-tex

The Standard of Quality in Brick

You want a brick you can identify the maker's name makes him directly responsible to you. And Hy-Tex is the only name which stands for universal quality in brick—and for that only. All other brick trade marks mean some *one* color of some *one* texture. The Hy-Tex trade mark means simply best brick. And there's a Hy-Tex Brick in *every* color and *every* texture.

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THE LARGEST MANUFACTURERS OF FACE BRICK IN THE WORLD
Fourteen Main Offices *Twenty-two Plants*

Advertisement in *The Minnesotan* magazine, April 1917



Garage at William S. Jones Residence, 2208 Blaisdell Avenue, c. 1920
Minnesota Historical Society Collections

History

William S. Jones was born in the town of Jefferson in New York's Schoharie County on July 12, 1863. The 1880 federal census showed him living there with his father, William S. Jones, Sr., whose occupation was given as "merchant," his mother, Helen, his older brother, Herschel, who was 18, and a fifteen-year-old house servant named Fannie Owens. Herschel was listed as a college student, while William worked as a clerk, presumably in his father's store. He and his brother came to Minneapolis around 1884. By 1887, William was the business manager of the *Twin City Commercial Bulletin*, a trade paper for businessmen involved in the jobbing industry.¹²⁹

The predecessor to the *Commercial Bulletin*, the *Grocer's Bulletin*, was founded by T. T. Bacheller in October 1883. After realizing what an important jobbing center the Twin Cities was becoming, he changed the name and expanded the content. The *Commercial Bulletin* initially depended on the Minneapolis market for support, but soon manufacturers nationwide saw it as an important tool for reaching retailers in the Northwest. In 1885, Bacheller sold the publication to S. W. Alvord, a Pennsylvanian. The following year, Alvord sold a half-interest in the company to Jones. Shortly thereafter, Jones bought out the remainder of the company.¹³⁰

In 1894, Jones acquired *Northwest Trade*, another journal Bacheller had started in 1884, and *Hardware Trade*. He folded *Northwest Trade* into the *Commercial Bulletin*, "while the interests of the *Hardware Trade* were energetically advanced." In about 1894, Henry S. Harris became president and James M. Fletcher, Jones's father-in-law, served as vice president, while Jones was secretary, treasurer, and manager. The *Commercial Bulletin's* masthead listed them all as publishers and proprietors of the *Commercial Bulletin*, *Northwestern Trade*, and *Hardware Trade*.¹³¹

The 1900 federal census showed William, now thirty-six, living at 3316 Second Avenue South with his wife, Amanda, their eight-year-old daughter, Agnes, Amanda's father, James Fletcher, and a house servant, Caroline Hallquist. The family would live at this address until the 1910s.¹³²

Jones, a consummate businessman, did not limit himself to publishing. In 1901, for example, he was one of the few directors and stockholders of the Tabasco Plantation Company, which had an office in the Lumber Exchange Building. Having procured a seven-thousand-acre plantation in Mexico for "the cultivation of the rubber tree," the company was looking for more investors for this fledgling venture according to an article in the *Minneapolis Tribune*.¹³³

Jones remained involved with the *Commercial Bulletin*, serving as president, manager, and treasurer in 1905. In April 1906, though, after owning it for nearly twenty years, Jones "disposed of the entire stockholding of the corporation." The buyer was the R. N. A. Syndicate of New York City, which operated many of the country's top commercial publications. The syndicate no doubt had its eye on the publication after seeing the success Jones had brought to it during his years at the helm. "By his personal energy," reported the *Minneapolis Tribune*, "Mr. Jones has made the *Commercial Bulletin* a power in the

¹²⁹ Keane Public Library, "Vital Statistics, Town of Keene, New Hampshire, 1939–1941 Deaths," <http://keanepubliclibrary.org/library/vital-records/deaths-1939-1941> (accessed September 8, 2011); 1880 United States Federal Census, Jefferson, Schoharie County, New York, Enumeration District No. 188, page 25; "W. S. Jones Dead at 75," obituary, *Minneapolis Journal*, August 1, 1939; *Minneapolis Tribune*, November 6, 1887.

¹³⁰ Placeography, "Minneapolis-Saint Paul Building, 2429 University Avenue West, Saint Paul, Minnesota," http://www.placeography.org/index.php/Minneapolis-Saint_Paul_Building,_2429_University_Avenue_West,_Saint_Paul,_Minnesota (accessed September 8, 2011); "Jones Sells Paper," *Minneapolis Tribune*, April 20, 1906.

¹³¹ "Minneapolis-Saint Paul Building"; "Jones Sells Paper"; *Commercial Bulletin*, 1887, 1893, and 1894.

¹³² United States Federal Census, Minneapolis, Hennepin County, Minnesota, Enumeration District No. 85, Sheet 12.

¹³³ "A Few Plain Facts about a Business Proposition," *Minneapolis Tribune*, December 1, 1901.

Northwest, with a very large circulation and recognized by the manufacturers and jobbers as the best medium for reaching the merchants of Minnesota, the Dakotas, Wisconsin, Montana.”¹³⁴

Jones was only forty-two, too young to retire. Many were curious about his next career move, but the *Tribune* reported: “As to his future, Mr. Jones is silent, but he has been and is entirely too active and energetic a man to remain idle long, so that it is safe to assume that before long he will again take rank with Minneapolis publishers.”¹³⁵

The *Tribune* was right about his activity, but its prophecy regarding the publishing industry was not immediately fulfilled. Instead, he turned real estate. The *Minneapolis Journal* reported that since early February 1906, Jones and three other men, W. W. Heffelfinger, A. M. Gessaman, and H. P. Watson, had been acquiring property in North Minneapolis in the vicinity of Third and Fourth Streets and Fifth and Seventh Avenues. They believed that the property was going to become part of the “future jobbing and manufacturing district of Minneapolis.” Jones added money from the sale of the *Commercial Bulletin* to his investment. The *Journal* observed that Jones’s years of “experience and observation with businessmen of the Twin Cities and the country as a whole” gave him an excellent perspective on the city’s jobbing industry. Jones admitted that he was not “a land expert,” but reasoned if “extra business houses mean extra land values that he knows his money is safe and will bring income and profit.”¹³⁶

In September 1908, the prediction that Jones would re-enter the publishing world proved true when he joined his brother, Herschel, who had just organized a syndicate to purchase the *Minneapolis Journal*. Herschel had previously worked as editor of *The Commercial West*. The holdings of the *Journal* were divided between the estate of the E. B. Haskell, who held the majority, and a group of men still actively involved in the publication. Herschel became editor of the *Journal*, while William served as business manager, a position he would hold for fifteen years.¹³⁷

By 1913, William had accumulated enough wealth to move from 3316 Second Avenue South into a larger home. On June 11, the City of Minneapolis issued a building permit to construct a 44-foot by 35-foot, house on Lot 3 and the north half of Lot 4 of Block 5 of J. T. Blaisdell’s Revised Addition to Minneapolis. The permit identified Irwin Goldstein as the contractor for the impressive two-and-one-half-story, brick-veneered, Colonial Revival house that was estimated to cost \$12,000 to construct. It did not indicate an architect. A 1917 advertisement for the Hydraulic-Press Brick Company, however, featured a photograph of the house and listed Irwin Goldstein as the architect. At the time of his death in 1920, Goldstein’s obituary gave his profession as architect, contractor, and builder. The Jones house displayed “Hy-Tex Colonials,” one of the Hy-Tex Brick products of the Hydraulic-Press Brick Company located on South Fourth Street in Minneapolis.¹³⁸

The 1920 federal census showed William and Amanda living at 2208 Blaisdell Avenue with their daughter, Agnes, who was now twenty-eight. Thirty-year-old Minnie Groff also resided there, working as a house servant. He remained the business manager of the *Minneapolis Journal* until 1923, when he took

¹³⁴ *Davison’s Minneapolis City Directory for 1905* (Minneapolis: C. R. Davison, 1905), 440; “Jones Sells Paper.”

¹³⁵ “Jones Sells Paper.”

¹³⁶ “The Present Market Favorable for Good Investments,” *Minneapolis Journal*, May 6, 1906.

¹³⁷ Horace B. Hudson, *A Half Century of Minneapolis* (Minneapolis: Hudson Publishing Company, 1908), 219; “Minneapolis Journal Sold to Syndicate,” *Minneapolis Tribune*, September 1, 1908.

¹³⁸ 1910 United States Federal Census, Minneapolis, Hennepin County, Minnesota, Enumeration District No. 136, Sheet 18; Minneapolis Building Permit B104470 (dated June 11, 1913); “Goldstein Funeral Tomorrow,” *Minneapolis Tribune*, February 8, 1920; Hydraulic-Press Brick Company advertisement, *The Minnesotan* (April 1917). Little scholarship is available on Irwin Goldstein. Larry Millet writes that Goldstein promoted what he designated the “Irwin Home Building System.” Examples are of these Prairie-style influence residences are found at 4203–4237 Lyndale Avenue South and “demonstrate how almost any style could be applied to a basic housing type.” Larry Millet, *AIA Guide to the Minneapolis Lake District* (Saint Paul: Minnesota Historical Society Press, 2009), 80.

the same position at the *Oregon Journal* in Portland. After four years, he retired, and he and Amanda moved to Keene, New Hampshire. Jones died on July 31, 1939, at the age of seventy-six.¹³⁹

Recommendation

For the property to be significant under Criterion B, William Jones would have to be a person whose “activities are demonstrably important within a local, state, or national historic context.” Jones appears to have had some success in business, but he particularly stands out in the field of publishing. Early in his life in Minneapolis, he worked as a business manager for the *Twin City Commercial Bulletin*, and within a couple of years, he was running the entire publication. The *Commercial Bulletin* appears to have been an important publication that did much to promote the wholesaling trade in the Twin Cities. *National Register Bulletin 15* specifies the type of relationship the property should have with the significant individual. The property should represent the person’s historic contributions and be “associated with a person’s productive life, reflecting the time period when he or she achieved significance.” The residence in which Jones lived while he was involved with the *Commercial Bulletin* was demolished during the construction of I-35W. The *Commercial Bulletin*’s offices were located first at the Eastman Block on Nicollet Avenue, then in the Boston Block on Hennepin; neither of these buildings is still extant. The publication never constructed its own building until 1909. Although this building, located at 2429 University Avenue West in Saint Paul, is still extant, it has no association with Jones as it was constructed after he left the publication.

Bulletin 15 elaborates: “Properties associated with an individual’s formative or later years may also qualify if it can be demonstrated that the person’s activities during the period were historically significant or if no properties from the person’s productive years survives.” The Jones House on Blaisdell appears to be the only building in Minneapolis directly associated with Jones. Although constructed seven years after he sold the *Commercial Bulletin*, it can be argued that the success of the publication led to the construction of the house. Its sale enabled his investment in real estate and later, for him to join the *Minneapolis Journal* with his brother, Herschel. The house is representative of his successful career in publishing since his arrival in Minneapolis twenty years prior—the majority of which had been spent at the helm of the *Commercial Bulletin*. His obituaries, however, make no mention of his time at the *Bulletin*. Instead, the brief write-ups only refer to his time at the *Journal*. If, during his lifetime, the role he played at the *Bulletin* was not important enough to merit a mention in his obituary, then it may not have been comparatively as important to his contemporaries as his newspaper work. He is but one of many newspaper men in Minneapolis’s history, and as his role as a business manager is not significant his journalism history. Therefore, the property is not significant under Criterion B for its association with W. S. Jones as he does not appear to have been a key figure in Minneapolis’s publishing history.

Although the house has very high integrity, the design itself is unexceptional. More interesting examples of the Colonial Revival style are already listed. In addition, Irwin Goldstein does not appear to be a particularly significant architect. As a result, the William S. Jones House is not eligible under Criterion C.

Evaluation

The William S. Jones House is recommended as not eligible for listing in the National Register.

¹³⁹ 1920 United States Federal Census, Minneapolis, Hennepin County, Minnesota, Enumeration District No. 143, Sheet 5; “W. S. Jones Dead at 75”; “Vital Statistics”; “William S. Jones,” obituary, *New York Times*, August 2, 1939.

4.2.27 Humboldt Institute

MnSHPO Inventory Number: HE-MPC-16299

Address: 2201 Blaisdell Avenue South, Minneapolis

Property Description

According to building permits, the structure is made of concrete and steel and measures 110 feet by 76 feet. When the school opened in 1959, the *Minneapolis Star* reported that the 19,000-square-foot building "contains 19 classrooms, a lunchroom and six executive offices." The property also held space to park forty cars. The building was "designed to allow easy addition of another 10,000 square feet of classroom space," according to school president A. L. Rubinger, but it was never expanded to this degree, although the city issued a building permit in 1967 for an 18-foot by 17-foot addition estimated to cost \$5,000. The building today appears much as it did in photographs taken at the time the school opened. Some type of coating appears to have been applied to the windows or the glazing has been replaced, but the window frames appear to be original. A majority of the frames on the front (west) facade hold a single fixed pane, but the lower section of every third window has a small operable unit. The windows are arranged in three bands that reflect the building's three floors. Plain panels of bricks of mixed colors—red, orange, and brown—are above and below the bands. The south end of the front facade is a solid brick wall broken only by a single window on each floor. The glass and aluminum-frame entry is off center, with an angled canopy cantilevered above and a stone wall edging the south side of the of the approach walkway. While the appearance of the exterior is well preserved, the interior was apparently remodeled extensively in 1986, perhaps when the current occupant, the Minneapolis Urban League, moved into the building.¹⁴⁰



¹⁴⁰ Minneapolis Building Permits B364601 (dated November 21, 1958), B365644 (dated April 15, 1959), B403442 (dated July 14, 1967), and B547068 (dated October 15, 1986); "New Building Is Started by Institute," *Minneapolis Tribune*, November 3, 1958; "Humboldt to Hold Open House," *Minneapolis Star*, October 15, 1959.

History

An idealist from the East Coast, Fred Taft moved to Springvale, Iowa, in the 1860s with plans to create an ideal community with tree-lined streets, well-educated citizens, and a ban on intoxicating beverages. An important component of his dream was an institution of higher learning, and by 1872, Humboldt College held its first classes. Joining in the enthusiasm, the townsfolk elected to change the community's name to Humboldt. The college proved as unsuccessful as Taft's attempt to eliminate alcohol. In 1895, the school was reorganized and "began to offer short, practical courses, cutting out the frills. Their graduates then were ready to go right to work doing something instead of spending the best years of their lives in completing vague and indefinite courses of study, preparing for nothing in particular." In the following year, Humboldt offered summer courses for teachers, which were not common at the time; "some years later the idea was adopted by the State Normal school." It launched another innovation in 1906 by offering "short courses in agriculture and domestic science that could be taken without first completing a high school course, and several years later the State Agricultural college adopted the same idea."¹⁴¹

Two decades after adopting its new approach, Humboldt College moved to the Twin Cities and narrowed its educational focus. An advertisement in the *Minneapolis Morning Tribune* in December 1914 announced that the school would be starting classes the following month at 3007 Chicago Avenue in south Minneapolis, strategically situated at the intersection of two major streetcar lines. With "hundreds of successful graduates in all parts of the Northwest," the "old school in a new location" offered courses in "Bookkeeping, Shorthand, Typewriting, Penmanship, English, etc. taught by experts." The school was not without competition: advertisements for Rasmussen's in Saint Paul and the downtown Minneapolis Business College appeared on the same page. A later article explained that Humboldt's "purpose is to prepare young men and women for office positions as bookkeepers and stenographers, and for teaching the commercial branches in public schools and business colleges."¹⁴²

The school's president, J. P. Peterson, was responsible for the bookkeeping department, while Mrs. Peterson taught shorthand and typewriting. The initial term was apparently successful because the school added two new instructors for the term that started in September 1915. A newspaper article in the *Minneapolis Morning Tribune* a year later was headed: "Humboldt College Glad It Moved Here." A large display advertisement in the same issue included photographs of graduates who had found jobs around the region with banks, architectural firms, insurance companies, and other businesses. "Bring your head—we will train it," the advertisement asserted. "These did—you can too."¹⁴³

Humboldt arrived in the Twin Cities at a propitious time. As geographer John Borchert observed, "Between 1920 and 1980, the population of the urbanized area grew from 840,000 to more than 2 million. The regional metropolis absorbed half the net out-migration from the rest of the Upper Midwest and accounted for more than half the population and employment growth in the entire region."¹⁴⁴

While employers needed increasing numbers of workers with the skills that Humboldt taught, the practical education offered at the school was not universally respected. As President Peterson acknowledged, "It is only quite recently that the advocates of old-line education have begun to admit that it is possible to be educated without the mental gymnastics which accompany the learning of a couple of dead languages." He tried to accelerate the acceptance of technical education by going on the offensive. "Our public schools must revise their courses of study so as to place the emphasis not on the things of yesterday, but on the things of today, so as to give an education that shall be vocational in fitting for gaining a livelihood

¹⁴¹ Humboldt College page on Humboldt County Historical Association web site (http://www.humboldtiowahistory.org/humboldt_college.htm) (accessed January 14, 2012); "Humboldt College Has Been Pioneer in Ideas," *Minneapolis Morning Tribune*, August 26, 1917.

¹⁴² Advertisements, *Minneapolis Morning Tribune*, December 20, 1914; "College Founded in Iowa Now Housed in Minneapolis," *Minneapolis Morning Tribune*, August 22, 1915.

¹⁴³ Ibid.; "Humboldt College Glad It Moved Here" and display advertisement, *Minneapolis Morning Tribune*, August 27, 1916.

¹⁴⁴ John R. Borchert, "The Network of Urban Centers," in *Minnesota in a Century of Change: The State and Its People since 1900*, ed. Clifford Clark Jr. (Saint Paul: Minnesota Historical Society Press, 1989), 84.

as well as cultural in teaching how to get the most happiness out of life.” He claimed that higher education often failed to prepare young people for the real world: “In the Dishwashers’ union of San Francisco one member out of seven is a college graduate. Most of these men are said to attribute their present condition to the fact that their college training was impractical.” He concluded that “until the dawn of the millennium arrives, the private business colleges are prepared to do the work which the public schools fail to do. These schools could not exist if there was no demand.”¹⁴⁵

Humboldt College relocated to 1303 Washington Avenue South in the Seven Corners area east of downtown Minneapolis in 1919. An article reporting the move noted that the location was “fifteen minutes from the Union station, in sight of Minnesota University, in the midst of churches, schools, libraries, playgrounds.” The school survived through the difficult economic conditions of the 1930s, becoming a nonprofit corporation in 1936. At some point, it returned to its earlier neighborhood at Chicago Avenue and Lake Street and also established a facility further to the east at 1516 East Lake Street.¹⁴⁶

Ownership of the school changed hands, and in 1954, it became a for-profit corporation again. The new management, led by President A. L. Rubinger, aggressively sought to capitalize on careers in industries that were on the cutting edge in the decade following World War II, particularly related to transportation services. When Rubinger came on board, annual enrollment stood at about 100. With the assistance of Gerald Burnett, who had worked at another technical school in Minneapolis, the Gale Institute, Rubinger increased enrollment to over 1,000 within four years. With “a staff of 30 instructors and administrative personnel and 22 examiners to check qualifications of institute applicants,” the school offered training in “traffic management, reservations, ticketing and teletype operations for airlines, railroads, motor transport and industrial traffic departments,” according to the *Minneapolis Tribune*. The school outgrew its two Lake Street facilities, which led to the construction of a new building with one-third more classroom space at 2201 Blaisdell in 1958–1959. This was the first building in Minneapolis that was specifically erected for the school. The new facility was planned to hold state-of-the-art equipment and programs: “From teletype machines to airline reservation desks, and a special department where girls study personal charm.”¹⁴⁷

Before construction could start, the property had to be rezoned from multiple dwelling to “Limited Business District, Zone II.” The city council granted a special permit to do this in July 1957 at the recommendation of the planning commission. It was not until November 1958 that contractor Steenberg Construction Company began work on the project, which was estimated to cost \$300,000. When the building was dedicated in October 1959, the ceremonies were attended by Minnesota governor Orville Freeman, Minneapolis mayor Kenneth Peterson, Northwest Airlines president Donald Nyrop, and North Central Airlines president Hal Carr. The building was designed by the architectural firm Carter and Sundt of Minneapolis.¹⁴⁸

The school continued to adapt to changing needs. In 1972, the cafeteria was converted into a dental laboratory to accommodate training for dental technicians. By this time, it was under new ownership, having been purchased by Career Academy, a Milwaukee corporation, in 1969. When its shares had began trading on the American Stock Exchange in 1967, Career Academy had ten “campus schools” and offered home study courses as well. It boasted of being “the nation’s fastest growing schooling firm in student enrollments, revenues, and after-tax profits.”¹⁴⁹

¹⁴⁵“Public School Critic Voices Strictures on Its Lockstep Program,” *Minneapolis Morning Tribune*, August 27, 1916; “Business Training in High School Urged,” *Minneapolis Morning Tribune*, August 29, 1920.

¹⁴⁶ “Humboldt College Backed by Years of Training,” *Minneapolis Morning Tribune*, August 31, 1919; advertisement, November 9, 1919.

¹⁴⁷ “New Building Is Started by Institute”; “Humboldt to Hold Open House”; S. Seiler, education director, letter/advertisement for Humboldt Institute, 1974, in Minneapolis Collection, Hennepin County Central Library, Minneapolis.

¹⁴⁸ Minneapolis Building Permits B364601 (dated November 21, 1958), B365644 (dated April 15, 1959), and B403442 (dated July 14, 1967).

¹⁴⁹ Minneapolis Building Permits B438813 (dated October 26, 1972) and B547068 (dated October 15, 1986); Douglas W. Cray, “Amex Prices Dip as Volume Slows,” *New York Times*, September 18, 1969; display advertisement for Career Academy, Inc., *New York Times*, November 22, 1967.

Humboldt Institute remained in operation until 1978.

Evaluation

In 1967, the College of Education at the University of Minnesota conducted a study of elementary, secondary, and vocational/technical education in the state that was commissioned by the State Board of Education. The results, published in a report titled “Education 1967,” focused on public education programs, but the study did “examine some aspects of nonpublic education and post-high school education as these programs affected the study of public education.”¹⁵⁰

The demand for post-secondary education had grown dramatically in the first half of the twentieth century because the population of potential enrollees had increased substantially from 1900, when “slightly over 1,500 students graduated from Minnesota secondary schools.” By 1966, “graduates numbered over 50,000.” These graduates had typically followed one of two tracks: preparation for college, or a “terminal” program for “those which do not have as their primary aim preparation for post-high school study.”¹⁵¹

By the 1960s, however, “educators have noted the decreasing clarity of the line which once separated programs for the two types of students.” This was partly influenced by the greater participation in high school as the baby boom generation came of age: “On a nationwide basis, more than 90 per cent of this age group are now enrolled whereas in 1940 the proportion enrolled was 67 per cent.” The graduates faced a world where new technologies were producing “jobs requiring precise communication, skill in quantitative thinking, and the exercise of judgment.” By the early 1960s, the country had more white-collar workers than blue-collar workers for the first time in history. As a result, schools faced a substantial challenge: “The mounting need for personnel with highly developed linguistic, mathematical, scientific, and other specialized abilities in government, industry, and the professions has put pressure on education at all levels to discover and develop unusual talents.” Even if schools succeeded, they could not rest on their laurels. “While knowledge is becoming more and more salable, the probabilities that workers will have to be retrained are also increasing” because of constantly morphing workplace needs.¹⁵²

The 1967 report concluded that “Minnesota is now at a stage of educational development where every high school student can be considered a potential student in the colleges or in other institutions for post-high-school education.” This produced “significant growth in both the number of post-high school training institutions . . . and in the variety of occupational and social roles for which they furnish preparation.”¹⁵³

Humboldt moved into its new building, the first specially built for its use, to have a state-of-the-art facility to train the burgeoning population of high-school graduates for jobs that had often not existed a decade or two earlier. Two of Humboldt’s early twentieth-century competitors remain in operation. The Minneapolis Business College has a campus in the Saint Paul suburb of Roseville, while Rasmussen College claims twenty-two campuses in Minnesota, North Dakota, Wisconsin, Illinois, and Florida. Both also offer on-line classes. No buildings that were constructed for these schools in the early to mid-twentieth century, however, are known to exist. On the other hand, although Humboldt Institute ceased operation in 1978, its flagship school building from 1958–1959 remains and has very good integrity. It represents an era when private technical schools filled a critical need as the baby-boomer generation began entering the workforce, often poorly prepared for jobs that required additional education but not a college degree. Americans could still make a good living working factory or other labor-related jobs in the 1950s, but those fields had declined by the late twentieth century and service industries came to dominate the American economy. Humboldt specialized in training students for white-collar careers in cutting-edge industries, particularly aviation, that epitomized the post-World War II era. As such, it qualifies for the National Register under Criterion A in the area of significance of Education. Its period of significance begins with the school’s opening in 1959 and ends with the National Register fifty-year cutoff, 1962.

¹⁵⁰ Bureau of Field Studies and Surveys, College of Education, University of Minnesota, “Education 1967: A Statewide Study of Elementary, Secondary, and Area Vocational-Technical Education in Minnesota,” August 1967, 3.

¹⁵¹ *Ibid.*, 53.

¹⁵² *Ibid.*, 54-55.

¹⁵³ *Ibid.*, 56.

Recommendation

The Humboldt Institute is recommended as qualifying for the National Register.

4.2.28 Marie Antoinette Apartments

MnSHPO Inventory Number: HE-MPC-16113

Address: 26–30 West 22nd Street, Minneapolis

Property Description

The Streamline Moderne apartment building rises three stories on a high basement, which appears to incorporate garden-level units. Walls of buff-colored brick are generally laid in a common bond. Windows are mostly original, eight-over-one, double-hung sash with brick sills set in a rowlock bond. The building is oriented to West Twenty-second Street to the south. Wings extend to the north and south from a central section, giving the building an I-shaped footprint. The two main entrances are set at opposite ends of the central section. Stylized brick pilasters bracket these entrances and continue up the wall, terminating above the roofline. What appear to be original light fixtures are attached to the pilasters on each side of the doorways. Black vitreous panels between the pilasters feature a stepped design at the third floor. Modern black metal coping tops the parapet, which rises above the slightly recessed center bay of the south facade of each wing. The center bay has two six-over-one, double-hung sash windows on each floor; the flanking bays each have a single eight-over-one, double-hung sash window separated by spandrels of soldier bricks. A brick soldier course incorporates the lintel above the garden-level windows on these facades and on the west facade along Blaisdell Avenue, which also has soldier-brick spandrels. An entry centered on the Blaisdell facade is similar to the two on the south facade. Garage doors are on the east side.



History

The city issued a permit for the erection of this apartment building in June 1939. The owners were W. K. Jessup and A. C. Jensen. The address given on the permit was 2121 Blaisdell; the current address, 26–30 West Twenty-second Street, was presumably adopted because of the building's orientation to that street. Built of "brick and cinder block," the building held thirty apartments on the three main floors, plus one in the basement. It also included four two-car garages in the basement. The permit gave the dimensions as 78 feet by 132 feet, with a height of 32 feet. An architect was not listed, but writer Larry Millett believes Carleton W. Farnham was the designer. According to historian Alan Lathrop, Farnham "established his own firm by 1924 and designed a large number of private dwellings and apartment houses in the 1920s and 1930s." Construction undertaken by contractor McCraig and Jessup was estimated to cost \$75,000. Additional permits for plastering, plumbing, electrical work, and other expenses brought the total to over \$100,000.¹⁵⁴

Evaluation

Construction of the Marie Antoinette Apartments began in 1939 when the country still struggled with the severe economic depression that dominated the decade. There was little construction during this period, making the building's inception somewhat unusual. It is a good example of the late Streamline Moderne style, and very well preserved. These attributes, however, are not sufficient to make the property eligible for the National Register for historical associations or architectural design, particularly since the architect is not certain.

Recommendation

The Marie Antoinette Apartments is recommended as not eligible for listing in the National Register.

¹⁵⁴ Minneapolis Building Permit B257859 (dated June 1, 1939) and permit index card for 2121 Blaisdell Avenue; Millet, *AIA Guide to the Twin Cities*, 214; Lathrop, *Minnesota Architects*, 72.

4.2.29 Joe Billman Mortuary

MnSHPO Inventory Number: HE-MPC-16758

Address: 2121 Nicollet Avenue, Minneapolis

Property Description

The Joe Billman Mortuary is located on the northeast corner of Nicollet Avenue and East Twenty-second Street. The two-story stucco building, topped with a hipped, red clay-tile roof, is in the Spanish Colonial Revival style. Although the property's address is 2121 Nicollet Avenue, the building's front facade is oriented to Twenty-second Street to the north. It is three bays wide. The form of the slightly projecting central entry bay resembles a mission church. The door, which has a fanlight above, is recessed in a brick-edged arched opening flanked by fluted columns. Directly above on the second floor, a pair of windows with brick sills is also recessed in an arched opening, which is bracketed by rope columns and ornamented with a cruciform of tiles. Tile cruciforms also appear above first-floor windows in the side bays, which are highlighted with an arched outline of brick. A one-story, shed-roofed colonnade with arched openings, trimmed with red brick, is along its Nicollet Avenue (west) facade. Smaller enclosed shed-roof sections are on the east side. A single-story extension at the building's north end has an exposed basement that holds garage doors.





Billman Mortuary, August 2, 1943
Norton and Peel Photographs—Minnesota Historical Society Collections

History

In September 1938, the City of Minneapolis issued Joe Billman a permit to construct a 47-foot by 81-foot, 18-foot-high (two-story), stucco-clad mortuary on Lot 6 of the Neighborhood Lot Addition to Minneapolis. The second floor held an apartment. The permit also covered the construction of a garage. Billman apparently served as the general contractor for the project, which was estimated to cost \$17,000. There were several thousand dollars of additional expense for installing electricity, heating, plumbing, and a freight elevator and for plastering.¹⁵⁵

Joe Billman was born in Minneapolis on February 6, 1890. He attended the Pillsbury Academy and the University of Chicago before being ordained as a Baptist minister. At one point, he served as the superintendent of the City Mission Society. He ran a furniture store in Northeast Minneapolis during the 1920s before starting his first funeral home in that part of the city around 1932. Two years after opening the mortuary on Nicollet Avenue, he expanded his business with the Lilac Way Funeral Home at the intersection of Excelsior Boulevard, Wooddale, and Highway 100 in suburban Saint Louis Park. By 1943, the building on Nicollet was also known as Joe Billman's House of Flowers. During World War II, he sponsored a series of Bible dramas each Saturday night on the radio. His son, John, took over the business in 1953. In 1954, Roy F. Hunt became a partner in the business, joining the northeast branch, which still operates as the Billman-Hunt Funeral Chapel. Joe passed away on December 2, 1972. The business was eventually sold to the Gearty-Delmore Funeral Home, which is also still in operation.¹⁵⁶

Evaluation

A discussion of the area's funeral home industry is provided above in the entry for the Lee Mortuary (4.2.25). As concluded in that section, the group of funeral homes on Nicollet Avenue is not eligible as a historic funeral home district, and the Joe Billman Mortuary does not stand out as prominent enough to qualify individually under Criterion A.

Because of his mortuary business and the radio shows that he sponsored, Billman's name was well-known throughout the city during the 1930s and 1940s. In the words of one of his advertising slogans: "It is better to *know us* and not *need us* than to *need us* and not *know us*." His facilities in Northeast Minneapolis, South Minneapolis, and Saint Louis Park suggest that he was successful and had a broad client base.¹⁵⁷ Although he was successful and prominent, though, he was one of many funeral directors in the city, and his story does not appear to be significant enough to merit a listing in the National Register under Criterion B.

Photographs from 1943 show that the Joe Billman Mortuary has relatively good integrity, but the red brick that trims the arched openings appears to have been added. Like the wrought-iron railing that has been installed at the colonnade openings, this is in keeping with the style of the building. The red brick, though, is a prominent detail that detracts from the more elegant original design. The Spanish Colonial Revival style is common in Minneapolis, and better and less altered examples are extant, so the property does not qualify for the National Register under Criterion C.

Recommendation

The Joe Billman Mortuary is recommended as not eligible for the National Register.

¹⁵⁵ Minneapolis Building Permit B254960 (dated September 13, 1938).

¹⁵⁶ Saint Louis Park Historical Society, "The Billman Historical Society," <http://www.slphistory.org/history/billmanfamily.asp>, and "3954 Wooddale Avenue," <http://www.slphistory.org/history/wooddale3954.asp> (accessed May 6, 2011); Charles A. Walker, ed., *American Baptist Year-Book, 1919* (Philadelphia: American Baptist Publication Society, 1919) 324; Billman-Hunt Funeral Chapel, "About Us," <http://www.billmanhunt.com> (accessed May 6, 2011).

¹⁵⁷ "3954 Wooddale Avenue."

4.2.30 Rose Manor Apartments

MnSHPO Inventory Number: HE-MPC-16110

Address: 22 East 22nd Street, Minneapolis

Property Description

The Rose Manor Apartments has an H-shaped plan, with a recessed entry court approached by a short flight of steps from a walkway at Twenty-second Street to the south. According to the building permit, the structure holds ninety-five apartments, measures 113 feet by 108 feet, rises 54 feet (six stories), and has parking in the basement. Variegated buff-tan brick faces the flat, unornamented walls, which are trimmed at the top by light-brown metal coping. The flat roof holds two elevator penthouses with white cladding. Window openings are aligned in vertical tiers, with their size and arrangement apparently corresponding to the arrangement of interior spaces. Few, if any, of the windows are original: In 1966, the city issued a building permit for a \$39,600 project that replaced most of the windows except those in bathrooms, stairwells, and a few other locations. Some windows hold individual air-conditioning units.¹⁵⁸



¹⁵⁸ Minneapolis Building Permit B315278 (dated August 11, 1950) and B396577 (dated April 7, 1966).

History

Because of its proximity to downtown Minneapolis and good public transit, this area attracted multifamily housing beginning in the late nineteenth century. After World War II, the scale of the buildings became larger. Rose Manor Apartments, erected between 1950 and 1952, is a relatively early and substantial example of this post-war change. It was designed by Saint Paul architect Milton Bergstedt, who attended the Harvard Graduate School of Design in the early 1930s after receiving an undergraduate degree in architecture from the University of Minnesota. He worked for a number of architects in Chicago and Minneapolis including Edwin Lundie, Clarence Johnston, Ellerbe and Company, and William Ingemann. He became a partner with the latter after World War II, but left that practice in 1951 to form a partnership with James Hirsch. Ingemann moved his company to Florida in 1953, but he returned to Saint Paul two years later. After several more permutations, Bergstedt's firm became Bergstedt, Wahlberg, Bergquist and Rohkhol, which still operates today as BWBR.¹⁵⁹

The permit for the Rose Manor Apartments was pulled in August 1950 by contractor Lovering Construction, so the design was clearly produced during Bergstedt's partnership with Ingemann. The cost was estimated to be \$750,000 plus other expenditures including installation of boilers (\$47,000), plumbing (\$38,000), elevators (\$32,000), and lath and plaster (\$70,000).¹⁶⁰

Evaluation

While both Ingemann and Bergstedt were responsible for the design of a number of significant buildings, none of these were produced during the period of their partnership. The design of the Rose Manor Apartments is not of sufficient interest to merit National Register designation in the area of Architecture, and the building has no known association with a significant person. While it dates from the post-war apartment building boom, it does not seem to have played a particularly important role in this period.

Recommendation

Rose Manor Apartments is recommended as not eligible for the National Register.

¹⁵⁹ Pearson, Petersen, and Roise, "The Evolution of the Whittier Neighborhood," 34; Minneapolis Building Permit Index Cards for 22 East 22nd Street; Minneapolis Building Permit B315278 (dated August 11, 1950); Walter Ingerman finding aid, Northwest Architectural Archives, Elmer L. Andersen Library, University of Minnesota, Minneapolis. (<http://special.lib.umn.edu/findaid/xml/naa067.xml>); Millett, *AIA Guide to the Twin Cities*, 317–318, 452, 545; Lathrop, *Minnesota Architects*, 21, 109-110.

¹⁶⁰ Minneapolis Building Permits B315278 (dated August 11, 1950), D442464 (dated September 18, 1950), G41879 (dated September 19, 1950), C3932 and C3933 (dated March 1, 1951), F458532 and F458533 (dated March 1, 1951), K67833 (dated April 1951).

4.2.31 President Apartments

MnSHPO Inventory Number: HE-MPC-16753

Address: 2020 Nicollet Avenue, Minneapolis

Property Description

The President Apartments comprises two buildings joined near their front (east) facades by a small stone and brick corridor. The parallel buildings are similar in design. Both are three stories in height, are three bays wide, and have walls of variegated dark-brown brick. The outer two bays of the front facades and the front bays of the side facades are accented with small hipped roofs of gold-colored Spanish tile. These bays are outlined with buff-colored brick, have brick panels between the floors in a checkerboard design, have paired windows, and have pilasters with cruciform designs that rise slightly above the roofline. The central bay of the front facade also has checkerboard panels, and above the third floor, the brick is set in an arched pattern with a diamond motif at the center. The first-floor entrance to the south building is recessed in a large, centered arch that is framed by buff-colored brick “voissoirs” delineated by bands of darker brick. The outer bays have large storefront windows. The front facade of the north building does not hold a street-level entrance; the first floor is faced in dark-brown brick with no ornamentation. The link that connects the buildings has a central gabled section faced with stone that is flanked by flat-roofed brick wings with round-arched windows.





President Apartments, c. 1950
Norton and Peel Photograph—Minnesota Historical Society Collections

History

The first permit on record for Lots 5–7 on Block 1 of J. T. Blaisdell's Revised Addition to Minneapolis was issued in December 1888 to E. A. Willis for \$50 worth of repairs to a dwelling. In August 1921, a permit was issued for the installation of an electric billboard on the site at a cost of \$520.¹⁶¹

Seven years later, in April 1928, the City of Minneapolis issued a building permit to C. E. Belcher and Company for a \$5,000 concrete and concrete-block foundation that was to be completed on the site by the following month. The foundation was for a \$150,000 brick and tile “apartment hotel,” planned to be finished that September with construction by day laborers.¹⁶²

The apartment hotel was designed by Minneapolis architect Septimus James Bowler. Born in London, England, in 1868, he came to Minneapolis around 1884. After working as a carpenter, he opened an architectural practice where he designed apartments, commercial buildings, and religious structures. His business in Minneapolis thrived in the 1920s and 1930s before he relocated to Rochester in 1939, where he died the following year.¹⁶³

Evaluation

Bowler was responsible for the design of a number of buildings in Minneapolis during the early twentieth century including a cluster of apartments near the Mall in Uptown. He is better known, though, for his work on religious buildings. One of his most notable designs is the Mikro Kodesh Synagogue in North Minneapolis. The Exotic Revival building, constructed in 1926–1927, was commissioned by an Orthodox congregation that became the “largest . . . in the Upper Midwest” by 1958. In his design, Bowler

¹⁶¹ Minneapolis Building Permits B17347 (dated December 14, 1888) and F139664 (dated August 25, 1921).

¹⁶² Minneapolis Building Permits B216096 (dated April 30, 1928) and B210645 (dated May 21, 1945).

¹⁶³ Lathrop, *Minneapolis Architects*, 26–27.

incorporated stylistic elements from Byzantine, Romanesque, and Turkish traditions. Although Bowler is not one of the city's most well-known architects, the synagogue has been individually designated as a landmark by the Minneapolis Heritage Preservation Commission. This building is a more significant example of Bowler's work than the President Apartments.¹⁶⁴

The President Apartments was built in the late 1920s, towards the end of a significant era of apartment construction in response to a surge in the city's population. This type of residence, conveniently located on a streetcar line, attracted the growing ranks of white-collar workers who staffed the expanding businesses downtown. Nearby Stevens Square, a National Register-listed district, provides an earlier and larger concentration of the building type. While the President's paired buildings display a somewhat unusual configuration, this is not of sufficient importance to make this property stand out among the hundreds of similar structures from this period that appear throughout South Minneapolis. In addition, modern replacement windows and doors have negatively affected the complex's integrity of materials and design.

Recommendation

The President Apartments is recommended as not eligible for the National Register.

¹⁶⁴ City of Minneapolis Heritage Preservation Commission, "Mikro Kodesh Synagogue: Individual Landmark," http://www.ci.minneapolis.mn.us/hpc/landmarks/Oliver_Ave_N_1000_Mikro_Kodesh_Synagogue.asp (accessed May 6, 2011).

4.2.32 Franklin Nicollet Liquor Store

MnSHPO Inventory Number: HE-MPC-16752

Address: 2012 Nicollet Avenue, Minneapolis

Property Description

The Franklin Nicollet Liquor Store is a one-story, flat-roofed, commercial building in the mid-twentieth-century Modern architectural style known as “Googie” or “Populuxe.” The building has a rectangular footprint with a notch at the northeast corner for the recessed entrance. The facade fronting on Nicollet Avenue to the east and the east half of the north facade have large picture windows separated by brass-colored panels that rest on bulkheads of dark-brown brick. The remainder of the building’s north and west walls are dark-brown brick, with a series of pilasters articulating the north facade. On the east and north facades, above the level of the windows, is a flat, metal canopy with a pressed, brass-colored soffit that is crowned by starburst forms lit with small bulbs and connected by neon bands. A parapet with dark metal coping is at the roofline. Above the windows, the parapet is covered by bright red, corrugated-metal siding. On the north side, the parapet holds letters reading “Franklin Nicollet” that are outlined by neon lights. The south wall is faced with stucco and the parapet is taller. At the northeast corner of the property is a free-standing sign featuring a large, boomerang-shaped arrow pointing towards the building and the parking lot, which fills the property to the north and west of the building. The sign includes three panels supported by two slender, cylindrical posts that have letters outlined with neon: “Drive-In,” “Franklin Nicollet Liquor,” “Store.”





Above: East and north facades, with free-standing sign in foreground.
View to southwest.

Below: East facade. View to west.





The Franklin Nicollet Liquor Store, October 1963
Norton and Peel Photographs—Minnesota Historical Society Collections

History

In February 1962, the city issued a permit to D. K. Cantor for a 40-foot by 75.33-foot retail store that would be 10 feet (one story) tall. Boe, Inc. was the contractor for the construction of the \$50,000 structure. Later permits for signage list the Naegele Outdoor Advertising Company and W. L. West as contractors. The costs ranged from \$1,000 to \$7,000.¹⁶⁵

The building permit lists Shifflet, Hutchinson, and Dickey as the architect of the building. The firm was known as Shifflet, Backstrom, Hutchinson, and Dickey in 1949, but by 1962, Kenneth Backstrom had left the firm. The firm's founder, Glynne Shifflet, was born on March 16, 1907, in Winfred, South Dakota. He received an undergraduate degree in architecture from the University of Minnesota and then attended the Ecole des Beaux Arts in France. From 1927 to 1931, he worked as a draftsman for various architects, including Cass Gilbert, before beginning his own practice. He remained a principal of the firm until 1964, when it was known as Shifflet, Hutchinson, and Associates. He subsequently had a private practice and served as a consulting engineering for 3M. In the early 1950s, he was president and director of the Minnesota Chapter of the American Institute of Architects. Shifflet passed away on May 23, 1971.¹⁶⁶

Another partner in the firm, Marlin Douglas Hutchinson, was born October 1, 1926, in Marion, North Dakota, and got an undergraduate architectural degree from the University of Minnesota in 1952. He was a partner of Shifflet, Hutchinson, and Associates from 1950 until joining Rieke, Carroll, and Muller in

¹⁶⁵ Minneapolis Building Permits A34740 (dated February 13, 1962), A34813 (dated April 18, 1962), F588567 (dated April 19, 1962), F588631 (dated April 24, 1962), F589546 (dated June 5, 1962), H40592 and H40593 (dated September 18, 1963), F600771 (dated November 12, 1963), and F600837 (dated November 14, 1963).

¹⁶⁶ Minneapolis Building Permit A34740; *American Architects Directory*, 2nd ed. (New York: R. R. Bowker Company, 1962), 26, available at <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/1962%20American%20Architects%20Directory.aspx> (accessed July 5, 2011); Architects' Roster, "Shifflet, Backstrom and Carter," February 4, 1953, available at http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Rosters/ShiffletBackstromCarter_roster.pdf (accessed May 9, 2011); Lathrop, *Minnesota Architects*, 194; *American Architects Directory*, 3rd ed. (New York: R. R. Bowker Company, 1970), 833, available at <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/1962%20American%20Architects%20Directory.aspx> (accessed July 5, 2011).

1969. He served as director of the Minneapolis Chapter of the American Institute of Architects from 1960 to 1961.¹⁶⁷

The third principal, Arthur Harold Dickey, was born on December 7, 1928, in Sioux Falls, South Dakota, where he attended public schools. After graduating from high school in 1947, he enrolled at the University of Nebraska at Lincoln. While still a student, he joined the firm of Davis and Wilson and was employed as a draftsman. After graduation from the university with a degree in architecture in 1952, he moved to Minnesota, where he worked as a draftsman for Shifflet, Backstrom, and Carter. After five years, he was made a principal, and the firm was renamed Shifflet, Backstrom, Hutchinson, and Dickey. He stayed on until 1962, when he left to practice privately as Arthur Dickey Associates. From 1959 to 1963, he was involved with the public relations committee of the American Institute of Architects.¹⁶⁸

The Franklin Nicollet Liquor Store is an example of Googie architecture, a style featured in a pioneering book by California architecture critic Alan Hess, *Googie: Fifties Coffee Shop Architecture*, published in 1985. A new edition issued in 2004 was titled *Googie Redux: Ultramodern Roadside Architecture*. The style is also sometimes called Populuxe, a term adopted by writer Thomas Hine for the title of his influential book *Populuxe: The Look and Life of Midcentury America*, which came out in 1986.¹⁶⁹ Hess traces the style's earliest roots to the Art Moderne of the 1930s, which was produced by the merging of populism and technology during the first decades of the twentieth century. He notes that "the American public had long associated technology with the good life," and one of the most influential technologies reshaping American life was the automobile. The American landscape prior to World War II had begun to be molded by the automobile, and to cater to the needs of the driver, roadside architecture was born.¹⁷⁰

As the postwar era spurred on suburban expansion, roadside architecture entered a new stylistic era. In the same way that the technology of the 1930s influenced Art Moderne, the technology of the late 1940s and 1950s captured the imagination of the American public. "The images of rockets and jets seen in newsreels, magazines and toy models populated the visual landscape of the fifties. . . . These images played a tremendously important role in shaping people's concept of their world and times, and they were bound to be reflected in car design and architecture."¹⁷¹

The dynamic, colorful style was first called "Googie" in a 1952 article appearing in *House and Home*. Editor Douglass Haskell took the name from Googie's Coffee Shop located on Sunset Boulevard in Los Angeles. The one-story restaurant was designed in 1949 by Los Angeles architect John Lautner.¹⁷²

¹⁶⁷ *American Architects Directory*, 3rd ed. (New York: R. R. Bowker Company, 1970), 435, available at <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/1962%20American%20Architects%20Directory.aspx> (accessed July 5, 2011).

¹⁶⁸ Lathrop, *Minnesota Architects*, 57; *American Architects Directory*, 3rd ed. (New York: R. R. Bowker Company, 1970), 223, available at <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/1962%20American%20Architects%20Directory.aspx> (accessed July 5, 2011).

¹⁶⁹ The style is less often referred to as Doo-Wop, Coffee Shop Modern, Jet Age, Space Age, and Chinese Modern, terms that refer more to specific stylistic elements and influences. See Googie Architecture Online, "Introduction to Googie," <http://www.spaceagecity.com/Googie> (accessed May 9, 2011).

¹⁷⁰ Alan Hess, *Googie Redux: Ultramodern Roadside Architecture* (San Francisco: Chronicle Books, 2004), 24, 46.

¹⁷¹ *Ibid.*, 47.

¹⁷² John Lautner was born in Marquette, Michigan, on July 16, 1911. He studied in Marquette's public schools before receiving a degree at Northern State Teachers College (now Northern Michigan University). He apprenticed under Frank Lloyd Wright on a Taliesin fellowship in Wisconsin and Arizona for six years before establishing his own architectural practice in Los Angeles. His first work there was a residence for his family, which an architectural critic called "the best house by an architect under 30 in the United States." The same critic would later say that "Lautner's work could stand comparisons with that of his master [Frank Lloyd Wright]." Lautner is credited with designing some of the most original buildings of the "Space Age," particularly the Chemosphere House. His buildings often incorporated features of the local landscape. Lautner died in Los Angeles in 1994. See Marlene L. Laskey, "Responsibility, Infinity, Nature," transcript of oral history of John Lautner, 1986, University of Los Angeles, available at

Googie was the childhood nickname of Lillian, the wife of the coffee shop's original owner, Mortimer K. Burton. The shop had large, plate-glass windows facing the street and a roofline with a clerestory on one side and a tall, angular windowed wall on the other. The front facade was sliced in the center with a red "angular projection" that jutted out towards the street and supported the restaurant's sign. The red steel siding continued along the roof. About the design, Hess writes: "Had it been just another vernacular roadside restaurant, Googie's probably would not have attracted such attention. But this was an extraordinary design. It responded to the commercial strip site with imagination, drawing on the energy and rhythms of the car culture through the prism of Modernism."¹⁷³

Haskell wrote that the building "seemed to symbolize life today." He also recognized that Googie was more than just an experimental style; rather, it had a "clear, formal canon." Unlike traditional architectural styles but like its predecessor, Art Moderne, it did not incorporate organic shapes or forms, opting instead for the intangible. "It could look organic, but it had to be abstract." The form had to appear to defy or ignore gravity. Haskell wrote: "In Googie whenever possible the building must hang from the sky. . . . Nothing need appear to rest on anything else." Another tenet was pluralism, a departure from Modernism, which encouraged minimalism and restraint.¹⁷⁴

While the International Style used a limited number of materials, primarily concrete, steel, and glass, Googie adopted innovative new products. "Googie was, in a sense, one of the vexing results of modern prosperity, which produced so many choices in building and design." Buildings incorporated asbestos, glass blocks, plywood, and, most notably, plastic. Plastic had developed into an important product in postwar America, becoming the fourth-largest industry in the United States after steel, lumber, and glass. For Googie, it was an ideal material: it was versatile and cost-effective, allowing the architect to create whatever form he or she visualized. "It [could] be molded to look like carved wood or the inside of a flying saucer."¹⁷⁵

Symbols emblematic of this time period became part of the Googie iconography. The starburst referenced space travel, which was captivating the public mind. The atomic model represented scientific ingenuity and "the unlimited power that would make our future utopia possible." The boomerang was a dynamic, energetic shape that related to the introduction of jet aircraft and may also have been inspired by Expressionist artists Paul Klee and Joan Miro. It "embodied directionality and motion" and was often used as a modern arrow design or as a vertical in a repetitive colonnade. Structural elements also became part of the vocabulary. Upswept roofs, for example, conveyed motion and defied gravity.¹⁷⁶

Architects used traditional materials in new ways. Large sheets of glass, such as those at Googie's Coffee Shop, were used to create tall, transparent storefronts to entice the passing motorist. In combination with thin steel support beams, the roofs appeared to defy gravity and float.¹⁷⁷

Scholars have observed that while Googie was "a purely middle-class, American aesthetic, the style actually had its roots in the designs of internationally-known architects, such as Le Corbusier and Marcel Breuer." Its sophisticated influences, though, were ignored among the academics of its time. Googie architecture was not given the same credence as its Modernist predecessors. The term "Googie" was used scornfully as a "synonym for undisciplined design and sloppy workmanship." Because it appeared primarily on coffee shops, gas stations, and diners, it was disdainfully viewed as middle class. Lautner himself claimed that the term "Googie" had an adverse effect on his career, and he distanced himself

<http://www.archive.org/stream/responsibilityin00laut#page/n15/mode/2up> (accessed July 1, 2011); John Lautner Foundation, "Biography of John Lautner," <http://www.johnlautner.org/wp/?p=33> (accessed July 1, 2011); Taschen Books, "Lautner," http://www.taschen.com/pages/en/catalogue/basic_architecture/all/04329/facts.lautner.htm (accessed July 1, 2011); Pacific Coast Architecture Database, "Lautner, John," <https://digital.lib.washington.edu/architect/architects/70> (accessed July 5, 2011).

¹⁷³ "Googie's," *Los Angeles Times*, July 10, 1986; Hess, *Googie Redux*, 67, 69.

¹⁷⁴ Hess, *Googie Redux*, 66–67.

¹⁷⁵ *Ibid.*, 46–47, 50, 66–69.

¹⁷⁶ "Introduction to Googie"; Hess, *Googie Redux*, 192.

¹⁷⁷ "Introduction to Googie."

from this style in the early 1950s, choosing to focus on the restrained, organic style of Modernism for which he would later be revered.¹⁷⁸

Googie architecture lost popularity as the cultural and social factors that created it began to fall from fashion. Futuristic technologies and space travel lost their novelty. The assassination of President Kennedy, the Vietnam war, and the rise of a counterculture ended midcentury optimism and replaced it with cynicism and anger.¹⁷⁹ In architecture, Modernism, criticized for a “waning intellectual vigor,” was eclipsed by Post-Modernism. Roadside architecture became less visually aggressive as commercial buildings attempted to blend into their surroundings. Rather than envisioning the future, buildings reinterpreted the traditional. “In place of shimmering stainless steel, primary colors, and acres of glass came wide eaves, wood beams, hipped roofs, and plastic stained-glass chandeliers. Interiors mutated from plastic and steel futuramas into Tiffany-glass men’s clubs. It was called the warmed-up coffee shop in the trade.”¹⁸⁰

Googie buildings became unappreciated and were labeled as eyesores. Many were remodeled or torn down. Googie’s Coffee Shop was demolished in the 1980s. Only recently, as Modern buildings began reaching the half-century mark, have the merits of Googie begun to be reconsidered.¹⁸¹

Evaluation

Photographs of the Franklin Nicollet Liquor Store taken less than a year after the building’s construction show that it has had minimal alterations. Prominent Googie elements remain such as the large sheets of glass on the facades, the band of starbursts lining the roof, and the super-sized sign with the boomerang shape pointing towards the building.

Googie, like any other architectural style, is a creation of its time. Like the ranch house, it was a product of the newfound prosperity and idealism of postwar America. In the same way that suburban sprawl and attached garages were proof of the increasing importance of automobiles to society, flashy Googie buildings—intended to catch the eye of passing drivers—were designed for the car culture. With its futuristic design motifs and use of innovative building materials, Googie architecture reflected postwar society’s rejection of the past and the old in favor of the shiny, new, and modern.

The style was most popular in southern California, where it was introduced by architect John Lautner and quickly adopted by other architects and trendsetters. According to Hess, the highest concentration of Googie architecture is along the West Coast. It was eventually adopted in other areas of the country to varying degrees.

No context has been developed for the Googie architectural style in the Twin Cities or Minnesota at large. Like the academics during its heyday, many critics today contest Googie’s merit as a legitimate architectural style, labeling it as kitsch or simply a product of commercial culture. Research turned up only one building listed on the National Register under Criterion C as an example of Populuxe architecture.¹⁸² Built in 1963, the Fleischman Atmospherium Planetarium in Reno, Nevada, was listed in 1994. The author of the nomination notes that the building’s form was a product of “the space-age era in which it was built.” More than just reflecting the optimism of the time period and the country’s interest in the space program, though, the design of the planetarium was unique and exceptional. A journalist wrote in 1988 that “Reno’s atmospherium [planetarium] was the first of its kind. . . . An attention-getter even today, it was downright dramatic in 1963.”¹⁸³

¹⁷⁸ “Fleischmann Atmospherium Planetarium,” 1994, National Register of Historic Places Registration Form, 8-7; Hess, *Googie Redux*, 69.

¹⁷⁹ “Introduction to Googie.”

¹⁸⁰ Hess, *Googie Redux*, 178.

¹⁸¹ *Ibid.*; “Introduction to Googie.”

¹⁸² The National Register Nomination refers to the architectural style as “Populuxe.” This may be the term used for monumental buildings, while Googie is used for smaller commercial buildings, like the original coffee shop.

¹⁸³ “Fleischmann Atmospherium Planetarium,” 8-7–8-8.

The Fleishmann Atmospherium Planetarium is just one of several monumental building in Reno that were constructed in the Populuxe Style. Other examples include the Getchell Library, the Washoe County Library, and the Pioneer Theater.¹⁸⁴ In Minneapolis, there was not a high concentration of Googie-style buildings. The style survives today primarily as signage. Most of the associated buildings, even if they date from the period, have been substantially altered and have lost the architectural characteristics of the style. Some buildings, such as the Metro Inn and the Aqua City Motel in South Minneapolis, maintain a fair degree of integrity, but their designs are far more subdued and not as overtly “Googie” in style as the Franklin Nicollet Liquor Store.

As one of the area’s rare surviving examples of the Googie style, which is an important and unique product of the mid-twentieth century, the Franklin Nicollet Liquor Store is eligible for the National Register under Criterion C. While it has just met the National Register’s fifty-year age guideline, there is sufficient scholarly research on the style to make a credible evaluation possible.

Recommendation

The Franklin Nicollet Liquor Store is recommended as eligible for the National Register.

¹⁸⁴ Ibid., 8-7.

4.2.33 Minneapolis and Saint Louis Railway Company Main Office

MnSHPO Inventory Number: HE-MPC-16487
Address: 111 Franklin Avenue East, Minneapolis

Property Description

Located on the south side of busy Franklin Avenue, the two-story front (north) facade of the Minneapolis and Saint Louis Railway Company Main Office fills the entire street frontage between First and Stevens Avenues South. The exterior walls of the flat-roofed building are interrupted by long openings, each framed with a projecting band of masonry. The openings hold large, multi-light, aluminum-frame windows separated by vertical bands of red brick. The windows were replaced in the past decade, but the configuration of the lights generally echoes that of the original. The off-center front entry is approached by two short flights of steps from the sidewalk along Franklin. A terrace in front of the entry is edged by a low red-marble parapet, an extension of the marble sheathing the foundation. A slightly projecting band of the same material trims the top of the recessed doorway and extends west above a wall faced with off-white stone that holds a series of high, square window openings. Red marble is also used for pilasters that trim the ends of this stone section and for pillars and walls at the recessed entry.

Wings extend south along both First and Stevens Avenues, giving the building a C-shaped footprint. There is an exterior courtyard, open to the south, at the center of the building. The treatment of the first- and second-story facades is similar to the front. On the Stevens Avenue facade, though, the sloping grade exposes the basement level. As part of the building's conversion into apartments, doors and large window units have been cut into the marble and patios for individual units have been created between the building and the sidewalk.



Looking southwest at the Stevens Avenue (east) facade where the basement was modified to accommodate apartment units.



Above: 111 Franklin, looking southeast
from the corner of Franklin and First Avenues

Below: The Minneapolis and Saint Louis Railway Company Main Office
on June 11, 1951, shortly after it was completed
Norton and Peel Photograph—Minnesota Historical Society Collections



History

The James Leck Company obtained a permit from the City of Minneapolis in April 1950 to construct a reinforced-concrete and steel office building for the Minneapolis and Saint Louis Railway Company. The two-story (28-foot-high) building would stretch 201.5 feet along Franklin Avenue and extend 181.5 feet to the south. The construction was estimated to cost \$1 million and be completed by May 1951. The architect for the building was Clyde W. Smith. He had been in the business for decades, having established his practice in downtown Minneapolis in 1919 after working in the offices of Tyrie and Chapman, Kenyon and Main, and Clarence Johnston.¹⁸⁵

It appears that the railroad might not have occupied the entire building at first, and it modified the space a number of times in subsequent years. In March 1956, Leck got a permit to “provide pyro-bar non-bearing partitions for proposed offices on second floor.” The \$10,000 construction was anticipated to be done by mid-May. A year later, Leck received another permit for “interior alterations to office building, first and second floors,” a \$14,000 project due to be completed by July. Leck obtained permits to install more partitions in October 1958 and in March and August 1962.¹⁸⁶

The property was apparently acquired by Ramar, Inc., in 1964, when contractor Henry K. Lindahl and Sons received a permit to do some minor alterations to the interior. It was subsequently known as the Ramar Building and housed a variety of occupants. Hennepin County bought the building in 1982 for offices of its Economic Assistance Department. The county had mostly vacated the building by 2002, when it consolidated that department’s offices in another location. In 2004, the Franklin Avenue building was converted into residential condominiums, the Franklin Lofts.¹⁸⁷

Evaluation

Transportation was a critical element in the development of Minneapolis’s economy in the late nineteenth century. Trains were the primary means of moving the area’s harvests of grain and lumber to markets in the East, so the railroad companies were a powerful force in the region’s commerce. Most were based in the East Coast, Chicago, and Milwaukee. Wanting to be independent of these outside interests, some of the city’s leading businessmen formed the Minneapolis and Saint Louis Railway Company (M&StL) in 1870. The “Tootin’ Louie” established a good network of lines into agricultural areas but found it hard to compete with the national behemoths and struggled financially. Beset by labor unrest, an agricultural depression, and other problems after World War I, the company went bankrupt. It operated under receivership from 1923 until 1942.¹⁸⁸

World War II gave a boost to the company’s revenues and the company enjoyed profitability in the years after the war ended. Many railroads were suffering from the loss of freight traffic as truck fleets grew and passenger traffic as most people acquired cars. At the Minneapolis and Saint Louis, though, “there was little on the surface . . . that reflected national ambiguity or uncertainty as to the future of railroading,” according to historian Don Hofsommer. He cited a *Newsweek* article in December 1950 that asserted: “All’s Well with M&StL.” While working to streamline operations, the company continued a program of improvements to tracks and rolling stock without having to issue bonds that would have loaded debt onto its balance sheet.¹⁸⁹

¹⁸⁵ Minneapolis Building Permit B311140 (dated April 3, 1950); “Personal,” *American Architect* 116 (November 12, 1919): 613.

¹⁸⁶ Minneapolis Building Permits B350861 (dated March 19, 1956), B356521 (dated April 17, 1957), A33429 (October 13, 1958), A34785 (dated March 27, 1962), and A34952 (dated August 16 1962).

¹⁸⁷ Minneapolis Building Permit A35293 (dated April 15, 1964); Scott Russell, “County to Sell Whittier’s Ramar Building,” *Minneapolis Southwest Journal*, August 26, 2002.

¹⁸⁸ A thorough history of the company is provided in Don L. Hofsommer, *The Tootin’ Louie: A History of the Minneapolis and St. Louis Railway* (Minneapolis: University of Minnesota Press, 2005). A good summary is in Section E of “Railroads in Minnesota, 1862-1956,” a National Register of Historic Places Multiple Property Documentation Form prepared by Andrew Schmidt, Daniel Pratt, Andrea Vermeer, and Betsy Bradley of Summit EnviroSolutions.

¹⁸⁹ Hofsommer, *The Tootin’ Louie*, 240-243.

Optimism about the company's future—along with a doubling of the rental rate for its long-term offices in the Northwestern National Bank Building in 1947—led to the construction of a new headquarters building at 111 Franklin Avenue East. In 1949, it hired architect Clyde Smith to design the structure, which made “extensive use of materials and furnishings produced in Minnesota.” The 80,000-square-foot building housing some three hundred workers would be completely air-conditioned, a welcome recent technological advance. Construction began in 1950 and the completed building was dedicated on May 15 of the following year. Hofsommer included a photograph of the new building in his history of the company and asserted that “aside from M&StL's fleet of new diesels, perhaps nothing of a physical nature better reflected the restored and invigorated road than its splendid new general office building.”¹⁹⁰

Enjoyment of the new building might have been somewhat tempered by the company's mixed economic results. Hofsommer reported that “the road's tonnage averaged 8,222,729 annually for the years 1950–1952, but turned downward to 7,551,887 in 1953. Its net income hit \$2,765,248 in 1950, but averaged only \$1,904,978 over the next three years.” Yet despite this, President Lucian Sprague “and the board pumped out \$2,916,000 in dividends, and M&StL stock rose to nearly \$30 per share.” Sprague had been the company's leader since being named a co-receiver in 1935, and if he “had any qualms about a railroad industry that was going through challenging times, or if he had any doubts about himself within that industry or as M&StL's clear and singular majordomo, he certainly did not show it,” Hofsommer observed. “Yet he was around the property less and less, his icy blue eyes fixed more often on the good life than on M&StL's good.”¹⁹¹

Even if Sprague had been more focused on company business, he might not have foreseen the proxy fight started in 1953 that would lead to a hostile takeover of the board of directors and his ouster the next year. Ben Heineman, a New York investor, led the coup. He successfully took on a larger target soon thereafter, becoming chairman and CEO of the Chicago and North Western Railroad (C&NW) in April 1956. During the same period, he used the M&StL to take over a short line extending west from Minneapolis, the Minnesota Western Railway. He met with failure, though, in a long battle to obtain the Toledo, Peoria and Western Railroad, which would have provided a valuable connection through Indiana, Illinois, and Iowa. This effort finally met with defeat in 1960. A bigger upset came November 1 of that year, though, when the M&StL became a division of the C&NW. While management assured employees that they would not be affected, this was not true for long: “The M&StL Division offices, including dispatchers, were moved to Mason City in 1963 after C&NW sold the handsome General Office Building in Minneapolis.”¹⁹²

The National Register of Historic Places Multiple Property Documentation Form for “Railroads in Minnesota, 1862-1956” does not include corporate headquarters as a property type or provide registration requirements or integrity guidelines. Similar properties have been listed in the National Register including the First National Bank-Soo Line Building at 101 South Fifth Street, Minneapolis, which was eligible under Criterion A in the area of Commerce.

Based on the historical association of the M&StL with 111 Franklin Avenue East, this property likewise appears to be locally significant under Criterion A in the area of Commerce. The M&StL's long and tumultuous history reflects the evolution of the region as it became settled and produced commodities that required shipping to market. A homegrown railroad helped local businessmen have leverage on the cost of those shipments. Even when railroads were the premiere mode of transportation in America, though, the industry went through boom and bust cycles with great regularity. The M&StL participated in this pattern for most of its history, but broke away in the mid-twentieth century to become a rare success in a market with increasing competition. This very success made it a takeover target, which ultimately led to its demise as an independent entity. The M&StL's headquarters on Franklin Avenue symbolized an important phase in the history of this locally significant company. The property's period of significance begins with the dedication of the building in 1951 and ends when the M&StL became a division of the C&NW in 1960.

¹⁹⁰ Ibid., 228-229.

¹⁹¹ Ibid., 245.

¹⁹² Ibid., 247-266, 284-285, 293

Although the property has been modified for its new residential use, particularly on the Stevens Avenue facade, it has good physical integrity overall, appearing much as it did in photographs from the time of it opened in 1951.

Recommendation

The Minneapolis and Saint Louis Railway Company Main Office is recommended as eligible for the National Register.

4.2.34 Plymouth Congregational Church

MnSHPO Inventory Number: HE-MPC-6511

Address: 1900 Nicollet Avenue, Minneapolis

Property Description

Plymouth Congregational Church occupies the entire block bounded by Nicollet, Groveland, LaSalle, and Franklin Avenues. The original part of the complex is on the north part of the block. Built in 1907–1908, it displays the Late Gothic Revival style. A square-plan, buttressed steeple with a crenellated parapet is attached to the northeast corner of the sanctuary building, which has a steeply pitched, slate-covered, gable roof crossed by a gabled transept near its south end. A crenellated porte-cochere extends from the west side, served by a U-shaped driveway from LaSalle Avenue. The linear social hall, which also has a crenellated parapet, connects the sanctuary and the first floor of the parish house to the east. The site drops to the east, exposing the north, east, and west sides of the parish house basement. Like the sanctuary, the ridge of the parish house's gable roof is aligned on a north-south axis. The exterior of these structures is sheathed in multi-colored Saint Cloud granite with a seam-faced finish. Buff stone surrounds windows and forms stringcourses. Stepped buttresses are between window bays. Other Gothic Revival elements include tracery in the windows and Gothic arched entrances. Slate covers the roofs.

A chapel, erected in 1948 and carefully replicating the style of the original structure, extends from the sanctuary's southwest corner to the sidewalk. Another addition is attached to the south side of the sanctuary and social hall. Its south side overlooks a courtyard that is enclosed by other additions further to the south. The east wall of the flat-roofed addition along Nicollet, dating from 1967, is covered with stone similar to that on the earlier buildings. A 2007 addition at the south end of the complex has stone on the first floor and lighter panels above, shaded by the projecting eaves of a flat roof. On the west side, a colonnade runs along the side of a gable-roofed addition. A surface parking lot covers the south end and southwest corner of the block.





Front (north) facade of Plymouth Congregational Church; postcard from about 1910
Minnesota Historical Society Collections



Nicollet Avenue entrance to parish
building of Plymouth Congregational
Church, 1911
*Charles Hibbard Photograph—
Minnesota Historical Society Collections*



Interior, Plymouth Congregational Church, April 19, 1935
Norton and Peel Photograph—Minnesota Historical Society Collections



View of the church from the corner of Groveland and LaSalle,
with porte-cochere in the center, October 16, 1951
Minneapolis Journal Star Tribune Photograph—
Minnesota Historical Society Collections

History

Plymouth Congregational Church was begun by a group of eighteen staunch abolitionists from New England. Organized on April 28, 1857, it was the first Congregational church west of the Mississippi in Minneapolis.¹⁹³ Reverend Norman McLeod, a Canadian native, was chosen to lead the group as pastor, only to be dismissed two years later for not taking a strong enough stand against slavery.¹⁹⁴

The church first occupied a building at Nicollet Avenue and South Fourth Street that was dedicated in December 1858. The church was destroyed by fire two years later, probably by arson “in retaliation, it is believed, for the faithfulness and activity of the pastor, Rev. [Henry M.] Nichols, in the cause of temperance.” The congregation was dealt a second blow when it lost the property to foreclosure, but the members rallied, raising the necessary funds to buy the land back. A new church built on that site was dedicated in September 1863 and enlarged in 1866. Even with the expansion, the congregation outgrew the space. In response, it purchased another parcel four blocks away at Nicollet and Eighth Street.¹⁹⁵

Construction did not begin there until 1871, a couple years after Henry A. Stimson began his eleven-year pastorate, during which 662 members were added to the church. The new 1,250-seat stone edifice was dedicated on October 10, 1875. Between 1882 and 1886, 408 more members joined the congregation. When the church was ten years old, the vestry was expanded and rooms were added to accommodate Sunday school and prayer meetings. Also constructed were a new reception room, kitchen, and large parlor.¹⁹⁶

Plymouth Congregational was a philanthropic and socially active church, involved in the local community in numerous ways. A mission, started by the church in the mid-1860s in “the lower part of the city” (now Cedar-Riverside), initially served as a Sunday school for the area’s immigrant population. From this group, twenty people organized the Vine Street Church in October 1867. Later known as Park Avenue, it was soon an autonomous church with 530 members by 1893. Plymouth also turned its attention to a rough neighborhood in the vicinity of Bassett’s Creek in North Minneapolis marked by squalor and a dearth of churches. In 1865, Plymouth started a Sunday school in an abandoned storefront at Second Street and Twentieth Avenue North. Six years later, Pilgrim Church was formed with twenty-two charter members. Within two decades, it would have 290 members.¹⁹⁷

In 1879, Plymouth founded the Bethel Mission, again started as a Sunday school. It soon expanded to offer various services, most aimed at young widowed or abandoned mothers. They could leave their children at the free kindergarten—the first one ever offered in Minneapolis—while they worked. Young children were cared for while older ones attended “industrial classes.”¹⁹⁸

¹⁹³ Plymouth was not the first Congregational church in Minneapolis. That designation belongs to the appropriately named First Congregational Church of Minneapolis, established in 1851, which first held meetings in “a school building erected by the town of St. Anthony for the University” near the Exposition Building in Southeast Minneapolis. The congregation then built a church near Central Avenue and Fourth Avenue Northeast in 1854. See Isaac Atwater, *History of Minneapolis* (New York: Munsell Publishing, 1893), 187–188.

¹⁹⁴ Atwater, *History of Minneapolis*, 189–190; Dave Kenney, *Plymouth Congregational Church, 1857–2007: Walking Together in All God’s Ways* (Minneapolis: Plymouth Congregational Church, 2006), 4–5.

¹⁹⁵ Atwater, *History of Minneapolis*, 190; Kenney, *Plymouth Congregation*, 6–7, 15–16.

¹⁹⁶ Kenney, *Plymouth Congregational Church*, 18–19; Atwater, *History of Minneapolis*, 189–190.

¹⁹⁷ Atwater, *History of Minneapolis*, 189–191; Charlene K. Roise and Christine A. Curran, “Westminster Presbyterian Church,” February 1998, National Register of Historic Places Registration Form, available at Minnesota State Historic Preservation Office, Saint Paul, 8-9; Kenney, *Plymouth Congregational Church*, 41–43. “Unlike the ‘rescue’ missions later operated by the Salvation Army . . . , early mission efforts of [churches like Plymouth] were primarily a means of establishing other congregations usually founded as Sunday schools, the chapels were expected to become independent of their sponsoring church. In this manner, denominations spread their outposts in newly settled neighborhoods throughout the city.” (Roise and Curran, “Westminster Presbyterian Church,” 8–9).

¹⁹⁸ Kenney, *Plymouth Congregational Church*, 61–62.

With this mission established and the Vine Street and Pilgrim congregations no longer dependent on Plymouth for help, “as the 1880s got underway, the people of Plymouth began looking for new ways to help the poor and the immigrants—the people most likely to be left behind by the city’s booming economy.” In Reverend Stimson’s parting sermon in 1880, he urged the congregation to “not neglect the work among the poor.” New enthusiasm was found under the leadership of his successor, Robert Hutchins, who organized the Plymouth Confreres to coordinate the church’s approach to various social concerns. The Confreres devised a new plan to expand Bethel’s activities. A Plymouth member donated a piece of land in Cedar-Riverside for a new Bethel Mission, and a new organization, the Plymouth Kindergarten and Industrial Association, was formed. Over the next few years, the new mission offered local residents a variety of programs including a day nursery, industrial classes for women, a garden, sports, music, and theater.¹⁹⁹

After Bethel was up and running, Plymouth turned its attention back to North Minneapolis. The church’s youth group, the Young People’s Society of Christian Endeavor, took over the Immanuel Mission from another church in 1888. Two years later, Plymouth was sponsoring five city missions. One of these was the Alliance Sunday School, aimed at helping the city’s news carriers. This marked the peak of the church’s local outreach efforts in the nineteenth century. In 1891, two of its successful missions had to close, and the following year, the Alliance school shut down. By the turn of the century, Plymouth was handing more of the responsibility for the Bethel Mission to professional managers and hired workers rather than volunteers from the church.²⁰⁰

It was not for lack of need that the church reduced its involvement in these programs. Minneapolis was changing as a city. Local Lutheran congregations had stepped in to help the Scandinavians in Cedar-Riverside, and North Minneapolis was becoming populated by Southern and Eastern European Catholics who had little interest in the Congregationalist message. As a result, the work of the Plymouth congregation turned elsewhere, building “on the foundation of outreach that their predecessors laid.”²⁰¹

Also early on, Plymouth became involved in mission work overseas work. This started in 1875 when it provided monetary aid to a missionary in Japan. Later, assistance was given to Ann Millard at the Bombay School for the Blind; one individual missionary to India was fully funded by the congregation. As the church entered the twentieth century, the relationship with India continued as more missionaries were supported and assistance was given towards establishing a college. Help was also extended for missionary work in China, Micronesia, Turkey, Iran, and Japan, and for orphanages in India and Italy.²⁰²

Whatever course its public service took, the membership of the home congregation continued expanding. By 1893, it numbered more than one thousand members, and Sunday school attendance reached five hundred. By the turn of the century, Plymouth’s numbers could no longer be accommodated by its existing building. As early as 1902, the church was working on plans to construct a larger facility in a new location. In 1906, the congregation had passed a vote to sell the property at Nicollet and Eighth, which brought in \$200,000. This left the group without a home, and for two years until the new church was erected, services were held at the YMCA. In the meantime, the building committee attempted to find a site “as near the center of the population” as possible, which led to the purchase of property south of downtown on Nicollet at Nineteenth Street. While the new location was situated in a residential area, the committee felt that the city’s core would eventually extend to the site, as had happened with the church’s previous properties. Also, “it was not to be so far up town that a desired opportunity for service would be sacrificed.” The high price of the previous site’s sale allowed the church to purchase the site and construct the new facility without taking on much debt.²⁰³

¹⁹⁹ Ibid., 61–62, 64–65.

²⁰⁰ Ibid., 65–68.

²⁰¹ Ibid., 68, 73, 77.

²⁰² Ibid., 77–80.

²⁰³ Atwater, *History of Minneapolis*, 190; “Plymouth Church in Own Building,” *Minneapolis Tribune*, October 19, 1908; Kenney, *Plymouth Congregational Church*, 20–21; “New Plymouth Congregational Church Will Be Dedicated Today,” *Minneapolis Tribune*, March 14, 1909.

In April 1908, an artist's rendering of the new church appeared in the *Minneapolis Tribune*.²⁰⁴ It showed a sprawling church complex with a prominent square tower and a Gothic Revival design. The architect was the nationally renowned Boston firm Shepley, Rutan and Coolidge. Jerome Paul Jackson was on site to supervise the project for that office.²⁰⁵ About the design, Jackson said: "The new home of Plymouth Congregational church is a Gothic building, carrying out, as far as is practicable in these modern days, the ideas and traditions of the English perpendicular period, as exemplified in the ecclesiastical and university buildings of Cambridge and Oxford." The approach was praised by the *Tribune*: "In many ways the new Plymouth represents the last word in the art of church building and yet in a general way—particularly with regard to its architecture—it is a reversion to the conventionally ecclesiastic. The structure is in the Gothic style as modified in many of the older English parish churches. Harmony in general design, in decoration and in furnishing has been studied and worked out in the finest detail, each part contributing to the general scheme with art and intelligence." The \$230,000 church would have an auditorium that could accommodate 1,000 people on the main floor and a 230-person balcony. The parish house would hold "Sunday school rooms, gymnasium, and apartments for the different guilds of the parish." The complex would also include a men's club room, a ladies' parlor, a library, a dining room, and a kitchen.²⁰⁶

J. and W. A. Elliott were selected as contractors for the building. Construction began in August 1907. When plans were made for setting the cornerstone on April 28, 1908, groups were asked to place documents and other items "relative to the history of Plymouth church" in a memorial box that would be inserted into the cornerstone. At the event, Reverend Harry P. Dewey, who had just become the senior pastor of the church a few months earlier, compared the laying of the cornerstone to the "laying of the corner-stone of new hopes, new ambitions and new achievements for the future, and that, influential as it

²⁰⁴ "New Plymouth Congregational Church Will Be Dedicated Today."

²⁰⁵ George Foster Shepley was born in Saint Louis in 1860 and studied at Washington University and the Massachusetts Institute of Technology (MIT). Charles H. Rutan, born in Newark in 1851, worked as an architect in Boston and Chicago. Charles Allerton Coolidge, a native of Boston, was born in 1858. He graduated from Harvard University in 1881 before taking a course in architecture at MIT. He then resided in Chicago for eight years. Eventually, all three architects were employed by Boston architect Henry Hobson Richardson, who was famed for his creative interpretations of historic styles. After his death in 1886, his staff inherited the work in progress and established Shepley, Rutan, and Coolidge, which soon became one of the most prominent architectural firms in the country. (Archinform, "George Foster Shepley," <http://eng.archinform.net/arch/73552.htm>, "Charles H. Rutan," <http://eng.archinform.net/arch/73594.htm>, and "Charles Allerton Coolidge," <http://eng.archinform.net/arch/6258.htm> [accessed September 6, 2001]; University of Nebraska–Lincoln, "Coolidge and Hodgdon [formerly Shepley, Rutan and Coolidge]," An Architectural Tour of Historic UNL–Architects, <http://historicbuildings.unl.edu/people.php?peopleID=8&cid=15> [accessed May 5, 2011]; "Death List of a Day: George Foster Shepley," *New York Times*, July 19, 1903.)

Born in South Bridge, Massachusetts, on December 10 1875, Jerome Paul Jackson graduated from Amherst College in 1897 and received a degree in architecture from MIT two years later. He then went to work at the office of Shepley, Rutan, and Coolidge. After supervising the Plymouth Congregational Church project, he decided to remain in Minneapolis, establishing a practice with Jacob Stone, a fellow MIT graduate and coworker at his former firm. Jackson was sent overseas during World War I, where he served with an engineering unit. After the war, he opened a private practice. He later moving to New York to open his own office, but the Depression adversely affected business. Jackson lived in Sandy Hook, Connecticut. The year and place of his death are not known. See Lathrop, *Minnesota Architects*, 110–111.

²⁰⁶ "New Plymouth Congregational Church Will Be Dedicated Today"; "Plymouth Congregational Church Now in Course of Construction," *Minneapolis Tribune*, August 9, 1908; "Plymouth Parish to Have Own Church," *Minneapolis Tribune*, October 3, 1908; "New Plymouth Congregation Church As It Will Appear When Complete," *Minneapolis Tribune*, January 26, 1908. The English Perpendicular Style dates to the late fourteenth century and is characterized by perpendicular and vertical lines. A key feature is "window tracery having straight stone mullions, carried vertically not only in the lower parts of the window, and dividing the lights one from the other, but in the decorated, traceried top itself." See Russell Sturgis et al., *Sturgis Illustrated Dictionary of Architecture and Building*, vol. III: O–Z (1901–1902; repr., New York: Dover Publications, 1989), 102.

is, the influence of Plymouth church is from this day steadily to increase and extend throughout the city.” The *Minneapolis Tribune* reported that, once completed, the church would be “one of the largest places of worship in the west” as well as “one of the most influential churches in this section, as it already has a large congregation in this city.”²⁰⁷

The first service was held in the chapel of the new facility on October 18, 1908. At the time, it was assumed that the main auditorium and exterior would be completed in two months, but this proved too optimistic. It was not until January that the scaffolding had been removed from the interior and installation could begin on the organ, which was manufactured by the Ernest M. Skinner Company of Boston. The organ screen of dark, carved oak, also from Boston, was in “keeping with the pure gothic design of the interior where utility has given grace in the heavy oaken trusses supporting the ceiling.”²⁰⁸

The formal dedication services were not held until March 14, 1909. The ceremonies lasted for a week, beginning with a special Sunday service led by Reverend Dewey. This was followed by a Sunday school service and, later that afternoon, a communion service, a baptism service, and another worship service. The following day, the new organ debuted with a recital. A reception for the congregation and guests was held on Wednesday, followed by a mid-week meeting of the church on Thursday. The festivities closed the next Sunday with an ecumenical service.²⁰⁹

“By the dedication of the new church,” the *Minneapolis Morning Tribune* wrote, “the Plymouth society comes into full use of one of the best equipped plants in the country. Service along practically every line deemed proper for a church organization has been provided for in the new structure.” Another account also praised the new edifice: “In interior decoration and in grace and symmetry of outline the structure is regarded as one of the finest churches owned by the Congregational denomination in the Northwest.” The exterior was said to be “the first instance of the use of seam face granite anywhere in the Northwest.” Quarried in Saint Cloud, Minnesota, “the colors of this stone are very varied, ranging all the way from a brilliant yellow down to a dark russet or reddish brown. The stone is laid up in what is known as random rubble, with wide, natural colored mortar joints, all of which gives the building as sense of studied simplicity.”²¹⁰

Even while the construction of the new edifice demanded considerable effort, the church did not ignore its social mission. The obsolete building housing the Bethel Mission was replaced in 1906 by a new structure thanks to a \$40,000 donation from two prominent members of the congregation, John and Charles Pillsbury. Other members generated another \$20,000 to insure and maintain the facility, renamed Pillsbury House in honor of its benefactors. Pillsbury was a “settlement house” rather than a “mission.” This marked the church’s shift towards programs aiming for a general betterment of society rather than the earlier emphasis on proselytizing: “The Settlement is not an institution for the propagation of any religious doctrine or faith, although it is inspired by this same faith. . . . It is not the purpose of the Social Settlement to do the work of the Church. It emphasizes the spirit without creed.”²¹¹

While the enthusiasm for outreach waned for several decades, particularly during the challenging years of the Great Depression and World War II, it was given new vigor in 1955 when members established the Plymouth Forum to address needs in the neighborhood surrounding the church, which had deteriorated socially, economically, and physically. A center for neighborhood children at the church grew into a larger program, the Loring-Nicollet Center, run jointly by Plymouth and several other prominent, long-established, inner-city churches: Westminster Presbyterian, Hennepin Avenue Methodist, Wesley

²⁰⁷ “Plymouth Congregational Church Now in Course of Construction”; “Plymouth Parish to Have Own Church”; “Plymouth Church Cornerstone Set,” *Minneapolis Tribune*, April 30, 1908.

²⁰⁸ “Plymouth Parish to Have Own Church”; “Plymouth Church in Own Building”; “New Plymouth Congregational Church Will Be Dedicated Today”; “Members of Plymouth Congregational Church Will Dedicate Handsome Edifice Next Sunday,” *Minneapolis Tribune*, March 7, 1909.

²⁰⁹ “New Plymouth Congregational Church Will Be Dedicated Today.”

²¹⁰ *Ibid.*; “Members of Plymouth Congregational Church Will Dedicate Handsome Edifice Next Sunday.”

²¹¹ Kenny, *Plymouth Congregational Church*, 70–71.

Methodist, and Saint Mark's Cathedral. This eventually turned into a full-service social service organization that was supported by a broad range of agencies.²¹²

A variety of needs were addressed by the church's efforts, which included a food shelf, tutors for a neighborhood school, programs for immigrants, and restorative justice meetings. In the 1960s, Plymouth developed programs to help the mentally ill who moved into the neighborhood in disproportionately large numbers after the federal government adopted a policy of deinstitutionalization. With the rise of the women's movement in the 1970s, the Women's Coffee House at the church "served the needs of a diverse clientele including lesbians, women with chemical dependency problems, and women who had been physically or emotionally abused," according to historian Dave Kenney. "The coffee house was one of Plymouth's earliest efforts to openly welcome gays and lesbians into the church." These interests ultimately led the congregation, through the Plymouth Church Neighborhood Foundation, to purchase a former nursing home across LaSalle Avenue and convert it into the Lydia Apartments, a residence for homeless adults "with disabilities such as mental illness, chemical dependency, and HIV/AIDS." The church had established the foundation "to strengthen the neighborhoods around Plymouth by stimulating the development of more affordable housing."²¹³

As Plymouth's congregation and programs expanded, the early twentieth-century church was pressed for space. The first major addition came shortly after World War II when a new chapel and education wing were extended to the south, requiring the church to acquire more land on the block. Contractor Fred Watson began construction of the 227-foot by 24-foot, 38-foot-high addition in 1948. Work was completed the following year. In 1954, the church converted an adjacent warehouse, formerly used by Walgreen's, into classrooms. Three years later, the church purchased more property on the block. The M. A. Mortenson Company served as the contractor for a 167-foot by 187-foot addition built in 1967 at a cost of \$400,000. In 1991, the congregation acquired the last portion of the block. An addition to the Sunday school was completed in 2007. Land not otherwise occupied is used for parking.²¹⁴

Evaluation

Plymouth was the first Congregational church established in Minneapolis on the west side of the Mississippi River, following First Congregational Church, which had been established on the east side of the river in Saint Anthony in 1851. (Saint Anthony was absorbed into Minneapolis in 1872.) Both congregations date from before Minnesota had achieved statehood. Historian Isaac Atwater wrote in 1893 that Plymouth had "contributed largely to the formation other Congregational churches on the west side of the river." During the city's initial development in the last half of the nineteenth century, the congregation began its commitment to social outreach programs that not only resulted in the creation of new congregations but also provided services to underprivileged segments of Minneapolis's population. These services included education, child care, recreation, home economics, and financial guidance, and many were innovative. The Bethel Mission, for example, offered the first free kindergarten in the city. As it moved into the twentieth century and its new facility, the Plymouth congregation maintained its dedication to social service, with less emphasis on "mission" work and more on social betterment. This commitment, particularly to the changing neighborhood where the church was located, was pursued with renewed vigor after World War II.²¹⁵

The congregation celebrated its sesquicentennial in 2007 with a variety of festivities and the publication of a book on its history. One of the highlights of the anniversary was a worship service held jointly at Orchestra Hall with Westminster Presbyterian Church. Both congregations had been established in 1857, and both were dedicated to serving the community as well as following their faith. The significance of Westminster's "years of social service and community outreach programs" has been acknowledged by its listing in the National Register in 1998 under Criterion A in the area of Social History.²¹⁶

²¹² Kenney, *Plymouth Congregational Church*, 81-83.

²¹³ *Ibid.*, 85-87.

²¹⁴ *Ibid.*, 24-25, 27, 29; Minneapolis Building Permits B298687 (dated April 15, 1948), B406699 (dated November 20, 1967), and 304593 (dated September 11, 2006).

²¹⁵ Atwater, *History of Minneapolis*, 190.

²¹⁶ Roise and Curran, "Westminster Presbyterian Church."

Like Westminster, social service has been at the core of Plymouth's history. As historian Dave Kenney observed: "Over the years, Plymouth acquired a reputation for community service that few other churches in the city could match." In the 1970s, "*Twin Cities* magazine noted in a long profile of Plymouth that 'the cornerstone of the church's public activities is its social programs.' " Kenney concluded: "The desire to make a difference in the world beyond the church's walls remained one of the congregation's defining characteristics."²¹⁷

The property at 1900 Nicollet Avenue is the primary physical manifestation of Plymouth Congregational Church, the second-oldest and the most prominent congregation of this denomination in Minneapolis. The property represents the social outreach efforts the congregation has made for over 150 years, a core tenant of its faith. For its local significance in the area of Social History, Plymouth Congregational Church is eligible for the National Register under Criterion A and Criteria Consideration A.

The church is also locally significant under Criterion C as an excellent example of the Late Gothic Revival style by the nationally renowned architectural firm Shepley, Rutan, and Coolidge. Notably, it is the only building in Minnesota designed by the firm. According to architectural historian Paul Clifford Larson, the building "succeeds in being coherently and correctly English Gothic without flamboyance or Anglophilia." He adds that "its sensitive use of local material, convincing sense of proportions, and careful scaling to its site and neighborhood invest the church with architectural values that go beyond questions of style."²¹⁸

While there have been several additions to the original structure, they are compatible while being clearly of more recent construction, meeting the Secretary of the Interior's Standards for additions. As a result, the church's integrity is very good. Its period of significance begins with the opening of the church in 1908. Because the church's social outreach has continued to the present day, the period of significance ends fifty years ago—1962—in conformance with the National Register's fifty-year guideline.

Recommendation

The Plymouth Congregational Church is recommended as eligible for the National Register under Criterion A, Criterion Consideration A, in the area of significance of Social History. It is also recommended as eligible under Criterion C for Architecture.

²¹⁷ Kenney, *Plymouth Congregational Church*, 76.

²¹⁸ Paul Clifford Larson, "Plymouth Congregational Church," draft National Register of Historic Places Nomination form, August 1984, prepared for the Minneapolis Heritage Preservation Commission.

4.3 Minneapolis Downtown Survey Zone

A total of 128 properties were surveyed in this survey zone (see Appendix B for the complete list of these properties). Of the surveyed properties, 32 properties and districts warranted Phase II evaluation. Thirteen properties were listed in or previously determined eligible for the National Register of Historic Places. Table 4.3 provides information on Phase II properties in this survey zone. The Phase II evaluation of each property follows.

Table 4.3—Phase II Properties in Minneapolis Downtown Survey Zone

<i>Historic Property Name</i>	<i>Address (Minneapolis)</i>	<i>SHPO Inventory Number</i>	<i>NRHP Status</i>	<i>Project Segment(s)</i>
The Happy Hour Bar and Cafe	1523 Nicollet Avenue	HE-MPC-7959	Recommended eligible	C
Laurel Apartments	15 North 15 th Street	HE-MPC-0525	Recommended not eligible	A, C
Woolworth's	1411 Nicollet Avenue	HE-MPC-7955	Recommended not eligible	C
Loring Theater	1405 Nicollet Avenue	HE-MPC-5602	Recommended not eligible	C
Harmon Place Historic District	Bounded by bounded by Yale Place, South 11 th Street, Hennepin Avenue, and Spruce Place	HE-MPC-16380	Recommended not eligible	C
Loring Park Development District Historic District	Bounded by South 12 th Street, Marquette Avenue, 1 st Avenue South, East 14 th Street, LaSalle Avenue, West Grant Street, Loring Park, and Yale Place	HE-MPC-16390	Recommended eligible	C
Ozark Flats	1227 Hennepin Avenue	HE-MPC-7930	Recommended not eligible	C
Alden Apartments	1205 Hawthorne Avenue	HE-MPC-7929	Recommended not eligible	A, C
YWCA Building	1130 Nicollet Mall	HE-MPC-0460	Recommended not eligible	C
MacPhail School of Music	1128 LaSalle Avenue	HE-MPC-5601	Recommended not eligible	C
Walker Building	1121 Hennepin Avenue	HE-MPC-16565	Recommended not eligible	C
Lafayette Building	1102 Nicollet Mall	HE-MPC-0458	Recommended not eligible	C
Peavey Plaza	1101 Nicollet Mall	HE-MPC-3620	Recommended eligible	C
Orchestra Hall	1100 Marquette Avenue	HE-MPC-0459	Recommended eligible	C
Minneapolis Film Exchange Historic District	1000, 1015, 1019, and 1025 Currie Avenue North	HE-MPC-16980	Recommended eligible	A, C
First Baptist Church and Jackson Hall	1020 Harmon Place and 1026 Harmon Place	HE-MPC-0432	Recommended eligible	C
Schmidt Music Building and Mural	88 South 10 th Street	HE-MPC-0381	Recommended not eligible	C
Essex Building	84 South 10 th Street	HE-MPC-17112	Recommended not eligible	C
Young-Quinlan Building	901 Nicollet Mall	HE-MPC-2999	Recommended eligible	C

<i>Historic Property Name</i>	<i>Address (Minneapolis)</i>	<i>SHPO Inventory Number</i>	<i>NRHP Status</i>	<i>Project Segment(s)</i>
The Saloon	830 Hennepin Avenue	HE-MPC-16559	Recommended not eligible	A, C
Medical Arts Building	825 Nicollet Mall; 823½ Nicollet Mall	HE-MPC-0456	Recommended not eligible	C
Lincoln Bank Building	730 Hennepin Avenue	HE-MPC-0437	Recommended eligible	A, C
Park and Lock Parking Lot	722 Hennepin Avenue	HE-MPC-16554	Recommended not eligible	A, C
First Avenue and Seventh Street Entry	701 1 st Avenue North	HE-MPC-0482	Recommended not eligible	A, C
Dayton's Department Store	700 Nicollet Mall; 730 Nicollet Mall; 26 South 8 th Street	HE-MPC-5099	Recommended eligible	C
Murray's Restaurant and Cocktail Lounge	24 South 6 th Street	HE-MPC-0353	Recommended eligible	C
Gluek's Bar	16 North 6 th Street	HE-MPC-0350	Recommended eligible	A, C
Northern States Power Company	15 South 5 th Street	HE-MPC-0338	Recommended eligible	C
Andrus Building	500 Nicollet Mall	HE-MPC-0451	Recommended not eligible	C
The Brass Rail	422 Hennepin Avenue	HE-MPC-16552	Recommended not eligible	A, C
Northern States Power Company	414 Nicollet Mall	HE-MPC-0450	Recommended eligible	C
Gay 90s and Happy Hour Bar	400 Hennepin Avenue	HE-MPC-16550	Recommended not eligible	A, C
Federal Reserve Bank	250 Marquette Avenue	HE-MPC-0448	Recommended not eligible	C



Surveyed properties	Survey Zone	Station
<ul style="list-style-type: none"> Recommended eligible Previously determined eligible Listed 	<ul style="list-style-type: none"> Minneapolis Downtown Minneapolis Industrial Minneapolis Warehouse Minneapolis South Residential/Commercial 	<ul style="list-style-type: none"> Park & Ride Station LRT Segment 3 LRT Segment C2 Northstar Commuter Rail Hiawatha Light Rail
Historic District - recommended eligible <ul style="list-style-type: none"> Minneapolis Film Exchange (HE-MPC-16980) Loring Park Development (HE-MPC-16390) 		

Figure
Minneapolis Downtown
Survey Zone:
NRHP Listed, Eligible, and
Recommended Eligible Properties

Data: MnDOT, DNR, MetCouncil, SHPO, Hess Roise

4.3.1 The Happy Hour Bar and Cafe

MnSHPO Inventory Number: HE-MPC-0479

Address: 1523 Nicollet Avenue, Minneapolis

Property Description

The building formerly known as the Happy Hour Bar and Cafe is a one-story, flat-roofed commercial structure located at the northeast corner of Nicollet Avenue and East Sixteenth Street. Built in the Art Moderne style, it incorporates such elements as a curved entrance, glass-block windows, and circular windows. It is faced primarily in beige-colored brick, but black brick is used to create contrasting belt courses at the roofline, at various points near the center of the wall, and along the foundation. Modern fabric canopies project out over the entrance on the corner as well as an entrance on the center of the Sixteenth Street facade. The rear wall is finished in common brick.



History

The Happy Hour Bar and Cafe was built in 1938 by Ray and Abe Perkins, who also owned the Loring Real Estate Company. The building was designed by Richfield-based architect Hans Wessel in partnership with Marvin Kline.¹ Abe Perkins, who also used the surname Percansky, was the brother-in-law of Isadore “Kid Cann” Blumenfeld, a prominent member of the Twin Cities underworld. Both Perkinses would later be investigated for their connections with organized crime. Abe Percansky owned the building for the next forty-four years.²

The Happy Hour Bar and Cafe opened for dining, dancing, and live music on December 22, 1938. A large newspaper advertisement invited the public to see “the latest triumph in modern architecture” and touted a “distinctive ultra-modern dining lounge” and “smooth-as-silk dance floor.”³ It was one of several venues in the city to offer this sort of entertainment, including the Chrisanos Cafe and Bar at 402 East Hennepin Avenue, Schiek’s at 45 South Third Street, the College Inn at 2407 Hennepin Avenue, the Marigold Ballroom at 1336 Nicollet Avenue, and the Hotel Nicollet at Third Street and Nicollet Avenue. Many of the downtown movie theaters also hosted live bands in addition to showing movies in the 1930s and 1940s. Most of these businesses have closed or moved locations, and most of the buildings have been demolished.

The Happy Hour Bar hosted big names in the jazz music scene, including Duke Ellington, Count Basie, Jay McShann, Fats Waller, Gene Krupa, Lena Horne, and Peggy Lee. The local music scene was also supported through the house band, the Happy Hour Orchestra, and local acts such as Harry Blons and his Dixieland Revue. The club admitted only white patrons, but African American musicians, as noted in the acts named here, were common. Well-known local musicians, including Ira Pettiford and likely his brother, Oscar, also performed at the club. In 1947, a fire forced the business to close temporarily. The club was remodeled, including a new marquee and sign, and reopened in April 1948 as the Club Carnival, also known as the Carnival Club. The club continued a focus on jazz music, but was not as popular as the old Happy Hour.⁴

Not long after, the bar was rechristened the Flame Cafe and the music scene eventually changed to country and western. The business would remain the Flame until the liquor license was pulled by the city council and the bar was closed in 1978. During the bar’s last twenty years, the neighborhood around the Flame declined and the bar became infamous as a hangout for pimps and prostitutes. The current owner, Jim Woelm, purchased the building from Abe Percansky in 1982. Woelm knew the Perkinses/Percanskys before the closure of the Flame. He now operates Greatapes, a media services business, in the building.⁵

Evaluation

The Happy Hour Bar and Cafe housed one of Minneapolis’s swankiest nightclubs from 1938 through 1947, hosting nationally recognized jazz musicians. The Happy Hour and its successors, the Club Carnival and the Flame Cafe, also supported local musicians by creating house bands and booking local acts. Minneapolis has long had a reputation for supporting a vibrant music scene. As one writer notes, “Culture in Minneapolis is not the aftermath of growth and development of a prosperous city . . . it is a deep-rooted culture that goes back to Pioneer days. In the early eighties, there was an Academy of Music on the corner of Hennepin and Washington Avenues—the finest structure of its kind northwest of

¹ Neither architect is listed on the building permit, but the building is cited in Alan Lathrop’s *Minnesota Architects* as a notable example of Wessel’s work. Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 223.

² Brenda Ingersoll, “Proprietor Keeps ‘Flame’ Glowing Through All Changes,” *Minneapolis Star-Tribune*, May 12, 1977.

³ Happy Hour Lounge and Cafe Advertisement, *Minneapolis Star*, December 21, 1938.

⁴ “Cafe Ceiling Firetrap Hit, Costs Life,” *Minneapolis Times*, November 6, 1947; “Club Primps for Debut,” *Minneapolis Times*, April 8, 1948; Rolf Felstad, “Club Carnival Costs Clipping It Down to Simple Saloon Size?” *Minneapolis Tribune*, February 28, 1950.

⁵ Brenda Ingersoll, “Elegant Past Not Enough to Keep the Flame Going,” *Minneapolis Star*, September 8, 1978; Jim Woelm, interview by Penny Petersen, July 23, 2010.

Chicago.” The result was a wealth of both traditional offerings—such as the Minneapolis Symphony Orchestra, founded in 1903—and more popular entertainment.⁶

This significant facet of local history has only recently started to receive scholarly attention. *West Bank Boogie*, for example, was published in 2006 and documents the folk music scene that emerged in that neighborhood in the 1960s and 1970s. Directly relevant to the property at 1523 Nicollet is *Joined at the Hip*, a book on the history of jazz in the Twin Cities, which will be published by the Minnesota Historical Society Press in April 2011. The three clubs that were located at 1523 Nicollet Avenue are included in the book. Unfortunately, this source could not be consulted for this report because an advance copy could not be obtained. An assessment of advertisements and newspaper articles from the 1930s to the 1970s, however, highlights the local prominence of the clubs that occupied the building at 1523 Nicollet Avenue. Many of their contemporaries were located in existing structures; the Happy Hour was one of the few housed in a building designed and erected specifically for this use.⁷

The building’s signage and marquee changed over time to reflect the image that the various clubs wanted to project. While none of the older signs and marquees remain, the “bones” of the Art Moderne design—the walls, windows, and polychromatic brick—are extant and provide clues to the original function. Removal of the signage and marquee has affected the feeling that the property was a nightclub, but the building would not be mistaken for a typical office or store. The Happy Hour Bar and Cafe no longer serves as an entertainment venue, but it is one of the few purpose-built entertainment venues in Minneapolis from this period that have survived the wrecking ball. The property retains integrity of location, setting, design, materials, workmanship, and association.

Recommendation

The property associated with the Happy Hour Bar and Cafe, as well as Club Carnival and the Flame Cafe, is recommended as eligible for listing in the National Register under Criterion A in the area of Entertainment/Recreation. The period of significance begins in 1933 when the property opened for business. Because the club remained an important entertainment venue, in several incarnations, until it closed in 1978, the period of significance ends in 1961 in conformance with the National Register’s fifty-year rule. The property is not of exceptional importance, so the later years of its operation do not qualify under Criteria Consideration G.

⁶ *The Story of Minneapolis in Pictures* (Minneapolis: T. S. Denison and Company, 1954), 68.

⁷ Jay Goetting, author of *Joined at the Hip*, email to Elizabeth Gales, March 4, 2011.

4.3.2 Laurel Apartments

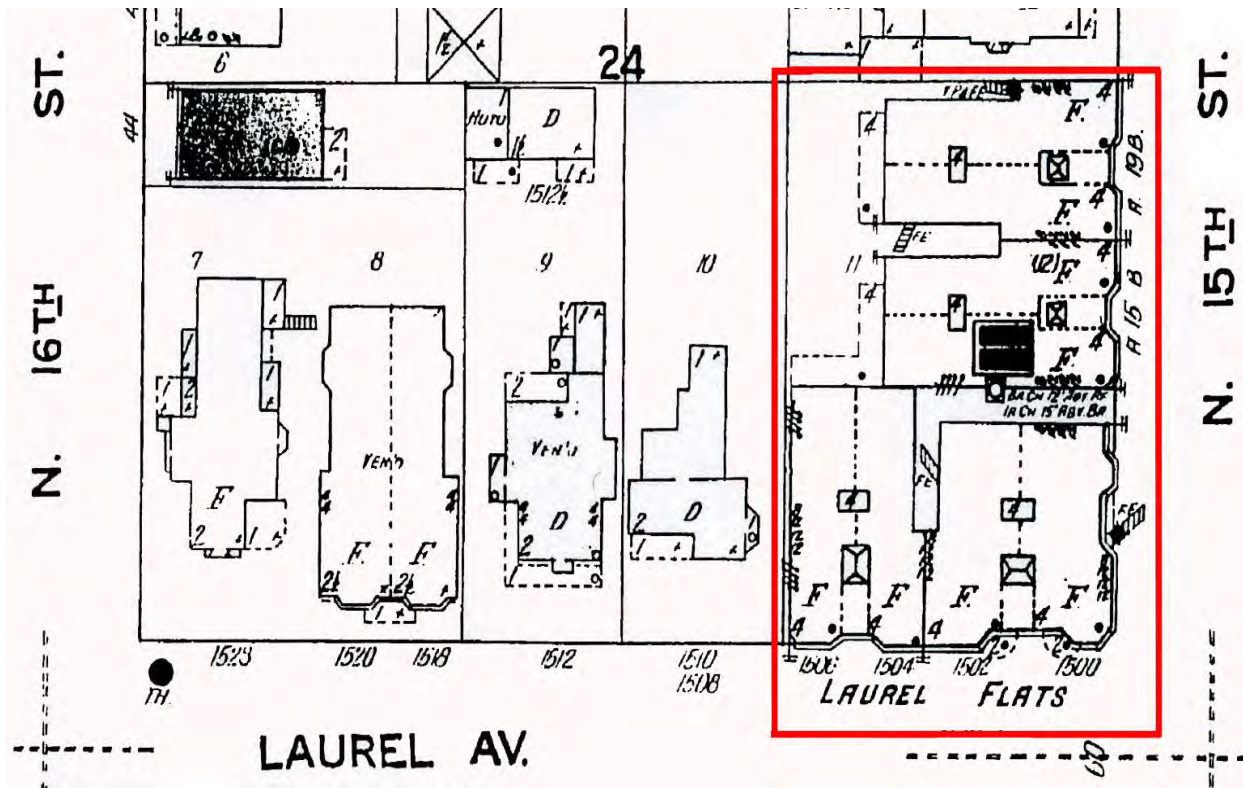
MnSHPO Inventory Number: HE-MPC-0525

Address: 15 North Fifteenth Street, Minneapolis

Property Description

The Laurel Apartments are located at the northwest corner of North Fifteenth Street and Laurel Avenue West. The rough-cut stone, along with the intricate brickwork and complex footprint, makes the building a combination of the Richardsonian Romanesque and Queen Anne styles. Four connected flat-roofed buildings comprise the complex; all are four stories with raised basements. The front facades have red brick walls. Rusticated red sandstone covers the basement. It also extends around the doorways and is used for the windowsills and lintels. A belt course of stone runs across the tops of the windows on the first and fourth stories. Other stone decorative elements include arches and keystones above windows with round-arch top sashes. At the roofline, the brick is used in other decorative elements, such as corbels, small arch designs, and vertical courses. The footprint is complex with numerous bays and bump-outs. A small alley with an arched entryway in a brick wall leads to an L-shaped alley that provides light to windows on the side walls. Windows are in a variety of styles, including double-hung sash, wide picture windows, and small square or demilune windows. The rear facades are common brick. Wood-frame balconies have been added on the first through fourth stories.





The four connected buildings that comprise the Laurel Apartments as depicted on an insurance map (red line added for emphasis)
 Sanborn Insurance Map, 1912, updated to 1930

History

The four buildings composing the Laurel Apartments were started in May 1893 and were listed on the permit as a three-story building costing \$50,000. The owner, August Bergman, also was the contractor. The architect was S. J. Bowker. In December 1893, another permit was obtained for a \$10,000, one-story addition to the “brick flats.” Very little information has been found concerning August Bergman. It is possible that he moved out of the city after speculatively developing the property.⁸

The neighborhood north of Hennepin Avenue was a mix of large single-family houses, duplexes, and multiple-family dwellings like townhouses and apartment buildings. One of the best examples of nineteenth-century townhouse and apartment development in the city was the Swinford Townhouses built on Hawthorne Avenue in 1886, with apartments added in 1897. More multiple-family dwellings were in the Elliot Park neighborhood. Another townhouse development, Florence Court, was built across the river in 1886. All of these properties are surviving examples of nineteenth-century multiple-family dwellings. The Swinford Townhouses and Apartments are listed in the National Register under Criterion C for their architectural significance. A group of townhouses and apartments is locally designated as the South Ninth Street Historic District. Florence Court is also a locally designated landmark.⁹

Evaluation

Nineteenth-century residential buildings are rare in downtown Minneapolis. As an example of a property from that period, the Laurel Apartments was evaluated under Criterion C for its architectural merit. Compared to other surveyed and designated properties of a similar age in Minneapolis, the Laurel Apartments lacks architectural distinction and is not eligible under Criterion C for its architectural qualities. The property was also evaluated under Criterion A to see if it was associated with an event that made a significant contribution to history. It appears that the Laurel Apartments were a speculative development and little information has been found about the developer, August Bergman, who does not appear to have been significant to the development of Minneapolis. The building is not eligible for listing in the National Register under Criterion A.

Recommendation

The Laurel Apartments is recommended as not eligible for listing in the National Register.

⁸ Minneapolis Building Permits A3509 (dated May 6, 1893) and A3842 (dated December 9, 1893).

⁹ City of Minneapolis Heritage Preservation Commission, “South Ninth Street Historic District,” http://www.ci.minneapolis.mn.us/hpc/landmarks/South_Ninth_Street.asp (accessed July 6, 2010); Minnesota Historical Society, Minnesota’s National Register Properties, “Swinford Townhouses and Apartments,” <http://nrhp.mnhs.org/NRDetails.cfm?NPSNum=90001552> (accessed July 6, 2010); City of Minneapolis Heritage Preservation Commission, “Florence Court,” http://www.ci.minneapolis.mn.us/hpc/landmarks/University_Ave_SE_1022_Florence_Court.asp (accessed July 6, 2010).

4.3.3 Woolworth's

MnSHPO Inventory Number: HE-MPC-7955

Address: 1411 Nicollet Avenue, Minneapolis

Property Description

This former Woolworth's store is a one-story, flat-roofed commercial building. The front facade is five bays wide, and the southernmost bay contains a recessed entrance. The bays are separated by simple brick pilasters and are topped with two-over-one-light transom windows. All windows and doors are modern replacements. A band of black granite runs along the foundation, while two courses of pink stone and two courses of cream-colored stone run along the top of the transom windows.



History

The commercial building shares a wall with the Loring Theater and was evaluated to see if it was part of the Loring Theater development. Theater buildings often had additional commercial space to provide rental revenue. The Woolworth's Building was constructed in 1924, four years after the Loring Theater. The building was not owned or built by the same developers as the theater. When the building opened in the mid-1950s, it held one of the city's several branches of the F. W. Woolworth Company's "5 & 10 Cent Store." Another was a multistory store that was also on Nicollet Avenue, in the heart of downtown. By 1960, the building at 1411 Nicollet had been subdivided into two stores, Friedman's Department Store and Josid Hardware Company.¹⁰

Evaluation

The building was evaluated because of its potential connection to the Loring Theater, but further research revealed it was not related to the development of the theater. The property was not evaluated under Criterion C for architectural significance because it is not a unique building style in Minneapolis and alterations to the building have affected its integrity. While the property has a strong association with the F. W. Woolworth Company, it was not the only Woolworth location in Minneapolis and there were larger, more important Woolworth stores in the city. The building's integrity as a Woolworth store has been compromised by changes to the exterior. The building is not eligible under Criterion A.

Recommendation

The former Woolworth's building at 1411 Nicollet Avenue is recommended as not eligible for listing in the National Register.

¹⁰ Sanborn Fire Insurance Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 3 (New York: Sanborn Fire Insurance Company, 1912, 1940), sheet 302; Minneapolis City Directories, 1930–1965.

4.3.4 Loring Theater

MnSHPO Inventory Number: HE-MPC-5602

Address: 1405 Nicollet Avenue, Minneapolis

Property Description

The Loring Theater is a small brick building that is vaguely Classical Revival in style. Alterations to the facade have stripped many of the architectural features that defined the style. A curving parapet wall at the top of the facade has been removed. Paired Ionic columnettes in the large opening over the marquee have been removed, as have the original windows in the opening. The original marquee, which was a modestly sized rectangle, is also gone. A decorative cornice once ran above the first story, but that has also been removed.

Currently, a theater marquee dating from the 1940 or 1950s projects out above the first story. Recessed, round-arched entrances are located on the facade on either side of the marquee. Under the marquee is a large recessed area with a former ticket booth centered in a row of six entrance doors. Six-light transom windows are located above the doors. A band of sheet metal has been applied to the first story where a decorative cornice once was located. On the second story, tall windows with round-arched transoms sit directly above the first-story side entrances. The second-story windows have painted stone or concrete sills and tall keystones in the arches. Painted stone or concrete panels are set in the wall above the windows. Brick pilasters, which are topped by carved stone or concrete Ionic capitals, flank the windows. A large, stone- or concrete-framed opening with nine windows is centered in the second story. An Art Deco-style decoration, which resembles an oversized keystone, is set in the middle of the window surround. On the third story, a small demilune window sits in the center of the facade. The stone or concrete cornice along the top of the building has rectangular panels on the ends and an arched section in the center. The stone has been painted green. A brick parapet wall of later construction is behind and above the cornice.

The building's side and rear walls are engaged with one-story buildings. There are no windows on these walls. The building's interior has been significantly altered from its historic condition. The balcony, floor, and stage have been modified to accommodate live theater.





Loring Theater under construction, 1920
Minnesota Historical Society Collections



Loring Theater under construction, 1920
Minnesota Historical Society Collections



Loring Theater, 1921
*Charles J. Hibbard, photographer—Minnesota Historical Society
Collections*



Loring Theater, January 27, 1956
Minneapolis Star Journal Tribune, photographer—Minnesota Historical Society Collections

History

The Loring Theater was designed by Kees and Colburn and completed in 1920 to serve as a silent film theater and vaudeville house. A one-story commercial building on the north side of the theater was part of the development. The property was acquired early on by Moses Finkelstein and Isaac Ruben as part of their push to corner the neighborhood movie house business. The pair owned several movie theaters in downtown Minneapolis and Saint Paul and were investigated by the Minnesota legislature as a monopoly. The Loring Theater reflects the era of progress experienced in Loring Park in the early twentieth century as a large number of apartment and commercial buildings replaced earlier properties. The theater was converted to “talkies” in 1930. The local architectural firm Liebenberg and Kaplan, which specialized in movie theaters, oversaw the remodeling, including an updated interior decor with Art Deco details. Due to the rise in popularity of television, the theater had fewer and fewer patrons and was closed in 1955. It was sold and converted into a church by the Evangelical Association. The interior was altered to accommodate the congregation. More alterations were made to the interior in the late 1980s when the Cricket Theatre moved into the building and it was converted to a live performance space. It was recently occupied by the Music Box Theater group.¹¹

Evaluation

The alterations made to the Loring Theater have affected its architectural integrity and it is not eligible under Criterion C for architectural significance. The property was evaluated under Criterion A for its association with the movie theater development in Minneapolis. The theater was one of many movie theaters owned by Finkelstein and Ruben, local impresarios. Several of these theaters are extant in Minneapolis and many were more important to the Finkelstein and Ruben brand. These theaters also have better physical integrity.

Recommendation

The Loring Theater is recommended as not eligible for listing in the National Register.

¹¹ Dave Kenney, *Twin Cities Picture Show: A Century of Moviegoing* (Saint Paul: Minnesota Historical Society Press, 2007), 50–51; Minneapolis Heritage Preservation Commission, “Loring Theater,” http://www.ci.minneapolis.mn.us/hpc/landmarks/Nicollet_Ave_S_1407_Loring_Theater.asp (last accessed August 16, 2010); David Hawley, “Cricket Gets New Home in Former Movie House,” *Saint Paul Pioneer Press and Dispatch*, August 30, 1986.

4.3.5 Harmon Place Historic District

MnSHPO Inventory Number: HE-MPC-16380

Address: Bounded by Yale Place, South Eleventh Street, Hennepin Avenue, and Spruce Place, Minneapolis

Property Description

The Harmon Place Historic District is a locally designated district on the west end of downtown Minneapolis. The district is divided into two discontinuous sections; part of the eastern section of the district is located within the APE, so only properties within the eastern section were surveyed. The section includes three full blocks and two partial blocks roughly bounded by South Eleventh Street, Yale Place, Spruce Place, and Hennepin Avenue. The district contains industrial buildings associated with the automobile industry in Minneapolis and apartment buildings. The apartment buildings are three to four stories in height with flat roofs and brick walls. The automobile industry buildings are one to three stories in height, and also have flat roofs and brick walls. The integrity of the apartment buildings is good, but the integrity of the automobile buildings is generally poorer.

In addition to the historic buildings, newer buildings have been constructed in the district that are much larger than the older buildings. There are also surface parking lots in the district where buildings have been removed.

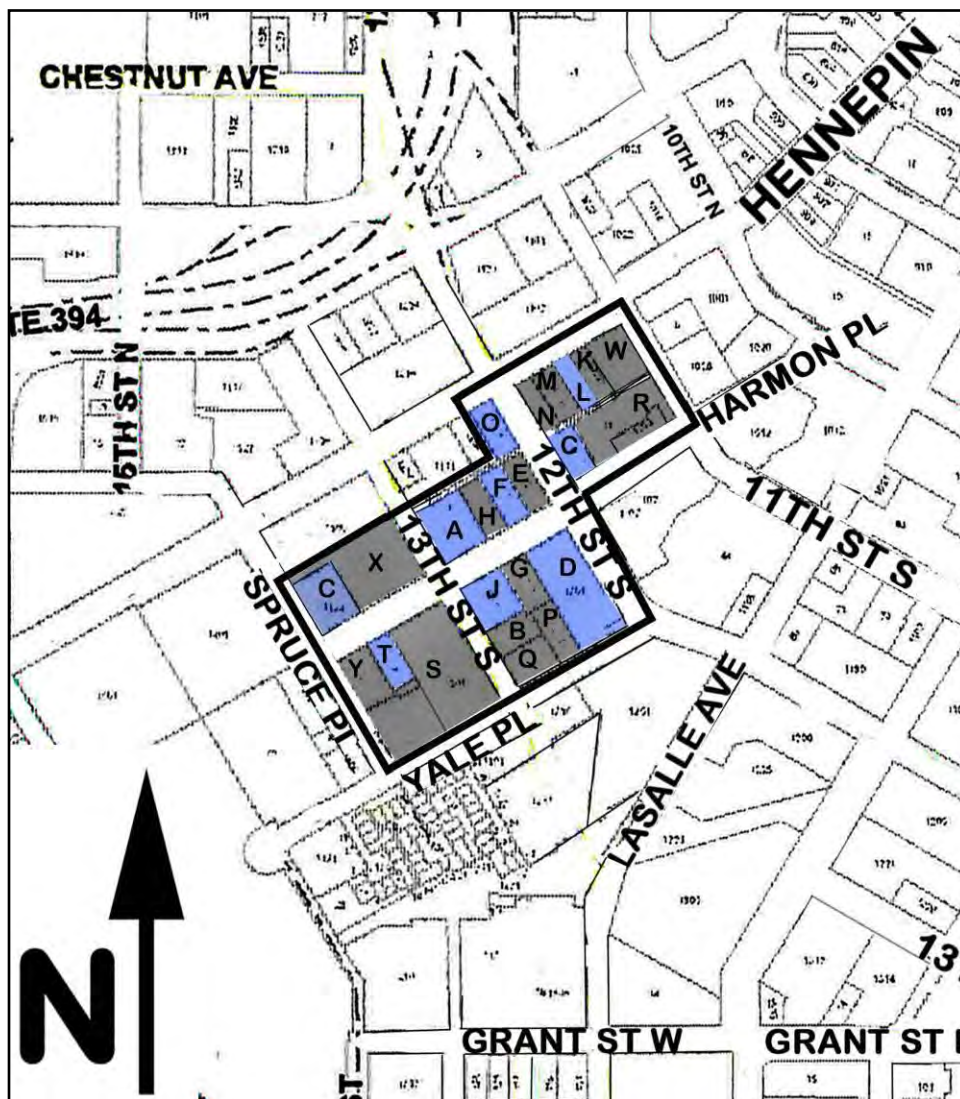
Only the eastern section of the district was evaluated for National Register eligibility. The following properties are within the district and the APE, and have been inventoried (current names are in parenthesis).

Map	Property Name	Address	Date	Cont./Non-cont.
A	Automobile Store Building	8 South Thirteenth Street	1923	Contributing
B	Parking lot	24 South Thirteenth Street	----	Non-contributing
C	Western Motor Supply (Harmon Court)	1128 Harmon Place	1915	Contributing
D	A. C. Templeton and Company	1201 Harmon Place	1920	Contributing
E	Kenosha Flats	1204 Harmon Place and 11 South Twelfth Street	1907	Non-contributing
F	Sturr-Bullard Motor Company	1206 Harmon Place	1914	Contributing
G	Motor Car Equipment Company	1213 Harmon Place	1915	Non-contributing
H	Parking lot	1214 Harmon Place	----	Non-contributing
J	Harvey E. Mack Company	1221 Harmon Place	1915	Contributing
K	Weitzel Cleaners (Gladius / Domino's Pizza)	1111 Hennepin Avenue	1946	Non-contributing
L	Dayton Rubber Manufacturing Company (Minnesota Premier Publications)	1115 Hennepin Avenue	1915	Contributing
M	Walker Building (LMS & Associates)	1121 Hennepin Avenue	1956	Non-contributing
N	Parking lot	1127 Hennepin Avenue	----	Non-contributing
O	Reno Motor Company	1201 Hennepin Avenue	1912	Contributing
P	Yale Place Apartments	1212 Yale Place	1916	Non-contributing
Q	Parking lot	1230 Yale Place	----	Non-contributing

The following properties are within the district but are either physically outside of the APE or were excluded from the APE because they were constructed after 1965.

Map	Property Name	Address	Date	Cont./Non-cont.
R	Parking garage	1100-1112 Harmon Place	2003	Non-contributing
S	Loring Park Apartments	1301 Harmon Place	2002	Non-contributing

Map	Property Name	Address	Date	Cont./Non-cont.
T	Oscar M. Nelson Company	1315 Harmon Place	1923	Contributing
U	Building (Hennepin Community Technical College)	1324 Harmon Place	1920	Non-contributing (alt. 1980s)
W	Harmon Auto Glass (Waldorf Nevens Cleaners)	1101 Hennepin Avenue	1976	Non-contributing
X	Standard Oil Company Office Building (Hennepin Community Technical College)	1309 Hennepin Avenue	1912	Non-contributing
Y	Haverhill Court	32 Spruce Place	1908	Non-contributing



Map showing the boundaries of the Harmon Place Historic District.
The properties are keyed into the list above.

Automotive Store Building, 8 South Thirteenth Street (1923)

SHPO No. HE-MPC-17116

The commercial building sits at the corner of South Thirteenth Street and Harmon Place. It is one story with a flat roof, and the walls are limestone. A small cornice runs along the top of the walls. A parapet wall at the roofline has inset panels of red brick. The building is stepped down on the Harmon Place side because the street changes grade. On both facades, most of the store windows are open and have red fabric canopies or transoms. Two of the storefronts on the Thirteenth Street facade have been infilled with modern concrete block. The rear facades are yellow common brick. The property has good historic integrity.

Western Motor Supply, 1128 Harmon Place (1915)

SHPO No. HE-MPC-16516

The building is a two-story, flat-roofed commercial building located at the north corner of South Twelfth Street and Harmon Place. The walls are variegated brownish-red brick with some simple vertical details and a coping of white concrete. A belt course of projecting brick sits above the first floor. The corner entrance is open with a square column. The parapet wall of the Twelfth Street facade above the central bays is lower than the bays flanking it. All windows are fixed modern replacement windows with upper panes that serve as faux transoms. Some windows have round canopies of black fabric. The property has fair historic integrity.

A. C. Templeton and Company, 1201 Harmon Place (1920)

SHPO No. HE-MPC-16517

This commercial building has two sections—a two-story section and a one-story section. The two-story section sits at the south corner of Harmon Place and South Twelfth Street. It has a base of concrete or limestone along the first story. A course of soldier bricks runs across the top of the first-story storefronts, which are modern and have flat metal awnings. Brick panels with three stone or concrete diamond motifs sit between the first- and second-story windows. Shallow brick pilasters that are capped with simple capitals extend up the facade to the top of the second-story windows. Brick soldier courses wrap around the second-story windows, which are also modern. A narrow stone or concrete course runs above the second story. A larger, beveled, stone or concrete cornice and brick parapet wall run across the top of the building. The openings in the Twelfth Street facade's southernmost bay have been filled in with brick.

The one-story section is located on the west corner of Twelfth Street and Yale Place. It has seven bays facing onto Twelfth Street. One bay holds a contemporary recessed entrance with a large curving canopy. Brick pilasters have been added on either side of the entrance and project above the parapet wall. A contemporary decorative metal screen is mounted between the pilasters. The remaining six bays hold windows. Three of the window bays have been enlarged and have modern storefronts. The three remaining bays have historic industrial-sash windows set higher up on the facade. There are three additional windows, two garage doors, and a single door on the Yale Place facade. The roof of the section is used for parking. Overall, the property has fair historic integrity.

Kenosha Flats, 1204 Harmon Place and 11 South Twelfth Street (1907)

SHPO No. HE-MPC-16518

The apartment building sits on the west corner of South Twelfth Street and Harmon Place. It is four stories with a flat roof. The Twelfth Street facade has thirteen bays of windows and the three central bays are recessed. The Harmon Place facade has five bays of windows. The walls are variegated brown brick. On the first story the brick is laid in a rusticated pattern that is continued with quoins laid in a darker brick on the second and third stories. The same brick is repeated in belt courses on the third and fourth stories. A wide pressed metal cornice with decorative modillions projects out from the roofline. Both Twelfth Street and Harmon Place slope downward at the corner, so the basement level is exposed. There is an entrance on the basement level that is accessed by stairs. A restaurant occupies the corner space. Entrances to the first story are located on both facades. Both are recessed in round-arched openings that are surrounded by more decorative brickwork. The rear facades are common brick. The property has good historic integrity but is not an automobile-related property.

Sturr-Bullard Motor Company, 1206 Harmon Place (1914)

SHPO No. HE-MPC-16519

The building is a two-story, flat-roofed commercial building. The walls are variegated tan brick. A decorative cast-iron column divides two of the storefronts. A brick pilaster separates the other bays. All openings are framed with soldier courses on the tops and bases. Brick pilasters extend up both sides of the front facade and are between the second-story windows. Some bricks are set in a diamond pattern. The storefront has three bays of windows and storefronts. The three storefronts have been infilled with particle board. The two entrances and the plate-glass window of one storefront are visible. The second-story windows on both the front and side facades have been replaced with windows that are much smaller than the openings. Solid spandrel sections fill the remainder of each opening. The windows on the front facade are partially covered by metal awnings. The pressed metal cornice is dropped, and the parapet wall has metal coping. The side facades are yellow brick. It shares a wall with 1204 Harmon Place. The property has fair historic integrity.

Motor Car Equipment Company, 1213 Harmon Place (1915)

SHPO No. HE-MPC-16520

The commercial building is one story with a flat roof. The front facade has four bays of storefronts. All are modern replacements with recessed entries. A large, modern metal awning covers the building from the roofline to the top of the windows. It extends across the entire facade. The front facade is glazed white brick, while the side facades are common brick. The property has poor historic integrity.

Harvey E. Mack Company, 1221 Harmon Place (1915)

SHPO No. HE-MPC-16521

The building is located on the east corner of South Thirteenth Street and Harmon Place. It is two stories with a flat roof. The walls are variegated brown brick. The main corner of the building is decorated at the first-story cornice with a pair of stone or concrete relief sculptures with Sullivanesque floral motifs. Similar decoration is also mounted on the first-story cornice in the middle of the Thirteenth Street and Harmon Place facades. All second-story bays on the Harmon Place facade are four windows wide, while the windows in the bays on the Thirteenth Street facade vary in number, size, and type. Concrete or stone squares are set at the upper corners of the windows. The brick projects slightly outward at the roofline, which has concrete coping. On the Thirteenth Street facade, the parapet steps up twice. The property has good historic integrity.

Weitzel Cleaners, 1111 Hennepin Avenue (1946)

SHPO No. HE-MPC-16563

This commercial building is one story with a flat roof and two bays of storefronts. Most of the bricks on the front facade are laid in a stretcher bond, but above the storefronts the bricks are laid in a basket-weave pattern. Above this, one course of bricks runs in a rowlock bond, one course in a stretcher bond, and one in a soldier bond, which is topped by concrete coping. The storefronts have modern windows and recessed entries. The rear facades are concrete block, and window openings have been infilled with concrete brick. The building shares a wall with 1115 Hennepin Avenue. The property has fair historic integrity but was built after the district's period of significance.

Dayton Rubber Manufacturing Company, 1115 Hennepin Avenue (1915)

SHPO No. HE-MPC-16564

The building is two stories with a flat roof. The storefront has been remodeled to have an angled front entrance with a projecting metal canopy. The windows on both the first and second stories are replacement multi-light windows that are fixed. Metal panels are set between the windows. The base of the first story is concrete blocks. The brick walls are laid in simple stretcher bonds, and all the walls have been painted. Simple pilasters project out slightly on the ends of the facade. Some multi-light windows are extant on the second story of the west elevation. The building shares walls with 1111 and 1121 Hennepin Avenue. The building has fair historic integrity.

Walker Building, 1121 Hennepin Avenue (1956)

SHPO No. HE-MPC-16565

The building is one story with a flat roof. The front facade is divided into three bays by granite-clad pilasters. The same granite is used in a simple cornice along the roofline. The bays are recessed from the

pilasters and the walls are covered with dark-green marble. An entrance and a large plate-glass window are set in the central bay. The building's side walls are concrete stucco. The west elevation extends back to the alley behind the building, but the wall becomes shorter at the back. A garage door on the rear wall leads into an enclosed driveway that goes into the basement of the building. A surface parking lot and a small lawn with a tree are located behind the building. Plate-glass windows and an entrance are in the rear wall. An elevator penthouse projects above the roof. The property has good historic integrity but was built after the district's period of significance.

Reno Motor Company, 1201 Hennepin Avenue (1912)
SHPO No. HE-MPC-16566

The building is located at the west corner of Hennepin Avenue and South Twelfth Street. It is three stories with a flat roof. There are six bays on the Twelfth Street facade and three on the Hennepin Avenue facade. Each bay is four windows wide. The first story has stone above the openings for the storefronts. The pilasters between the openings are covered with wood. Wood frames hold composite board painted with murals. A terra-cotta cornice with semicircular shapes between each bay runs across the top of the first story. The upper two stories have tan brick walls laid in a Flemish bond. The window openings are framed in terra-cotta, including terra-cotta sills. The openings on the second story are infilled with composite board but the transom windows have glass. The third-story windows are modern with spandrel sections. A pressed metal cornice with double brackets sits at the roofline. Above it is a parapet wall of variegated red brick in a Flemish bond with terra-cotta coping. The rear facades are common brick that have been painted. Rectangular window openings have brick sills. Some of the openings hold modern plate-glass windows while others have been infilled. The property has fair historic integrity.

Yale Place Apartments, 1212 Yale Place (1916)
SHPO No. HE-MPC-0548

This apartment building is three stories with a flat roof. The front facade has three sections; the central bay is recessed and the two outer sections are identical. The walls are red brick with dark-brown brick accents. The central entrance has a decorative stone surround with pilasters, bas-relief designs, and narrow multi-light windows. All the window openings on all stories are framed in stone. Stone quoins extend up the facade at the corners. Stone cornices run across the tops of the first and third stories. The central section is topped with a parapet wall with a stone balustrade. The outside bays have tall Tudor Revival parapet walls with stone decoration. The windows on the front facade are vertical casements. The rear facades are common brick. A recessed bay on the southwest facade gives the building a C-shaped plan. The windows on the rear facades are one-over-one sash. The property has good historic integrity but is not an automobile-related property.

The following properties are in the district but were not included within the APE because they were located physically outside of the APE or will built after 1965. Parking lots that fell within the APE were not described above but are listed here.

Property Name	Address	Date	Integrity
Parking lot	24 South Thirteenth Street		Poor integrity
Parking lot	1214 Harmon Place		Poor integrity
Parking lot	1127 Hennepin Avenue		Poor integrity
Parking lot	1230 Yale Place		Poor integrity
Parking garage	1100-1112 Harmon Place	2003	Poor integrity
Loring Park Apartments	1301 Harmon Place	2002	Poor integrity
Oscar M. Nelson Company	1315 Harmon Place	1923	Good integrity
Building (Hennepin Community Technical College)	1324 Harmon Place	1920	Poor integrity (alt. 1980s)
Harmon Auto Glass (Waldorf Nevens Cleaners)	1101 Hennepin Avenue	1976	Poor integrity
Standard Oil Company Office Bldg. (Hennepin Community Technical College)	1309 Hennepin Avenue	1912	Fair integrity
Haverhill Court	32 Spruce Place	1908	Good integrity (residential)



Above: Looking south on Harmon Place at the intersection of Twelfth Street, near the northern border of the Harmon Place Historic District.

Below: Looking east at Harvey E. Mack Company (1221 Harmon Place) with Motor Car Equipment Company (1213 Harmon Place) in the background.





Above: Looking east at the Reno Motor Company (1201 Hennepin Avenue) with Kenosha Flats (1204 Harmon Place) in the background.

Below: Looking southeast on Hennepin Avenue at the intersection of Eleventh Street, at the northwest corner of the district.





Above: Looking north on Harmon Place at the intersection Spruce Place, at the south border of the district.

History

The Harmon Place Historic District was locally designated by the Minneapolis Heritage Preservation Commission (HPC) in 2001. The following is a summary of the historic context from “The Harmon Place Historic District” final report prepared for the HPC by Carole Zellie of Landscape Research. A copy of the report is available at the Minneapolis Heritage Preservation Commission’s office.

The western end of downtown Minneapolis, including the area around Harmon Place, was one of the city’s early residential neighborhoods, with a mix of single-family homes and apartment hotels. As people moved away from downtown, the residential buildings were mostly replaced with commercial structures. Some new apartment buildings were constructed in the Harmon Place neighborhood in the early twentieth century, but the trend was definitely moving away from residential properties. Between 1905 and 1930, several one- to three-story buildings related to the early automobile industry were constructed in the Harmon Place area and along Hennepin Avenue from Eighth Street to what is now Interstate 94. Small, local automobile companies, as well as branches of national automobile companies, were housed in the buildings. As Americans embraced the automobile and the industry grew, many small companies ceased to exist or were acquired by larger companies. The used-car market developed during the Great Depression and also forced small automobile dealers out of business. This was particularly true of the Harmon Place automobile companies. As dealers abandoned their buildings, automobile parts businesses took over the area. After World War II, the population of Minneapolis fell as residents moved to the suburbs. New retail areas, particularly automobile-related businesses, congregated along the new high-speed highways away from the densely built downtown. Many of the Harmon Place dealers established locations in the suburbs and abandoned the neighborhood.

Evaluation

The Harmon Place Historic District consists of two discontinuous sections. Most of the eastern section is within the APE and was surveyed. The western section is not within, or near, the APE and was not surveyed. To evaluate the eastern section of the district for National Register eligibility, the publication *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* was consulted for its guidance on historic districts. The bulletin states that “a district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.” To be eligible, the “district must be significant, as well as being an identifiable entity,” and the “districts that are significant will usually meet the last portion of Criterion C plus Criterion

A, Criterion B, other portions of Criterion C, or Criterion D.” Nominating properties in a historic district makes sense when the grouping of the properties “achieves significance as a whole within its [the district’s] historic context.”¹²

The bulletin further states that an eligible district “must be a definable geographic area that can be distinguished from surrounding properties by changes such as density, scale, type, age, style of sites, buildings, structure, and objects” or “by documenting differences in patterns of historic development or associations.” Boundaries for the district “must be based upon a shared relationship among the properties constituting the district.” Districts are usually single geographic areas of “contiguous historic properties” but may include properties that do not contribute to the district’s history. “The number of non-contributing properties a district can contain yet still convey its sense of time and place and historical development depends on how these properties affect the district’s integrity.”¹³

The city has designated the Harmon Place Historic District under local Criteria 1 and 4, which are similar to the National Register Criteria A and C, respectively. Under Criterion 1, some of the properties within the district were designated for their association with the early twentieth-century automobile industry in Minneapolis. These properties may be eligible under National Register Criterion A. Criterion 4—“distinctive characteristics of an architectural or engineering type or style, or method of construction”—was applied to the automobile-related buildings and also to the apartment buildings within the district. While the automobile-related properties in the district may be eligible under National Register Criterion C, the apartment buildings are not. The buildings do not have any connection to the automobile industry. They also do not seem significant as apartment buildings. There are hundreds of apartment buildings from the early twentieth century in Minneapolis. Without a context of early twentieth-century apartment buildings in the city, it is difficult to rate the importance of the buildings in the Harmon Place area; however, they do not appear to be eligible for the National Register. The local district’s period of significance is from 1907, when the first automobile-related building was constructed, to 1930, when the early automobile period was effectively ended by the 1929 stock market crash. The local period of significance also is applicable to a potential National Register district.

There are issues with the eastern section of the Harmon Place Historic District concerning the number of contributing and noncontributing properties. There are twenty-three properties spread over three full blocks and two half blocks. Ten of the properties have an association with the early automobile industry. The properties have varying levels of historic integrity from good to poor, and one of the automobile-related properties has been so altered that it has lost its historic integrity. The automobile buildings are interspersed throughout the district along with thirteen properties that do not have any association with the automobile-related buildings. These noncontributing properties include three apartment buildings, four parking lots, and six buildings that were constructed after the district’s period of significance. Many of the properties that hold newer buildings or parking lots once held automobile-related buildings that have been removed. With only seven contributing properties compared to fifteen noncontributing properties, the district is very weak and is recommended as not eligible for listing in the National Register.

The automobile-related properties were individually evaluated for eligibility, but none of the properties is significant enough to be eligible. The noncontributing properties were also evaluated. Only one, the office building at 1121 Hennepin merited further assessment (see evaluation later in this report).

Recommendation

With only eight contributing properties compared to fifteen noncontributing properties, the district is very weak and is recommended as not eligible for listing in the National Register. All properties within the district were individually evaluated; none are significant enough to be eligible.

¹² All quotes from *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: Department of the Interior, National Park Service, 1990, rev. 1991), 5.

¹³ *Ibid.*, 5–6.

4.3.6 Loring Park Development District Historic District

MnSHPO Inventory Number: HE-MPC-16390

Address: Bounded by South Twelfth Street, Marquette Avenue, First Avenue South, East Fourteenth Street, LaSalle Avenue, West Grant Street, Loring Park, and Yale Place, Minneapolis

Property Description

The Loring Park Development District Historic District is located on the southwestern end of downtown Minneapolis bounded on the north by Yale Place and LaSalle Avenue, on the east by Twelfth Street, on the south by Marquette Avenue and on the west by Fourteenth Street, Grant Street, and Loring Park.

The blocks within the district have been re-platted to accommodate larger buildings in the area. A linear park, the Loring Greenway, is the centerpiece and the blocks angle in toward the park. The buildings within the district are mostly high-density apartment and condominium towers. Low-density townhouses are situated along part of the greenway. Two hotel towers along Nicollet Mall are also located in the district. Two older buildings, Westminster Presbyterian Church and the former Maryland Hotel, were also included in the redevelopment area.

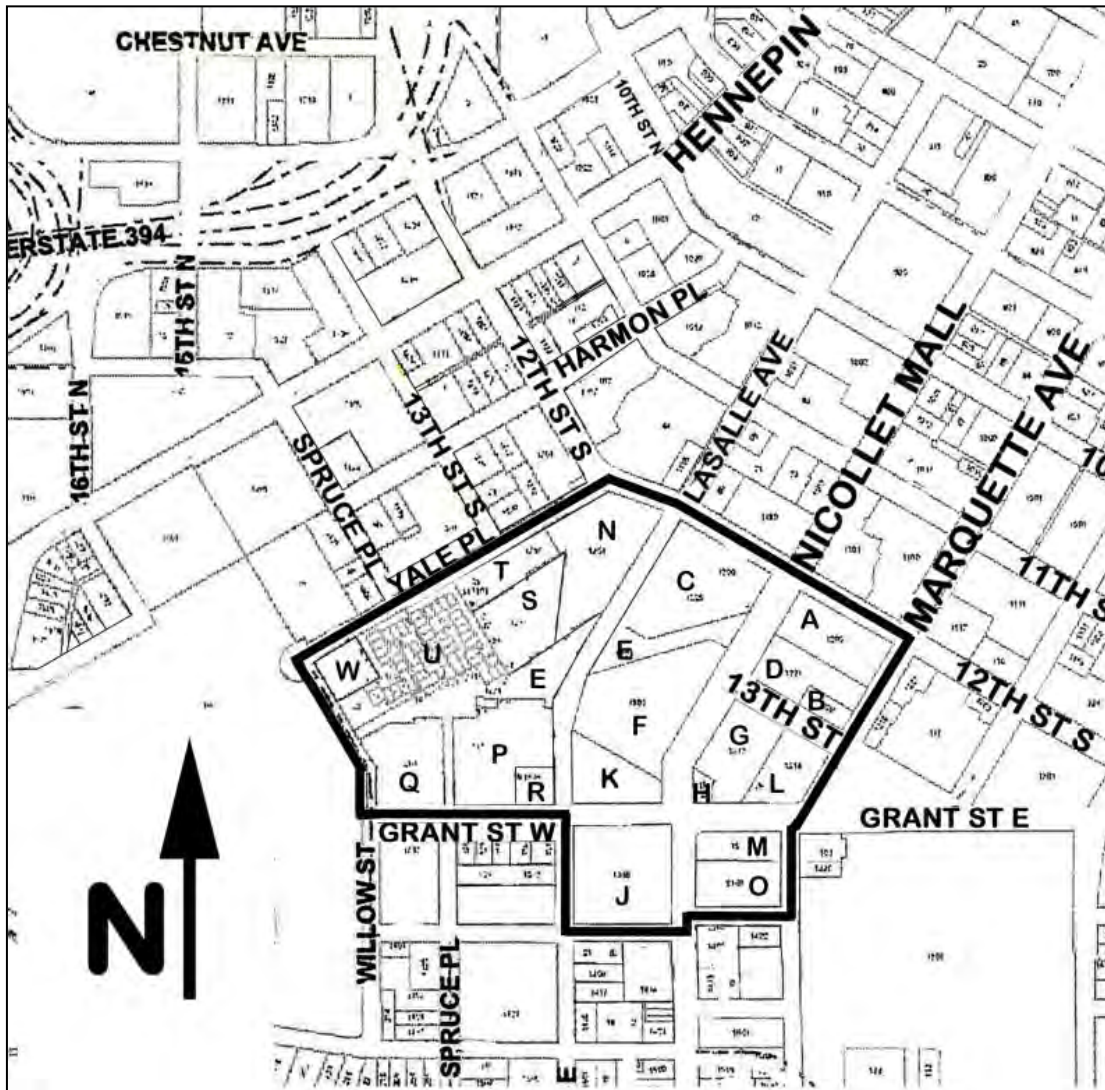
All of the properties within the Loring Park Development District are contributing to the historic district, however the entire district does not fall within the survey area set by the APE. The following properties are within the district and the APE, and have been inventoried (current names are in parenthesis).

Map	Property Name	Address	Date
A	Westminster Presbyterian Church	1200 Marquette Avenue	1896–1897 and 1990s
B	Marimark Apartments	1226 Marquette Avenue	ca. 1960 (remodeled)
C	1200 on the Mall	1200 Nicollet Mall and 1225 LaSalle Avenue	1977–1978
D	Office Building	1221 Nicollet Mall	1982–1983
E	Loring Greenway	1228 Nicollet Mall and 1234 LaSalle Avenue	1974–1975
F	Hyatt Hotel	1300 Nicollet Mall	1979–1981
G	Capp-Towers Hotel (Millenium Hotel)	1313 Nicollet Mall	1962
H	Ichiban Japanese Steakhouse	1333 Nicollet Mall	1979–1980
J	Nicollet Towers	1350 Nicollet Mall	1977–1979
K	Municipal Parking Ramp	14 West Grant Street	1979–1980
L	Marquette Place	14 East Grant Street and 1314 Marquette Avenue	1983–1985
M	Loring Towers	15 East Grant Street	1971
N	Loring Green East	1201 Yale Place	1981–1983
O	Loring 100	1355 Nicollet Avenue	1982–1983

The following properties are within the Loring Park Development District, but are outside of the APE. As a result, they were not inventoried.

Map	Property Name	Address	Date
P	One-Ten Grant	110 West Grant Street	1983–1985
Q	Loring Way	210 West Grant Street	1978–1980
R	Maryland House	1346 LaSalle Avenue	1902
S	Loring Green West	1235 Yale Place	1979–1981
T	Wellington Apartments	1303, 1307, and 1311 Yale Place	ca. 1900

U	Greenway Gables	1331 Yale Place, 1401 Yale Place, 28 Willow Street, multiple addresses at Greenway Gables	1977–1979
W	Booth Manor	1421 Yale Place	1976–1977



Map showing the boundaries of the Loring Park Development District Historic District.
The properties are keyed into the list above.

A. Westminster Presbyterian Church, 1200 Marquette Avenue (1896–1897, 1990s)
SHPO No. HE-MPC-0395

This property was listed in the National Register in 1998. It retains good integrity.

B. Marimark Apartments, 1226 Marquette Avenue (ca. 1900, ca. 1960s)
SHPO No. HE-MPC-16698

This four-story, flat-roofed apartment building is on the north corner of Marquette Avenue and South Thirteenth Street. The building's E-shaped plan and overall form suggest that it was built in the late nineteenth or early twentieth century, but the exterior has been completely altered, perhaps in the 1960s. The stucco walls on the primary facades on Marquette Avenue and Thirteenth Street are articulated by slightly projecting pilasters. Most bays, including the basement level, hold a wide window opening with a modern window. A narrower window is above the main entry, which is centered on the Marquette facade. This was one of the few buildings that was spared from the wrecker's ball when the Loring Park Development District was established, possibly because it had been recently remodeled.

C. 1200 on the Mall, 1200 Nicollet Mall/1225 LaSalle Avenue (1977–1978)
SHPO No. HE-MPC-0405

The 1200 on the Mall property comprises condominium towers at 1200 Nicollet Mall and 1225 LaSalle Avenue that form an irregular C-shaped plan with a central courtyard. The building labeled 1200 Nicollet Mall has two sections—a six-story section facing the intersection of Twelfth Street and LaSalle Avenue and a nine-story section facing Nicollet Mall. Both have flat roofs. The walls are faced in cream-colored concrete block. Each floor projects out slightly more than the one beneath it, creating a subtle stepped effect. The facades have bays of windows and bays of balconies. Some of balconies are cantilevered out from the facade; other are recessed. The window sizes vary depending on which section and facade they are located on. All are plate glass and rectangular in shape. The first floor has large plate-glass storefronts for commercial spaces. A formal entrance and a small parking lot are located on the corner of Twelfth Street and LaSalle Avenue. The multi-story, flat-roofed tower at 1225 LaSalle is faced in cream-colored concrete. The building is roughly rectangular in plan, but it has one angled wall that faces LaSalle Avenue. It has square, plate-glass windows and cantilevered balconies. Part of the first story is open to provide access to a parking garage under the building.

D. Office Building, 1221 Nicollet Mall (1982–1983)
SHPO No. HE-MPC-16673

This multi-story, flat-roofed commercial building has an L-shaped plan. The building is set back slightly from Nicollet Mall and the corners facing Nicollet are angled. The facades are glass curtain walls, which are highly reflective. Two rows of dark brown metal panels run along the roofline. On the Nicollet Mall facade, the first floor is set back from the building's main facade with rounded columns supporting the upper stories. A small hexagonal penthouse sits on the roof.

E. Loring Greenway, 1228 Nicollet Mall/1234 LaSalle Avenue (1974–1975)
SHPO No. HE-MPC-0534

The Loring Greenway is a linear park that occupies approximately three acres of land on the west edge of downtown Minneapolis. The park serves as a pedestrian and bicycle connector between Nicollet Mall and Loring Park, rising in elevation to pass over LaSalle Avenue without interruption. The park was designed by the New York landscape architectural firm M. Paul Friedberg and Associates and has several design elements that are characteristic of his style. Sidewalks and pathways of red- and gray-colored concrete extend from one end of the park to the other, edged by custom metal light fixtures with a brown finish and white spherical lights. Wide steps with chamfered edges or sloping sidewalks provide transitions for the changes in grade. Square red brick is used for edging the sidewalks and other landscape features. Water features (three fountains), kiosks, planters, lawns, wood pergolas, sitting areas, and a playground are interspersed throughout the park. Two of the fountains are pyramidal in shape and covered in square red bricks. The same material is used on the sloping walls of the playground area. The fixtures in Friedberg's adventure playground were recently replaced with standard playground equipment.

F. Hyatt Hotel, 1300 Nicollet Mall (1979–1981)
SHPO No. HE-MPC-16823

The hotel tower rises above lower sections holding guest services, restaurants, meeting rooms, and other commercial uses. In plan, the tower is two overlapping rectangles. The walls of a lower section zigzag along part of the Loring Greenway. The building's walls are white concrete and the windows are rectangular with dark tinted glass. The windows on the lower stories are larger than those in the tower. Signage for the hotel, restaurants, and other tenants appears along the first story of the Nicollet Mall facade. The hotel's name is also prominently displayed on a penthouse at the top of the building. A skyway enters the building on the Nicollet Mall facade. A recessed driveway along Nicollet, a drop-off area for guests, leads to the attached Municipal Parking Ramp at 14 West Grant Street.

G. Capp-Towers Hotel (Millennium Hotel), 1313 Nicollet Mall (1962)

SHPO No. HE-MPC-16824

This hotel is ten stories tall with a flat roof and cream-colored concrete walls. Its footprint is rectangular, but the walls zigzag on both of the long facades. A large flat canopy projects out from the base of the building on the Nicollet Mall facade. An entrance and driveway are under the canopy. On the upper stories, bays have single fixed, square windows or paired windows with an operable vent. A sign with the words "Millennium Hotel" is on the Nicollet Mall facade. A large parking garage is attached to the southwest side of the building overlooking Grant Street. Rooftop event facilities are housed in a glass-topped dome and a large glass penthouse, which is slightly cantilevered beyond the wall below.

H. Ichiban Japanese Steakhouse, 1333 Nicollet Mall (1979–1980)

SHPO No. HE-MPC-17076

This two-story restaurant and bar is designed to resemble a traditional Japanese building. The first story is faced in rough brown stone with no window openings. There are three doorways: a main central entrance with carved wood doors and two metal service doors. A shed-roofed awning with exposed rafter ends runs around the building above first story. Steep gable roofs with flared ends sit at each corner of the first story. A large curved hipped roof is over the central entrance. The second story has a smaller footprint than the first story. Half-timbered stucco walls project above the first story and are topped by a large, curved, gable roof with exposed rafter ends. All of the roofs are covered with blue Japanese tile.

J. Nicollet Towers, 1350 Nicollet Mall (1977–1979)

SHPO No. HE-MPC-0403

This apartment complex occupies the entire block bounded by West Grant Street, Fourteenth Street, LaSalle Avenue, and Nicollet Avenue. Because the complex is circular in plan, the red-brick walls of the interconnected buildings are curved. Residential units are in two towers and two three-story townhouse buildings that ring a circular courtyard with a pool. A parking garage under the courtyard is accessed from Fourteenth Street.

K. Municipal Parking Ramp, 14 West Grant Street (1979–1980)

SHPO No. HE-MPC-16738

This multi-level parking garage is connected to the Hyatt Hotel at 1300 Nicollet Mall. The walls are concrete and were recently painted with squares of earth tones. The base has decorative modern pilasters. Sports facilities are on the roof.

L. Marquette Place, 14 East Grant Street/1314 Marquette Avenue (1983–1985)

SHPO No. HE-MPC-16514

This multi-story concrete residential building has an attached parking garage. The L-shaped apartment tower sits on a rectangular base that holds the lobby and common spaces for the apartment building and the parking garage. The building is clad in brown brick. Windows on the tower are set in narrow bays that are one window wide and are accented with a dark brown spandrel sections. Balconies are cantilevered from the Grant Street and Thirteenth Street facades. Extending from the Marquette Avenue facade of the parking garage is a skyway bridge to the neighboring Minneapolis Convention Center parking garage.

M. Loring Towers, 15 East Grant Street (1971)

SHPO No. HE-MPC-16261

This flat-roofed high-rise apartment building has two rectangular wings. Most of the exterior walls are clad in red brick with cream-colored concrete panels under the windows. The window bays are separated by white concrete pilasters. The picture windows are flanked by side-sliding sections. One bay on each long

facade of the building has semi-circular cantilevered balconies. The first floor has arched openings with French balconies and concrete stairs and ramps.

N. Loring Green East, 1201 Yale Place (1981–1983)

SHPO No. HE-MPC-17123

This high-rise condominium is faced in variegated brown brick. The tower has two rectangular wings. Columns of projecting bays on each facade have French balconies outfitted with metal railings. Full balconies are recessed at the corners of the building. All window and door openings have segmental arches. The first floor is open on the Yale Place facade, allowing access to a parking garage under the building and a neighboring courtyard. The building is part of a larger complex that includes another condominium tower (Loring Green West, 1235 Yale Place) that is outside the survey area.

O. Loring 100, 1355 Nicollet Avenue (1982–1983)

SHPO No. HE-MPC-16260

The east and west facades of this flat-roofed, high-rise apartment building are faced in brown brick. The rectangular windows on each floor exhibit one of two patterns, and this variety in the articulation of the walls enlivens the facades. There are concrete elevator/stair towers on the north and south ends of the building. A vertical ribbon window runs between the towers and the rest of those facades, which are also concrete. The windowless concrete walls have equidistant vertical grooves running from the roof to the ground. To the east of the building is a parking lot. The area is landscaped with trees and shrubs.

The following properties are in the district but were not included within the APE because they were located physically outside of the APE:

Property Name	Address	Date
P. One-Ten Grant	110 West Grant Street	1983–1985
Q. Loring Way	210 West Grant Street	1978–1980
R. Maryland House	1346 LaSalle Avenue	1902
S. Loring Green West	1235 Yale Place	1979–1981
T. Wellington Apartments	1303, 1307, and 1311 Yale Place	ca. 1900
U. Greenway Gables	1331 Yale Place, 1401 Yale Place, 28 Willow Street, multiple addresses at Greenway Gables	1977–1979
W. Booth Manor	1421 Yale Place	1976–1977



Above: Looking south on Nicollet Mall at the intersection of Twelfth Street, the northern border of the Loring Park Development District.

Below: Looking east at Capp Towers (1313 Nicollet Mall) with Marquette Place (14 East Grant/1314 Marquette) in the background.





Above: The east end of the Loring Greenway, looking southwest. The Hyatt Hotel (1300 Nicollet Mall) is to the left and 1200 on the Mall is to the right.

Below: The west end of Loring Greenway, looking northeast. Greenway Gables is to the left, and Loring Way (210 West Grant) is to the right. The Hyatt Hotel is in the background.





Above: Looking west on Grant Street at Marquette. In the foreground, Loring Towers (15 East Grant) is on the left and Marquette Place (14 East Grant/1314 Marquette) is on the right. The brightly painted Municipal Parking Ramp (14 West Grant) is near the center, with Nicollet Towers (1350 Nicollet) across the street to the left.

Below: Nicollet Towers, looking northwest, with the townhouse section to the left and the towers to the right.



History

In the early 1970s, the City of Minneapolis put a plan into effect to revitalize a deteriorating area between downtown and Loring Park. The project was known as the Loring Park Development District and the plans for it had taken over a decade of incubation before being implemented. The project combined experience with urban renewal that the planning department had gained since the late 1950s with a new financing method to stimulate development. The result was a major public/private partnership that changed the course of downtown Minneapolis, particularly in the vicinity of Loring Park.

The seeds for the Loring Park Development District were first sown in the late 1950s when the city hired a new planning director and staff to work on the revitalization of all of the downtown area. The department recruited young, progressive staff with graduate degrees in planning and related fields from Harvard, MIT, and other leading universities. The commission's staff also included two landscape architects, an engineer, and a person trained in business administration and law. The new planning director, Lawrence Irvin, hired transportation engineers Barton and Associates and the Real Estate Research Corporation (RERC) to conduct studies on downtown traffic and real estate, respectively. The data generated from these two initial studies were utilized by the planning department to draft the "Central Minneapolis Plan" in 1959-1960. The department also prepared a related report, "Comprehensive Planning for the Loring Park Neighborhood."¹⁴

The Central Minneapolis Plan identified future goals for downtown but no specific projects. Working closely with members of the Downtown Council, a group of business leaders interested in revitalizing downtown, the planners vetted the goals and earned the support of the business community before presenting the plan to the mayor and city council. While city council members were displeased that the planners had approached the private sector first, the planners had correctly predicted that if the business community liked the plan, it would convince the city council to adopt the measures.¹⁵

The plan for the Loring Park neighborhood studied a geographic area that extended south from Harmon Place to Franklin Avenue. The area was mostly residential in character, and the report primarily focused on ways to improve the quality and quantity of housing to attract a broader range of people. The plan included a proposal to demolish derelict buildings near Loring Park and create a superblock bounded by Grant Street, Willow Street, Yale Place, Thirteenth Street, and LaSalle Avenue for new residential development. Planners envisioned that the study area would be characterized by high-density multi-family units targeted at a mixture of income levels and ages, although mainly adults: upper- and middle-class couples without children, retired couples and singles, and young working singles. An enhanced pedestrian parkway was also envisioned to run the full north-south distance of the study area.¹⁶

The Loring Park neighborhood plan was put aside while the city and the Downtown Council focused on turning the most popular element in the Central Minneapolis Plan into an actual project. A pedestrian/transit way along Nicollet Avenue had been mentioned in the plan as one way to revitalize the area and attract shoppers back to downtown. By 1964, the city council was working with downtown businesses to make a pedestrian mall known as the Nicollet Mall a reality. The mall opened in 1967 to great acclaim. Designed by the prominent landscape architecture firm Lawrence Halprin and Associates, the mall banished cars from Nicollet's retail corridor between Washington Avenue and Tenth Street. Buses were contained on a sinuous path through a landscape designed to seduce pedestrians. The Nicollet Mall was an instant success, garnering international acclaim. Planning was started to expand the mall to the south, but the expansion would not occur until 1980–1982.¹⁷

¹⁴ Linda Mack, "Gateways of Change," *Architecture Minnesota* 17 (May–June 1991): 36–39, 64–65; Lawrence Irvin, "A Renaissance in Planning for Minneapolis," *Northwest Architect*, March–April 1959, 31, 53–55.

¹⁵ Richard Saunders, "Downtown Enjoys 69-Million-Dollar Building Boom," *Minneapolis Tribune*, January 10, 1960; "Minneapolis Faces the Future," *Buildings* 55 (June 1961): 35.

¹⁶ Alan A. Altschuler, *The City Planning Process: A Political Analysis* (Ithaca, N.Y.: Cornell University Press, 1965), 261; Minneapolis City Planning Commission, "Comprehensive Planning for the Loring Park Neighborhood," created by the City of Minneapolis Planning Commission, 1959.

¹⁷ Saunders, "Downtown Enjoys Boom"; "Minneapolis Faces the Future," 35.

With the completion of the mall, the city and the downtown community turned its eyes towards the south end of downtown and roughly nine blocks of residential and commercial buildings that had been highlighted in the 1959 Loring Park neighborhood report. Bounded by South Twelfth Street, Marquette Avenue, First Avenue South, East Fourteenth Street, LaSalle Avenue, Grant Street, Loring Park, and Yale Place, the area was a “hodge podge of dilapidated commercial buildings and down at the heels walk-up apartments and rooming houses.”¹⁸ There were also buildings that could be retained like Westminster Presbyterian Church, the Maryland House apartments, the Wellington Apartments, and the Capp-Towers Hotel. The city updated its information on the area in 1970 in the long-term city planning report “Metro Center ’85.” Later that year, the city began a formal development study of the Loring Park area.¹⁹

Implementation of the study became more feasible the next spring when the state legislature passed an act that enabled tax increment financing (TIF), a tool to catalyze redevelopment. Cities could sell general obligation bonds to prepare designated areas for redevelopment. This would include acquiring property, relocating occupants, demolishing buildings, and installing infrastructure. The parcels would then be sold to private-sector developers below cost. The city would recoup that subsidy over a period of time by the increased taxes generated by the new development. This was the first time TIF had been available in Minnesota, and Loring Park was to be the first TIF project in Minneapolis.²⁰

In the summer of 1971, the idea of “a new in-town neighborhood” was formulated and presented to the Minneapolis City Council, the Upper Loop Committee of the Downtown Council, and the Loring-Nicollet Community Council. The major elements of the plan were to “extend Nicollet Mall to Grant Street or thereabouts; develop a finger park in cooperation with the Board of Park and Recreation commissioners; provide a site for approximately 2,000 homes along the park; use the Development District Act of 1971 to accomplish the above; and provide for the necessary and agreed upon expansion site for the Metropolitan State Junior College.”²¹

Progress on implementing the plan picked up in 1972 when the city officially designated the Loring Park Development District. Related to the district was the expansion of Nicollet Mall from Tenth Street to Grant Street, constructed between 1980 and 1982. The Downtown Council was enthusiastic about the new initiative. O. D. Gay, the executive vice president of the Downtown Council, commented, “We’re very supportive of the city’s Loring Park (residential) development program and this [the expansion of Nicollet Mall] ties in with it.”²²

The vision for the area was ambitious and the administrative tasks required of the city to fulfill that vision were complex, as a study by the University of Minnesota later noted: “The city proposed to underwrite high density residential and commercial development within the district by means of tax-increment financing (TIF). The city would acquire and clear land, provide the additional necessary infrastructure, including an attractive pedestrian parkway, and absorb much of the financial risk associated with private development. Acting on the assumption that only an exceptionally attractive physical environment would draw upper and middle income residential development to the district, the city wanted to create a park-like atmosphere that would compete with the most desirable suburbs.”²³

¹⁸ Warner Shippee, Philip Wagner, and Dana Reed, “The Loring Park Development: The Design, the Development, and the Difference It Has Made,” *CURA Reporter* 14 (March 1984): 1.

¹⁹ Amy Tessmer Sunderland, “Loring Park: A Redevelopment Experience” (master’s thesis, University of Minnesota, 1990), 14.

²⁰ *Ibid.*

²¹ “Loring Park Development Progress Report,” prepared by the Office of the City Coordinator, Minneapolis, June 1970; “Minneapolis Today,” reprinted from the Project Brochure Urban Land Institute Spring Meeting, 1973, Minneapolis, Minnesota, for the Minneapolis Planning and Development Department, available at Minneapolis Collection, Hennepin County Central Library.

²² “Loring Park Development Progress Report;” Eric Pianin, “Extension of Mall is Approved,” *Minneapolis Star*, August 18, 1972; David Anger, “Mr. Halprin’s Dance: Remembering the Original Nicollet Mall,” *Hennepin History* (Summer 1997), 11; “Nicollet Mall,” *Skyway News*, July 22, 1982.

²³ Shippee, Wagner, and Reed, “The Loring Park Development,” 1–2.

The design for the “attractive physical environment” was completed by a prominent New York landscape architectural firm, M. Paul Friedberg and Associates, which released an interim report for the project in 1973. Friedberg’s plan met the city’s design objectives. It was an urban design that “attempted to reconcile security with aesthetics, using attractive street furniture, active open spaces, the townhouses, and commercial activities to contribute to a high level of activity on the greenway.”²⁴ The primary landscape feature and the backbone of the district was the Loring Greenway, a linear park that connected Nicollet Mall to Loring Park. A mix of property types was proposed to frame the park, with small retail structures between Nicollet Mall and LaSalle Avenue and townhouses between LaSalle and Loring Park. Taller multi-unit residential buildings would be set back from the greenway, but would have courtyards that opened onto the greenway.²⁵

The choice of Friedberg for the Loring Development Redevelopment District plan was an inspired one. Friedberg was one of a “small group of pioneers” that “were opening landscape design to modern ideas and exploring new forms of public spaces” in the late 1950s and 1960s. Other members of the group included Lawrence Halprin, Robert Lewis Zion, Garrett Eckbo, and Dan Kiley. Friedberg’s early innovations involved playgrounds at New York City housing projects. He strove to humanize the urban environment by designing “adventure” play spaces where children could create their own activities. His playground designs garnered national attention, but Friedberg also became known for pocket parks, municipal and corporate plazas, and main street malls. His design vocabulary included strongly geometric water features and grade changes emphasized by sloping terraces and hardscape. His pioneering designs led to his election as a Fellow of the American Society of Landscape Architects (ASLA) in 1979. In the following year, the American Institute of Architects “recognized Friedberg’s efforts to integrate the design work of various disciplines” by presenting him with the AIA Medal for an allied professional. In 2004, he received the ASLA Design Medal, the organization’s highest honor. Projects designed by his office have received over eighty-five national and international awards.²⁶

While work on the design of the Loring Park Development District was underway, the financial feasibility of the project was also being evaluated. An analysis completed in 1973 concluded that the development would be financially feasible. A scholar later noted, however, that these assumptions were overly optimistic. One, which was to have particularly significant repercussions, was that “no depression or lengthy recession would occur in Minneapolis or Minnesota or in the U.S. during the next 25 years.” Within a year of completing the analysis, the country was in a recession. The project was set back because no contingency plans had been made for this situation.²⁷

Without knowing that financial trouble loomed ahead, the city held the first bond sale for the project in 1973 to raise \$1.8 million. The land survey for the district was updated and approved by the city council as a step to spending public money to purchase private land. Later that year, the city began acquiring property within the proposed district. In April 1974, the city published the official design plans for the Loring Park development and the Loring Greenway, which included a schedule for occupancy of the first apartments in the district later that year. Completion of the project was anticipated by the fall of 1976.²⁸

Demolition began in 1974. The city held another bond sale to raise \$11.4 million and began soliciting proposals from developers. A third bond sale occurred in 1975 for \$7.8 million as developers signed letters of intent for large apartment and condominium building sites in the district. The Loring Greenway park was constructed following Friedberg’s design. It combined linear walks with lawns, fountains, plazas, a playground, and an amphitheater. While the public part of the project proceeded, the recession made it impossible for the developers to get financing for any of the projects. As a result, the city was not

²⁴ Ibid., 2

²⁵ Ibid., 1–2.

²⁶ Chad Randl, “M. Paul Friedberg,” in *Shaping the American Landscape*, ed. Charles A. Birnbaum and Stephanie S. Foell (Charlottesville, Va.: University of Virginia Press, 2009), 103–107.

²⁷ Sunderland, “Loring Park,” 21–22.

²⁸ “Loring Park Development Progress Report”; M. Paul Friedberg and Associates, “Loring Park Development District,” n.d.; Office of the City Coordinator, Minneapolis, “Loring Park Development,” April 1974.

receiving any tax revenue to pay off the bonds as planned, and this eventually inhibited its work as well. In 1976, the financial situation continued to worsen as no new buildings were constructed. At this critical juncture, the Downtown Council stepped up. To catalyze private activity, it created the Downtown Development Corporation (DTDC). The DTDC was a “profit-making organization consisting of members of corporate and financial institutions” that “was to function as an investment pool, working to stimulate development and leverage investments.” The group would finance the front-end costs and help developers secure reasonable financing. As it turned out, the DTDC only had to make one investment, offering \$500,000 as security for a developer’s \$5.5 million loan to get the 1200 on the Mall condominium project going. The transaction “was seen as an expression of faith in the Loring Project” by the DTDC investors. Once the project was underway, it gave confidence to investors and financial institutions to back other developments in the district. The Loring Park Development District was built out by 1984, a decade after it had been launched and many years later than originally anticipated.²⁹

In light of the challenges that the city faced in getting the development off the ground, the planning department relaxed the enforcement of Friedberg’s design standards along the Loring Greenway. No pedestrian-scaled commercial buildings appeared along the greenway, and only one group of townhouses was constructed. The remaining properties were high-rise apartment and condominium towers, which had private courtyards walled off from the greenway for security.³⁰

The University of Minnesota’s Center for Urban and Regional Affairs (CURA) analyzed the project’s success in meeting the original goals of attracting upper- and middle-income residents, increasing pedestrian use in the area, attracting people to the neighboring cultural venues, and providing a satisfying lifestyle. The CURA researchers surveyed a cross-section of residents and found that despite deviations from Friedberg’s design standards, people were happy overall with the district. The city had succeeded in attracting upper- and middle-income residents who walked and used the greenway and Loring Park. The residents also frequented cultural venues like the Guthrie Theater, the Walker Art Center, and Orchestra Hall, and shopped more downtown. While people were concerned about security, especially owners of the townhouses, overall 60 percent of the surveyed residents were “more satisfied than they had expected to be.” The project was later the subject of a master’s thesis that focused on the role of TIF and the difficulties that the city encountered. The thesis also provided insight into the role the Downtown Council has continued to play in maintaining the economic vitality of the urban core.³¹

Today, the Loring Park Development District is clearly a success. Real estate values are high. The Loring Greenway is well-loved by residents and visitors for the connection it provides between downtown and Loring Park. The brick and concrete that made up the walks and other landscape features aged, however, and in 2005, residents publicized the deterioration to encourage the city to restore the landscape. The greenway closed in spring 2007 for repairs. The original circulation routes and features were retained, but new colored concrete replaced brick pavers that had a tendency to spall after several hard Minnesota winters. Original light fixtures and telephone kiosks were restored, even though the kiosks no longer held telephones. The vegetation was thinned and younger plant stock installed to help fill in where trees and other plants had been lost. The restoration efforts have helped unite the district’s residents, who taken on the responsibility for maintaining the greenway’s plants.³²

Evaluation

The Loring Park Development District has been evaluated for its potential as a historic district. The majority of the development district fell within the APE and was surveyed. Those properties outside of the APE were not formally surveyed but have physical and contextual characteristics that are similar to the

²⁹ Sunderland, “Loring Park,” 25–29; Shippee, “The Loring Park Development,” 3–4.

³⁰ Office of the City Coordinator, Minneapolis, “Loring Park Development,” June 1975, 4-5; Shippee, Wagner, and Reed, “The Loring Park Development,” 3–4.

³¹ Quote is from Shippee, Wagner, and Reed, “The Loring Park Development,” 6. The survey results are highlighted in “The Loring Park Development,” 4–6. The thesis, “Loring Park: A Redevelopment Experience,” was completed by Amy Tessmer Sunderland in 1990 at the University of Minnesota.

³² Jeremy Stratton, “Deteriorating Greenway?” *Skyway News*, September 5–11, 2005; Jim Hammerand, “Loring Greenway Withdraws for Facelift,” *Minneapolis Star Tribune*, April 4, 2007.

rest of the district. To evaluate the district for National Register eligibility, the publication *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* was consulted for its guidance on historic districts. The bulletin states that “a district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.” To be eligible, the “district must be significant, as well as being an identifiable entity,” and the “districts that are significant will usually meet the last portion of Criterion C plus Criterion A, Criterion B, other portions of Criterion C, or Criterion D.” Nominating properties in a historic district makes sense when the grouping of the properties “achieves significance as a whole within its [the district’s] historic context.”³³

The bulletin further states that an eligible district “must be a definable geographic area that can be distinguished from surrounding properties by changes such as density, scale, type, age, style of sites, buildings, structure, and objects” or “by documenting differences in patterns of historic development or associations.” Boundaries for the district “must be based upon a shared relationship among the properties constituting the district.” Districts are usually single geographic areas of “contiguous historic properties” but may include properties that do not contribute to the district’s history. “The number of non-contributing properties a district can contain yet still convey its sense of time and place and historical development depends on how these properties affect the district’s integrity.”³⁴

The boundaries of the potential historic district are the boundaries of the Loring Park Development District. The district contains twenty-one properties, all of which were identified or developed as part of the original development district and contribute to the potential historic district. Most of the properties are apartment or condominium towers, but two hotels (Hyatt and Capp-Towers/Millennium), one church (Westminster Presbyterian), one restaurant building (Ichiban Japanese Steak House), one office building (1221 Nicollet Mall), and one park (Loring Greenway) are also in the district. Fourteen of these properties are within the APE. The district’s period of significance extends from 1974 when the first construction began to 1984 when the last project was completed. One property in the district, Westminster Presbyterian Church, is individually listed in the National Register

The Loring Park Development District is recommended as eligible for listing in the National Register under Criterion A in the area of Community Planning and Development. The project represents the culmination of over a decade of planning to revitalize the blighted south end of downtown. The development district was the last of the large urban renewal efforts the city undertook in the mid-twentieth century and the first project in Minneapolis that utilized tax increment financing. TIF has been widely used by the city since that time for major redevelopment initiatives, such as the Mississippi riverfront.

The district meets Criterion Consideration G for exceptional importance on a local level. Although constructed within the last fifty years, the district’s significance in shaping the city has been established by academic studies, including those prepared by the University of Minnesota’s Center for Urban and Regional Affairs and scholar Amy Sunderland. These evaluations have helped to place the project in a larger context as a key in transforming the decaying urban core into a vibrant community. The district served, and continues to serve, as an important anchor for the economic well-being of downtown Minneapolis.

One property within the district, the Loring Greenway is also recommended as individually eligible for listing in the National Register. The greenway was designed by master landscape architect M. Paul Friedberg, who earned an international reputation for bringing Modernism into landscape design. The Loring Greenway exhibits several features that are characteristic of Friedberg’s style—and, more importantly, with the Modernist period in landscape architecture. As early as 1994, landscape architect Peter Walker and writer Melanie Simo identified the period between 1945 and the late 1970s as “one great surge of collective energies—the modern movement, an upheaval of traditional values, beliefs, and artistic forms that have evolved over centuries of the Western World.” As a former chair of the Department of Landscape Architecture of Harvard University’s Graduate School of Design, Walker had a unique

³³ All quotes from *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: Department of the Interior, National Park Service, 1990, rev. 1991), 5.

³⁴ *Ibid.*, 5–6.

perspective as both a practitioner and an academic. The website of the Cultural Landscape Foundation traces Modernism's roots to "Europe as early as the 1920s, as part of an avant-garde response to what artists and designers perceived as the cultural irrelevance of the 'styles' as well as the socio-political authoritarianism) represented in the formal, rigid geometry of Beaux Arts neoclassicism." It adds: "In the United States, this sense of irrelevance also extended to the 19th century Picturesque, as neither style adequately addressed the massive social and economic changes brought on by urbanization, suburbanization, and ultimately by the Great Depression. Modernism embraced a diverse palette of contemporary and often experimental materials as well as using familiar materials in unconventional."³⁵

Paul Friedberg identified the "point of departure" as "the middle of the 1950s" when "an irrepressible pressure for change was building in our cities. When it was released it would structurally alter institutions and the city as we knew it." Landscape architects during this period of transition "found the profession burdened with the obsolete Olmstedian baggage of the Arcadian retreat." Pioneers of the Modernist movement established "a new breed of landscape architect, one who marries people, places, and plants."³⁶ To do this, they upended conventional wisdom that saw parks as an escape from the city and, instead, embraced urban forms and materials. Hardscape, rather than lawns, dominated. Rectilinear, rather than curvilinear, geometry ruled. Friedberg was a leader of the movement, as design journalist Paul Bennett noted: "Friedberg's unflinching urbanism shocked a profession that was . . . still focused on the suburbs. His influence among succeeding landscape architects who would come to the city was profound." Friedberg was in his mid-30s in 1965 when his first large Modernist project, New York's Riis Park, opened to wide acclaim, receiving coverage in a broad range of popular as well as professional media including *Life* magazine. (Bennett commented: "It seems incredible today: a mainstream American magazine not only publishing an experimental landscape, but one that was part of a public-housing project.") The park was a seminal work in the Modernist movement, and it launched Friedberg's star. "For the next thirty years, he would make a name for himself in the city as one of the foremost urban landscape architects," and his influence went well beyond.³⁷

The Loring Greenway is recommended as individually eligible under Criterion C for its significance in the area of Landscape Architecture as a locally important Modernist landscape. A linear park interwoven into a residential and commercial neighborhood, the Loring Greenway served as the spine of a major redevelopment initiative. Although mostly hardscape, its features—fountains, meandering paths, intimate seating areas, a play space—give it a human scale, as well as exemplifying the design ideals of the Modernist movement. Although some materials have been updated, the original design is extant and the property's overall historic integrity is good. This is noteworthy because many contemporary landscapes have not survived, including Friedberg's pioneering Riis Park. The property meets Criteria Consideration G as exceptionally important in the local context.

Recommendation

The Loring Park Development District Historic District is recommended as eligible for listing in the National Register under Criterion A in the area of Planning and Community Development. The Loring Greenway is recommended as individually eligible under Criterion C as one of the city's premier Modernist landscapes. The period of significance for both is 1974–1984. Although the district and the Loring Greenway are less than fifty years old, they qualify as exceptionally important to Minneapolis under Criterion Consideration G.

³⁵ Quote from *Invisible Gardens: The Search for Modernism in the American Landscape* (1994) in Charles Birnbaum, "Moving Beyond the Picturesque and Making Postwar Landscape Visible," in *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible*, ed. Charles A. Birnbaum, Jane Brown Gillette, and Nancy Slade (Washington, D.C.: Spacemaker Press, 2004), 7; "Modernist" page on the Cultural Landscape Foundation website (<http://tclf.org/content/modernist>).

³⁶ M. Paul Friedberg, "Then and Now," in *Preserving Modern Landscape Architecture II*, 28.

³⁷ Paul Bennett, "Social Force: The Urban Optimism of M. Paul Friedberg," in *Preserving Modern Landscape Architecture II*, 32–37; Randl, "M. Paul Friedberg," 103–107.

4.3.7 Ozark Flats

MnSHPO Inventory Number: HE-MPC-7930
Address: 1227 Hennepin Avenue, Minneapolis

Property Description

Ozark Flats—a five-story, flat-roofed commercial and residential building—is located on the east corner of Hennepin Avenue and South Thirteenth Street. The walls are faced primarily in dark red brick, and rows of rusticated sandstone run along the base of the building. The first story has been significantly altered along the Hennepin Avenue and part of the Thirteenth Street facades by the addition of wood-frame storefronts. The storefronts have round-arch plate-glass windows separated by painted wood panels. The east half of the Thirteenth Street facade retains original features: an arched doorway and three bays of paired, round-arched window openings. One set of paired windows has been enlarged to create a doorway. The upper stories of the Hennepin facade are divided into two sections by a bay of recessed balconies. One section holds three bays of windows and the other five bays of windows. The windows on the second through fourth stories are rectangular. Two of the windows on the fourth story are demilune in shape and fill three bays. The windows on the fifth story have round-arch upper sashes. The upper stories on Thirteenth Street are similar to those on Hennepin, although the bays are separated by pilasters and hold paired windows. The facade is bisected by a bay of recessed balconies, with three bays on each side. Three window bays, each holding paired windows, flank the balconies. The windows on the fifth story have round-arch top sashes, while the ones below have straight lintels. One the fourth floor, the windows in two of the bays are in shallow, arched recesses. The balconies have cast-iron balustrades and are faced with carved brownstone featuring decorative brackets and a band of circular floral designs. Brownstone is also used for the windowsills, decorative bands and insets above the fourth-story windows, and carved capitals above the fifth story. The brick corbelling on the cornice features round arches.

The north and east facades are common brick with rectangular window openings. One of the facades has balconies and a modern atrium enclosed with glass. A small surface parking lot is located behind the building off Thirteenth Street.





Ozark Flats, Hennepin Avenue at Thirteenth Street, 1894
Minnesota Historical Society Collections

History

Ozark Flats, later known as the Bellevue Hotel, was built by William W. Hayward in 1892–1893. Hayward, who moved to the city in 1866, was a real estate investor until his death in 1915. The Ozark was one of the largest and finest apartment buildings in downtown Minneapolis when it opened. The furnished flats contained seven rooms with “modern conveniences.” Building amenities included an elevator, telephone service, gas/electric combination chandeliers, gas fireplaces, and gas ranges.³⁸

Hayward sold the building in January 1895, reportedly to help pay for the legal defense of one of his sons, Harry, who was accused of plotting the murder of a Minneapolis woman, Catherine Ging. By the early twentieth century, the building had become the Bellevue Hotel, a high-end residential hotel. The building is now divided into approximately eighteen residential condominiums with commercial space on the first story along Hennepin Avenue.³⁹

Ozark Flats was built around the same time as one of the best examples of nineteenth-century townhouse and apartment development in the city, the Swinford Townhouses on Hawthorne Avenue. The townhouses were built in 1886 with apartments added in 1897. Multiple-family dwellings typified the Elliot Park neighborhood, while the neighborhood north of Hennepin Avenue was a mix of large single-family houses, duplexes, and multiple-family dwellings. Another townhouse development, Florence Court, was built across the river in 1884–1886. All of these properties are surviving examples of nineteenth-century multiple-family dwellings. The Swinford Townhouses and Apartments are listed in the National Register under Criterion C as an excellent example of an architectural style of the period. A group of townhouses and apartments is locally designated as the South Ninth Street Historic District. Florence Court is also a locally designated landmark.⁴⁰

Evaluation

Nineteenth-century residential buildings are rare in downtown Minneapolis. Ozark Flats, as an example of a property from that period, was evaluated under Criterion C for architectural significance. The building exhibits a high style, similar to the National Register-listed Swinford Apartments. Alterations to the first story to accommodate commercial uses detract from the original design and negatively impact the building’s historic integrity. The property was also evaluated under Criterion A to see if it was associated with an event that made a significant contribution to history. While the building has had a long history as a residential hotel and is now condominiums, it does not appear to have any significant association with an event or trend in history.

Recommendation

Ozark Flats is recommended as not eligible for listing in the National Register.

³⁸ “W. W. Hayward Is Called,” *Minneapolis Tribune*, February 15, 1915; “Classifieds,” *Minneapolis Tribune*, April 30, 1893; Minneapolis Building Permit B28493 (dated July 29, 1892).

³⁹ “Ozark Flats Sold,” *Minneapolis Tribune*, January 22, 1895; “Classifieds,” *Minneapolis Tribune*, August 10, 1918. Property information is available on the Hennepin County website, <http://www16.co.hennepin.mn.us/pins/addrresult.jsp> (last accessed October 11, 2010).

⁴⁰ City of Minneapolis Heritage Preservation Commission, “South Ninth Street Historic District,” http://www.ci.minneapolis.mn.us/hpc/landmarks/South_Ninth_Street.asp (accessed July 6, 2010); Minnesota Historical Society, Minnesota’s National Register Properties, “Swinford Townhouses and Apartments,” <http://nrhp.mnhs.org/NRDetails.cfm?NPSNum=90001552> (accessed July 6, 2010); City of Minneapolis Heritage Preservation Commission, “Florence Court,” http://www.ci.minneapolis.mn.us/hpc/landmarks/University_Ave_SE_1022_Florence_Court.asp (accessed July 6, 2010).

4.3.8 Alden Apartments

MnSHPO Inventory Number: HE-MPC-7929

Address: 1205 Hawthorne Avenue, Minneapolis

Property Description

The Alden Apartments is a three-story structure with a C-shaped footprint and a flat roof. The walls are clad in variegated brown brick. On the corners, the brick forms decorative quoins. A one-story entrance vestibule is set in the open end of the floor plan. It is entered from Hawthorne Avenue. A limestone or concrete band runs along the top of the first-story windows. The building has replacement storefronts on the first floor of the Hennepin Avenue and Twelfth Street facades. The rest of the windows on the building are rectangular and often set in pairs. Cornices run above the second- and third-story windows. A brick parapet wall runs along the top of the building.



History

The building was designed by the architectural firm Larson and McLaren and constructed in 1925 by A. A. Harrison. It was one of many apartment buildings on the western edge of downtown Minneapolis. Larson and McLaren had formed their partnership in 1922. They would go on to design several prominent buildings in Minneapolis including the Baker Block, the Groveland Apartment Hotel, and the Minneapolis Star Journal and Tribune Building. The Alden Apartments is very modest in scale and design compared to the other buildings. The developer, A. A. Harrison, does not appear to be noteworthy as a developer in Minneapolis. The building is still used as apartments and is part of the large Laurel Village development, which combines new construction with older buildings.⁴¹

Evaluation

The building was initially evaluated under Criterion C for architectural significance because late-nineteenth and early twentieth-century apartment buildings are rare in the downtown area. Although the building was designed by a prominent twentieth-century Minneapolis firm, it is not the best example of their work. There are better examples, in general, of apartment building architecture in downtown Minneapolis, including the neighboring Swinford Townhouses. The building was also evaluated under Criterion A for association with an event that made a significant contribution to history. The property does not have an association with any prominent developer and does not appear to have made an impact on the historical record.

Recommendation

The building is recommended as not eligible for listing in the National Register.

⁴¹ Hennepin County, Property Information Search website, <http://www16.co.hennepin.mn.us/pins/addrresult.jsp> (last accessed October 12, 2010); Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 137, 156–157.

4.3.9 YWCA Building

MnSHPO Inventory Number: HE-MPC-0460

Address: 1130 Nicollet Mall, Minneapolis

Property Description

The YWCA Building is located at the north corner of Nicollet Mall and South Twelfth Street and is distinctly Brutalist in style. The building is rectangular in plan with a flat roof. Shed roofs are located on taller sections on the four corners. The exterior walls are gray, board-formed concrete. Thin concrete buttresses are a prominent feature of the Twelfth Street facade. Sections of the building cantilever out from the main facades. Entrances are located on the Nicollet Mall facade and on the rear of the building overlooking a narrow surface parking lot. Large plate-glass windows and sliding doors are irregularly spaced in various locations.



History

The YWCA Building was constructed between 1974 and 1976 as offices, exercise facilities, and a childcare center for the Minneapolis chapter of the Young Women’s Christian Association. The building represents a new phase in the history of organization.

The national YWCA began in New York City in 1858 as the Ladies’ Christian Organization. It established a boarding house for female students, teachers, and factory workers in 1860. Other chapters began to open across the country, and the title “Young Women’s Christian Association” was first used in Boston in 1866. The founders were likely inspired by the Young Men’s Christian Association (YMCA), a group that provided lectures, prayer meetings, and eventually exercise facilities for men in urban areas. The Minneapolis YWCA was organized in 1891 with a focus to provide affordable lunch facilities for women in downtown Minneapolis. It rented rooms on the second story of a commercial building at 45 South Eighth Street and offered restrooms and a lunchroom. The group moved to a few more locations over the next few years before owning its first building at 89 South Seventh Street in 1903. The building was open twenty-four hours a day and had offices, parlors, a lunchroom, a gymnasium, and dressing rooms. In addition to these facilities, the YWCA also began a Traveler’s Aid Program in 1898 to assist women who were moving into the city from rural areas. Employees of the program met the women at the train station

and helped them find accommodations. Around this time, membership in the local chapter numbered over 700 women and the lunchroom served between 500 and 700 women daily.⁴²

In 1928, the YWCA moved to a new building designed by Hewitt and Brown at 1130 Nicollet Avenue. Besides offices, meeting rooms, and a lunchroom, the new building also had twenty-five rooms where women could stay temporarily. The Great Depression was difficult for the group, which saw a fall in membership and had to cut its budget and staff positions. After World War II, membership levels rebounded. Some notable events happened during this time, including the election of the first African American member to the YWCA board in 1942 and integration of the YWCA pool, the first to be integrated in the city, in 1945. Integration was also occurring in the national organization at this time, and in many cities, the YWCA led the way in breaking down color barriers.⁴³

The YWCA of Minneapolis reevaluated its facilities as part of seventy-fifth anniversary activities in 1967. After two independent architectural studies, the group made the decision to demolish the old building at 1130 Nicollet and build a “new flexible, multi-use facility.” In 1974, the staff moved into temporary quarters in the Marquette Building at 1009 Marquette Avenue. Furnishings and equipment from the old building were auctioned off to help raise funds before it was demolished. The new building, designed by Freerks-Sperl-Flynn Architects in the Brutalist style, opened in 1976 at a cost of \$6.4 million.⁴⁴ The project was the largest building campaign of any YWCA in the country to that date. The YWCA saw the new building as an “opportunity to contribute to our goal of empowering women and Third World persons” and the building was “a permanent statement of our commitment to respond to changing community needs with warmth and openness.” The building combined state-of-the-art athletic facilities, including accessible equipment, with administrative offices, an arts-and-crafts room, a childcare center, tenant space, and meeting rooms.⁴⁵

The building continues to host its original uses, but the YWCA of Minneapolis has expanded its physical plant to include two other exercise locations: one in the Uptown neighborhood and one in the Phillips neighborhood. The group also has a children’s center at Abbott-Northwestern Hospital and empowerment programs at the North Commons Center and the Cityview School, both in north Minneapolis.⁴⁶

Evaluation

The YWCA Building is the oldest extant building in Minneapolis that is associated with the YWCA of Minneapolis, a social organization with a 119-year history. The building may be eligible for listing in the National Register under Criterion A in the area of Social History, but the building is less than fifty years old and does not meet Criteria Consideration G for exceptional importance. More scholarly research is needed to analyze the organization’s activities in the late-twentieth century and the role of the Nicollet Mall building in those activities.

Recommendation

The property is recommended as not eligible for listing in the National Register.

⁴² YWCA, “Our History,” <http://www.ywca.org/site/pp.asp?c=djISI6PIKpG&b=281379> (last accessed December 5, 2010); YWCA of Minneapolis, “History,” <http://www.ywcampls.org/about/history.asp> (last accessed December 5, 2010).

⁴³ Ibid; Carl Griffin, Jr., “Completion of YWCA Demolition Anticipated,” *Minneapolis Tribune*, July 8, 1974.

⁴⁴ Little information can be found on the architects, who were located in Saint Paul, according to the 1967 *American Architects Directory*. Neither the firm, nor its principals are listed in Alan Lathrop’s *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010).

⁴⁵ Quotes from YWCA of Minneapolis, “It’s a Great Day for a Change,” n.d., n.p., available in the Minneapolis Collection, Minneapolis Central Library, Hennepin County Library system. YWCA of Minneapolis, “History,” “YWCA to Open,” *Minneapolis Star*, March 18, 1976.

⁴⁶ YWCA of Minneapolis, “History.”

4.3.10 MacPhail School of Music

MnSHPO Inventory Number: HE-MPC-5601

Address: 1128 LaSalle Avenue, Minneapolis

Property Description

The MacPhail School of Music is a four-story commercial building with a rectangular plan that sits at the north corner of LaSalle Avenue and South Twelfth Street. A granite band runs along the foundation. The first two stories are faced in limestone, while the upper two stories are faced in variegated tan brick. The original storefront windows on the first story are square with rounded corners. The granite bulkheads under the windows have inset metal grates with circular designs. There are two storefronts on the Twelfth Street facade and six on the LaSalle Avenue facade. A round arch centered on the first floor of the LaSalle facade holds a recessed entrance. The gray entrance doors, sidelights, and transoms date from the mid-twentieth century. Above the doors are a covered transom, a classical door surround, and an additional transom and sidelights. A stone shield and garland sit above the round arch. The shield is decorated with a lute and some foliage. Shallow limestone cornices run above the first and second stories on both facades. Between some of the bays, limestone pilasters start with a carved acanthus bud base at the first-story cornice and extend above the stone coping at the top of the building's parapet, terminating in finials. Panels of patterned colored brick are underneath the windows between the third and fourth stories. A limestone band of carved quatrefoils is on the parapet wall.

The rear facades are common brick that has been painted white. Several window openings are located on both facades.





MacPhail School of Music and Dramatic Art, ca. 1923
Minnesota Historical Society Collections

History

The MacPhail School of Music was founded in 1907 by William S. MacPhail, a member of the Minneapolis Symphony. The school originally offered violin lessons, as well as music history and harmony classes. The program proved very popular and the school expanded the curriculum to include more instruments, vocal training, and the dramatic arts. In 1922, MacPhail hired local architects Magney and Tusler to design a four-story school building on the south edge of downtown Minneapolis. The school had 100 instructors and 4,000 students, and claimed to be the largest of its kind in the country. The building was completed in 1923 and included storefronts on the first story that could be rented out for additional income, if needed. The school thrived in the new building and expanded its program further to include popular music, like jazz, and college degrees.⁴⁷

Through its instructors, the school maintained a relationship with the Minneapolis Symphony (later renamed the Minnesota Orchestra) and forged affiliations with other cultural organizations, such as the Minnesota Opera. MacPhail died in 1962. His family gave the school to the University of Minnesota in 1966, and its name was changed to the MacPhail Center for the Arts. Classes were still held at the building on LaSalle Avenue, as well as at satellite locations. New programs developed in the 1960s included Early Childhood Arts and Suzuki Talent Education programs. The Suzuki program was one of the first in the country.⁴⁸

In 1994, the MacPhail Center for the Arts separated from the University of Minnesota and became an independent, non-profit organization with its own board of directors. The organization continued to occupy the building on LaSalle until it constructed a new building in 2006–2007.⁴⁹

Evaluation

The MacPhail School of Music was evaluated under Criterion A for its association with the development of music education in Minneapolis. Although the school has a lengthy history, it is difficult to place its importance in the evolution of music education in the city and state because there has been little scholarly research on the subject of music education in Minnesota and the MacPhail School of Music's place in that context. This makes it difficult to establish a case for its significance at this time.

Recommendation

The MacPhail School of Music is recommended as not eligible for listing in the National Register.

⁴⁷ "MacPhail Music School Has Over 4,000 Students," *Minneapolis Tribune*, January 1, 1922; MacPhail Center for Music, "History," <http://www.macphail.org/history.html> (last accessed August 16, 2010); Minneapolis Building Permit A16186 (dated November 3, 1922).

⁴⁸ MacPhail Center for Music, "History."

⁴⁹ Ibid.

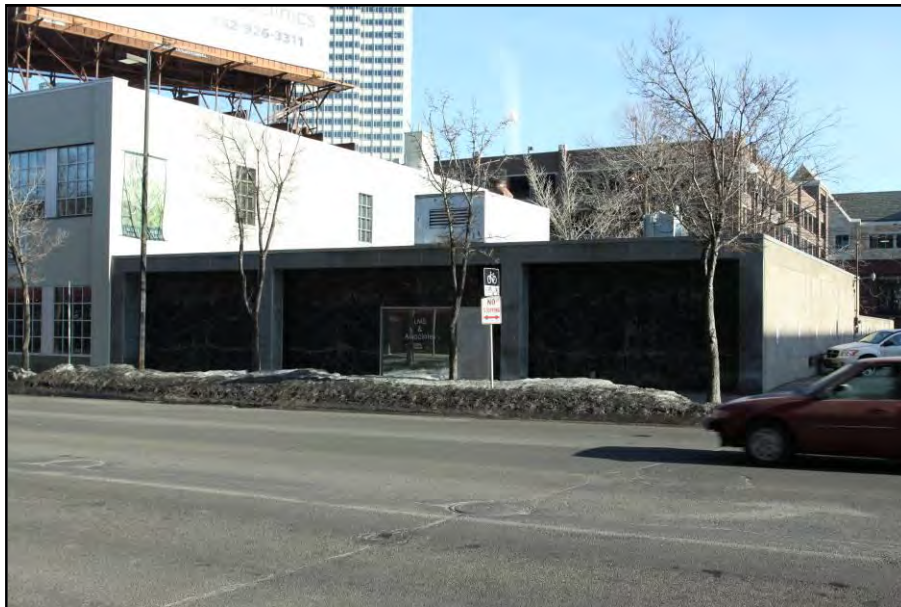
4.3.11 Walker Building

MnSHPO Inventory Number: HE-MPC-16565

Address: 1121 Hennepin Avenue, Minneapolis

Property Description

The Walker Building is one story with a flat roof. The front facade is divided into three bays by granite-clad pilasters. The same granite is used in a simple cornice along the roofline. The bays are recessed from the pilasters and the walls are covered with dark-green marble. An entrance and a large plate-glass window are set in the central bay. The building's side walls are concrete stucco. The west elevation extends back to the alley behind the building, but the wall becomes shorter at the back. A garage door on the rear wall leads into an enclosed driveway that goes into the basement of the building. A surface parking lot and a small lawn with a tree are located behind the building. Plate-glass windows and an entrance are in the rear wall. An elevator penthouse projects above the roof.



History

The Walker Building was constructed in 1956 for Archie D. Walker, the youngest son of Minneapolis pioneer Thomas Barlow Walker. Although modest in size, the property has strong associations with the Walker family and their business and charitable efforts.

Thomas Barlow (“T. B.”) Walker was born in Ohio and settled in Minneapolis in 1862. He developed a vast lumber business in the Upper Midwest, which later expanded into the Pacific Northwest. Walker was devoted his business, the Methodist Church, and the creation of the Minneapolis Public Library. He also became an avid art collector, investing “time, labor, and a great deal of money” in his collection. He started his hobby in 1870s, and by 1894 he had constructed an addition to his house to display the artwork. He hired a curator to manage the collection and opened the Walker Art Gallery to the public. The gallery building was expanded in 1909 and 1912, but even these were not enough to contain Walker’s collection. The Minneapolis Public Library and its branches also helped display “nearly a hundred paintings and more than three thousand objects of art.”⁵⁰

In 1925, Walker and his family created the T. B. Walker Foundation because Walker understood “that his personal proprietorship and management could not continue indefinitely.” The articles of incorporation for the foundation declared its purposes: to foster and promote educational, artistic, and scientific interests as well as establish museums and galleries of art and science. Two hundred thousand shares of Walker’s stock holdings, worth \$220,000, were given to the foundation to start a permanent endowment fund. In 1927, the foundation bought Thomas Lowry’s house on Lowry Hill facing Loring Park. The house was demolished and a new building, the Walker Art Museum, was constructed. The museum opened to the public in 1927. T. B. Walker died the next year.⁵¹

The Walker Foundation and management of the Walker Art Museum was taken over by Archie Dean Walker, the youngest son and longest-living child of T. B. and Harriet G. Walker. Archie was born in Minneapolis in 1882 and attended public schools, graduating from Central High School in 1901. He began his higher education at the University of Minnesota’s College of Engineering, but by 1904 had transferred to Cornell University. After graduation, he worked for the family’s Red River Lumber Company, serving as the secretary from 1908 until 1933, when he became president. He held that position until 1956 when the company was sold to Westwood and the original assets were liquidated. Archie spent some time in “the field” learning about the lumber business. He is credited with taking the tales of Paul Bunyan and his blue ox, Babe, and turning them into a popular marketing campaign for Red River Lumber.⁵²

In addition to the lumber company, Archie was president of the Barlow Realty Company from the 1930s until the 1960s. He was also involved in other family-owned real estate ventures including the Industrial Investment Company, the Pacific Investment Company, the Penwalk Investment Company, the Walker-Pence Company and its subsidiaries, and the Walker-Burton Company, among many business interests. His civic involvement in Minneapolis included membership in the Minneapolis Civic and Commerce Association and the Hennepin Avenue Improvement Association. He became president of the Minneapolis Public Library board after his father’s death, and was chairman of the board of trustees of the Hennepin Avenue Methodist Episcopal Church (1955-1958) and president of the Walker Methodist Home. He was trustee and president of the T. B. Walker Foundation from his father’s death until his own death in 1971. Archie and his wife, Bertha Hudson Walker, founded the Archie D. and Bertha H. Walker Foundation, which funded “charitable, scientific, literary, religious, and education causes, and projects of interest to the Archie Walker family, but falling outside the scope of the T. B. Walker Foundation.”⁵³

⁵⁰ William Watts Folwell in *A History of Minnesota* (Reprinted St. Paul: Minnesota Historical Society, 1969), 465–472.

⁵¹ *Ibid.*

⁵² Minnesota Historical Society Library, “T. B. Walker and Family: An Inventory of Their Papers at the Minnesota Historical Society,” <http://www.mnhs.org/library/findaids/00093.xml> (last accessed December 6, 2010).

⁵³ *Ibid.*; Minnesota Historical Society Library, “T. B. Walker Foundation and Related Foundations: An Inventory of Their Records at the Minnesota Historical Society,” <http://www.mnhs.org/library/findaids/00100.xml> (last accessed December 6, 2010).

As president of the T. B. Walker Foundation, Archie headed a board that included his siblings and their children. His nephew Justin Smith took over the presidency from 1971 through 1976, when the foundation transferred its “assets, endowment resources, the Walker Art Center and the Guthrie Theater buildings, and virtually the entire collection of art contained in the Art Center” to a new non-profit organization, what is today’s Walker Art Center. The remaining resources in the foundation were merged with the California-based T. B. Walker Foundation, which was controlled by members of the Walker family who had moved west with the lumber company.⁵⁴

In 1956, Archie hired Minneapolis architects Magney and Tusler to design an office building at 1121 Hennepin Avenue for his business and charitable operations. The finished property was modest in size and presented a marble-clad Modern facade with underground parking and a hidden courtyard in the rear. The building would be the headquarters for all of Archie’s interests until his death in 1971. During this period, in 1960, the T. B. Walker Foundation was formally approached by the Steering Committee for the future Guthrie Theater with a proposal. Justin Smith, a board member of the foundation, was also a member of the Steering Committee. The committee was trying to raise start-up funds for the theater to convince Tyrone Guthrie and his colleagues to set up a regional theater in Minneapolis. The Steering Committee asked the T. B. Walker Foundation to donate a parcel of land by the Walker Art Gallery and “make some contribution” towards building a theater on the site. The art museum could share use of the building for the concerts, lectures, and other performances it sponsored. The foundation agreed to the proposal and donated the land and a total of \$500,000 to start the theater fund. The commitment of land and money by the T. B. Walker Foundation, along with the Steering Committees passion for the project convinced Guthrie to locate the theater in Minneapolis. A foundation for the theater was created that year to raise money for the project. The community contributed more than \$2 million for the building, with the Walker donation being the largest contribution.⁵⁵

Evaluation

The Walker Building at 1121 Hennepin Avenue is a modest building that housed one of the most important cultural foundations in Minneapolis, the T. B. Walker Foundation, along with other business and charitable operations of Archie D. Walker. The property was evaluated under Criterion B for its association with Archie D. Walker, the longtime president of the T. B. Walker Foundation and prominent Minneapolis business and civic leader. Although it has a strong association with Walker, his involvement in a wide variety of concerns is not in and of itself adequate to justify significance under Criterion B.

Recommendation

The Walker Building is recommended as not eligible for listing in the National Register.

⁵⁴ Ibid.

⁵⁵ Ibid.; Tyrone Guthrie, *A New Theatre* (Minneapolis: University of Minnesota Press, 1964, 2008), 57–62, 121.

4.3.12 Lafayette Building

MnSHPO Inventory Number: HE-MPC-0458

Address: 1102 Nicollet Mall, Minneapolis

Property Description

The Lafayette Building is a two-story, flat-roofed commercial building located on the west corner of Nicollet Mall and South Eleventh Street. The building is rectangular in plan and clad in cream-colored terra-cotta tiles with colorful terra-cotta decoration. The first story is dominated by eight bays of storefronts on the Nicollet Avenue facade and four bays of storefronts facing Eleventh Street. A single bay with an entrance is set in the middle of the Nicollet facade. On the Eleventh Street facade, an entrance bay is set at the west end. The corner facing the intersection of Nicollet and Eleventh is angled and once held a doorway, which is now filled with a single, narrow window. One original storefront is extant on the Nicollet facade in the fourth bay from the north. All of the remaining storefronts on both facades were more recently constructed. All of the storefronts are variations of the traditional configuration of knee wall, plate-glass panels, and transom windows. On the second story, most window bays hold a group of three modern plate-glass windows. The larger central windows are separated from the side windows by twisting terra-cotta pilasters.

The most defining characteristic of the building is the decorative terra-cotta. Terra-cotta broken pediments top the two entrances and can be found in colorful panels on the pilasters between storefronts. A large plaque with an urn and garland swags is set above the angled corner window. The second-story windows are surrounded by darker terra-cotta tiles that match the pilasters on the first floor. The walls rise to a wide band of tiles that include flamboyant relief sculpture with urns, curvilinear designs, fanciful characters, and multicolored picture panels. This is topped by a belt course with a stylized egg-and-dart design and dentils. The parapet wall has a faux mansard roof clad in red Spanish tiles.

The building is engaged with neighboring buildings on its other two walls, which are finished with common brick.



History

The building was designed by Minneapolis architects Croft and Boerner for the Lafayette Investment Company in 1922 and erected the Carlsten Brothers, a contracting company. The American Terra Cotta Company manufactured the tiles for the building's exterior.

The building appears to have always been used for retail and office space. For several years, a Gold Bond Stamp store occupied most the first story. Other commercial tenants included a publishing company, a photographer, dressmakers, milliners, furriers, tailors, architects, and the Junior League Club Room.



Lafayette Building, 1922
*D. W. Zinsmaster, photographer—American Terra Cotta
Collection, Northwest Architectural Archives*

The building stands out in downtown Minneapolis for its terra-cotta detail and is considered one of Croft and Boerner's notable buildings. Other examples of their work include the Northwest Terminal Warehouse, the Children's Gospel Mission, the Minneapolis Auditorium (razed), the Mille Lacs County Courthouse, and the Saint Louis County Courthouse. The Lafayette Building is the most elaborate of these buildings in decoration.⁵⁶ The American Terra Cotta Company was founded in 1881 as a drain tile factory, but had changed its focus and moved into a plant near Crystal Lake, Illinois, by 1888. The firm expanded by acquiring other terra-cotta manufacturing companies, including Indianapolis Terra Cotta and Midland Terra Cotta. The company stopped making clay products in 1966. Its portfolio included projects in most Midwestern states, as well as Texas and Oklahoma. Of the twenty-six Minneapolis buildings pictured on in the American Terra Cotta Collection on the Northwest Architectural Archives website, the only other extant building in the city with more decorative tile work than the Lafayette Building is the Lakewood Memorial Chapel.⁵⁷

⁵⁶ Minneapolis Building Permits A15951 (dated May 8, 1922) and A16001 (dated June 13, 1922); Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 26, 52–53.

⁵⁷ "American Terra Cotta and Ceramic Company Records," Northwest Architectural Archives, Manuscripts Division, University of Minnesota, <http://special.lib.umn.edu/findaid/xml/naa005.xml> (last accessed March

Evaluation

The Lafayette Building stands out in downtown Minneapolis for its unique style, which is highlighted by extensive use of terra-cotta tiles. For this reason, the building has been evaluated under Criterion C for architectural significance. Although modest in size, the building is an important visual anchor on the corner of Nicollet Mall and South Eleventh Street, and has outlasted its contemporaries at that intersection. Although the building's windows and most of its storefronts have been modified, it retains a high level of integrity because its colorful terra-cotta walls have been preserved. While the building is a notable product of Croft and Boerner and the American Terra Cotta Company, however, it is difficult to evaluate the building's significance without a better understanding of the work of the architectural firm and tile manufacturer. Scholarly assessments of these subjects are very limited at this time. As a result, it is not possible to make a case for the significance of the building under Criterion C.

Recommendation

The Lafayette Building is recommended as not eligible for listing in the National Register.

24, 2011). Images of Minneapolis buildings that are part of the American Terra Cotta Collection can be found at: <http://snuffy.lib.umn.edu/image/srch/bin/Dispatcher> (last accessed March 24, 2011).

4.3.13 Peavey Plaza

MnSHPO Inventory Number: HE-MPC-3620

Address: 1101 Nicollet Mall, Minneapolis

Property Description

Peavey Plaza occupies about half a city block between Nicollet Mall to the northwest and Eleventh and Twelfth Streets to the northeast and southwest, respectively. The plaza's other (southeast) side edges Orchestra Hall, which occupies the remainder of the block. The overall design is asymmetrical but geometric, employing primarily squares and rectangles over several changes in grade. The plaza begins at street level. Near the intersection of Nicollet Mall and Eleventh Street, at the plaza's north corner, three flagpoles are supported by a concrete base that holds several bronze plaques. One, presented by the American Society of Landscape Architects in 1999 in honor of that organization's centennial, reads: "This site is recognized as a national landmark for outstanding landscape architecture." An entrance to Orchestra Hall is at the plaza's east corner.

Wide steps and terraces in Peavey Plaza descend to a large open area about twelve feet below grade, most of which can function as an event space or be filled with water to serve as a reflecting pool (or a skating rink in winter). An accessible ramp is at the south corner. Two large fountains made of vertical pipes, one located at the plaza's west corner and the other along the northwest side, create waterfalls that flow down to the lower level. The water features as well as the landscaping elements like pavers and planters are built with smooth and exposed-aggregate concrete. Some of the walkways have brick pavers as linear articulation. Walls are rough-textured, board-formed concrete.

The heavily used plaza has experienced some alteration over the years. A number of the honey locusts that provided a dappled shade have been removed. Earthen berms have been fortified and reconfigured with landscape timbers. Deteriorated concrete stairs and paving have been patched unsympathetically. A number of the original backless benches survive, however, and the plaza's overall integrity remains good.



View looking south from near the plaza's north corner.



Above left: The fountain in the east corner at Nicollet and Twelfth Street.



Above right: Looking east across the plaza from near the corner of Nicollet and Twelfth Street.

Below: Looking northwest across the pool; the Nicollet Mall is in the background.



History

Beginning in the late 1950s, Minneapolis experienced a renaissance that would continue into the 1980s and directly impact the built environment in downtown, including the development of Orchestra Hall and Peavey Plaza. It began with the revitalization of the “lower loop” at the northern edge of downtown. It had been the birthplace of the city in the mid-nineteenth century and had been losing the fight with decay long before the Depression gave it a knockout punch. Revitalization of the area was hampered by a controversial planning director who did not work well with others and by the economic hardships during the Depression and World War II. After the war, new legislation from the federal and state governments gave the city the power to clean up the area using urban renewal funds.⁵⁸

The efforts to renew the lower loop drew the interest of downtown business leaders, who formed the Downtown Council to advocate for the improvement of not just the lower loop, but all of downtown. The city faced a challenge when General Mills announced its plans in 1955 to move to a new suburban campus in Golden Valley. The opening of the first enclosed shopping mall in the suburb of Edina also brought the promise of the future but threatened the vitality of downtown stores at the same time. The Downtown Council used its political influence and its money to help the city find a new planning director and to increase the staff and budget for the planning department. The department recruited young, progressive staff with graduate degrees in planning and related fields from Harvard, MIT, and other leading universities. The commission’s staff also included two landscape architects, an engineer, and a person trained in business administration and law. Attention to downtown planning was encouraged by several new members to the planning commission with connections to the Downtown Council. Utilizing traffic and real estate research, the planning department drafted the “Central Minneapolis Plan” in 1959-1960 as its first long-term document.⁵⁹

The plan identified future goals for downtown but no specific projects. Working closely with members of the Downtown Council, the planners vetted the goals and earned the support of the business community before presenting the plan to the mayor and city council. While the city council members were displeased that the planners had approached the private sector first, the planners had correctly predicted that if the business community liked the plan, it would convince the city council to adopt the measures. The most popular element of the plan was creating a pedestrian/transit way along Nicollet Avenue as a way to revitalize the area and attract shoppers to downtown. By 1964, the city council was working with downtown businesses to make the Nicollet Mall a reality. The mall opened in 1967 to great acclaim. Designed by the prominent California landscape architecture firm Lawrence Halprin and Associates, the mall banished cars from Nicollet’s retail corridor from Washington Avenue to Tenth Street. Buses were contained on a sinuous path through a landscape designed to seduce pedestrians. The Nicollet Mall was an instant success, garnering international acclaim. The mall was, in fact, almost too successful. Organized festivities drew crowds, as hoped, but the clogged sidewalks made it hard for shoppers to get to stores. Plans were soon underway to extend the mall four blocks south, adding a plaza along the way as a gathering place for programmed events and an anytime refuge from the dense city grid.⁶⁰

The extension of the mall was not completed until the early 1980s, providing a connection to an urban renewal effort near Loring Park. The plaza came about more quickly, thanks to the momentum of the city planning processes begun in the early 1960s and the desire for the Minnesota Orchestral Association to have a new downtown venue. Since 1930, the orchestra had performed in Northrop Memorial Auditorium on the University of Minnesota campus—considered a neutral location that favored neither Minneapolis nor Saint Paul, rival sister cities. The orchestral association, however, was lured by the excitement of the

⁵⁸ Daniel M. Upham, “Long Fight Led to New Loop Look,” *Minneapolis Tribune*, November 6, 1960; *Gateway Center Progress Report, September 1961*, available at the Minneapolis Collection, Hennepin County Central Library; Alan A. Altschuler, *The City Planning Process: A Political Analysis* (Ithaca, N.Y.: Cornell University Press, 1965), 200-201.

⁵⁹ Linda Mack, “Gateways of Change,” *Architecture Minnesota* 17 (May–June 1991): 36–39, 64–65; Lawrence Irvin, “A Renaissance in Planning for Minneapolis,” *Northwest Architect*, March–April 1959, 31, 53–55.

⁶⁰ Richard Saunders, “Downtown Enjoys 69-Million-Dollar Building Boom,” *Minneapolis Tribune*, January 10, 1960; “Minneapolis Faces the Future,” *Buildings* 55 (June 1961): 35.

revitalization in downtown Minneapolis, which stood in stark contrast to the ongoing decline in Saint Paul. The group decided to erect a new hall on half of the block bounded by Nicollet Avenue, Eleventh Street, Marquette Avenue, and Twelfth Street, with the new public plaza as its “front yard” on the rest of the block.⁶¹

In 1972, the orchestral association purchased its site and officially announced plans to build the concert hall, scheduled to open in 1974. The planning department had officially introduced the idea for the plaza in a 1971 publication, “Minneapolis Today,” that described its vision for the southwestern end of downtown. The city hoped that the Minneapolis Park and Recreation Board would develop the plaza, but the board was unable or unwilling to proceed with the project. In 1973, the Minneapolis City Council took on the responsibility for creating the plaza and raising the necessary funds, planning to sell bonds to support construction of both the concert hall and plaza.⁶²

The proceeds of the bond sale were not enough to pay for designing and building the plaza. Behind the scenes, the Peavey Company, a prominent grain merchant, offered to make a substantial donation to fill the gap. Meanwhile, “the city has engaged Mr. Paul Friedberg, a nationally noted landscape architect and city planning expert, to prepare a study on the development of the Loring Park area and the future Mall extension,” an orchestral association memorandum reported. “Tommy [Thompson, city coordinator,] and his associates have considered commissioning him to design the Mall extension, including the Peavey park-plaza area.”⁶³ The city began quietly acquiring land for the plaza in the summer of 1973. In October, the Peavey Company made public its donation of \$600,000 towards the cost of the plaza in commemoration of its one-hundredth anniversary. In December, the city officially announced that M. Paul Friedberg and Associates, which had completed the Loring Park study by that time, would design Peavey Plaza.⁶⁴

The firm’s principal was one of the pioneers in the Modernist movement that gained momentum in the United States in the late 1950s and 1960s as a rebellion against the picturesque traditions of the nineteenth century. Other members of the group included Lawrence Halprin, Robert Lewis Zion, Garrett Eckbo, and Dan Kiley. Friedberg’s early innovations involved playgrounds at New York City housing projects. He strove to humanize the urban environment by designing “adventure” play spaces where children could create their own activities. His playground designs garnered national attention, but Friedberg also became known for pocket parks, municipal and corporate plazas, and main street malls. His design vocabulary included strongly geometric water features and grade changes emphasized by sloping terraces and hardscape. In 1979, not long after Peavey Plaza was completed, he was made a Fellow of the American Society of Landscape Architects (ASLA) in acknowledgement of his groundbreaking work. A year later, the American Institute of Architects “recognized Friedberg’s efforts to integrate the design work of various disciplines” by presenting him with the AIA Medal for an allied professional. In 2004, he received the ASLA Design Medal, the organization’s highest honor. His individual designs have received over eighty-five national and international awards.⁶⁵

Friedberg’s plans for the plaza were finalized by the spring of 1974. He claimed that in addition to its function as the entryway to the concert hall, the plaza “will also be significant as the only major open

⁶¹ “Minneapolis Today,” reprinted from the Project Brochure Urban Land Institute Spring Meeting, 1973, Minneapolis, Minnesota, for the Minneapolis Planning and Development Department, available at the Minneapolis Collection, Hennepin County Central Library.

⁶² Eric Pianin, “Who Pays for Downtown Hall?” *Minneapolis Star*, May 4, 1973; Peter Blankman, “Council Votes City Role for Concert Hall, Park,” *Minneapolis Star*, May 30, 1973; Nick Coleman, “Downtown Music Hall Approved,” *Minneapolis Tribune*, May 31, 1973.

⁶³ Memorandum from Donald L. Engle to Stephen Pflaum, Judson Bemis, Ron Kennedy, Thomas A. Thompson, Bower Hawthorne, Ray Mithun, David J. Speer, Kenneth N. Dayton, and John S. Pillsbury, Jr., July 12, 1973, Minneapolis Collection, Hennepin County Central Library.

⁶⁴ “News Release—Peavey Company,” Peavey Company, October 18, 1973, Minneapolis Collection, Hennepin County Central Library; “City’s Peavey Plaza to Be Dedicated Tuesday,” press release from City of Minneapolis [June 1975], Minneapolis Collection, Hennepin County Central Library.

⁶⁵ Chad Randl, “M. Paul Friedberg,” in *Shaping the American Landscape*, ed. Charles A. Birnbaum and Stephanie S. Foell (Charlottesville, Va.: University of Virginia Press, 2009), 103–107.

space at the southern end of Nicollet Mall.” The plaza was intentionally sunk below the grade of the street to “define the Concert Hall Plaza as an open ‘room’ harmonious with the character of Nicollet Mall . . . yet contrasting with it. The depression of the main part of the Plaza also will serve to create a more perceivable defined space, serve the practical function of offering some wind protection and maximize the warmth of the winter sun.”⁶⁶

Peavey Plaza was a fitting companion to the adjacent Orchestra Hall, which epitomized the cutting-edge architecture of the era. In the design for the plaza, Friedberg demonstrated how he adapted and reworked his design vocabulary to suit the specific needs of the site and program, according to an essay on Friedberg by architectural historian Chad Randl in *Shaping the American Landscape*. In turn, Friedberg used Peavey as a model for later projects. Its influence is clearly visible at Pershing Park, which opened in Washington, D.C. in 1979 at a prominent Pennsylvania Avenue intersection near the White House.⁶⁷

The construction of Peavey Plaza began in August 1974 and was completed by June 1975. The final cost was approximately \$3 million.⁶⁸ A corner near Orchestra Hall was left unfinished because the city and the orchestral association were hoping to develop a restaurant there that would connect the plaza’s street and lower levels. They abandoned that plan in 1977, but it was not until 1979 that the orchestral association, which owned that part of the block, hired Friedberg to draft plans to extend the plaza to that area. The construction was completed in 1980.⁶⁹

The plaza immediately became a popular summertime lunch spot for downtown office workers and the Minnesota Orchestra made use of the plaza’s amphitheater-like qualities for outdoor performances, including its popular Sommerfest music series. For a number of years, the lower level was flooded in the winter for skating. While the plaza was well used, however, the effects of the harsh Midwest climate began to show on the plaza’s steps, walkways, terraces, fountains, and vegetation over the next decades. Well-intentioned repairs by the city’s public works department were not always sympathetic to the original design and materials. Local and national preservationists became concerned about the plaza’s future in the early twenty-first century, particularly after the Minnesota Orchestral Association announced plans, in 2007, to renovate and expand its facility. Articles about the plaza appeared in a wide variety of publications, including *Landscape Architecture* magazine. Preservation Alliance of Minnesota included Peavey Plaza in its “Ten Most Endangered Historic Places” list in 2008. As another indication of the plaza’s significance, the Minnesota chapter of the American Society of Landscape Architects (ASLA) sponsored a Historic American Landscapes Survey (HALS) of the plaza in 2008 and the documentation was entered into the HALS collection in the Library of Congress. The fate of the plaza remains unresolved. In 2010, the city issued a request for qualifications to landscape architects to launch the process of rehabilitating the plaza. At the time of this writing, a team has been chosen for the project but details of the plans are yet to be announced.⁷⁰

⁶⁶ Ibid.; M. Paul Freidberg and Associates, “Minneapolis Concert Hall Plaza,” n.d., Hess, Roise and Company files, Minneapolis; “City’s Peavey Plaza to Be Dedicated Tuesday.”

⁶⁷ Randl, “M. Paul Friedberg,” 105.

⁶⁸ “Groundbreaking Ceremonies” (photo caption), *Skyway News*, August 7, 1974; “Mayor Albert Hofstede” (photo caption), *Skyway News*, June 18, 1975; “Peavey Plaza and the Loring Area” (editorial), *Minneapolis Tribune*, June 12, 1975; “Downtown’s Peavey Plaza,” *Minneapolis Tribune*, June 11, 1975; “Peavey Plaza Dedicated,” *Minneapolis Star*, June 11, 1975; “City’s Peavey Plaza to Be Dedicated Tuesday”; “The Peavey Plaza Time Capsule” and “Contents of the Peavey Plaza Time Capsule,” *Minneapolis Tribune*, October 9, 1975; Margaret Morris column, *Minneapolis Tribune*, June 11, 1975.

⁶⁹ All of the following are from the Minneapolis Collection, Hennepin County Central Library: letter from Paul Chummers to Donald Engle regarding “Two Unresolved Matters,” February 28, 1977; letter from C. S. McCrossan to Walter Diakow of M. Paul Friedberg and Partners, January 5, 1979; letter from Stephen R. Pflaum of Leonard, Street, and Deinard to M. Paul Friedberg, January 29, 1979; letter from Walter Diakow to Stephen Pflaum, June 1, 1979; letter Richard Cisek to M. Paul Friedberg, July 6, 1979; letter from Walter Diakow to Richard Cisek regarding inspections of Peavey Plaza, May 13, 1980; letter from Walter Diakow to Richard Cisek regarding Peavey Plaza addition, June 3, 1980; letter from Walter Diakow to Richard Cisek regarding Peavey Plaza addition, June 26, 1980.

⁷⁰ Linda Mack, “Landscape Architects Award Parks We Know and Love,” *Minneapolis Star Tribune*, October 3, 1999; Frank Edgerton Martin, “Historic Character and the March of Time,” *SCAPE*, (Spring)

Evaluation

Peavey Plaza's rectilinear forms, multiple levels, textures, materials, and water features are motifs that are characteristic of Friedberg's style, adapted to the Minnesota context. More importantly, the plaza exemplifies the Modernist period in landscape architecture. As early as 1994, landscape architect Peter Walker and writer Melanie Simo identified the period between 1945 and the late 1970s as "one great surge of collective energies—the modern movement, an upheaval of traditional values, beliefs, and artistic forms that have evolved over centuries of the Western World." As a former chair of the Department of Landscape Architecture of Harvard University's Graduate School of Design, Walker had a unique perspective as both a practitioner and an academic. The website of the Cultural Landscape Foundation traces Modernism's roots to "Europe as early as the 1920s, as part of an avant-garde response to what artists and designers perceived as the cultural irrelevance of the 'styles' as well as the socio-political authoritarianism) represented in the formal, rigid geometry of Beaux Arts neoclassicism." It adds: "In the United States, this sense of irrelevance also extended to the 19th century Picturesque, as neither style adequately addressed the massive social and economic changes brought on by urbanization, suburbanization, and ultimately by the Great Depression. Modernism embraced a diverse palette of contemporary and often experimental materials as well as using familiar materials in unconventional."⁷¹

Paul Friedberg identified the "point of departure" as "the middle of the 1950s" when "an irrepressible pressure for change was building in our cities. When it was released it would structurally alter institutions and the city as we knew it." Landscape architects during this period of transition "found the profession burdened with the obsolete Olmstedian baggage of the Arcadian retreat." Pioneers of the Modernist movement established "a new breed of landscape architect, one who marries people, places, and plants."⁷² To do this, they upended conventional wisdom that saw parks as an escape from the city and, instead, embraced urban forms and materials. Hardscape, rather than lawns, dominated. The aesthetic was rectilinear rather than curvilinear. Friedberg was a leader of the movement, as design journalist Paul Bennett noted: "Friedberg's unflinching urbanism shocked a profession that was . . . still focused on the suburbs. His influence among succeeding landscape architects who would come to the city was profound." Friedberg was in his mid-30s in 1965 when his first large Modernist project, New York's Riis Park, opened to wide acclaim, receiving coverage in a broad range of popular as well as professional media including *Life* magazine. (Bennett commented: "It seems incredible today: a mainstream American magazine not only publishing an experimental landscape, but one that was part of a public-housing project.") The park was a seminal work in the Modernist movement, and it launched Friedberg's star. "For the next thirty years, he would make a name for himself in the city as one of the foremost urban landscape architects," and his influence went well beyond.⁷³

Peavey Plaza, coming only a few years after Riis Park, was acknowledged as a significant Modernist design from the time of its construction. In 1978, a few years after it was completed, it won the ASLA's Professional Design Competition. *Landscape Architecture* reported: "This Plaza represents the new urban park form—a 150 x 350 ft. terraced park plaza concept punctuated by a major dramatic waterfall. The concept behind the waterfall was to symbolically represent the streams and natural water displays that are pervasive throughout the area. In addition, it provides a cooling and soothing feeling during the

2008, 22; Michael Anthony, "A New Look for a '70s Icon," *Minneapolis Star Tribune*, May 1, 2007; Mary Lynn Smith, "A Call to Save 10 Sites from Becoming History," *Minneapolis Star Tribune*, May 2, 2008; Linda Mack, "The Plight of Peavey Plaza," *Minneapolis Star Tribune*, May 3, 2004; Charlene K. Roise, "Death of a Thousand Patches: Shoddy maintenance Nibbles Away at a Minneapolis Gem," *Landscape Architecture* September 2008, 30-37; "Peavey Park Plaza," HALS No. MN-2.

⁷¹ Quote from *Invisible Gardens: The Search for Modernism in the American Landscape* (1994) in Charles Birnbaum, "Moving Beyond the Picturesque and Making Postwar Landscape Visible," in *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible*, ed. Charles A. Birnbaum, Jane Brown Gillette, and Nancy Slade (Washington, D.C.: Spacemaker Press, 2004), 7; "Modernist" page on the Cultural Landscape Foundation website (<http://tclf.org/content/modernist>).

⁷² M. Paul Friedberg, "Then and Now," in *Preserving Modern Landscape Architecture II*, 28.

⁷³ Paul Bennett, "Social Force: The Urban Optimism of M. Paul Friedberg," in *Preserving Modern Landscape Architecture II*, 32–37; Randl, "M. Paul Friedberg," 103-107.

summer and in the winter its sculptured form describes a variety of snow patterns.” The plaudits continued in the following decade. In October 1999, the Minnesota chapter of the ASLA selected Peavey Plaza as one of six Minnesota parks to be recognized by the “100 Parks, 100 Years” program commemorating the centennial of the ASLA. The medallion installed on site identifies the plaza “as a national landmark for outstanding landscape architecture.” The plaza was the second landscape in Minnesota to be significant enough to merit inclusion in the Historic American Landscape Survey, and the first Modernist landscape to receive that level of documentation.⁷⁴

A photograph of one of Peavey’s fountains is featured on the cover of a recent book, *Shaping the American Landscape*, produced by the Cultural Landscape Foundation. The book contains biographical essays from leading authorities in the field on 149 landscape architects and related professionals, including Paul Friedberg. As the dust jacket observes: “Although the contributors consider many important figures from the past, the book breaks new ground by including seminal designers who are in their twilight years—and in some cases still professionally active—to provide a fascinating look at the modern era of design in action.” Peavey Plaza has also been written up in *Valued Places: Landscape Architecture in Minnesota*, a book published by the Minnesota Chapter of the ASLA, and in numerous periodicals such as *Architecture Minnesota*.⁷⁵

While Peavey Plaza might be of national significance given these accolades, it is difficult to make that case definitively until further time has passed and the broader context can be assessed. At this time, though, the local significance of Peavey Plaza is well established. It, along with the Loring Greenway, is the most prominent public Modernist landscapes in Minneapolis. The fountains of Peavey Plaza are often used as a symbol for the city, instantly recognizable as local landmarks. Because of its highly visible location on Nicollet Mall adjacent to Orchestra Hall, Peavey Plaza has served as the introduction to Modernist landscape design for thousands of people. For Minneapolis, a city known for its nationally significant park system, Peavey Plaza marked a major turning point from the picturesque tradition that had inspired the design of virtually all parks created in the previous one hundred years.

Peavey Plaza is recommended as individually eligible for the National Register under Criteria C for its significance in the area of Landscape Architecture as a locally important Modernist landscape. Although some materials and elements have been altered, the original design is extant and the property’s overall historic integrity is good. This is noteworthy because many contemporary landscapes have not survived, including Friedberg’s pioneering Riis Park. The property meets Criteria Consideration G as exceptionally important in the local context.

The plaza is also eligible under Criterion A in the area of Planning and Community Development. The plaza was major component of the city’s urban renewal efforts in the 1970s along with the construction of Orchestra Hall and the creation of the Loring Park Development District. These projects continued the innovative planning process that had been begun in the late 1950s at the north end of downtown. Under this criterion, it also qualifies under Criteria Consideration G. Although the plaza was constructed within the last fifty years, the exceptional local importance of the planning process in downtown Minneapolis has received scholarly evaluation in works like Alan A. Altshuler’s *The City Planning Process* and Amy Sunderland’s thesis “Loring Park: A Redevelopment Experience.”⁷⁶

For both criteria, Peavey Plaza’s period of significance begins in 1975, the year that it opened, and ends in 1980, when construction of the unfinished corner was completed.

Recommendation

⁷⁴ “Peavey Plaza,” *Landscape Architecture* 68 (July 1978): 332–333.

⁷⁵ Birnbaum and Foell, ed., *Shaping the American Landscape*; Frank E. Martin, ed., *Valued Places: Landscape Architecture in Minnesota* (Minneapolis: Minnesota Chapter of the American Society of Landscape Architects, 2001); Robert Roscoe, “Peavey Plaza,” *Architecture Minnesota*, March–April, 2004, 15, 50–51.

⁷⁶ Alan A. Altshuler, *The City Planning Process: A Political Analysis* (Ithaca, N.Y.: Cornell University Press, 1965); Amy Tessmer Sunderland, “Loring Park: A Redevelopment Experience” (master’s thesis, University of Minnesota, 1990).

Peavey Plaza is recommended as eligible for listing in the National Register under Criterion A in the area of Planning and Community Development and under Criterion C for exemplifying Modernist landscape design. Its exceptional local importance meets Criteria Consideration G under both criteria.

4.3.14 Orchestra Hall

MnSHPO Inventory Number: HE-MPC-0459

Address: 1100 Marquette Avenue, Minneapolis

Property Description

Orchestra Hall occupies about half of a city block with South Eleventh Street to the northeast, Marquette Avenue to the southeast, and South Twelfth Street to the southwest. Peavey Plaza fills the rest of the block, which is edged by the Nicollet Mall. A driveway that enters from and exits onto Eleventh Street provides access to the main entries at the north ends of the northeast and northwest facades. The building's two primary interior spaces, the lobby/services area and concert hall, are reflected in the building's massing and exterior articulation. While the lobby parallels Eleventh Street, the brick concert hall sits on an angle to the street grid. The three-story lobby/box office section has a glass and aluminum curtain wall that wraps around part of the brick-clad concert hall. The framework of the curtain wall has square and rectangular sections, with ribbon windows running across the facades. A semi-opaque photographic coating with large-scale images advertising the orchestra has been applied across most of the lobby section. Massive blue, curved pipes that are part of the building's HVAC system are situated along the lobby walls, serving a decorative as well as a functional purpose. A one-story glass-and-aluminum extension is adjacent to the entryway on northwest facade. Basement-level windows on the same facade look out on the lower level of Peavey Plaza. A skyway bridge across Marquette Avenue provides a link to a parking garage. The concert hall has some loading dock entrances on the Twelfth Street facade, but otherwise has no window or other openings.



History

Beginning in the late 1950s, Minneapolis experienced a renaissance that would continue into the 1980s and directly impact the built environment in downtown, including the development of Orchestra Hall and Peavey Plaza. It all began with the revitalization of the “lower loop” at the northern edge of downtown. It had been the birthplace of the city in the mid-nineteenth century and had been losing the fight with decay long before the Depression gave it a knockout punch. Revitalization of the area was hampered by a controversial planning director who did not work well with others and by the economic hardships during the Depression and World War II. After the war, new legislation from the federal and state governments gave the city the power to clean up the area using urban renewal funds.⁷⁷

The efforts to renew the lower loop drew the interest of downtown business leaders, who formed the Downtown Council to advocate for the improvement of not just the lower loop, but all of downtown. The city faced a challenge when General Mills announced its plans in 1955 to move to a new suburban campus in Golden Valley. The opening of the first enclosed shopping mall in the suburb of Edina also brought the promise of the future but threatened the vitality of downtown stores at the same time. The Downtown Council used its political influence and its money to help the city find a new planning director and to increase the staff and budget for the planning department. The department recruited young, progressive staff with graduate degrees in planning and related fields from Harvard, MIT, and other leading universities. The commission’s staff also included two landscape architects, an engineer, and a person trained in business administration and law. Attention to downtown planning was encouraged by several new members to the planning commission with connections to the Downtown Council. Utilizing traffic and real estate research, the planning department drafted the “Central Minneapolis Plan” in 1959-1960 as its first long-term document.⁷⁸

The plan identified future goals for downtown but no specific projects. Working closely with members of the Downtown Council, the planners vetted the goals and earned the support of the business community before presenting the plan to the mayor and city council. While the city council members were displeased that the planners had approached the private sector first, the planners had correctly predicted that if the business community liked the plan, it would convince the city council to adopt the measures. The most popular element of the plan was creating a pedestrian/transit way along Nicollet Avenue as a way to revitalize the area and attract shoppers to downtown. By 1964, the city council was working with downtown businesses to make the Nicollet Mall a reality. The mall opened in 1967 to great acclaim. Designed by the prominent California landscape architecture firm Lawrence Halprin and Associates, the mall banished cars from Nicollet’s retail corridor from Washington Avenue to Tenth Street. Buses were contained on a sinuous path through a landscape designed to seduce pedestrians. The Nicollet Mall was an instant success, garnering international acclaim. The mall was, in fact, almost too successful. Organized festivities drew crowds, as hoped, but the clogged sidewalks made it hard for shoppers to get to stores. Plans were soon underway to extend the mall four blocks south, adding a plaza along the way as a gathering place for programmed events and an anytime refuge from the dense city grid.⁷⁹

The extension of the mall was not completed until the early 1980s, providing a connection to the urban renewal effort near Loring Park. Development along Nicollet came about more quickly, thanks to the momentum of the city planning processes begun in the early 1960s and the desire for the Minnesota Orchestral Association to have a new downtown venue. The orchestral association was lured by the excitement of the revitalization in downtown Minneapolis, which stood in stark contrast to the ongoing decline in Saint Paul. The group decided to erect a new hall on half of the block bounded by Nicollet

⁷⁷ Daniel M. Upham, “Long Fight Led to New Loop Look,” *Minneapolis Tribune*, November 6, 1960; *Gateway Center Progress Report, September 1961*, available at the Minneapolis Collection, Hennepin County Central Library; Alan A. Altschuler, *The City Planning Process: A Political Analysis* (Ithaca, N.Y.: Cornell University Press, 1965), 200-201.

⁷⁸ Linda Mack, “Gateways of Change,” *Architecture Minnesota* 17 (May-June 1991): 36-39, 64-65; Lawrence Irvin, “A Renaissance in Planning for Minneapolis,” *Northwest Architect*, March-April 1959, 31, 53-55.

⁷⁹ Richard Saunders, “Downtown Enjoys 69-Million-Dollar Building Boom,” *Minneapolis Tribune*, January 10, 1960; “Minneapolis Faces the Future,” *Buildings* 55 (June 1961): 35.

Avenue, Eleventh Street, Marquette Avenue, and Twelfth Street, with the new public plaza as its “front yard” on the rest of the block.⁸⁰

The orchestra had a long relationship with this location. It was founded in 1903 as the Minneapolis Symphony Orchestra when conductor Emil Oberhoffer convinced the Philharmonic Club, a local choral society, to create its own permanent orchestra. Starting in 1905, the orchestra performed in the Lyceum Theater at the corner of Nicollet Avenue and South Eleventh Street. Oberhoffer headed the orchestra for nineteen seasons and laid the foundations for programs like the touring orchestra, the Weekender Pops Concerts, and the Young People’s Concerts. By the time Oberhoffer left in 1922, the orchestra had become “an important Midwestern institution with a national reputation.”⁸¹

Conductor Henri Verbrugghen took over after Oberhoffer’s departure. Verbrugghen would stay with the orchestra until 1931, when health issues forced him to resign. Under his leadership, the orchestra’s popularity grew and so did the demand for performances. During the 1920s, the orchestra performed each concert once in Minneapolis and once in Saint Paul to satisfy patrons in both cities. With the construction of Cyrus Northrop Memorial Auditorium at the University of Minnesota in 1929, the orchestra found a new performing home. The university’s director of the Concerts and Lectures Series, Verna Scott, was asked to take over management of the orchestra in 1930 and convinced the Orchestral Association to move the orchestra to the newly finished Northrop Auditorium. “The removal of the symphony series to the neutral ground of the campus solved nearly all objections of delicate sensibility,” a university history observed. “Easy of access to both cities, Northrop Auditorium seemed to be a proper place to house communal effort in which all citizens could take satisfaction.”⁸² Scott’s management helped the orchestra develop into a nationally recognized organization, starting with her hiring of a young Eugene Ormandy as conductor in 1931. Ormandy’s tenure with the orchestra was a huge success and helped him secure a position in 1936 as conductor of the Philadelphia Orchestra, taking Leopold Stokowski’s place. Ormandy was the first of a line of talented conductors who often moved on to more prestigious posts after Minnesota. These included Dimitri Mitropoulos, Antal Dorati, Stanislaw Skrowaczewski, Neville Marriner, and Edo de Waart.⁸³

While Northrop offered spacious quarters and opportunities for musicians to collaborate with the university’s Music Department, the auditorium had notoriously bad acoustics. Ormandy, on a return visit after leaving the orchestra, expressed the frustration felt by many when asked by a reporter how the acoustics could be improved. “Dynamite” was his response.⁸⁴ The push for a new performance space began with Stanislaw Skrowaczewski, who took over the orchestra in 1960 and would continue to lead it for nineteen seasons. Skrowaczewski made it clear from the beginning that he had great ambitions for the orchestra. He wanted to increase the size of the orchestra to play large symphonic works, perform in Europe to improve the group’s reputation, and build a new home worthy of a world-class orchestra. The orchestral association went along with his request to hire more musicians, but made him choose between a European tour and a new concert hall. He chose the concert hall.⁸⁵

In December 1972, the orchestral association’s board of directors approved plans to buy the downtown site, which held the Lyceum Theater, the orchestra’s former performance space, and the adjacent Insurance Exchange Building. New York architects Hardy Holzman Pfeiffer Associates, which had a reputation for working on older buildings, was originally hired to renovate the Lyceum, but found that it

⁸⁰ “Minneapolis Today,” reprinted from the Project Brochure Urban Land Institute Spring Meeting, 1973, Minneapolis, Minnesota, for the Minneapolis Planning and Development Department, available at the Minneapolis Collection, Hennepin County Central Library.

⁸¹ Roy Close, “One Hundred by Nine,” in *Minnesota Orchestra at One Hundred: A Collection of Essays and Images* (Minneapolis: Minnesota Orchestral Association, 2002), 4.

⁸² James Gray, *The University of Minnesota 1851–1951* (Minneapolis: University of Minnesota Press, 1951), 462.

⁸³ *Minnesota, Hats Off to Thee* (Minneapolis: University of Minnesota Band Alumni Association, 1992), 45, 61–64; Verna Scott to George Lindsay, July 28, 1930, Verna Golden Scott Papers, University of Minnesota Archives; Close, “One Hundred by Nine,” 2–6, 8–9, 14.

⁸⁴ Close, “One Hundred by Nine,” 10.

⁸⁵ *Ibid.*, 14–17.

was not feasible to do so. The orchestral association kept them on to design a new \$6.6 million, 2,750-seat concert hall with local architects Hamel Green and Abrahamson. The groundbreaking for the new concert hall occurred in June 1973, and construction was expected to be completed by October 1 of the following year.⁸⁶

Orchestra Hall opened on schedule in October 1974 at a final cost of \$7.5 million. The building was a study in juxtapositions. It was composed of two sections: an airy, glass-and-aluminum curtain-wall lobby wrapped around a solid, brick-clad concert hall. The lobby was designed for socializing, with “catwalk-like promenades” that led to the upper tiers and were painted magenta, green, and yellow. The aesthetics of the concert hall were quieter, with natural oak-paneled walls, rose-colored velvet seats, and brass fixtures. The ceiling held more than one hundred futuristic white acoustical cubes that could be adjusted to improve the quality of sound. The complex was heralded by Paul Goldberger in the *New York Times* as “a rebuke to red velvet,” and Minneapolis was congratulated for having a “generally advanced level of taste” by building a concert hall with a design that moved “architecture forward, not backward.”⁸⁷ *Progressive Architecture* featured Orchestra Hall in an issue the next year and observed that “it is becoming clear that Minneapolis seems to be a city that knows what it wants, and more often than not, gets it.”⁸⁸

Progressive Architecture was referring to the progress that the city had been making with its revitalization efforts. In addition to new construction in the lower loop and the creation of the Nicollet Mall, the city had recently embarked on the Loring Park Development District, which through private/public partnerships produced high-rise apartment buildings, condominium towers, and low-rise townhouses to provide high-density living downtown. The city’s investment in critical infrastructure also attracted investments by individual companies such as the IDS Center, designed by Philip Johnson and John Burgee, which opened in 1973 as the tallest building in the city. Directly in front of Orchestra Hall was Peavey Plaza, a premiere Modernist landscape designed by the New York firm M. Paul Friedberg and Associates. It opened in June 1975 as an elegant counterpoint to its colorful neighbor.

Orchestra Hall and Peavey Plaza were important signs that the movers and shakers who supported the orchestra also believed in the city. Orchestra Hall has been a popular venue since its opening, and it is now synonymous with the Minnesota Orchestra. In 2007, the orchestral association announced plans to completely remodel the lobby portion of the building and to modify part of the concert hall. The national economic crisis slowed the project, however, and at the time this report, the building still retains its original design and historic integrity.⁸⁹

Evaluation

Orchestra Hall was evaluated under Criterion A for its significance in Planning and Community Development and Performing Arts. It is recommended as eligible in the area of Planning and Community Development as a significant marker, along with Nicollet Mall, Peavey Plaza, and the Loring Park Redevelopment District, of the city’s successful efforts to revitalize downtown in the 1960s and 1970s. These projects continued the innovative planning process begun in the late 1950s at the north end of downtown. The building is also eligible under Criterion A in the area of Performing Arts for its association with the Minnesota Orchestra, which has developed an international reputation for outstanding performances and recordings and is the largest and most prominent professional orchestra in the state. Orchestra Hall is the first building to be constructed specifically for the orchestra, and it has the strongest

⁸⁶ Roy Close, “Orchestra May Raze Lyceum, Rebuild,” *Minneapolis Star*, December 15, 1972; “Minnesota Orchestra to Construct New Concert Hall” (news release), Minnesota Orchestra, December 15, 1972, Minneapolis Collection, Hennepin County Central Library; Paul Goldberger, “Brash, Young and Post-Modern,” *New York Times*, February 20, 1977; Joe Blade, “IDS Donates Lease to Orchestra,” *Minneapolis Star*, June 20, 1973.

⁸⁷ Quote from Paul Goldberger, “Orchestra Hall’s Design: A Rebuke to Red Velvet,” *New York Times*, October 23, 1974. Goldberger, “Brash, Young and Post-Modern.”

⁸⁸ “Orchestra Hall,” *Progressive Architecture*, February 1975; Minnesota Orchestra, “More about the Hall,” www.minnesotaorchestra.org/orchestra_hall/more.cfm (last accessed December 6, 2010).

⁸⁹ Michael Anthony, “Orchestra Hall Facelift,” *Minneapolis Star Tribune*, May 1, 2007.

association with that organization. The significance is local under Planning and Community Development and statewide under Performing Arts. The period of significance is 1974, the year that Orchestra Hall opened.

Orchestra Hall meets Criteria Consideration G in both areas of significance. While the building was constructed within the last fifty years, the importance of planning in downtown Minneapolis has been evaluated in scholarly works such as Alan A. Altshuler's book *The City Planning Process* and Amy Sunderland's thesis "Loring Park: A Redevelopment Experience." The significance of the Minnesota Orchestra as a major cultural institution is well-established.⁹⁰

Recommendation

Orchestra Hall is recommended eligible for listing in the National Register under Criterion A in the areas of Planning and Community Development and Performing Arts. While its period of significance is 1974, it meets Criteria Consideration G.

⁹⁰ Alan A. Altshuler, *The City Planning Process: A Political Analysis* (Ithaca, N.Y.: Cornell University Press, 1965); Amy Tessmer Sunderland, "Loring Park: A Redevelopment Experience" (master's thesis, University of Minnesota, 1990).

4.3.15 Minneapolis Film Exchange Historic District

MnSHPO Inventory Number: HE-MPC-16980

Address: 1000, 1015, 1019, and 1025 Currie Avenue North, Minneapolis

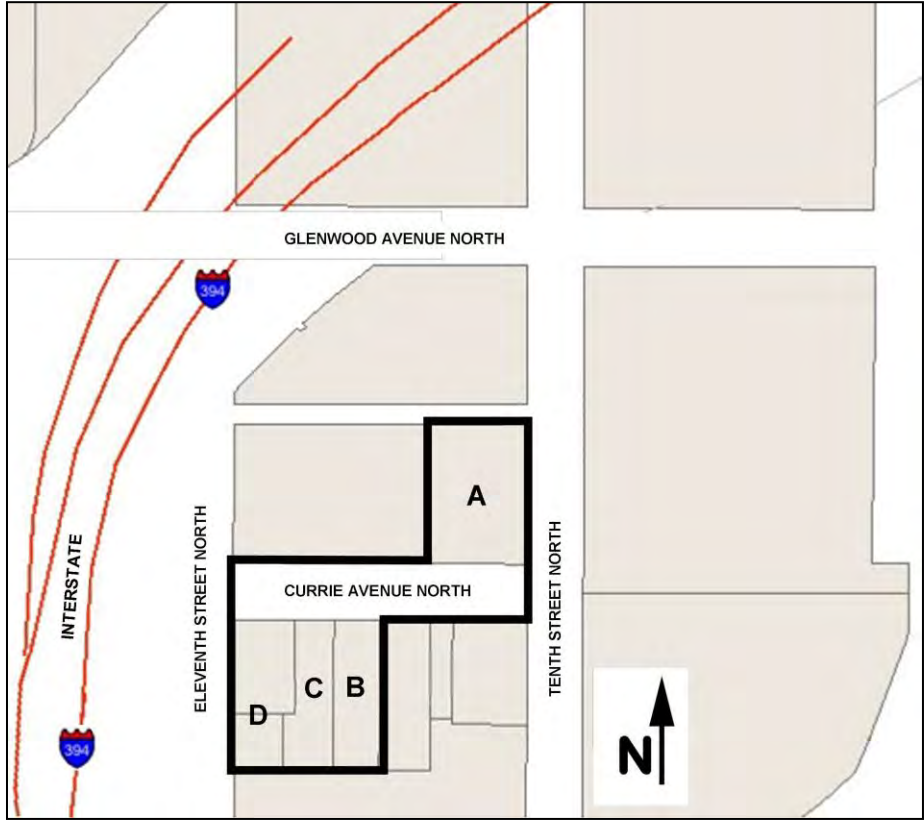
Property Description

The Minneapolis Film Exchange Historic District is located on the western edge of downtown Minneapolis. It comprises four contributing properties, which were built in the 1930s and 1940s and display characteristics of the Moderne design that was popular during that era:

Map	Property Name	Address	Date
A	Warner Brothers Distribution Distribution Building	1000 Currie Avenue N.	1947
B	Twentieth Century Fox Film Corporation	1015 Currie Avenue N.	1938
C	Universal Film Exchange	1019 Currie Avenue N.	1938
D	RKO Radio Pictures Building	1025 Currie Avenue N.	1936



Minneapolis Film Exchange Historic District, view to southwest.



Above: Map showing the boundaries of the Minneapolis Film Exchange Historic District. The properties are keyed into the on previous page.

Below: Detail from 1951 *Sanborn* map. Film vaults are indicated in blue and green. (Sanborn Map Company, *Insurance Maps of Minneapolis*, Vol. 2 [New York, Sanborn Map Company, 1951])





Warner Brothers Picture Distribution Building, 1000 Currie

Below: Twentieth Century Fox Film Corporation, 1015 Currie





Universal Film Exchange, 1019 Currie

RKO Radio Pictures, 1025 Currie



Warner Brothers Picture Distribution Building, 1000 Currie Avenue (1947)

SHPO No. HE-MPC-0421

The walls of this flat-roofed, two-story structure are a mixture of buff and tan brick. The curved, corner entry features a granite surround and aluminum panels. The property has been determined individually eligible for the National Register.

Twentieth Century Fox Film Corporation, 1015 Currie Avenue (1938)

SHPO No. HE-MPC-0422

This two-story, flat-roofed concrete building has a rectangular plan. Its front facade is faced in glazed buff-colored bricks accented with belt courses. A belt course of pink-colored stone runs at the top and bottoms of the windows. The belt course at the bottom of the first-floor windows extends to the base of the building. Other belt courses are formed with red, unglazed brick placed at an angle that creates a zigzag design. Stone is also used on the main entrance, which sits at the center of the first-floor facade. The entrance is recessed and steps in towards the recessed door. The middle of the three “steps” has fluting, and the transom is decorated with alternating triangular and fan-shaped motifs. The windows on the second floor, which appear to be original, have metal frames with a large central light on the top half. A smaller hopper light on the bottom of the window opens inward. The windows and door on the first floor are modern. The western opening has been enlarged and the stone base replaced by bricks.

Universal Film Exchange, 1019 Currie Avenue (1938)

SHPO No. HE-MPC-16422

The one-story, flat-roofed building at 1019 Currie has stone bands similar to those on 1015. There is a large window opening at the center of the front facade that is filled with a non-historic four-panel window. A smaller window to its west is filled with glass blocks. The main entrance is at the east end of the front facade. The wood and glass door, which is almost flush with the main facade, is capped by a small stone canopy. The canopy is topped with a vertical stone design in a stepped recessed motif that relates to the entrance on 1015. The motif extends above the roofline and creates a small stepped tower.

RKO Radio Pictures, 1025 Currie Avenue (1936)

SHPO No. HE-MPC-0423

The one-story, flat-roofed building has zigzag motifs at its entry, which is centered on the front facade and given visual emphasis by a higher parapet. The RKO sign remains above the door, obscured by more modern signage. Concrete blocks with rough, colorful aggregate form the exterior walls, which are primarily a rosy color. The concrete blocks on the building’s slightly projecting base are a dark brown. Slightly projecting buff-colored bands articulate the facades at the top of the parapet, the height of the window lintels, and partway down the window openings. Gooseneck lights illuminate modern awnings that hide some of the zigzag detailing in the band above the window openings. Some of the window openings have been filled in with bricks or glass blocks; replacement windows are in the other openings. This property has an adjacent parking lot on its south side with a separate address (62 Eleventh Street N).

History

In the early twentieth century, there were a number of small producers and distributors in the nascent motion picture industry. There was little organization until 1909, when two major film producers, the Edison Company and the Biograph Company, merged to form the Motion Picture Patents Company, better known as “the Trust.”⁹¹ Run by Thomas Edison, the Trust owned the patents on raw film and the majority of the equipment used in the production of motion pictures, which it “vigorously enforced . . . by threatening to take legal action against any independent producer who failed to obtain the proper licenses. Its strangle hold on production and distribution limited the number of films available to theaters around the country.”⁹²

⁹¹ “How Carl Laemmle Succeeded in Breaking the Moving Picture Trust,” *New York Times*, December 1, 1912; Lucile M. Kane and John A. Dougherty, “Movie Debut: Films in the Twin Cities, 1894–1909,” *Minnesota History* (Winter 1995): 357.

⁹² Dave Kenney, *Twin Cities Picture Show: A Century of Moviegoing* (Saint Paul: Minnesota Historical Society Press), 15.

Such strict regulation inevitably led to protests, and one Chicago distributor, Carl Laemmle, was particularly incensed as he watched his profitable film exchange business wither away under what he called the Trust's "Come In or Die" policy.⁹³ Because he could not distribute films that were under the Trust's control, he decided to venture into film production himself, forming the Independent Moving Picture Company. His first film, *Hiawatha*, an adaptation of the poem by Henry Wadsworth Longfellow, was filmed around Minneapolis. The production of this film solidified Laemmle's command of the Twin Cities' motion picture market, where it had opened a branch in 1908.⁹⁴

It had become a common practice among film distributors to establish branches in various cities. The cost of shipping films from a film exchange to a distant city was prohibitive, and the time spent in transit meant money lost. Additionally, "market demands were such that it made little economic sense to for an exchange to solicit theater accounts in distant locations where local rivals could provide faster and cheaper service."⁹⁵

As a result, from Minneapolis "grew a flourishing trade that soon would make the city a key point for distributing film in the regional market." Laemmle hired James V. Bryson to travel the "middle western parts of America" from Minnesota to as far west as Butte, Montana, to recruit theater owners to come under the umbrella of Independent Moving Pictures and to persuade towns without theaters to open facilities. Bryson was so successful at his job that he was considered the "dean of Minneapolis film distributors." The company was based in the Sykes Block on Hennepin Avenue, but needed larger facilities as it expanded from three to fifty employees in just three years. By 1918, the company, still managed by Bryson, was located at 18 Washington Avenue North.⁹⁶

By the early 1920s, most film distributors were located in the Film Exchange Building, constructed specifically for that use at 16–18 Fourth Street by Charles H. McKee in 1915–1916. Others were in the Loeb Arcade. Yet by 1930, the majority of the city's film exchanges were along a three-block stretch of First (later Currie) and Western (later Glenwood) Avenues North. This had been encouraged by city policy. As the number of film exchanges increased, the risk of fire from the large amount of combustible nitrate film became a concern in densely populated urban areas. In response, many cities instituted strict regulations on film handling and storage. Minneapolis was no exception. In 1915, the city council passed an ordinance prohibiting the storage of more than ten films in one location unless they were in metal boxes in a fireproof vault with walls at least eight inches thick. The vault could be no larger than one thousand cubic feet in volume, had to be well-ventilated with only one door, and had to be located on the top floor of the building. Vaults built prior to the passing of the ordinance could continue to be used only if they conformed to its standards. Even film clippings had to be disposed of in a specific way. Violators of the ordinance could face a \$100 fine or up to ninety days in jail.⁹⁷

Also as a result of the fire concern, some cities designated certain areas where film exchanges could be located. These districts, often called "Film Row," were composed of buildings considered to be "more structurally appropriate and fire-resistant than previous structures. . . . After World War I, domestic distribution was largely handled through Film Rows in 32 U.S. exchange centers." It is not known if Minneapolis had such a mandate, but the film exchanges landed in an area that was outside the urban center, had access to rail lines, and was not very far from theaters on Hennepin Avenue.⁹⁸

Another significant postwar change was that film exchanges, which had historically had partnerships with various producers, were now in competition with franchises run directly by the studios. The mix of independent and studio distributors can be seen in the 1930 city directory for Minneapolis. The

⁹³ "How Carl Laemmle Succeeded in Breaking the Moving Picture Trust."

⁹⁴ Kenney, *Twin Cities Picture Show*, 15; Kane and Dougherty, "Movie Debut," 355.

⁹⁵ Max Alvarez, "The Origins of the Film Exchange," *Film History* 17 (2005): 435.

⁹⁶ Kane and Dougherty, "Movie Debut," 355–357; "Progressive Policy Marks Growth of Film Company," *Minneapolis Tribune*, March 23, 1913.

⁹⁷ Minneapolis Building Permit A13020 (dated October 7, 1915); 1923 and 1930 Minneapolis City Directories; Kane and Dougherty, "Movie Debut," 358; Alvarez, "Origins of the Film Exchange," 441; Minneapolis City Council Regular Meeting, Resolution, August 20, 1915.

⁹⁸ Alvarez, "Origins of the Film Exchange," 451.

Paramount Publix Corporation, Universal Film Exchange, United Artists, Educational Film Exchange, and Sono-Art World were located on the 1100 block of what is now Currie Avenue North (it was known as First Avenue North at the time), while Warner Brothers, First National Pictures, and Vitaphone Distribution shared a building at 952 Currie (First). By 1936, RKO, Gaumont-British Pictures, Twentieth Century Fox, Columbia, and Metro-Goldwyn-Mayer had film exchanges on that street.⁹⁹

Film exchanges with fireproof film vaults started to become obsolete in the 1950s when nitrate film was replaced by non-explosive acetate film. Eventually, the film exchanges closed.¹⁰⁰ Although some of the film-related buildings along Currie Avenue were lost over time, the district was decimated by the construction of Interstate 394 in the late 1980s, which resulted in the complete loss of the 1100 block of Currie Avenue and even more of Glenwood Avenue. As a result, Minneapolis's "Film Row" was reduced to five buildings—1000, 1015, 1019, 1025, and 1201 Currie Avenue North.

Evaluation

The Minneapolis Film Exchange Historic District contains four buildings that were erected as film vaults in the 1930s and 1940s. The motion picture industry was born in the early twentieth century and evolved rapidly as talkies and other innovations were introduced. Minneapolis was a key distribution point for films in the Upper Midwest. Movies were distributed by exchange buildings, owned by major motion picture studios, that had vaults to store the unstable film. Because of the danger of fire, the city perhaps restricted the location of the exchange buildings. The four buildings in the 1000 block of Currie Avenue are the only concentration of that building type that remain from this era, and they are recommended as eligible for the National Register under Criterion A for their significance in Entertainment/Recreation. The building at 1201 Currie (which was surveyed as part of the Industrial Zone) is separated from this group by the chasm of the freeway. The freeway trench extends across the entire area that was once the 1100 block of Currie. In addition, alterations to the building's ribbon windows, a key character-defining feature, have compromised its physical integrity. Because of these factors, it is recommended as not eligible for inclusion in the Minneapolis Film Exchange Historic District.

Warner Brothers moved out of 1000 Currie in 1960. Twentieth Century Fox remained at 1015 Currie until around 1970, while 1019 Currie served as a film exchange for Universal until about 1960; a photography studio occupied the building by the early 1960s. It is unclear when RKO vacated 1025 Currie. The departure of Warner Brothers, which marked the beginning of the end of the district's film distribution activity, seems an appropriate date for ending the period of significance. The period begins with the construction of the earliest property, 1925 Currie, in 1936.¹⁰¹

Recommendation

The Minneapolis Film Exchange Historic District is recommended as eligible under Criterion A in the area of Entertainment/Recreation.

⁹⁹ Alvarez, "Origins of the Film Exchange," 444. A portion of First Avenue North was renamed Currie Avenue North in June 1935 in honor of Alderman William A. Currie (Minneapolis City Council Regular Meeting, Resolution, June 28, 1935).

¹⁰⁰ Minneapolis City Directories, 1938–1970.

¹⁰¹ Minneapolis City Directories, 1938–1970.

4.3.16 First Baptist Church and Jackson Hall

MnSHPO Inventory Number: HE-MPC-0432 and HE-MPC-16515

Address: 1020 Harmon Place and 1026 Harmon Place, Minneapolis

Property Description

The First Baptist Church is a large church building of Kasota stone at the west corner of Harmon Place and South Tenth Street. The building is Gothic Revival in style, incorporating such elements as Gothic-arch doorways, rough-cut stonework, and buttresses. Large stained-glass windows have Gothic-arch mullions that refer to medieval cathedral design. The Gothic design is further emphasized by narrow slit windows with Gothic-arch tops. The original portion of the church has a simple, cross-shaped plan with square towers at the northeast and northwest corners. The steeples that once rose from these towers were damaged in a storm in 1967 and removed because they were structurally compromised. A modern metal steeple is now on the northeast tower, while the northwest tower is capped with a flat, metal roof. Centered between the towers is the projecting, one-story, main entrance. The rear of the church has an addition built in 1984, which angles to follow the line of Harmon Place and expands the church's presence toward Hennepin Avenue. The addition is sympathetic to the original design. It has rough-cut stone walls, buttresses, and stained-glass windows in Gothic-arch openings. The addition connects the church to Jackson Hall.

Jackson Hall is a flat-roofed Collegiate Gothic school building located at the north corner of the intersection of Harmon Place and South Eleventh Street. The building is three stories tall with a raised basement. The walls are brown brick with limestone decoration that includes a tall band at the foundation, sills and transoms, quoins at the building's corners and on the sides of the window openings, and trim along the crenellated parapet wall. There are five bays on the Harmon Place facade and seven bays on the Eleventh Street facade. Most bays hold groupings of three one-over-one replacement windows. The central bays have a door recessed in a Gothic-arch entry on the first floor and a limestone-clad oriel on the floors above. Panels on the second-story windows read "Jackson Hall."



Left: First Baptist Church at corner of Harmon Place and Tenth Street.

Below: Jackson Hall at corner of Harmon Place and Eleventh Street.





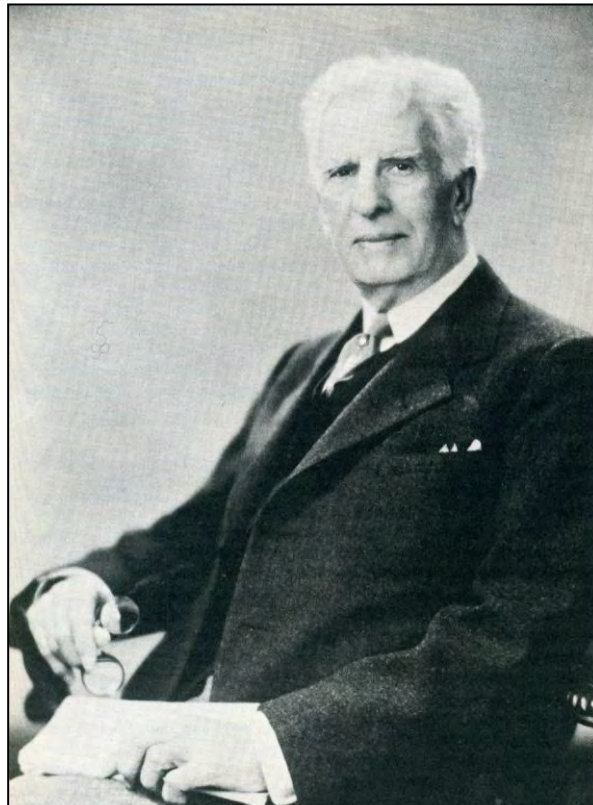
Left: First Baptist Church, ca. 1910
Charles J. Hibbard, photographer—
Minnesota Historical Society Collections

Below: Jackson Hall of the First Baptist Church, 1924
Charles J. Hibbard, photographer—
Minnesota Historical Society Collections



History

The First Baptist Church congregation began in 1853 in the home of one of the parishioners. The congregation occupied several locations before purchasing a lot at the corner of Harmon Place and South Tenth Street in 1883, where it built a large Gothic Revival church that was dedicated in 1886. Local architects Kees and Fisk started the design, and Kees completed it after forming a partnership with Franklin Long in 1884. The pews in the auditorium sit in a semicircle around the altar. The design is based on the Akron Plan, which was developed in Akron, Ohio, and was popular in the late nineteenth century. In 1924, the congregation built an education wing, Jackson Hall, on the corner of Harmon Place and South Eleventh Street. Long and Thorshov—one of the successor firms to Long and Kees—was responsible for the design. The education building included a gymnasium, classrooms, and offices.¹⁰²



William Bell Riley
*Taken from Voices of American
Fundamentalism*

As one of the earliest and largest Baptist congregations in the city, First Baptist supported the founding of other Baptist churches in the city and the work of missionaries worldwide. For nearly half a century, from 1897 to 1942, Dr. William Bell Riley served the congregation as its head pastor. Riley was known for his forceful personality and his beliefs that “the scriptures were an explicit revelation of God to man, without historical, ethical, or moral error” and that Jesus would return and create a premillennial world.¹⁰³ Riley asserted that these beliefs were the fundamentals of the faith. His strict views resulted in sweeping and controversial changes when Riley arrived at First Baptist Church, including the end of bazaars, suppers,

¹⁰² “First Baptist Church,” *The Visitor*, April 1967; Jon Kalstrom, “Historic Churches: Part Six: The First Baptist Church,” *Lake Area*, February 1988; Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 124, 144, 211; Larry Millett, *AIA Guide to the Twin Cities* (Saint Paul: Minnesota Historical Society Press, 2007), 29.

¹⁰³¹⁰³ C. Allyn Russell, “William Bell Riley: Architect of Fundamentalism,” *Minnesota History* 43 (Spring 1972): 17.

and other forms of fundraising by the women of the congregation. He also condemned dancing, card-playing, and theater-going, which upset many of the young people in the church. Unhappy with Riley's zealotry, a group of members split off from the church in 1903 to form a new congregation.¹⁰⁴

Others, however, applauded the new direction. Over the next few years, Riley built "his own kind of congregation" that emphasized evangelism. Prominent evangelical leaders were invited to annual Bible conferences and other meetings, which attracted new members to the congregation. The result was a phenomenal growth in the size of the congregation—an average of 140 new members every year for Riley's first decade at First Baptist. In addition to outreach meetings, the Sunday worship was supplemented by a 100-voice choir and 15-piece orchestra. The church building was open seven days a week for prayer meetings, mission circles, and Bible study classes. The sanctuary of the church was expanded in 1923 to seat 2,200 people with special aisles in the balcony that slanted down to the front of auditorium to encourage people to come forward and publically declare their acceptance of Christ.¹⁰⁵

Another of Riley's significant contributions was leading the congregation in the creation of the Northwestern Bible and Missionary Training School (now Northwestern College) in 1902. The school's mission was to train missionaries and other laypeople in fundamental Christian values and to spread the teachings around the world. The school graduated its first missionary in 1904. The school grew over the next twenty years and the church purchased several buildings near Loring Park to serve as residence halls. Jackson Hall was constructed to house offices and classrooms for the growing school and congregation. A report from 1932 noted that 150 students completed summer mission work in nine states. They enrolled 8,200 young people in Bible School programs and "saved" 982 souls. The "student evangelists" also held several hundred meetings that led to ninety-two "conversions." In 1935, the education program was expanded by the establishment of the Northwestern Theological Seminary. The combined school and seminary claimed an enrollment of 514, a staff of 17, and a budget of \$80,000 in 1941. The education programs, which also included a liberal arts college, were joined under the name Northwestern Schools in 1944.¹⁰⁶

His activities extended well beyond the Minneapolis church and school. He lobbied for a prohibition of the sale of alcohol in the United States. He also campaigned to stop the teaching of evolution in public schools, including an effort to get legislation passed to that effect in Minnesota. The First Baptist congregation allowed Riley to travel four months of every year as an evangelist, which bolstered the national reputation of both Riley and First Baptist Church. Riley held revival meetings around the country and became known for his calm, "businesslike" style of preaching, which stood in contrast to the theatrics of many contemporary evangelists. His use of the word "fundamental" popularized the term "fundamentalist" for conservatives who believed in a literal interpretation of the Bible. Riley founded the World Christian Fundamentals Association (WCFA) to organize conservative Christians to advocate for fundamentalism against the "modernism" of mainline Protestant denominations. Riley and the WCFA were responsible for inviting William Jennings Bryan to lead the prosecution in the Scopes trial in Tennessee. After Riley resigned from the organization in 1930, it eventually ceased to exist, but Riley's involvement with the fundamentalist community had helped establish its national voice.¹⁰⁷

¹⁰⁴ Ibid., 19.

¹⁰⁵ Ibid., 19–20.

¹⁰⁶ "First Baptist Church"; Northwestern College, "History: 1902–1947," <http://www.nwc.edu/web/guest/1902-1947> (last accessed October 13, 2010).

¹⁰⁷ First Baptist Church, *First Baptist Church: At the Heart of a Great City* (Minneapolis: First Baptist Church, 1978), 7; Russell, "William Bell Riley," 20–24; Ferenc M. Szasz, "William B. Riley and the Fight Against Teaching of Evolution in Minnesota," *Minnesota History* 41 (Spring 1969): 201–216; Douglas O. Linder, "Putting Evolution on the Defensive: John Nelson Darby, Dwight L. Moody, William B. Riley and the Rise of Fundamentalism in America," essay, part of "Famous Trials in American History: Tennessee vs. John Scopes, The Monkey Trial," <http://www.law.umkc.edu/faculty/projects/ftrials/scopes/fundamentalism.html> (last accessed October 15, 2010); Douglas O. Linder, "William Bell Riley," essay, part of "Famous Trials in American History: Tennessee vs. John Scopes, The Monkey Trial," <http://www.law.umkc.edu/>

Riley retired from the pulpit in 1942 after forty-five years at First Baptist Church, but he remained involved in the operation of the church and school until his death in 1947. He had made his mark on the congregation and helped it to grow to several thousand members. Through Northwestern college, he had trained 70 percent of the Baptist pastors in Minnesota. He had also served as a role model for evangelists and fundamentalists nationwide, and was a leader in establishing the legitimacy of the movement. His legacy continued in his choice of Billy Graham, a young evangelist, to succeed him as head of Northwestern. Graham followed in Riley's footsteps, becoming a nationally renowned religious leader.¹⁰⁸

Evaluation

First Baptist Church and Jackson Hall have been evaluated under Criterion B for their association with William Bell Riley, the church's long-serving pastor, who guided the congregation and school to prominence in the first half of the twentieth century. Riley dramatically increased the size of the congregation and the church's facilities during his tenure. He began the Northwestern Bible and Missionary Training School, thereby having a significant influence on Baptist congregations throughout Minnesota through the ministry of the school's alumni. That influence is ongoing to the present, although the school moved to another location in the vicinity in 1948 and to a suburban Saint Paul campus in the 1970s. He was a national leader in forming the fundamentalist movement, which remains a strong force in America today. Riley is a significant individual, and the First Baptist Church and Jackson Hall are the best representations of his significance. As a result, this property is recommended as eligible for listing in the National Register under Criterion B for its association with Riley in the area of significance of Religion. The period of significance extends from 1897, when Riley began his ministry at the church, to his death in 1947, because he remained involved with the church and school until that time. Although properties owned by religious institutions are ordinarily categorically excluded from National Register consideration, this property qualifies under Criteria Consideration A because its significance is derived from its historical association with Riley.

Recommendation

First Baptist Church and Jackson Hall are recommended as eligible for the National Register under Criterion B for the property's association with William Bell Riley, a significant person in the area of Religion, and the property qualifies under Criteria Consideration A for this association.

faculty/projects/ftrials/conlaw/releyw.html (last accessed October 15, 2010); "World Christian Fundamentals Association," http://en.wikipedia.org/wiki/World_Christian_Fundamentals_Association (last accessed October 15, 2010).

¹⁰⁸ Russell, "William Bell Riley," 28.

4.3.17 Schmidt Music Building and Mural

MnSHPO Inventory Number: HE-MPC-0381

Address: 88 South Tenth Street, Minneapolis

Property Description

The Schmitt Music Building is a five-story, flat-roofed, commercial building. The first story of the front facade is faced in limestone with granite along the knee wall. The second through fourth stories are clad in dark brown brick and the fifth story is orange-brown brick. A concrete or stone belt course runs between the fourth and fifth stories. The first floor has a central entry, with a storefront to the right and an entrance to the upper stories to the left. None of the materials in these openings are original. The upper stories have three slightly recessed window bays, each with four modern windows. The back of the building steps down, with lower sections extending to an alley. The southeast side, which faces a parking lot, is covered with a mural of the musical score for Ravel's *Gaspard de la Nuit* by muralist Jill Sprangers.¹⁰⁹



¹⁰⁹ David Gebhard and Tom Martinson, *A Guide to the Architecture of Minnesota* (Minneapolis: University of Minnesota Press, 1977), 32.

History

The Schmitt Music Building was constructed in 1909 as a four-story building. The city's first reverse directory in 1930 provides information about the occupants at that time: Gross Brothers cleaners, the Minneapolis Dye House, and the Twin City Dye Works. By 1940, the Paul A. Schmitt Music Company had become the sole occupant of the building. The company added a fifth story in 1949–1950. In 1972, a mural of a musical score was painted on the entire side of the southeast wall. The music company moved out of the building in the 1990s. Since then, the windows and storefronts on the building have been dramatically altered from their historic appearance. The mural is a visual landmark in downtown Minneapolis.¹¹⁰

Evaluation

The Schmitt Music Building is one of a few downtown commercial buildings remaining from the early twentieth century. The building was evaluated under Criteria A and C. Unlike other neighboring buildings, like the Essex and Lafayette buildings, the Schmitt Building is of a much simpler style. There have been substantial changes to the windows and storefronts. The building is not eligible under Criterion C for architectural significance. Although the building has a strong association with its longest occupant, the Schmitt Music Company, alterations to the building have affected its integrity and the building is not eligible under Criterion A.

Recommendation

The Schmitt Music Building is recommended as not eligible for listing in the National Register.

¹¹⁰ Hennepin County, Property Information Search website, <http://www16.co.hennepin.mn.us/pins/addressresult.jsp> (last accessed October 13, 2010); Minneapolis City Directories, 1930–1990; Norton and Peel, “Schmitt Music Center, Minneapolis,” photograph, Minnesota Historical Society, <http://collections.mnhs.org/visualresources/image.cfm?imageid=146976&Page=1&Keywords=Schmitt%20Music&SearchType=Basic> (last accessed October 13, 2010); David Gebhard and Tom Martinson, *A Guide to the Architecture of Minnesota* (Minneapolis: University of Minnesota Press, 1977), 32.

4.3.18 Essex Building

MnSHPO Inventory Number: HE-MPC-17112

Address: 84 South Tenth Street, Minneapolis

Property Description

The Essex Building is a five-story, flat-roofed commercial building located at the northeast corner of the intersection of South Tenth Street and the Nicollet Mall. Built in the Neoclassical style, the Essex has a wide, pressed-metal, modillion cornice with a line of dentils along its base. The building's first two stories are faced in cream-colored stone and the upper three stories in variegated, grayish-tan brick. The first story has large glass storefronts topped with original glass transoms. A bay of single windows is above a central entry on the Nicollet facade. On the remaining two bays of that facade and all eight bays on the upper stories of the Tenth Street facade, the second-story windows are grouped in threes and separated by carved pilasters. A cornice with dentils runs above these windows, and stone pediments sit atop the central windows in alternating bays. On the third through fifth stories, pairs of widely spaced windows with terra-cotta tile or stone frames are in each bay above the second-story windows.



History

The Essex Building was designed by Minneapolis architect Ernest Kennedy and built by contractor F. G. McMillan in 1911–1912. The property was developed by E. C. Gale, a successful local businessman, for investment purposes. Kennedy also designed Gale’s mansion, which was built in the Whittier neighborhood in 1911. The Essex Building was popular location, with retail on the first floor and offices on the upper stories. Several architects including Harry Jones, William Kenyon, Maurice Maine, and Ellerbe and Company occupied offices in the building. Today the building houses a bar and restaurant, The Local, and the local office of the architectural firm Perkins and Will.¹¹¹

Evaluation

The Essex Building stands out in downtown Minneapolis for its distinct style. The building was noted in Alan Lathrop’s *Minnesota Architects* as fine example of the work of Ernest Kennedy. The building was evaluated under Criterion C for architectural significance. Although the building exhibits a high level of integrity and was a notable design in Kennedy’s portfolio, his significance in the context of the local architectural community has not been established. As a result, a case cannot be made for the significance of the building under Criterion C.

Recommendation

The Essex Building is recommended as not eligible for listing in the National Register.

¹¹¹ Minneapolis Building Permit A11537 (dated November 27, 1911); Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 126; Minneapolis City Directories, 1930–1975.

4.3.19 Young-Quinlan Company

MnSHPO Inventory Number: HE-MPC-2999

Address: 901 Nicollet Mall, Minneapolis

Property Description

The Young-Quinlan Building is a five-story, flat-roofed commercial building located at the south corner of Nicollet Mall and South Ninth Street. The building is rectangular in plan, but the corner that faces the intersection has been chamfered. A band of granite runs along the foundation. The first stories of the Ninth Street and Nicollet Mall facades are faced in cut limestone, laid in alternating rectangular courses. While most of the plate-glass windows in the first-story storefronts are paired and topped with semi-circular transoms, some fronting on Nicollet are single, broader windows with chamfered top corners and two on Ninth Street feature a Palladian design. Pilasters between the paired windows give the appearance of Roman arches. Many of the storefronts have fabric awnings. A large, flat, metal canopy projects above an entrance on the Ninth Street facade.

A stone cornice runs along the top of the first story. The limestone continues as ornamentation on the upper stories, which are faced in variegated brown brick. The windows on the second story are grouped in threes. Large two-over-two double-hung sash windows are bracketed by narrow one-over-one double-hung sash sidelights. Carved spiral columns with Corinthian capitals sit between the windows. The openings are flanked by stone quoins. Stone balustrades trim the bottom of the large windows. A stone cornice runs above the second story, and every other window is topped with a curvilinear broken pediment and carved stone shield. A number of flagpoles project from the wall above. On the third through fifth stories, there are two-over-two double-hung sash windows, and the openings are framed with bands of stone. The windows of the fifth story are slightly smaller and have stone belt courses above and below the openings, as well as small stone quoins on both sides of the openings. Every fifth window is topped with a small curvilinear broken pediment with a central finial. All windows on the second through fifth stories are modern replacements. The parapet above the fifth story is capped with a simple stone coping. A vertical flagpole rises above the juncture of the primary facades. A skyway runs into the second story on the Ninth Street facade; a skyway across Nicollet extends along the building's southwest side.

The rear facades are much simpler and are clad in variegated brown brick. Stone belt courses run above and below some of the windows. The windows are modern replacements with single fixed panes. A group of penthouses are centered on the roof. Three one-story brick penthouses surround a three-story penthouse that has a hipped roof clad in red clay tile. Round-arched openings with windows and louvers are set in the walls of the tallest penthouse.



History

In the last years of the nineteenth century, Minneapolis was a booming city, and this was evident in its thriving retail industry. Many merchants were appealing to residents' expendable income, but as was typical in most of the country, the majority of the entrepreneurs were men. The exception was Elizabeth Quinlan, a woman who is credited with helping to revolutionize Minneapolis's turn-of-the-century retail scene in two key ways—by her involvement in the first women's specialty store west of the Mississippi and by introducing the city to upscale ready-to-wear clothing.

Prior to 1894, Quinlan had worked as clerk at R. S. Goodfellow and Company, one of Minneapolis's larger department stores. A friend, Fred D. Young, was a manager at the store. According to a 1926 interview with Quinlan, one day the two colleagues discussed a new business model, the specialty store, which would change the local retail industry. A typical 1890s department store like Goodfellow's featured a broad range of merchandise, including clothing for men, women, and children. Most staple items of clothing, such as trousers, skirts, blouses, and coats, were not finished. Buyers were responsible for bringing these items to a tailor or seamstress for the final fitting and finishing or do it on their own.¹¹²

Young and Quinlan wanted to pursue a different approach. Rather than offer many departments, they envisioned a "specialty shop" that focused on a specific type of merchandise for a particular clientele—in this case, clothing for women. Up until then, well-dressed women had to visit various businesses to purchase clothing, hats, shoes, and other items, many of which had to be custom-made. Young and Quinlan proposed to house everything a stylish woman would need under one roof. While this approach is common today, no such store existed in Minneapolis at that time. The gap was filled in 1894 when Young left Goodfellow's and opened a clothing store for women, Fred D. Young and Company. Quinlan, one of Goodfellow's top salespeople, left to help Young launch the shop, but planned to return to the department store in three months. She ended up staying with Young and taking on the role as merchandise buyer. Her knowledge as a woman made her an adept buyer and an asset for a shop that targeted female clientele.¹¹³

Quinlan's buying prowess led her to introduce another retail innovation to Minneapolis—*pret-a-porter*, or ready-to-wear clothing, often produced by prominent designers. In a major change from the standard practice of stocking unfinished garments, Quinlan "conceived the daring idea" of selling new, upscale clothing that could be worn immediately. At the time, only one other shop in the country had attempted to sell designer ready-to-wear clothing exclusively; it was in New York and it had reportedly closed soon after opening. The first designer-made item that Young and Company offered was a brown wool dress with a full skirt, a taffeta lining, and a high collar, that cost fifty dollars. It proved to be a popular item and propelled Young's store to success.¹¹⁴

Quinlan quickly worked her way up in the business, becoming a partner in the firm in 1898. After a fire destroyed the store in 1903, the company moved to the Syndicate Block at 513 Nicollet Avenue and reopened under the name of Young-Quinlan Company.¹¹⁵

In a contemporary newspaper account of the store's new incarnation, Quinlan was cast as a bit reluctant in giving her name to the new company, but "the value of a woman's personality appearing prominently in the firm is considered of inestimable value to the best interests of a house, which is exclusively devoted to fashions and dress of women. It is for this reason that Miss Quinlan will allow her name to be used, instead of continuing to remain a silent partner."¹¹⁶

In 1909, the Young-Quinlan Company was formally registered as a corporation with the Minnesota secretary of state. Two years later, a fire destroyed part of the Syndicate Block and smoke damaged the

¹¹² Minneapolis City Directories, 1894–1894; Elizabeth Frazer, "A Woman Merchant of the Northwest," *Saturday Evening Post* 199 (December 11, 1926): 59.

¹¹³ Minneapolis City Directory, 1895; Kate Roberts, *Minnesota 150: The People, Places, and Things that Shape Our State* (Saint Paul: Minnesota Historical Society Press, 2007), 146

¹¹⁴ *The Story of Young-Quinlan*, booklet, (N.p., 1926), Minneapolis Special Collections, Hennepin Central Library.

¹¹⁵ Minneapolis Cities Directories, 1893–1896; "A Model Store," *Minneapolis Tribune*, May 17, 1903.

¹¹⁶ "A Model Store."

clothing in the Young-Quinlan store, although the retail space was spared from the fire. The store was able to open a few days later with new clothing shipped from Eastern suppliers.¹¹⁷

The fire and reopening the store proved a defining moment in Quinlan's early career. For many years, Fred Young's health had been degenerating as he suffered the effects of untreated syphilis. Quinlan was forced to take on more responsibility in the business around the time of the fire. She later reflected: "The hard part of those early years came when Mr. Young fell sick, for then I had to take over his work in addition to my own. Before that time I had been too busy to bother with the financial side, but now I was forced to hire an expert accountant and buck down and learn all that end of the game. . . . I realized I had to grasp the financial factors very firmly or sink. And, of course, I hadn't any intention of sinking from the very start."¹¹⁸

Fred Young passed away in December 1911 at the age of forty-nine. After his death, Quinlan bought Young's share of the business from his estate for \$100,000 and became the sole owner of the Young-Quinlan Company.¹¹⁹

Under Quinlan's control, the store continued to grow. In 1923, Quinlan bought three lots and leased two lots on the south corner of Nicollet Avenue and South Ninth Street.¹²⁰ She created an independent real estate company to manage the property and reportedly fielded offers from hoteliers for the prime corner. Quinlan had other plans, though, and spent \$1.25 million to build a five-story retail store and offices in 1926. The building was designed by Frederick H. Ackerman, a prominent residential architect. Quinlan wanted the store to offer the style and comfort of a wealthy home.¹²¹

The store was organized into eighteen sections, such as sports clothes, simple frocks, gowns, hats, coats, and children's wear. Each was headed by a woman directly responsible for buying the clothes for her section. This was intended to encourage the buyers' "independence and initiative"—and in doing so, increase the store's bottom line. Buyers traveled to Chicago and New York every three weeks to maintain relationships with designers and scout out fashion trends for the store's customers. Young-Quinlan also had a permanent office in Paris with staff that tracked the French fashion industry. The store was patronized by the wives of the local elite, but sales were also supplemented by a mail-order business that claimed customers as far away as Canada and the Pacific Coast. By 1926, the business, including the mail-order side, boasted close to 50,000 active accounts and "an annual turnover reaching up into the millions."¹²²

The new Young-Quinlan Company building was an extension of Elizabeth Quinlan's overall approach to life. In a *Saturday Evening Post* article in 1926, she explained: "As a merchant I have always tried to take the long view. I'm building for the future. . . . You see, this whole thing is intensely personal with me. My character, my whole philosophy of life, is so tied up with the store, which, after all, is nothing but the outward expression of myself, that it is difficult to separate the two."¹²³

¹¹⁷ Minnesota Secretary of State, Domestic Corporation Filing No. 26130-AA, "The Young-Quinlan Company" (dated December 21, 1909); "Fire-Swept Block Will Be Restored," *Minneapolis Tribune*, March 7, 1911.

¹¹⁸ Frazer, "Woman Merchant," 60.

¹¹⁹ Ibid.; Death Certificate for Fred D. Young, Hennepin County, no. 19469 (dated December 3, 1911); "Elizabeth C. Quinlan, Noted As Merchant," *New York Times*, September 18, 1947.

¹²⁰ The lease for the lots was a 100-year lease with the option to buy. Quinlan formally purchased those lots in 1936.

¹²¹ Frazer, "Woman Merchant," 201.

¹²² Ibid., 59–60, 197–198, 201.

¹²³ Ibid., 198.



Young-Quinlan Store, November 14, 1926
Hibbard Studio, photographer—Minnesota Historical Society Collections

Quinlan operated the business for next nineteen years after moving to the new building. Her success earned her a national reputation as retailer. She was the only woman invited to serve on the advisory board of the National Recovery Administration (NRA), where she offered her expertise on specialty stores and advocated raising the minimum wage. At the height of the Great Depression, she was featured in a *Fortune* magazine article with fifteen other women who were “exceptions to the rule that woman’s place is not the executive’s chair.” Quinlan was grouped with women who were succeeding in businesses that were traditionally men-only. Others in this group included the president of a large utility company, the cashier of Firestone Tire and Rubber, the president of a multistate mortgage company, the president of Knox Gelatin, a bank officer of Chase Bank, a radio executive, an advertising executive, and efficiency expert Dr. Lillian Gilbreth. The article described Quinlan as “the foremost woman specialty-shop executive in America,” and she was the only retail industry executive highlighted in the article. She was also featured in the *Manchester Guardian of London* for her business acumen. The Columbia Broadcasting System’s film series *The March of Time* included Quinlan among the country’s sixteen most successful businesswomen.¹²⁴

¹²⁴ “Women in Business: III,” *Fortune* 5 (September 1935): 91; Roberts, *Minnesota 150*, 146; *The Young Quinlan Company, Minneapolis: The First Fifty Years, 1894–1944*, booklet, Minneapolis Collection, Hennepin County Central Library.

Quinlan sold the Young-Quinlan Company in 1945 to Henry C. Lytton and Company of Chicago. She focused her energies on her real estate company, which she co-owned with her nephew William Lahiff. Quinlan died of a heart attack in September 1947 at the age of 84.¹²⁵

Evaluation

The Young-Quinlan Company building was specifically designed to house the Young-Quinlan Company, a specialty store that was nationally recognized for its innovative approach to retailing. Like the business that bore her name, Quinlan was nationally renowned as an exemplary business leader. She considered her business and the building she built for it as “the outward expression” of herself. The Young-Quinlan Company has been evaluated under Criterion A in the area of Commerce as a significant example of a “specialty store.” The company was the first specialty store in Minneapolis and a pioneering institution in the retail industry. The building was also evaluated under Criterion B for its association with Elizabeth C. Quinlan who, as president of the company, constructed the building and directly managed the business there until her retirement in 1945. She was recognized within her lifetime as one of the country’s foremost businesswomen in the retail industry. The period of significance for the property extends from 1926, when the building was constructed, to 1945, when Elizabeth Quinlan retired and sold the store.

Recommendation

The Young-Quinlan Building is recommended as eligible for listing in the National Register under Criterion A in the area of Commerce and under Criterion B for its association with Elizabeth C. Quinlan, with a period of significance of 1926–1945. The building has local and statewide significance under both criteria.

¹²⁵ “Elizabeth C. Quinlan, Noted as Merchant”; Death Certificate for Elizabeth C. Quinlan, Hennepin County, no. 4137 (September 15, 1947).

4.3.20 The Saloon

MnSHPO Inventory Number: HE-MPC-16559

Address: 830 Hennepin Avenue, Minneapolis

Property Description

The Saloon is a two-story, flat-roofed, brick commercial building. The facade has been painted a dark brown color. The window openings on both stories have been filled in with wood and smaller modern windows. A black awning running across the first story has the words “The Saloon” printed on it. The Saloon is connected on its west end to the Hotel Amsterdam, which is a three-story, flat-roofed brick commercial building. The two buildings now function as one property. The first story of the hotel’s front facade has been filled in with multicolored wood panels. The upper part of the story is covered by a large sign band painted black. The second and third stories of the front facade are faced in white terra-cotta tiles. On each floor, two recessed window bays are framed vertically by terra-cotta tile, and a decorative panel separates the windows between the stories. A large, purple metal sign with neon and other lights projects out from the facade of the hotel. It has the letters “H” and “A” and the word “HOTEL.” Pink triangles, symbols of gay pride, are also part of the sign.

The multicolored storefront continues along the first story of the building’s North Ninth Street facade. The second and third stories are red brick. A recent one-and-one-half-story addition is attached to the rear of both buildings and holds an entrance. The addition has a curved metal roof that stands out among the flat roofs of the neighboring buildings.



History

The Saloon opened in 1977 as a gay bar named the “Y’All Come Back Saloon.” Before the Saloon, several drinking establishments had occupied the property including Fuzzy Wobles, a straight bar, and Othello’s, an African American bar. In 1981, Jim “Andy” Anderson and John Moore bought the bar. Both had been employees at the bar since 1977. With the ownership of the bar, Anderson and Moore became the first openly gay men in Minneapolis to own a city liquor license. The men were honored for their pioneering leadership in the gay community in 1983 when they were named grand marshals of the Twin Cities Gay Pride Celebration. The bar’s name was shortened to The Saloon in the 1990s and the western theme was replaced with a “contemporary industrial look.” The club remained a popular location for dancing and socializing in the city. In 1994, Anderson and Moore remodeled the three-story building that was part of the Saloon property into the Hotel Amsterdam.¹²⁶

Today, The Saloon is still a gay-owned and -operated bar and nightclub. Alterations, mainly to the interior, have been made over the years. Like many nightspots, the changes were made to attract and better serve the club’s clientele.

Evaluation

The Saloon is one of many gathering places for gay men in Minneapolis. While a few gay bars opened in the 1950s and 1960s, the majority of the bars were founded in the late 1970s. Like The Saloon, nineteenth- and early twentieth-century buildings were altered for the new use. The alterations made to The Saloon have stripped it of its historic integrity as an early twentieth-century commercial building. However, these alterations, taken in the context of the property’s social and entertainment history, could be contributing to its significance.

The Saloon was one of the places in the Twin Cities where the gay community congregated in the 1970s as the Gay Pride movement gained momentum. The period of significance for the property in this context begins in the 1970s, which falls within the last fifty years. National Register guidelines exclude properties that are less than fifty years of age unless the property is of “exceptional importance” under Criteria Consideration G. *National Register Bulletin 15* states: “A property that has achieved significance within the last fifty years can be evaluated only when sufficient historical perspective exists to determine that the property is exceptionally important. The necessary perspective can be provided by scholarly research and evaluation and must consider both the historic context and the specific property’s role in that context.”¹²⁷

At this time, there is not enough scholarly research and evaluation available to determine the importance of The Saloon within the context of the Twin Cities gay community. In addition, alterations to the property in the 1990s and in the last five years have altered the original “saloon” theme. As a result, the property is not eligible for listing in the National Register of Historic Places under Criterion A for significance in the areas of Entertainment/Recreation and Social History.

Recommendation

The Saloon is recommended as not eligible for listing in the National Register.

¹²⁶ George Holdgrafer, “The Saloon Celebrates 18th Anniversary,” *Gaze*, September 20, 1994, 54; Timothy Trent Blade, “‘Sodom on the Mississippi’: The Homosexual Presence Shown in the Media,” *Hennepin History* 52 (Spring 1993): 22–24.

¹²⁷ *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: Department of the Interior, National Park Service, 1991), 42.

4.3.21 Medical Arts Building

MnSHPO Inventory Number: HE-MPC-0456

Address: 825 Nicollet Mall; 825-1/2 Nicollet Mall, Minneapolis

Property Description

The Medical Arts Building is a large office building located on the east corner of Nicollet Mall and South Ninth Street. The original building faces Nicollet Mall and is ten stories in height, while the stepped-back rear addition is seventeen stories tall before increasing to nineteen stories toward the interior of the block. The first and second stories are faced in smooth gray concrete stucco and have modern windows and storefronts. The window openings are still the original sizes. The entrances on Nicollet Mall and Ninth Street have been modernized with new revolving doors. The upper stories of the ten- and seventeen-story sections are completely clad in white terra-cotta tiles. The eighteen-story section is clad in tan brick and is unornamented. Each bay is one window wide, and the original windows have been replaced with opaque spandrel panels and modern sliding windows. The decorative elements on the majority of the building reflect the Gothic Revival style. Pilasters between the window bays on the Nicollet facade resemble Gothic buttresses and terminate with gargoyles and finials. The Ninth Street facade does not have buttresses. A modern skyway bridge extends from the eastern bay of the second story on the Ninth Street facade.

On the upper stories of the ten-story section, panels with a molded circular design sit below each window, except below the fourth story, where the panels project outward, and on the tenth story, where the narrow bands below the windows are decorated with trefoils. These molded panels continue on most of the stories of the seventeen-story extension. Windows on the sixteenth and seventeenth stories have false balconies. The window bays above the seventeenth story alternate between a pair of bays with flat panels of relief sculpture and a pair of bays with projecting Gothic tracery. The roofline of both the ten- and seventeen-story sections is finished with a band of Gothic-inspired tracery, which projects above the parapet wall. A large brick elevator and mechanical penthouse rises an additional three stories above the seventeen-story section. The secondary facades are finished in the same brick.

The first-floor arcade and elevator lobby have noteworthy Art Nouveau characteristics. The space is used not only by building owners but also by pedestrians entering the city's skyway system.



Medical Arts Building, ca. 1930
Lee Brothers, photographer—Minnesota Historical Society Collections



Medical Arts Building, April 23, 1958
Norton and Peel, photographer—Minnesota Historical Society Collections



History

The building was constructed in multiple phases beginning in 1923 with a six-story building on Nicollet Avenue. Another four stories were added in 1925, and the nineteen-story section was completed in 1929. The architectural firm Long and Thorshov designed all phases for owner Yeates and Son, which initially called the building the Yeates Building.¹²⁸

While the first phase of the building was under construction, Yeates decided it should be used exclusively for doctors and dentists because there was an “apparent inadequacy of medical space in Minneapolis.”¹²⁹ (This was despite the construction of the Physicians and Surgeons Building a few years earlier on the opposite corner of the intersection, at 63 South Ninth Street; that building is no longer extant.) Yeates and Son began a unique relationship with the medical community: “The signing of the first lease inaugurated the policy which we have faithfully carried out ever since: namely, a contract with our medical and dental tenants that space in the building would not be rented to any other healing profession as long as they—the doctors and dentists—were tenants in the building; that the tenants should have censorship of applicants, through a tenants’ committee; and that tenants accepted would be limited to members of the county medical or district dental society.”¹³⁰

The ten-story building filled up quickly after 1925 and the owners determined there was enough demand to build a nineteen-story addition. As the addition was being constructed, they reached out to the

¹²⁸ Larry Millett, *AIA Guide to the Twin Cities* (Saint Paul: Minnesota Historical Society Press, 2007), 28; “Cliffords Sell Medical Arts,” *Minneapolis Star*, September 26, 1963.

¹²⁹ E. W. S. Yeates, “A Successful Renting Campaign for a Medical Arts Building,” *Buildings and Building Management*, July 29, 1930, 48.

¹³⁰ *Ibid.*

Hennepin County Medical Society and the District Dental Society and came to an agreement to house both societies rent-free on the top floor of the addition for ten years. By securing the medical societies, the owners were able to attract “the leading men” in the medical professions to the building. The bronze and marble lobby and arcade further increased the building’s desirability. The building was soon 90 percent leased and was known as the Medical Arts Building.¹³¹

Yeates and Son balanced out the medical tenants with commercial tenants, which were mostly restricted to the first three stories. Dental supply companies, optical companies, an X-ray equipment company and laboratory, a medical and dental book dealer, beauty parlors, “masseurs acceptable to the medical profession,” a small surgery suite, a drug store, and a restaurant were included in the building.¹³²

In 1929, shortly after the building was completed, the developers sold it to the Clifford family. Yeates and Son acted as the leasing agent for some time after that. The Clifford family continued the leasing policy in the building. They changed little until 1959, when they altered the first two stories of the exterior as part of a cleaning operation. The current entrance configuration and second-story windows date from that period. The first-story storefronts were mostly filled in with mid-twentieth-century storefronts. Many of these have since been replaced with newer storefronts.¹³³

The Medical Arts Building attracted other medical-related buildings to the half-block bounded by Nicollet Avenue, Ninth Street, and Marquette Avenue. By 1951, the 1917 building east of the Medical Arts Building was known as the Doctors’ Building. The Corrie Medical Building was constructed next to the Doctors’ Building at 820 Marquette Avenue between 1961 and 1963. Neither building is extant.¹³⁴

The Clifford family sold the building to an investment company in 1963. It was acquired by a local company, the 825 Nicollet Partners, in 1978. The owners undertook a “restoration” in 1993 that updated the finishes in the upper stories but preserved the historic character of the first-floor interior. The building is currently owned by Rice Real Estate Company, a local organization. Half of the building is standard office space and half is still medical and dental offices.¹³⁵

Evaluation

The Medical Arts Building is an example of specialized commercial real estate in downtown Minneapolis. The building’s owners successfully attracted medical professionals to the property to create a center for medical services. For this reason, the building was evaluated under Criterion A to determine if it was associated with a significant historic event or trend. The building’s unique Gothic Revival style makes it stand out in downtown Minneapolis, so it was also evaluated under Criterion C for architectural significance.

The historical integrity of the building’s exterior has been affected by changes to the first and second stories, the replacement of the windows on the upper stories, and the loss of the character-defining

¹³¹ Ibid., 48–49.

¹³² Ibid., 49.

¹³³ “Cliffords Sell Medical Arts”; “Clean Face” photograph, *Minneapolis Tribune*, June 8, 1959. Historic photographs by Norton and Peel show the building, particularly the first two stories, before the modernization in 1959. The images have been digitized and are available on the Minnesota Historical Society website,

<http://collections.mnhs.org/visualresources/results.cfm?Page=4&Keywords=Medical%20Arts%20Building&SearchType=Basic> (last accessed October 14, 2010).

¹³⁴ Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 3 (New York: Sanborn Map Company, 1912, 1951), Sheet 279; “Five-Story Medical Building Set for Loop,” *Minneapolis Star*, March 3, 1961; Photograph of the Corrie Medical Building, *Minneapolis Star*, April 12, 1963.

¹³⁵ Martha Irvine, “Medical Arts Building Gets \$1.2 Million Renovation,” *Skyway News*, June 8, 1993; Rice Real Estate Company, “Properties: Medical Arts Building,” <http://www.ricerealestatecompany.com/properties/medical-arts-building.html> (last accessed October 14, 2010).

Gothic finials along the roofline of the seventeen-story section. This loss of integrity causes the building to be not eligible under Criterion C.

Medical arts buildings were common in major American cities in the early twentieth century. There is not a scholarly assessment of the impact these properties had on the changing design and location of health care facilities in urban areas, particularly in Minneapolis. Without this context, it is not possible to make a case for the significance of the building under Criterion A.

Recommendation

The Medical Arts Building is recommended as not eligible for listing in the National Register.

4.3.22 Lincoln Bank Building

MnSHPO Inventory Number: HE-MPC-0437
Address: 730 Hennepin Avenue, Minneapolis

Property Description

The Lincoln Bank Building is an eight-story, flat-roofed building located on the north corner of the intersection of Hennepin Avenue and North Eighth Street. Because the Minneapolis street grid is on a northwest-southeast axis, the building is not oriented to cardinal directions. To simplify the following description, the northeast side is described as the north side, the southeast side as the east side, and so on. The building's primary facades face onto Hennepin (east) and Eighth (south) and are dominated by large window bays. Most of the bays hold groups of four modern plate-glass windows with solid spandrel sections. The Hennepin facade is two-and-a-half bays wide; the Eighth Street facade is six bays wide. Both facades are finished in the same materials. The first story is faced in red granite panels with large aluminum-frame windows, most with modern awnings. The original storefront areas continue to be glazed. The date that the granite was added and the storefronts were altered is unknown, but the design and materials of these alterations suggest that they occurred in the last half of the twentieth century. The second story is the most decorative with cream-colored terra-cotta tiles. Tile pilasters with inset panels topped with decorative brackets sit between each window bay. These brackets support a cornice that runs along the top of the second story. The third through eighth stories are faced in glazed white brick, and the projecting windowsills are cream-colored terra-cotta. A cornice-like belt course runs along the bottom of the eighth-story windows. A decorative terra-cotta cornice with corbels and dentils sits just below the roofline. The area above the cornice is decorated with simple pilasters. The parapet wall above the cornice is also finished with glazed brick and terra-cotta, and has pilasters that line up with the facade below.

The secondary facades overlook a parking lot that wraps around the north and west sides of the building. The facades are common brick that has been painted a cream color. Most floors have multiple window openings that hold the same modern windows as on the front facades. A stuccoed stair tower has been added to the west end of the north wall.





Northwestern National Bank Lincoln Office, ca. 1920
Charles P. Gibson, photographer—Minnesota Historical Society Collections

History

Financing a New Industry

Lincoln National Bank's significance is related to America's early automobile industry, which went through a period of rapid development in the first decades of the twentieth century. Methods of manufacturing were radically transformed by the introduction of the assembly line and other innovations. The Model T brought the possibility of car ownership to the masses. A network of distributors and dealers became established.

By the 1920s, the industry was becoming more sophisticated. Several giant corporations—General Motors, Ford, and Chrysler—emerged as the Big Three from the ranks of hundreds of small automobile makers that were founded during the industry's youth. Government initiatives, such as the creation of a national highway system with the passage of the Federal Highway Act of 1921, underlined the increasing role that the automobile was playing in the American economy.¹³⁶

As the scale of production and distribution expanded, financial requirements grew as well. Manufacturers needed massive amounts of capital to run and update factories, and most did not extend credit to dealers, especially in the early years. Dealers were expected to pay for cars upfront. To maintain their large and expensive inventories, dealers worked with financial institutions on "wholesale" financing. As collateral, a financial institution retained title to the cars that were sitting on the showroom floor until the cars were sold. "There is no question that without the availability of wholesale financing many dealers would be hard pressed to keep their doors open for business," an industry source explained. "Therefore, wholesale financing serves a very important function in sustaining the good health of the franchised dealer system under which the automotive industry markets its products."¹³⁷

For the "retail" financing—providing installment loans to car buyers—dealers had several options. One was through credit services run independently or by car manufacturers. Private credit services dedicated to automobile loans emerged in the mid-1910s, modeled after installment sales plans for other consumer goods such as sewing machines and pianos. By 1919, General Motors realized that it was missing an opportunity to profit from the industry and created the General Motors Acceptance Corporation (GMAC). Buyers were required to make a 25 percent down payment; the remainder was amortized over twelve months. In the program's first year, GMAC generated loans of about \$2 million. Six years later, three-quarters of all car sales involved installment loans, and a GMAC advertisement in *American Magazine* claimed that "more than 2,500 banks are cooperating with it to finance the credit sales of General Motors cars and trucks." Other manufacturers soon set up their own sales finance companies.¹³⁸

Dealers could also offer car loans through a local financial institution. "Usually, his choice will be influenced by his *wholesale* financing arrangements. . . . In recognition of the fact that wholesale financing is considerably less profitable to the financial institution than is its retail counterpart, he usually will channel as much of his retail paper as possible to his wholesale financing sources as, in a sense, additional compensation."¹³⁹

Through whatever means it was obtained, the installment loan was the key to the explosion of car ownership in the United States. As historian Lendol Calder observed in his book on *Financing the American Dream*, "since the 1920s the most crucial element in the pursuit of the good life has been access to consumer credit." During that decade, "the volume of consumer debt soared upward 131 percent, from \$3.3 billion to \$7.6 billion."¹⁴⁰

¹³⁶ John B. Rae, *The American Automobile Industry* (Boston: G. K. Hall and Company, 1984), 59.

¹³⁷ National Automobile Dealers Association, *Merchandising Cars and Trucks* (Midland, Mich.: Northwood Institute, 1967), 181–185.

¹³⁸ Lendol Calder, *Financing the American Dream: A Cultural History of Consumer Credit* (Princeton, N.J.: Princeton University Press, 1999), 187–193; Ed Cray, *Chrome Colossus: General Motors and Its Times* (New York: McGraw-Hill Book Company, 1980), 159.

¹³⁹ National Automobile Dealers Association, *Merchandising Cars and Trucks*, 185–186.

¹⁴⁰ Calder, *Financing the American Dream*, 5, 18.

Automobiles were responsible for a sizable amount of that increase. A book published in 1930 entitled *Financing the Consumer* asserted that “the automobile was the great expansive agent for installment credit.” At the same time, there was a synergistic relationship between credit and cars. “Without credit financing, the automobile would not so quickly have reached, and perhaps never have reached, a true mass market, and its impact on American life would have taken a very different course,” Calder concluded. “Installment credit and the automobile were both cause and consequence of each other’s success.” This was particularly true for mid-range cars, such as Buick. The rich could pay cash for luxury cars, and the cost of a basic Ford dropped to a relatively affordable level as a result of mass manufacturing. It was the burgeoning middle class that became the major market for mid-range cars and the installment loans needed to acquire them.¹⁴¹

In 1921, about 1.1 million cars were being manufactured in the United States. By 1929, that number had jumped to over 5 million.¹⁴² To sell them, companies had to convince owners to trade in “obsolete” cars for new vehicles. In a radical departure from the one-size-fits-all philosophy behind Ford’s Model T, car companies began regularly introducing new models on an annual basis. They also created a range of models, establishing a “clear class structure,” according to historian Northcoate Hamilton. “This class structure was upwardly mobile, meaning that a buyer could theoretically purchase additional stature by moving from a Chevrolet to a Pontiac and from that line to a more expensive car.” This was part of the new consumerism, enabled by the country’s prosperity following World War I, which became a hallmark of American society in the twentieth century.¹⁴³

Credit sales have continued to play a major role in the automobile industry. A 1967 textbook, *Merchandising Cars and Trucks*, issued by the National Automobile Dealers Association asserted that “the availability of installment financing is unquestionably the most indispensable single element in the yearly marketing” of automobiles.¹⁴⁴

Harry Pence, Entrepreneur and Innovator

In the early twentieth century, Harry Pence was a car marketer extraordinaire. As importantly, he pioneered ways to finance cars for both dealers and buyers. In doing so, he was responsible for making it possible for thousands of people in the Upper Midwest to buy their first cars. Born in Ohio in 1867, he moved to Minneapolis around the turn of the century. After holding several jobs in river transport and real estate, he entered the automobile trade in 1903, opening an automobile dealership—one of the city’s first—in a one-story building on Third Street South between Third and Fourth Avenues. He sold eighty-three cars during his first year in business, an impressive start considering that there were fewer than three thousand cars registered in Minnesota at the time.¹⁴⁵

William Durant, the powerful Michigan automobile entrepreneur, chose Pence as a Buick distributor in 1905, just as Durant was taking control of that manufacturer. Pence was to be a distributor to between thirty and fifty dealerships in Minnesota, the Dakotas, and Montana, as well as having his own dealerships. The role of the distributor was especially influential in the upper Midwestern plains, a largely rural area that stood to benefit immensely from automotive transport of people and agricultural goods. Pence’s territory expanded beyond his original four-state area to parts of Wisconsin and Wyoming. He opened warehouses and branch dealerships under his own name in Duluth, Minnesota, Fargo, North Dakota, and Huron, Mitchell, and Sioux Falls, South Dakota. The volume of sales, particularly of the Buick brand, rose substantially in 1906, and “The House of Pence” became well established in the automotive

¹⁴¹ Quote from *Financing the Consumer* and Calder quote are in Calder, *Financing the American Dream*, 184. See also George S. May, “Marketing,” in *The Automobile Industry, 1920–1980*, ed. George S. May (New York and Oxford: Facts on File/Bruccoli Clark Layman, 1989), 309–312.

¹⁴² Rae, *The American Automobile Industry*, 61.

¹⁴³ Northcoate Hamilton, “General Motors Corporation,” in *The Automobile Industry, 1920–1980*, ed. George S. May (New York and Oxford: Facts on File/Bruccoli Clark Layman, 1989), 176–180.

¹⁴⁴ National Automobile Dealers Association, *Merchandising Cars and Trucks*, 181.

¹⁴⁵ “Largest Automobile House in the West!,” Pence Automobile Company advertisement, *Minneapolis Journal*, February 18, 1906; “A Group of the Best the Market Affords by an Old and Reliable House,” Pence Automobile Company advertisement, *Minneapolis Journal*, February 17, 1907; “Pence at Home to Visitors,” *Minneapolis Journal*, February 20, 1910.

business, claiming the distinction of being the largest dealership in the West. That same year, his showroom moved to a four-story building that Pence commissioned for his growing company at 717 Hennepin Avenue.¹⁴⁶

During this period, Pence was becoming a prominent promoter of the automobile in general, regardless of the brand. He was elected to the board of the newly formed Minneapolis Automobile Dealers Association in 1905. By virtue of his position on that board, he was installed as president of the Minneapolis Automobile Show Association in 1906 and put in charge of producing its first local exhibition. Then, as now, automobile shows allowed curiosity seekers and prospective buyers alike to kick the tires and see how the cars worked. The shows quickly emerged as a key vehicle for advertising and promoting the new machines. Soon, they became remarkable social events with live music, art displays, and a carnival atmosphere.¹⁴⁷

Pence was involved in business ventures outside the automotive industry as well. In the late 1910s, he cofounded the Walker-Pence Company with descendants of Thomas Barlow Walker, a wealthy lumberman, investor, and philanthropist. Specializing in real estate development, the Walker-Pence Company erected local landmarks such as the Commodore Hotel in Saint Paul and the State Theater in Minneapolis. The latter was on the southeast corner of Hennepin and Eighth Street, a site previously occupied by T. B. Walker's elaborate mansion. It was directly across the street from Pence's penultimate showroom and workshop, an eight-story terra-cotta-clad building at 800 Hennepin that opened in 1909.¹⁴⁸

Building a Bank

Another venture was directly tied to his passion for, and business interest in, automobiles: Lincoln National Bank of Minneapolis. The founders proposed to call it Second National Bank when it was established in 1917, perhaps to give it instant credibility by following in the footsteps of the well-established First National Bank, "but the Treasury department would not grant permission for the use of the name here, on the ground it is a priority title and cannot be bestowed unless the bank is actually the second bank organized." The name of the sixteenth president was adopted "not only [to] honor . . . the great emancipator" but because "it carries with it his well known characteristics of strength, ability, fidelity, firmness, faithfulness, loyalty, conservatism, etc., attributes very desirable in a national bank."¹⁴⁹

The bank was established "for the purpose of providing Hennepin Avenue with banking facilities that might properly care for the automobile trade which promised to develop very rapidly along the thoroughfare." The automobile industry in Minneapolis was indeed growing rapidly. In 1919, sales of automotive supplies, automobiles, trucks, tractors, and accessories in Minneapolis totaled \$354 million. As the regional distributor of Buick, Pence benefitted and so did the bank, which had close ties to the

¹⁴⁶ "Buick Dealers Ready," *Minneapolis Journal*, December 26, 1909; "Pence Plant Prospers," *Minneapolis Journal*, February 18, 1906; "Pence Company Covers an Extensive Territory," *Minneapolis Journal*, February 17, 1907.

¹⁴⁷ "Auto Dealers' Association to Incorporate," *Minneapolis Journal*, February 15, 1905; "Pence Foresees Selling Harvest," *Minneapolis Journal*, February 18, 1912; James J. Flink, *America Adopts the Automobile, 1895-1910* (Cambridge, Mass.: MIT Press, 1970), 49.

¹⁴⁸ T. B. Walker and Family Papers, 1856–1990, available at the Minnesota Historical Society, Saint Paul; "Death Ends Colorful Career of H. E. Pence," *Minneapolis Journal*, March 30, 1933; "Lincoln Bank Formally Opens Its New Home," August 9, 1921, unattributed newspaper clipping, Available in the Banks: Mpls: Lincoln National Bank Folder, Minneapolis Collection, Minneapolis Central Library; Lincoln National Bank and Lincoln Trust and Savings Bank, "At the Gateway to the Land of Plenty," published by the company, located in the Banks: Mpls: Lincoln National Bank Folder, Minneapolis Collection, Minneapolis Central Library. The Pence Automobile Company Building at 800 Hennepin was listed in the National Register in 2007 under Criterion A for its important role in the formative years of the automobile industry and under Criterion B for its association with Harry Pence.

¹⁴⁹ "Lincoln National Is Name of New Bank," *Minneapolis Tribune*, December 15, 1917.

Pence Company. An article in *Motor Magazine* stated, “As the automobile business increased the financial end became a big one, so Pence organized the \$500,000 Lincoln National Bank.”¹⁵⁰

Pence was the chairman of the board of directors. Archie D. Walker, a son of T. B. and a partner in the Walker-Pence Company, was on the executive committee. The cashier was Charles I. Welch, a former state bank examiner, and the president was A. H. Turrutin, who had served as the state superintendent of banking and treasurer of the Federal Land Bank in Saint Paul. (Turrutin would leave the bank in 1921 to be the top aide to the newly elected governor, J. A. O. Preus.)¹⁵¹

When the bank opened for business on May 7, 1918, it occupied “the former Long, Lamoreaux and Long Building” at 809 Hennepin. The building was completely renovated for the new use: “The large pillars in front will be removed and the building will be so changed as to make it one of the most attractive banking homes of the city.”¹⁵²

While most Minnesota banks were chartered by the state, Lincoln National Bank joined the more exclusive cadre of only half a dozen national banks in Minneapolis. Lincoln was capitalized at \$250,000 with a surplus of \$50,000. It almost immediately had deposits of \$456,338 and a loan portfolio of \$1,172. In October, an advertisement in the *Minneapolis Tribune* for the “rapidly growing bank in a rapidly growing part of Minneapolis” claimed “resources over one million dollars.” Advertisements in 1919 urged people “to take advantage of the profitable and sound investments that are sure to come . . . by opening a savings account with us and adding to it regularly.” A “first birthday” advertisement in June provided milestones in the growth of the bank’s deposits, which had jumped to \$1.4 million by April. In the following year, Lincoln was offering an array of investments, including bonds promising a 6 percent return and backed by mortgages “selected by Minneapolis men, secured on Minneapolis property, sold by a Minneapolis bank.” In June, the bank advertised the opportunity to invest in a \$50,000 issue of first mortgage serial bonds for the W. B. Foshay Company.¹⁵³

The bank’s relationship with the automobile industry was not directly advertised, but the bank was loaning money to automobile dealers and garages. The bank’s 1921 annual report listed several loans to dealers, tire companies, an automobile paint company, and other automobile-related businesses. The bank also made its largest individual loan of \$150,000 to the Pence Holding Company. With Pence’s close association with Lincoln National Bank, this appears to be the source of buyer credit at his dealership or the “wholesale” financing of his automobile inventory. The bank also marketed directly to consumers. It had a booth, for example, at the 1922 automobile show, the event of the year for prospective car buyers.¹⁵⁴

In December 1919, plans were announced to increase the bank’s capitalization to \$500,000 and an affiliate was created, Lincoln Trust and Savings Bank. Pence was a vice president, Archie Walker was chairman of the board, and Turrutin was a director. With the growth of the original bank and the establishment of the affiliate, a new headquarters was needed to accommodate the larger operations. In 1919, Pence announced plans for a more fitting facility at 730 Hennepin, directly across Eighth Street from his showroom. Long, Lamoreaux, and Long, who had designed Pence’s showroom and the bank’s original headquarters, were the architects. Completion took more than a year longer than expected

¹⁵⁰ “New National Bank to Open Tomorrow,” *Minneapolis Tribune*, May 6, 1918; “384 Million Auto Business Here in Year,” *Minneapolis Tribune*, February 1, 1920; J. Edward Smith, “Pence of the Northwest,” *Motor Magazine* (June 1925): 84.

¹⁵¹ “Northwestern National, Minneapolis, Absorbs Lincoln National and South Side State Banks,” *Commercial West* 42 (August 5, 1922): 11; “Turrutin Leaves Bank to Be First Aide of Governor,” *Minneapolis Tribune*, January 7, 1921.

¹⁵² “Lincoln National Is Name of New Bank.”

¹⁵³ “New National Bank to Open Tomorrow”; “Ten Million Dollars Gain of City’s Banks in Year Just Ended,” *Minneapolis Tribune*, May 15, 1918; advertisements for Lincoln National Bank in the *Minneapolis Tribune*, October 20, 1918, January 1 and June 17, 1919, and April 11 and June 9, 1920.

¹⁵⁴ Lincoln National Bank, “Annual Report for 1921,” located in the folder, Records of Member Banks, Norwest Bancorporation collection, available at the Minnesota Historical Society, Saint Paul; “Start Is Made on 1922 Trade Week Program,” *Minneapolis Tribune*, February 12, 1922.

because of labor troubles and delays in receiving building materials, forcing the Lincoln Trust and Savings Bank to set up temporary offices on the first floor of Pence's automobile building for several months. In the end, the construction cost for the new structure was about \$1 million. When the eight-story building officially opened in August 1921, it housed both banks. The main banking room was acclaimed as "one of the most elaborate in the city." The room was finished with mahogany, bronze, three kinds of marble, and ornamental plaster with oil paintings. The rich finishes were also continued in the banks directors' room, the ladies' waiting room, and rooms for the bank officers. The upper floors were leased out for offices. The exterior was similar, but not identical, to Pence's automobile building and featured complementary massing and materials. When looking west on Eighth Street from the city's main retail corridor, Nicollet Avenue, a block away, the buildings were a well-balanced frame for an urban vista, representing two significant aspects of the new car culture: sales and financing.¹⁵⁵

The bank's success was noteworthy during an economic downturn in 1920–1921 that tempered the economic boom immediately after World War I. This weakened many banks, and a period of consolidation began. The number of small banks had grown in the 1910s funded by a boom in agriculture. During the 1920s, agricultural business suffered a depression, which triggered failures in many local banks that had invested in rural businesses. Historian Charles Popple describes these banks as "weakly capitalized and in many cases poorly managed, but because conditions were easy they apparently were successful and profitable." Beginning in 1922, a series of bank failures occurred in Minneapolis. Many were overextended on loans and heavily invested in rural banks and businesses. Some banks were eventually absorbed into larger banks, but many simply closed their doors.¹⁵⁶

While smaller banks were struggling to survive, a change at the national level created opportunities for banking consolidation when a new federal comptroller of the currency was appointed in 1921. Previous comptrollers had not allowed national banks to establish branch offices. The new comptroller chose to interpret the law differently and claimed that "there was no restriction on the number of branch offices a bank could establish as long as they were within the city limits mentioned in its charter."¹⁵⁷ The two most established banks in Minneapolis, Northwestern National and First National, took immediate advantage of this change in policy by acquiring smaller banks and turning them into branches. First National acquired three banks for its first branch offices by August 1922. That same month, Northwestern National merged with three banks: the Lincoln National Bank, the Lincoln Trust and Savings Bank, and the South Side State Bank. These three institutions would become Northwestern National's first branches.¹⁵⁸

An article in *Commercial West* outlined the details of the deal. The directors of Lincoln National Bank and the Lincoln Trust and Savings Bank "voted unanimously to merge their entire business" with Northwestern National and its affiliated Minnesota Loan and Trust Company. All of the smaller banks "were in excellent condition and were merged with our [Northwestern National's] business because of the very close relation which has existed for many years between the leading stockholders, officers and directors of each of the three banks with our own institution." Northwestern gained approximately \$4.5 million in deposits from the two Lincoln banks and \$3 million from the South Side bank. It also gained the Lincoln banks' connections to the local automobile industry. Harry E. Pence, E. C. Kischel, and Archie D. Walker, who were officers of the board of directors for Lincoln Bank and the Lincoln Trust and Savings Bank, were made directors of

¹⁵⁵ "Northwestern National, Minneapolis, Absorbs Lincoln National," 11; "New Lincoln Bank Building Ready for Occupancy May 1," *Minneapolis Morning Tribune*, March 20, 1921; "Lincoln Bank Formally Opens Its New Home," *Minneapolis Morning Tribune*, August 9, 1921; T. B. Walker and Family Papers, 1856–1990, available at the Minnesota Historical Society, Saint Paul; "Death Ends Colorful Career of H. E. Pence," *Minneapolis Journal*, March 30, 1933; Lincoln National Bank and Lincoln Trust and Savings Bank, "At the Gateway to the Land of Plenty," n.p., located in the Banks: Mpls: Lincoln National Bank Folder, Minneapolis Collection, Minneapolis Central Library. The Fargo location of the Pence Automobile Company, dating from 1920, was also designed by Long, Lamoreaux, and Long and is listed in the National Register for its architectural significance (Noreen Roberts, "Pence Automobile Company Warehouse," National Register Nomination, November 30, 1993).

¹⁵⁶ Charles Sterling Popple, *Development of Two Bank Groups in the Central Northwest: A Study in Bank Policy and Organization* (Cambridge, Mass.: Harvard University Press, 1944), 106–109.

¹⁵⁷ *Ibid.*, 111.

¹⁵⁸ *Ibid.*, 111–113.

Northwestern National. The officers for the South Side bank were already on Northwestern National's board. The buildings for the original banks were maintained and renamed the Lincoln Office and the South Side Office. Northwestern National bought the South Side building and land, but signed a twenty-year lease for the Lincoln Office building at 730 Hennepin Avenue. Patrons were promised that business would be "as usual and with practically the same people, but with the added advantages of doing business with the Northwestern National Bank and its entire facilities, both as to domestic and foreign business."¹⁵⁹

Northwestern National acquired another five banks and reorganized them to create five branch offices throughout the city. Each was "strategically located to supply every area in the city with the services of a strong bank" and "had been acquired by the big banks to distribute their services on a territorial basis and to increase the earnings of the parent banks." The Lincoln facility at 730 Hennepin Avenue provided a key location in downtown Minneapolis near the bustling entertainment and automobile districts. The Pence Automobile Company acted as an advisor on automobile sales for Northwestern Bank through the Lincoln Office. The Lincoln Office continued to be based exclusively at 730 Hennepin Avenue until 1952. That year, it moved across the street into 800 Hennepin Avenue, which had been converted into offices for a gas utility by 1930.¹⁶⁰

"From the standpoint of car buyers, the greatest watershed event in the history of the automobile was not the invention of the electric starter, or the adoption of the moving assembly line, or even the introduction of the Ford Model T," according to historian Lendol Calder. "In fact, it had almost nothing to do with the automobile manufacturers themselves. Rather, the key event was the discovery that automobiles could be bought on the installment plan."¹⁶¹ Public acceptance of credit for purchasing cars, more than any other item, stimulated the consumerism that characterized the United States during the twentieth century. The Lincoln National Bank is a local example of the interrelatedness of financial institutions and the automotive industry during the period when cars became an essential part of American life. Harry Pence, an indefatigable entrepreneur, realized that capital would be increasingly important for his car dealerships, so he organized a bank to supply that need. The Lincoln Bank Building is the physical manifestation of this relationship.

Evaluation

The Lincoln National Bank Building is locally significant under Criterion A in the area of Commerce for its association with banking, specifically financing for automotive sales in the early twentieth century. The bank was established in 1917 by Harry Pence, one of the upper Midwest's pioneering automobile dealers and promoters. Financing was critical for the fledgling industry, both for dealers and for car buyers, and Lincoln National Bank was founded to serve this need. It preceded by two years the establishment of the General Motors Acceptance Corporation, which became the nation's leading source of automobile credit. The period of significance begins with the building's opening in 1921 and continues through its transformation into the Lincoln Office of Northwestern National Bank the following year. It ends in 1952 when the Lincoln Office moved out of the building. While the first floors of the primary facades have been altered, this has a relatively minor effect on the building's overall historic integrity, which remains good.

Recommendation

The Lincoln Bank Building is recommended for listing in the National Register under Criterion A in the area of Commerce for its association with the banking industry, particularly automobile financing, in Minneapolis. The period of significance is from 1921 when the building opened for business to 1952 when the bank left the building.

¹⁵⁹ "Northwestern National, Minneapolis, Absorbs Lincoln National," 11.

¹⁶⁰ Popple, *Development of Two Bank Groups*, 115; Northwestern Bank, Lincoln Office, "Open House" brochure, June 1952, located in the folder, Records of Member Banks, Norwest Bancorporation collection, available at the Minnesota Historical Society, Saint Paul; Northwestern National Bank, "The Northwestern Banks" pamphlet, 1925, available at the Minnesota Historical Society.

¹⁶¹ Calder, *Financing the American Dream*, 185.

4.3.23 Park and Lock Parking Lot

MnSHPO Inventory Number: HE-MPC-16554

Address: 722 Hennepin Avenue, Minneapolis

Property Description

The Park and Lock is a pay parking lot located at the east corner of North Eighth Street and First Avenue North. One section extends to Hennepin Avenue, wrapping the lot around two sides of the Lincoln Bank Building at 730 Hennepin. The lot is mostly occupied by angled parking and drive aisles. An enameled steel sign that has been modified with the addition of a digital sign faces the intersection. The pay booth is a small, one-story metal building with a triangular footprint. The walls are a metal frame with blue enamel panels. The flat roof has an irregular polygonal shape that cantilevers well beyond the structure. The soffit is faced with metal panels. Vents and mechanical equipment are situated on the roof.



History

The area now used for a surface parking lot held several two-story dwellings in the late nineteenth century. By 1912, most of the residences were gone, replaced by commercial buildings. Two sixteen-foot-wide garages and a sixteen-foot-wide hay and feed warehouse fronted on North Eighth Street. The warehouse and garages had been replaced with a large, steel-framed, commercial building by 1951; this, in turn, was demolished in 1954. The area to the north of the Lincoln Bank Building, built at 730 Hennepin Avenue in 1921, was a surface parking lot. In 1961, a concrete-block office building “for parking lot” was built on the site. The building permit record for the parking lot north of the Lincoln Bank Building at 722 Hennepin Avenue was merged with the permit record for 16 North Eighth Street at that time.¹⁶²

Popular legend held that the small building in the parking lot was a drive-through bank teller for the Lincoln Office of Northwestern National Bank, which was located in the Lincoln Bank Building (730 Hennepin) abutting the property. No reference could be found to link the two properties in city directories, newspapers, or building permits. It appears that the small structure was built in 1961 to shelter the attendant for the parking lot.

Evaluation

The Park and Lock pay parking lot was researched to determine whether it had any relation to the banking activities housed in the Lincoln Bank Building abutting the parking lot. No connection could be found between the two properties. The property does not appear to be related to any significant event that shaped history and is not eligible under Criterion A. There are many pay parking lots in downtown Minneapolis, and this lot does not stand out for having an unusual history or an innovative design. It is not eligible under Criterion C for architectural significance.

Recommendation

The Park and Lock Parking Lot is recommended as not eligible for listing in the National Register.

¹⁶² Sanborn Map Publishing Company, *Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Publishing Company, 1885), Sheet 54a; Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Company, 1912), Sheet 116; Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Company, 1912, 1940, 1951), Sheet 116; Minneapolis Building and Wrecking Permits I6397 (dated August 30, 1951) and A34586 (dated September 5, 1961).

4.3.24 First Avenue and Seventh Street Entry

MnSHPO Inventory Number: HE-MPC-0482

Address: 701 First Avenue North, Minneapolis

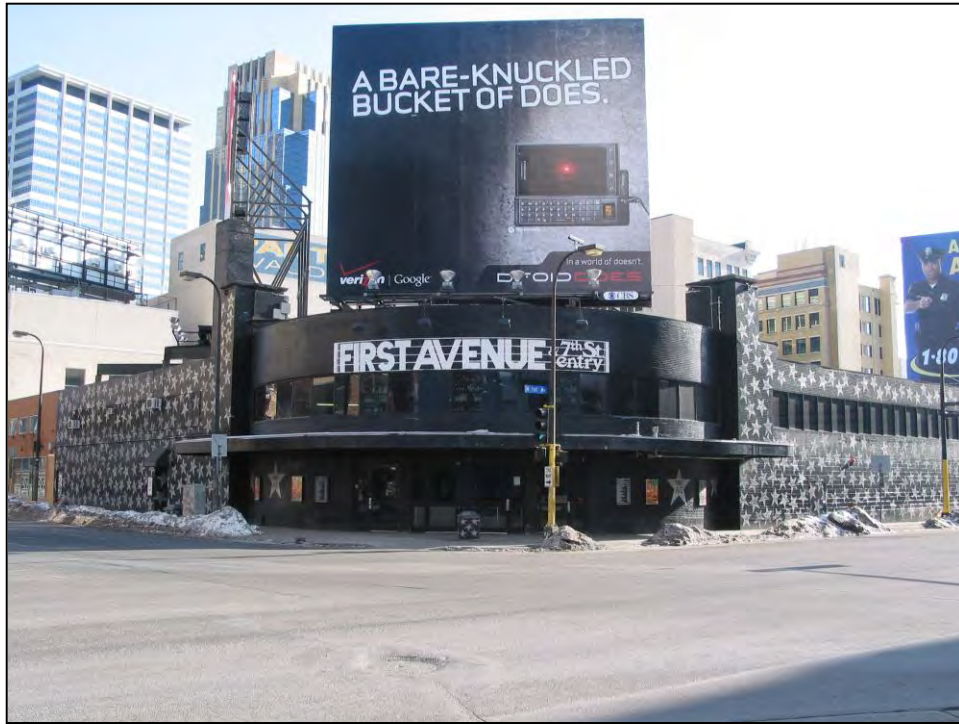
Property Description

The building was originally constructed in 1936 as a Greyhound Bus Depot, but was converted to a live music venue after the bus company moved to a new site. The building is two stories and sits on a corner overlooking First Avenue North and North Seventh Street. The building has a rectangular form but the front corner of the building curves in a 90-degree arc, which is echoed by a flat, cantilevered awning above the main entry. The entrance, four metal-frame and plate-glass doors with sidelights, is flanked by poster holders mounted to the walls. The walls are brick and have been painted black with white signage and painted white stars. Each star holds the name of a musical act that has performed in the building. On the second story, bands of window openings on both primary facades have been mostly filled in. A ribbon of newer plate-glass windows runs across the curved section. The words "First Avenue & 7th St. Entry" are painted in white on the wall above the windows. "First Avenue" is the larger of two performance spaces in the building and is entered through the front doors. "7th St. Entry" is a smaller, more intimate performance space that is entered from North Seventh Street.

On either side of the curved wall, flat walls extend upward past the parapet wall. The wall height steps down from there and the walls extend to the south on First Avenue and to the east along Seventh Street. The first stories of both walls are blank, except for a single doorway on the Seventh Street wall that leads into the 7th St. Entry. Long ribbons of windows originally ran along the second stories of both the First Avenue and Seventh Street walls. The window openings have been filled in on the Seventh Street wall, but the openings are extant along First Avenue. Newer plate-glass windows fill the openings. A garage-door opening is set in the end of the First Avenue-side wall. It has been recently enlarged to allow tour buses to enter the building. A person-sized door has also been added in the wall. Indoor parking is provided inside the building at the rear.

The rear wall of the building is brick and is stepped back partway along the length. Some of the large window openings evenly spaced along the wall hold original steel, industrial-sash windows. Some of the openings have been recently filled in with concrete block. A larger opening, roughly the width of two automobiles, is also located in the wall. A chain-link fence spans the opening, which leads to the indoor parking area. The building has a flat roof with composite roofing material. Two large billboards were recently installed on the roof facing the front of the building.

Inside the building, the large waiting room formerly used by bus passengers has been transformed into a performance space known as "First Avenue." The original checkerboard floor is extant, and the walls and ceiling have been painted black. A raised platform has been built at one end of the space for performance. The smaller 7th St. Entry is south of the main room and has similar interior finishes.



Above: First Avenue, 2011.

Below: First Avenue, ca. 1990

Daniel Corrigan, photographer—Minnesota Historical Society Collections



History

In 1937, the Northland Greyhound Bus Terminal opened in downtown Minneapolis. It was designed by local architects Lang and Raugland and constructed by James Leck and Company. The terminal replaced an earlier bus depot on the same location. The new building brought streamlined modernity to the warehouse district with its curvilinear walls, ribbon windows, and neon signage. In 1968, a new bus terminal was built a block away and the building was abandoned. The next year, Allan Fingerhut, a Minneapolis native and heir to a fortune, invested in the building with a partner who had a liquor license. The club was named “The Depot” as a nod to the building’s original use, and was the only establishment in downtown to offer both liquor and rock music. The Depot lasted a few years before a national night club management group opened a disco, Uncle Sam’s, in the building. Fingerhut remained the owner for a number of years.¹⁶³

In 1980, Steve McClellan and Jack Meyers took over management of the club and in 1981 changed the name of the main room to First Avenue in reference to the street outside the building. The 7th St. Entry was opened not long afterward as a more intimate, cutting-edge venue. The main room was known for its open plan which created extraordinary sight lines for both performers and audiences. When musicians performed on the low stage against the black walls and ceiling, all eyes in the room were naturally drawn to them. McClellan and Meyers brought a special philosophy as managers. With Fingerhut’s financial support, they could experiment with booking acts. The result was a mix of local bands and touring groups offering a variety of musical genres. The combination of the management and the club’s location on the north edge of downtown, away from the rest of the city’s nightclub scene, made First Avenue “neutral ground” in a city where blacks and whites rarely socialized with each other. The club became the most racially integrated in Minneapolis from its booking of black and white acts to its mixed audiences.¹⁶⁴

As First Avenue was opening in 1981, the Minneapolis music scene was experiencing a renaissance. Music had always played an important part in the city’s culture. Through schools, churches, choral societies, and the Minnesota Orchestra, early Minneapolitans expanded their musical horizons. The number of musical genres grew in the twentieth century as records and radio broadcasts spread music to wider audiences. Popular music, like jazz, benefitted from radio and also from live performances at clubs like the Happy Hour Bar on Nicollet Avenue. A few local jazz musicians like Oscar Pettiford were discovered in Minneapolis but gained more fame when they left the city. In the late 1960s, a blues/folk music scene developed in the West Bank area of Minneapolis around Cedar and Riverside avenues. Bob Dylan spent some time there before going to New York City. The local trio of “Spider” John Koerner, Dave “Snaker” Ray, and Tony “Little Sun” Glover also gained a national reputation. From the mid-1970s through the mid-1980s, two music scenes developed in Minneapolis that would garner national and international attention.¹⁶⁵

One scene was centered on young, predominantly black musicians from north Minneapolis who created their own style of “funk” music. The most commercially successful artist from that scene was Prince Roger Nelson. Prince became, arguably, the most successful musician to emerge from the Minneapolis scene. He signed with major record label Warner Bros. in 1978 and produced several albums. In 1984, his sixth album, *Purple Rain*, and the movie of the same name added even more exposure. The film was shot in Minneapolis with the First Avenue club playing a starring role. It would go on to gross \$80 million at the box office. The album garnered Grammy Awards in 1985, and the title track won the Oscar Award for best original song score. Another Minneapolis funk group, Morris Day and The Time, signed with Warner Bros. in 1981 and also were popular on a national level.¹⁶⁶

¹⁶³ Minneapolis Building Permit A22500 dated July 30, 1936; First Avenue and 7th St. Entry, About Us, History, “The 70’s,” <http://www.first-avenue.com/history/70s> (accessed July 7, 2010).

¹⁶⁴ First Avenue and 7th St. Entry, About Us, History, “The 70’s”; Chris Osgood, interview by Elizabeth Gales, May 19, 2010; Patty Dean, interview by Elizabeth Gales, May 19, 2010.

¹⁶⁵ Garrison Keillor, “Foreward,” *West Bank Boogie*, Cyn Collins, 7 (Minneapolis: Triangle Park Creative, 2006).

¹⁶⁶ Patty Dean, “PunkFunkRockPop,” *Minnesota History* 58 (Spring 2002): 29-39; “Purple Rain (album),” http://en.wikipedia.org/wiki/Purple_Rain_%28album%29 (last accessed December 7, 2010) “Purple Rain (film),” http://en.wikipedia.org/wiki/Purple_Rain_%28film%29 (last accessed December 7, 2010).

Developing at the same time as the funk scene was the Minneapolis “punk” scene. The first major local punk band, the Suicide Commandos, formed in 1974 and lasted through 1978. They opened for international acts like Iggy Pop, Patti Smith, and the Ramones. The Commandos were followed by The Suburbs, The Replacements, and Hüsker Dü, which signed, respectively, with Mercury/Polygram in 1983, Sire in 1985, and Warner Bros. in 1986. All of these bands played at First Avenue and clubs like Jay’s Longhorn (no longer extant). They also earned national reputations before disbanding in the late 1980s and early 1990s. As historian Patty Dean notes, “In 1984 three of the top 10 releases listed in the *Village Voice*’s highly regarded ‘Pass & Jop’ critics’ poll were Minnesota products: Prince’s ‘Purple Rain’ was in the #2 spot . . . ‘Let It Be’ by The Replacements was slotted at #4, and Hüsker Dü’s ‘Zen Arcade’ occupied #8.”¹⁶⁷

First Avenue and the 7th St. Entry played a role in the development of both the funk and punk music scenes. The management supported local bands by booking them to play at the club. The audience at the club also was supportive, and has been described as willing “to be exposed to new sounds” and “very willing to indulge a performer and encourage them in new creative directions.”¹⁶⁸ This openness and the energy generated from the success of Minneapolis artists helped to nurture musicians in other popular music genres over the next two decades. Both First Avenue and 7th St. Entry have been called the “cornerstone of the Midwest music scene.”¹⁶⁹

Evaluation

First Avenue and the 7th St. Entry are important music venues in Minneapolis. Since the opening of the building as a music performance space in 1970, various managers have nurtured the local music scene, as well as hosted national and international music acts. The rise of the property’s popularity as First Avenue and the 7th St. Entry coincided with the national success of several Minneapolis-based musicians. The property has been evaluated under Criterion A for its association with the performance and development of popular music in Minneapolis. Because the property has achieved its significance within the last fifty years (1970-present), it must also be eligible under Criterion Consideration G. *National Register Bulletin 15* states: “A property that has achieved significance within the last fifty years can be evaluated only when sufficient historical perspective exists to determine that the property is exceptionally important. The necessary perspective can be provided by scholarly research and evaluation and must consider both the historic context and the specific property’s role in that context.”¹⁷⁰

There is a dearth of scholarly research on the popular music scene in Minneapolis, and in the United States in general. Without the perspective gained from this research, it is not possible to establish the significance of First Avenue and the 7th Street Entry.

Recommendation

First Avenue and the 7th St. Entry is recommended as not eligible for listing in the National Register.

¹⁶⁷ Dean, “PunkFunkRockPop,” 30–31.

¹⁶⁸ Patty Dean interview.

¹⁶⁹ “First Avenue (nightclub),” http://en.wikipedia.org/wiki/First_Avenue_%28nightclub%29 (last accessed December 7, 2010).

¹⁷⁰ *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: Department of the Interior, National Park Service, 1991), 42.

4.3.25 Dayton's Department Store

MnSHPO Inventory Number: HE-MPC-5099

Address: 700 Nicollet Mall; 730 Nicollet Mall; 26 South Eighth Street, Minneapolis

Property Description

700 Nicollet Mall

The oldest section of Dayton's Department Store is at 700 Nicollet on the west corner of Nicollet Mall and South Seventh Street. The building has elements of the Beaux-Arts style on the two visible street facades. The walls are clad primarily in light-brown brick with matching terra-cotta decoration that includes a decorative balustrade parapet wall at the roofline, a cornice with corbels and dentils, and terra-cotta panels. Most of the terra-cotta decoration surrounds the windows. The first story is faced in granite. Plain cornices run across the top of both the first story and the second story. There are entrances recessed in bays on each facade and at the corner. Skyway bridges enter the building at the second story on both facades.

All the windows on the building align in vertical bays with eleven bays on the Nicollet Mall facade and seven bays on the Seventh Street facade. The first story has large storefront windows topped with transoms that hold black opaque glass. Projecting display windows punctuate each facade approximately every two bays. The projecting windows and other fenestration elements were added in the late twentieth century. On the second through fourth stories, most of the windows are Chicago-style—large picture windows flanked by one-over-one sash—topped by transoms that mimic those on the first story. The windows on the corners as well as in the central bay of the Nicollet facade are narrower plate-glass windows with single transoms. A circular window is set in the fifth story of each of these bays, which are edged on the third through fifth stories by brick pilasters with terra-cotta bases and Corinthian capitals. On the sixth story, the one-over-one windows are smaller, set back from the facade, and grouped together three to a bay.



730 Nicollet Mall and 26 South Eighth Street

The newer parts of Dayton's Department Store are located at 730 Nicollet and 26 South Eighth Street. These were constructed in many different sections, both vertically and horizontally, over a period of four decades and are structurally tied to the original building. A unifying facade was applied to the exterior in two phases, in 1938 and 1946. For this reason, both addresses will be described as one building.

The building is twelve stories, although the twelfth story is recessed from both facades and not easily visible from the street. The first two stories of the Nicollet Mall and Eighth Street facades are clad in the same granite as the original building. The storefronts are also identical to those on the original building.

The entrances are recessed in the bays. The second-story windows have fixed plate-glass sections that follow the pattern of Chicago-style windows. The corner window bays on both buildings overlooking Nicollet Mall and Seventh and Eighth streets have been filled in with green marble and signage that reads "Macy's." The upper stories are faced in light-brown brick. There are six bays of windows overlooking Nicollet Mall and twenty bays on the Eighth Street side. Each bay holds groups of three one-over-one windows that are separated by simple pilasters with beveled sides. A stone panel with vertical fluting at its center sits below each window. The windows on the eleventh story are topped by stone panels featuring abstract geometric design in relief. The twelfth-story walls are composed of mostly glass window systems. The flat roof projects outward to partially shade the windows. The rear walls of the building are engaged with other buildings on the block.



Summary

The Dayton's Department Store has a complex building history. The following is a summary of what appears on the exterior of the building today. The Nicollet Mall and Seventh Street facades of the oldest section, the 1902 building, are visible, as are the Nicollet Mall and Eighth Street facades of the 1938 and 1946 buildings. Later additions include the current parking garage, which was built in two phases and fronts onto both Seventh and Eighth streets, at the back (west) side of the building, and four skyway bridges. There have been modifications to the first story of the west end of the Eighth Street facade, and other minor facade changes. Generally, the rear walls of the building are not attached to the Radisson Hotel to the west. Instead, the Dayton's complex forms a U-shape around the hotel.

History

Dayton's Department Store, now known as Macy's, was the flagship store for the Dayton Company, a prominent Minneapolis retailer. The store represents the rise and success of the company as the largest and longest-lasting Minneapolis department store. Dayton's was founded by George Draper Dayton, who was born on March 6, 1857, in Clifton Springs, a small settlement in the Finger Lakes region of upstate New York. The Dayton family experienced a devastating house fire and a total loss of possessions when George was eight years old. The family bounced back from the tragedy, and most likely this experience instilled in George the trait of industriousness and a strong work ethic. As a teenager he worked in a coal and lumber yard only to become its owner after one year. In 1881, he moved his family to Worthington in Nobles County, Minnesota, after making investments in the area—one of the many New England "Yankees" who helped provide funding to European immigrants settling in the area.¹⁷¹

Thomas H. Parsons and his Bank of Worthington were the catalysts that brought Dayton to Minnesota. Parsons had done much to promote the area to eastern investors, but he glossed over the fact that many properties in the area had been abandoned and that "one calamity after another had for more than a quarter-century hindered its settlement."¹⁷² As the situation worsened, mortgage holders in New York found themselves unable to get satisfactory information from Parsons, so they sent Dayton to Minnesota to review things firsthand. He suggested that the investors establish their own representative in the area, as the Bank of Worthington was in shambles because of Parsons's mismanagement. After collecting \$16,000 to stabilize the bank, the investors placed Dayton in charge of operations in April 1883, even though he had no previous banking knowledge. Regardless, Dayton's reputation preceded him, and he was able to influence many to invest in the bank because they trusted him to make it profitable.¹⁷³

Earlier investments as well as money from his father's estate allowed Dayton to become involved in various business ventures upon his move to Minnesota. He started the Minnesota Loan and Investment Company and found continued success as a banker. Dayton's self-admitted love, though, was real estate. He had dabbled in it in New York, and by June 1883 he had acquired 1,300 acres of property around Worthington. He used small-town Eastern newspapers and church bulletins to encourage settlers to come to Nobles County. In the 1890s, the Loan and Investment Company had "done about as much as it could in a purely rural arena. . . . George recommended that the company diversify. Immediately he began looking for a city with great potential for growth." His search brought him to Minneapolis, the heart of the country's flour milling industry.¹⁷⁴

A Merchandising Empire Begins

In 1901, after some involvement in real estate, Dayton decided to erect a building on the Westminster Block at Seventh Street and Nicollet Avenue. The six-story building was well under way by December, but Dayton was still withholding the name of the major tenant. In January of the following year, Dayton announced that the R. S. Goodfellow Company—the fourth-largest department store in Minneapolis—would be the occupant of his new building. He persuaded the retailer to allow him to act as a silent partner. In February, months before the new store opened, R. S. Goodfellow announced his retirement, at which point the firm's name changed to the Goodfellow Dry Goods Company. The *Minneapolis Tribune* listed Dayton, George Loudon, F. H. Carleton, and J. B. Mosher as incorporators. Also included was David Draper Dayton, George's twenty-two-year-old son.¹⁷⁵ The *Minneapolis Tribune* considered the appointment of his son, who went by his middle name, a prudent move: "In a large institution it is always

¹⁷¹ *George Draper Dayton: An Autobiography* (Privately published, 1933), 317–318; Mary Firestone, *Dayton's Department Store* (Charleston, S.C.: Arcadia Publishing, 2007), 7.

¹⁷² Bruce B. Dayton and Ellen B. Green, *George Draper Dayton: A Man of Parts* (Minneapolis: privately published, 1997), 53.

¹⁷³ *Ibid.*, 51–52, 58–59, 63.

¹⁷⁴ *Ibid.*, 71, 81, 185, 194–195.

¹⁷⁵ *Ibid.*, 217; "New Store for Nicollet Ave.," *Minneapolis Tribune*, January 19, 1902; "R. S. Goodfellow Has Retired from Business," *Minneapolis Tribune*, February 9, 1902; "Goodfellows Dry Goods Co. Incorporates," *Minneapolis Tribune*, February 3, 1902.

better to have young men developing to take the places of the older ones who may some day, by death or by desire for relief from cares, drop out of the harness.”¹⁷⁶

The official grand opening of what was called Goodfellow’s Daylight Store took place on June 24, 1902. Designed by Minneapolis architect Charles Sedgwick, the building was clad in light-brown brick with matching terra-cotta decoration. According to the *Minneapolis Tribune*, “A wedding procession could not have been gayer than was the throng of women and men who visited the opening.” The store occupied parts of three floors of the new building and sold a variety of clothing, goods, and furniture.¹⁷⁷



Dayton's store, 1911-1926
Charles J. Hibbard, photographer—Minnesota Historical Society Collections

¹⁷⁶ “Goodfellow’s New Store Is Ideal,” *Minneapolis Tribune*, June 25, 1902. Reuben Goodfellow first settled in Minneapolis in 1878. He and business partner W. C. Eastman opened their first dry goods store on Washington Avenue. In 1888, he bought out Eastman’s share and renamed the store R. S. Goodfellow and Company. Goodfellow passed away in June 1908. “R. S. Goodfellow Dead at Troy, N.Y.,” *Minneapolis Tribune*, June 26, 1908.

¹⁷⁷ Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 190–191; “Goodfellow’s New Store Is Ideal.”

In May 1903, the Goodfellow Dry Goods Company was renamed the Dayton Dry Goods Company. George Dayton became president, J. B. Mosher held the position of vice president, and Draper Dayton served as secretary and treasurer. The new company, reorganized “on the co-operative plan,” was reported to be the only one of its kind in the Northwest in which employees could purchase stock. Of the plan, Draper said, “It has always been a hope of mine that some day I would be able to introduce this feature into the store. . . . This system has been in use in Europe and some of the larger cities of the East for some time and has always been found a successful method of accentuating the interest of the employee in his work.”¹⁷⁸

Dayton’s store, though, was not an immediate success, and his lack of experience as a merchant proved to be a shortcoming. About this period, George Dayton casually remarked, “I kept track of the losses until they passed one hundred thousand dollars.”¹⁷⁹ Nonetheless, he was determined to succeed in his new role as proprietor. The wealth he accrued from his career in real estate and banking allowed him to absorb these huge losses without the business folding. It was here that Draper Dayton’s “intuitive sense as a merchant” came into play. He realized the importance of marketing, especially for a store to have a “personality which pervades the whole store and [which] must come from the top.” He was later joined in the business by his brother, George Nelson, known as G. N.¹⁸⁰



The Dayton Company, ca. 1920
Minnesota Historical Society Collections

¹⁷⁸ “Merchants Reorganize,” *Minneapolis Tribune*, May 21, 1903.

¹⁷⁹ Firestone, *Dayton’s Department Store*, 7.

¹⁸⁰ *Ibid.*, 8.

Soon these efforts paid off. A mere thirteen months after moving to its new location at Seventh and Nicollet, the Dayton Dry Goods Company was outgrowing its quarters. Merchandise had to be expanded into the basement and the entire second floor used to accommodate all the goods. Within a year, more of the third floor became retail space. By late 1906, Dayton Dry Goods had expanded to occupy the whole fourth floor of the building, and the following year, the store took over the first floor.¹⁸¹

In 1909, the store boasted 215 feet of frontage on Nicollet Avenue, more than any other store along that street, which was the city's premier retail corridor. It also had an impressive 140 feet of frontage on South Seventh Street. Noting "phenomenal" growth, Dayton Dry Goods, now locally referred to as Dayton's, announced another expansion—a "basement store" that would carry a different and cheaper line of goods. The *Minneapolis Tribune* observed that the company had "progressed steadily since it began business. Every expansion [had] been followed by a more than adequate increase in patronage."¹⁸²



Entrance to the Dayton Company's new garage on Eighth Street,
September 12, 1928
Hibbard Studio, photographer—Minnesota Historical Society Collections

¹⁸¹ "Flourishing Business," *Minneapolis Tribune*, July 29, 1903; "Dayton's Extend Business Again," *Minneapolis Tribune*, March 10, 1909; "A Beautiful Addition to the Business Life of the City," *Minneapolis Tribune*, October 21, 1906.

¹⁸² "Dayton's Extend Business Again."

In May 1910, the success of the company was truly evident when Dayton's became involved in the largest real estate deal in Minneapolis's history. At a cost of \$3 million, the company took out a one-hundred-year lease on the adjacent Chapman property at Nicollet and Eighth Street. Dayton's had already acquired the property immediately west of the Chapman parcel the previous August, and both acquisitions would give the store a total frontage of over 900 feet on Nicollet Avenue and South Seventh and Eighth Streets. A three-story building with the same fenestration pattern as the original building was constructed on the corner of Nicollet and Eighth. The next year, as part of a modernization effort, the company dropped "dry goods" from the name and became the Dayton Company.¹⁸³



Dayton's, July 13, 1938
Norton and Peel, photographer—Minnesota Historical Society Collections

¹⁸³ "Biggest Real Estate Deal in Minneapolis' History Gives the Dayton Store Full Block on Nicollet," *Minneapolis Tribune*, May 11, 1910; Firestone, *Dayton's Department Store*, 38, 54; Dayton and Green, *George Draper Dayton*, 268.

Over the next twenty years, Dayton's continued to expand on the block. The company planned a double basement capable of supporting a twelve-story building at the Nicollet Avenue store. This set the stage for an expansion that took place in August 1916 when ten acres of floor space were added to the store. A four-story garage with an entrance off Eighth Street opened in 1928. The company also purchased J. B. Hudson Jewelers and moved the store into the Dayton's complex on Nicollet. Dayton's broadened its range of services beyond its walls by offering horse-and-cart delivery around 1918.¹⁸⁴

By this time, the company was developing storage and delivery facilities off-site. Its first warehouse and stables were built in 1909 on what is now Currie Avenue North at the edge of the warehouse district in Minneapolis. Modern and efficient, the stable-warehouse building included a freight elevator, plumbing, and electricity. The company built a new six-story warehouse at 1010 Currie Avenue in the early 1920s.¹⁸⁵

In the late 1930s, Dayton's added onto the flagship store from the corner of Nicollet and Eighth along Eighth Street. The two-story base of the original building was retained, but the upper floors were clad in a pattern of tan brick and stone that was influenced by the Moderne style. The entire Eighth Street facade was unified with the new design. This section was raised to twelve stories in 1946, using the same materials and design. This addition was the last major expansion of the store and company offices proper. The interior would be remodeled multiple times to keep the floor plan and decor up to date with retail trends. Around 1959, a parking garage was built at 17 South Seventh Street that extended across the block. Dayton's shared the garage with the Radisson Hotel, which was located on the Seventh Street side of the block.¹⁸⁶

A New Generation, a New Store

In the 1920s, George Dayton passed on management of the store to his sons, Draper and G. N. Draper died unexpectedly in 1923 and George nearly sold the company out of grief. G. N. convinced his father to keep the company and stepped into the role of manager. He is credited with refining Dayton's philosophy of service to improve customer satisfaction and loyalty, including adding concerts and other attractions in the store to draw customers. By the time of George's death in 1937, G. N. was settled as the company's leader.¹⁸⁷

That same year, Donald Dayton, G. N.'s oldest son, began working in the store as a stock boy after graduating from Yale. He was joined over the next few years by his four brothers, Bruce, Ken, Wallace, and Douglas, who also started on the lowest rungs of the company ladder to learn the business. In 1947, Donald was promoted to general manager, and in 1950, G. N. died of cancer. The five Dayton brothers took full control with each equally owning 20 percent of the company. Dayton's had grown to become the second-largest family-owned department store in the country, and the largest in Minnesota. Even with annual sales of \$50 million, the brothers made the decision to expand the company beyond one store. "One store wasn't big enough for five boys," Bruce Dayton later recounted. "We soon decided that we were paying too high a price for harmony, and that profit would be our goal, not harmony."¹⁸⁸ The Daytons opened a branch store in Rochester, Minnesota, in 1954. It was followed in 1956 by a new store at

¹⁸⁴ "Large Addition Will Give 10 Acres of Floor Space to Local Firm," *Minneapolis Tribune*, August 10, 1916.

¹⁸⁵ Hennepin County Deeds Book 678, page 103, recorded September 21, 1909; Minneapolis Building Permit No. A10703 (dated September 28, 1909); Minneapolis Elevator Permit No. C478 (dated November 18, 1909); Minneapolis Plumbing Permit No. D46235 (dated November 19, 1909); and Minneapolis Electrical Permit No. F32580 (dated December 4, 1909); "Dayton Company to Build Private Garage," *Minneapolis Tribune*, August 16, 1922; Minneapolis, Minn., Building Permit No. A16080 (dated August 14, 1922). The warehouse at 1010 Currie is now a Salvation Army homeless shelter known as Harbor Light Center. It was evaluated for National Register significance in 2010 and found ineligible because of poor historic integrity.

¹⁸⁶ Firestone, *Dayton's Department Store*, 63, 73; Hennepin County Property Information Search, "17 South Seventh Street," <http://www16.co.hennepin.mn.us/pins/pidresult.jsp?pid=2202924430086> (last accessed December 2, 2010).

¹⁸⁷ Laura Rowley, *On Target: How the World's Hottest Retailer Hit a Bull's-Eye* (New York: John Wiley and Sons, 2003), 94–98.

¹⁸⁸ *Ibid.*, 105.

Southdale Center in Edina, Minnesota, serving as an anchor store at the first enclosed mall in the country. The Dayton Company played a major role in the mall's development. In 1959, Dayton's opened in downtown Saint Paul at the former Schuneman's department store. Each branch of the store continued the Dayton's principles of "quality, value, and service."¹⁸⁹



View of Dayton's store from the Medical Arts Building, 1962
Norton and Peel, photographer—Minnesota Historical Society Collections

While expanding its department stores, the Dayton Company also branched out into discount stores with the first Target Store in 1962 in Roseville, Minnesota. The discount store chain grew rapidly and eventually overtook the department store division of the company as the primary sales generator. By 1967, the brothers needed capital to expand the Target brand, so they sold the first public stock of the Dayton Company and generated \$265 million. With the financing, the company bought thirteen regional retailers by 1971. It also bought its competitor, the larger J. L. Hudson Company in Detroit, Michigan, for \$150 million in 1969. The new company was rechristened Dayton Hudson, and by 1972 its annual sales were \$1.3 billion. After going public, the Dayton brothers opened upper management positions to executives outside the family. The brothers began to retire from the company in the late 1960s and early 1970s.¹⁹⁰

¹⁸⁹ Ibid., 103–107.

¹⁹⁰ "Dayton's Buys Two Discount Store Sites," *Minneapolis Tribune*, October 1, 1961; Rowley, *On Target*, 127–128.

The Dayton's store in downtown Minneapolis continued to house the company headquarters and serve as the flagship store. It was still the largest department store in Minneapolis, with Powers, Donaldson's, and JC Penney as its nearest rivals in size. The downtown shopping district suffered from an exodus of residents to the suburbs and the creation of shopping malls like Southdale Center. In the 1960s, the city invested several million dollars to redevelop Nicollet Avenue as a pedestrian mall. The redevelopment provided some success in drawing shoppers to the stores along the new Nicollet Mall. Many of the department stores were challenged by changes in national retail trends, and downtown Minneapolis lost all its downtown department stores except for Dayton's in the 1980s and 1990s. Donaldson's was purchased by Carson Pirie Scott and renamed Carson's. It moved from its original location at Sixth Street and Nicollet Mall to the City Center development in 1981. The former Donaldson's building was destroyed in a fire on Thanksgiving Day in 1981. In 1993, the Carson's store closed. JC Penney, a national chain, had been located downtown for several decades but closed its store in 1986. The building was replaced with a new office tower in 1988. Even specialty store Young-Quinlan closed in the 1980s. While smaller stores like Neiman Marcus and Saks Fifth Avenue eventually moved into downtown, neither occupied the same amount of floor area nor catered to the wide range of clientele that the department stores did.¹⁹¹

The Dayton's Department Store in downtown Minneapolis remained a constant through the 1990s. In the 2000s, change came in several forms. The Dayton Hudson Company was renamed Target Corporation in 2000, since more people nationally identified with the company through its Target brand. The next year, Target announced that its department stores, which included nineteen Dayton's and twenty-one Hudson's, would be renamed "Marshall Field's," joining the twenty-four stores that Target owned by that name because the brand was more recognizable worldwide. The downtown Dayton's became Marshall Field's, although the signage was the only change to the building. Many locals wondered if Target would shed its department stores because sales were down compared to those of the discount stores. The answer came in 2004 when Target sold the stores to the May Department Stores Company. The Marshall Field's name stayed for five years before it was changed to Macy's after May merged with Federated Department Stores in 2005. The interior of the downtown store was remodeled to reflect the new store brand, although the exterior remained much the same.¹⁹²

Evaluation

Dayton's Department Store was evaluated for listing in the National Register under Criterion A in the area of Commerce. The property, as the flagship store, has the strongest association with the twentieth-century development of the Dayton Company, which is known to have been the second-largest family-owned department store in the country, a regional retail leader in the Midwest, and the largest department store building in Minneapolis. As the flagship store, the building housed not only the retail business but also the company offices. The period of significance extends from 1902, when the building was completed, to 1960, following the National Register's fifty-year guideline.

Recommendation

Dayton's Department Store is recommended as eligible for listing in the National Register under Criterion A in the area of Commerce, with a period of significance of 1902–1960.

¹⁹¹ "Carson to Buy Donaldson's," *New York Times*, August 28, 1987; Sally Apgar, "Minneapolis Carsons Will Close in January," *Minneapolis Star Tribune*, May 14, 1992; Neal St. Anthony, "Penney's Will Close Downtown Store," *Minneapolis Star Tribune*, February 18, 1986; Susan E. Peterson, "Minneapolis' Mall Faces Problems Opportunities," *Minneapolis Star Tribune*, November 15, 1987; Janet Moore, "Aim Shifts to Suburbs and Having a Good Time," *Minneapolis Star Tribune*, November 24, 1997.

¹⁹² Melissa Levy, "An Old Firm, a New Name," *Minneapolis Star Tribune*, January 14, 2000; Janet Moore, "The Store Formerly Known as Dayton's," *Minneapolis Star Tribune*, January 13, 2001; Melissa Levy, "Target's Castoff Is May's Treasure," *Minneapolis Star Tribune*, June 11, 2004; Chris Serres, "Marshall Field's Name Fading," *Minneapolis Star Tribune*, July 13, 2005; Chris Serres, "As Field's Evolves to Macy's, Local Vendors Lose," *Minneapolis Star Tribune*, February 6, 2006.

4.3.26 Murray's Restaurant and Cocktail Lounge

MnSHPO Inventory Number: HE-MPC-0353

Address: 24 South Sixth Street, Minneapolis

Property Description

Murray's Restaurant and Cocktail Lounge is a three-story commercial building with a distinct Streamlined Moderne front facade of turquoise-blue porcelainized-enamel panels with neon and limestone decoration. The first story is clad in a combination of the limestone and turquoise-blue panels that form an asymmetrical design. A service door and the main entrance are on the north end of the facade. Three small plate-glass windows are centered on the facade. An angular metal canopy projects over the main entrance and windows. Two neon signs that read "Murray's" are mounted to the edges of the canopy. Stone or concrete horizontal bands run across the top of the first story and intersect with vertical bands that project out at an angle from the south end of the facade. A large neon "Murray's" sign and smaller metal signs that read "Restaurant" and "Cocktail Lounge" are mounted on the horizontal bands. The upper two stories are clad in the porcelainized-enamel panels. Three rectangular windows, with two fixed side-by-side panes, are set in the second story directly above the horizontal banding. Another sign with neon and internally lit panels projects out from the facade between the northern and central windows. The words "Murray's" and "Cocktail Lounge" appear on two sections. The lowest section has an image of a steak on a platter along with a wine bottle. The southern part of the upper facade is dominated by a large, flat, metal sign depicting a steak on a platter. Under this sign, letters painted on the facade read "The Home of the Silver Butter Knife Steak."



History

Murray's Restaurant is located at 24–26 South Sixth Street, on the north side of the street between Nicollet Mall and Hennepin Avenue.¹⁹³ A building was erected on this 44' by 157.4' lot prior to 1884, when the City of Minneapolis instituted building permits. The 1885 Sanborn map shows the site occupied by a two-story dwelling with a single-story porch across the front and wrapping around the southeast corner. A single-story section extended behind the building. A barn edged an alley along the property's rear boundary.¹⁹⁴

The first permit was recorded for the property in 1889, when a 12' by 12' iron-frame skylight was installed. By this time, the dwelling had apparently been replaced by the existing building. While building permits do not confirm this, the structure's original Romanesque Revival design would certainly date from the late nineteenth century. The front facade of the three-and-one-half-story structure was of stone. Large windows on the second and third floors formed three vertical bays, which were capped above the third story by semicircular windows with stone voussoirs. These windows, in turn, were topped by an ornamental parapet.¹⁹⁵

Permits and city directories for a number of decades thereafter indicate that the building housed saloons, restaurants, and stores. In 1907–1908, a two-story brick section measuring 29' by 57' was added to the rear of the saloon, as was a 12' by 36', single-story brick section to the store. The saloon and store apparently sat side by side facing Sixth Street, with the saloon on the west side of the lot. A hotel, which was located on the second and third stories by 1912, was converted into a restaurant in 1917. The second and third floors were damaged by fire in 1922, requiring over \$7,000 in repairs. Other alterations were minor until 1946, when Murray's moved in. According to city directories, the building was vacant during World War II.¹⁹⁶

Arthur J. Murray came to know and love Minneapolis as a Milwaukee-based salesman for a cardboard carton manufacturer. He eventually moved to Minneapolis with his wife, Marie, who had worked as a waitress at top-notch restaurants in Chicago and Milwaukee. They opened a small restaurant, the Red Feather Cafe, on the corner of Broadway and Penn avenues in north Minneapolis in about 1935. Arthur continued to sell paper products, apparently leaving Marie with primary responsibility for the restaurant's day-to-day operations. In about 1939, the restaurant moved to a downtown site, 18 South Fourth Street, where it was known as Murray's Red Feather. When the restaurant was relocated to 26 South Sixth Street in 1946, it was simply named Murray's.¹⁹⁷

Sebco, Inc., was responsible for creating the design that introduced Murray's to Sixth Street. The 1946 Minneapolis directory gives Sebco's address as 1011 Currie Avenue. In 1944, that location had been occupied by a predecessor firm, Svensson-Edstrom, which had formed in about 1941. Allan F. R.

¹⁹³ Although the street grid of downtown Minneapolis is oriented to the river rather than to cardinal points, the following text assumes that Sixth Street is on an east-west axis to simplify the discussion.

¹⁹⁴ *Minneapolis, Minnesota* (New York: Sanborn Map Publishing Company, 1885).

¹⁹⁵ A circa 1950 photograph shows the upper stories of the building before the porcelainized-enamel panels were installed; see *Murray's Restaurant and Cocktail Lounge*, promotional piece prepared by Murray's, n.d., n.p., copy at Murray's Restaurant; Minneapolis Building Permit A1741 (dated December 2, 1889).

¹⁹⁶ Minneapolis Building Permits A9910 (dated September 13, 1907), A9947 (dated October 22, 1907), A15987 (dated June 3, 1922); *Minneapolis City Directory* for the years 1933 through 1946 (published by the Minneapolis Directory Company).

¹⁹⁷ The Minneapolis city directory lists a grocery store in the original location of the Red Feather, 2209 West Broadway, in 1935. The building still stands, but it is not a good representation of the present Murray's Restaurant. The building at 18 South Fourth Street has been demolished. For references, see Gerald L. Moore, "Arthur J. Murray of Murray's Restaurant, Minneapolis, Minn. Is Nominated for American Restaurant Magazine's Hall of Fame," *American Restaurant*, April 1958, 118; Fiedler, "Marie Murray, a Founder of Restaurant, Dies at 80," *Minneapolis Star Tribune*, February 4, 1984; *Minneapolis City Directory*, 1933 through 1946.

Svensson, the president of both firms, had appeared in earlier directories as an artist with Dahlstrom and Weinberger. Boe B. Edstrom, the firm's treasurer, was previously a painter. The directories listed Svensson-Edstrom and, subsequently, Sebco, as "theatre decorators." In the 1950s, Sebco's scope expanded to "builders, designers, decorators." The partners apparently went separate ways in 1960, when Svensson joined Svensson-White Associates, specializing in "commercial, industrial, real estate development, [and] residential sales." Edstrom formed Boe, Inc., "general contractors building, painting and decorating commercial and industrial interiors and exteriors."¹⁹⁸

Sebco received permission from the city council in June 1946 to extend a canopy over the public sidewalk on Sixth Street. The canopy and other elements of the first-floor facade remain today essentially as they were installed in 1946. (A small door to the left of the main entry leads to a stairway to the second floor, which holds management offices.) The upper stories, however, retained the building's original Romanesque Revival facade. A perpendicular sign rising from between the left and center bays of the second story to well above the roof's parapet proclaimed "Dine—Dance—Cocktail Lounge—Murrays—Steaks—Good Food." The upper stories were probably sheathed with porcelainized-enamel panels to match the first floor in 1954, when Sebco received a building permit for "second floor alterations" estimated to cost \$9,000. The Silver Butter Knife Steak illustration and sign on the second and third floors probably date from the following year, when General Outdoor Advertising obtained permits to install two wall signs. The current vertical sign between the left and center bays, which reads "Murray's—Cocktail Lounge," probably appeared at the same time.¹⁹⁹

The Murrays decided to make steak the restaurant's specialty. With the George Hormel Company in Austin, Minnesota, they developed specifications for the ideal steak, a two-pound sirloin, two to three inches thick, from a three- to four-year-old steer. Steaks were aged from four to six weeks. After being dusted with a secret seasoning developed by Marie Murray, the steaks were cooked in Murray's automatic broiler, which could process twenty-four steaks at once, 240 in an hour. The prepared steak, which was typically shared by two people, was brought to the table for the patrons' approval, then sliced by the server—because few people were familiar with how to carve such a large steak. A bottle of wine was included in the price of the steak. It was also accompanied by rolls and garlic toast from Murray's in-house bakery. In the early 1950s, national restaurant critic Maurice Dreicer was so impressed with Murray's steaks, service, and ambience that he honored the restaurant with his Silver Butter Knife Steak award. In 1956, Dreicer returned and presented Murray's with his Golden Butter Knife Steak award for its four-pound steak.²⁰⁰

Guests could wait for a table in the Fiesta Lounge, which held a horseshoe bar. A musician at a Hammond electric organ played customers' requests. Piano music was offered in the Bamboo Room, located beyond the dining room in the building's northeast corner. The lounge, which was subsequently called the Rumpus Room and the Piano Bazaar, also featured a "custom-built mammoth television receiver," a precursor to today's sports bars. At 9:00 or 10:00 p.m., six days a week, dancing began in the dining room when a band took to the stage.²⁰¹

The interior has been remodeled several times. A substantial alteration occurred in 1973, when permits were received by Starbird Electric for a \$7,000 project and by architects Kloster-Madsen for work estimated at over \$16,000. An even more substantial remodeling was completed in 1984. Nearly all the original elements of the interior were replaced, and the space was somewhat reconfigured. The horseshoe bar that had originally dominated the front part of the building was removed, and the bar area was reduced in favor of an enlarged lobby. A modern bar now runs along the east wall of the bar room; lower tables and chairs fill the rest of the room. Three plate-glass windows, which had been covered,

¹⁹⁸ *Minneapolis City Directory* (published by the Minneapolis Directory Company) for the years 1938 through 1960.

¹⁹⁹ A photograph of the building in 1956 is in an article by Patrick J. Clepper titled "Doing Justice to a Steak" in *Restaurant Management*, August 1956; an unpaginated reprint copy is at Murray's Restaurant. For other references, see *Murray's Restaurant and Cocktail Lounge*; Minneapolis building permits.

²⁰⁰ Clepper, "Doing Justice to a Steak"; Moore, "Arthur J. Murray".

²⁰¹ *Murray's Restaurant and Cocktail Lounge*; "Murray's," *Skyway News/Freeway News*, October 20–26, 1992; "The Bob White Column," *Minneapolis Daily American*, March 11, 1965.

were reopened, affording bar patrons a view of Sixth Street. The bar is separated from the lobby by a blond oak base supporting glass panels. The panels are etched with a pattern that echoes wrought-iron panels in the dining room. A coat check extending into the lobby from the west wall has similar detailing.²⁰²

In the dining room, the stage was moved from the east to the north wall, and the dance floor was removed. The east wall was mirrored to match the original mirrors on the west wall, which were retained. Two rows of columns were also mirrored, and the foliated wrought iron that had once ornamented the columns was incorporated into a balustrade edging the mirrors on the east and west walls. A large wrought-iron panel was installed in a window between the coat check and the restaurant. The wrought-iron panels do not appear in a photograph of the dining room in a circa 1950 promotional brochure, but they were in place by 1956, when the decor was described as “New Orleans style.” The current bronzed chandeliers and other light fixtures had not appeared by 1956, but they were there prior to the 1984 remodeling and were reinstalled. One feature that is apparently of an earlier vintage is the “cloud” ceiling composed of white, tiered, backlit scallops suspended below a mauve ceiling. The color pink was a signature of Murray’s by at least the mid-1950s, when a magazine observed that “pink table linen adds a luxury touch.” Today, walls are covered with pink satin. Tablecloths and napkins are also pink, while the upholstery of the booths and chairs is red. The restaurant’s remodeling was prompted in large part by the need to update the kitchen, which was completely retooled and expanded into the room previously occupied by the piano bar.²⁰³

Despite the remodelings, longtime customers feel that the character of the restaurant has remained. Bert Cohen, a magazine publisher and regular patron, was apprehensive when he heard about plans for the 1984 renovation: “When they remodeled I was scared to death because I thought they’d ruin it, but they did a brilliant job.” Sid Hartman, a weekly customer and a sports writer for the *Minneapolis Star Tribune*, said in 1992 that “I’ve been taking my kids and grandkids there for birthdays and graduations for the past 20 years. . . . It hasn’t changed at all. That’s what’s so nice about it.”²⁰⁴

Murray’s is one of several “fine dining” restaurants that served downtown Minneapolis in the prosperous decades following World War II. It is the only one to survive. Harry’s Cafe stood on Eleventh Street and Nicollet Avenue; it was not rebuilt after it burned in the mid-1970s. Scheik’s Cafe on Fourth Street between Marquette and Second Avenues has become an adult entertainment club.

Charlie’s Cafe Exceptionale was perhaps the most comparable to Murray’s. Like Murray’s, Charlie’s was established in the early 1930s and moved to its signature building at Seventh Street and Fourth Avenue South in 1948. Legends grew around the food, the service, and the ambience, attracting a long list of local and national celebrities as loyal patrons. The restaurant maintained its own bakery and butcher shop, and offered a diverse range of food. Louise Saunders, wife of proprietor Charles W. Saunders, claimed that “Charlie’s does it all—from steak Diane to broiled sirloin, imported turbot from the Netherlands and the best Spanish shrimp.” She claimed that they “even imported bumble bees and grasshoppers from Mexico for people who have acquired an exotic taste for them.” Unlike Murray’s, the interior design was masculine. Charles Saunders modeled his restaurant after the 21 Club in New York, a “men’s club,” he explained, “to which ladies were invited.”²⁰⁵

²⁰² Information about the interior’s appearance prior to remodeling was provided by an interview with Pat Murray by Charlene Roise on September 17, 1998.

²⁰³ Marie Murray, one of the restaurant’s founders, is credited with choosing the pink decor; see Terry Fiedler, “50 Years Later, Murray’s Still Thriving,” *Minneapolis Star Tribune*, January 12, 1996. Other references include Pat Murray interview with Charlene Roise; *Murray’s Restaurant and Cocktail Lounge*; and Clepper, “Doing Justice to a Steak.”

²⁰⁴ Cohen quoted in article by Laurie Michael, “Downtowners Describe Attraction of Murray’s,” *Skyway News*, August 26, 1986; Hartman quoted in “Murray’s,” *Skyway News/Freeway News*, October 20–26, 1992.

²⁰⁵ Barbara Flanagan, untitled column, *Minneapolis Star*, February 3, 1967; Barbara Flanagan, “Last Look Around Charlie’s Stirs Up 48 Years of Memories,” *Minneapolis Star Tribune*, July 23, 1982.

When Charles died in 1964, his widow initially planned to sell the restaurant, but later decided to continue running it. Charlie's remained in business for forty-eight years until July 1982, when Louise sold the property to a New York developer. The restaurant was demolished and an office tower was erected on the site.²⁰⁶

Other long-lived fine-dining restaurants, such as Jax Cafe in northeast Minneapolis and the Lexington in Saint Paul, are located in neighborhoods rather than downtown. The downtown location has put Murray's in the heart of the city's business and social life. Other steak houses, such as Mancini's Char House and the Cherokee Sirloin Room in Saint Paul and Lindey's Prime Steak House in Arden Hills, do not offer Murray's elegant ambience.

Murray's promoted its elegant style through a variety of media outlets. In the late 1940s or early 1950s, a radio show, "Matinee at Murray's," was broadcast on Monday, Wednesday, and Friday afternoons at 3:30 p.m. Aimed at housebound mothers, the "radio party . . . offers fun and prizes." In addition to advertising in Sunday papers in the Twin Cities, Murray's placed ads in other papers throughout the state, including "courteous messages like the annual congratulations to the team and coach winning the high school basketball tournament." Television spots highlighted celebrities enjoying a steak at Murray's. Singing commercials on the radio encouraged listeners to "Go to Murray's." The results were impressive. A 1956 article reported that "it is not unusual for people to wait in line two hours for a meal at Murray's." By the mid-1950s, Murray's was grossing over \$1 million annually. In 1958, the restaurant received further accolades with the induction of Arthur Murray into *American Restaurant* magazine's Hall of Fame.²⁰⁷

Arthur Murray was an inventor as well as a restaurateur. To keep entrées hot, he developed the two-piece "Thermo-Plate," consisting of an insulated plate with a heat-holding metal insert. Tables had a "Service Boy," a "unique combination service signal light and ash tray." A touch of the button would let the server know that a patron desired assistance. Other amenities the restaurant provided included garage parking for guests, bus transportation to University of Minnesota football games, an automatic shoeshine machine in the men's room, and postcards.²⁰⁸

The year 1983 marked an end of an era with the death of eighty-year-old Marie Murray, who served as president of the family's corporation and remained actively involved as a hostess and menu planner to the end. The responsibility for the restaurant passed to Patrick Murray, the only son of Arthur and Marie, who had begun working at the restaurant as a dishwasher in 1956. He eventually became involved with the restaurant's management and had been elevated to vice president when Arthur passed away in 1971.²⁰⁹

In 1984, Patrick initiated a major remodeling to remove nightclub elements that remained from the 1940s and 1950s while strengthening the restaurant's character as a destination for fine dining. The piano bar's space was appropriated to expand the kitchen, which was completely overhauled. To emphasize the restaurant's focus on the dining room rather than the bar, the horseshoe bar was removed, the size of the bar room reduced, and the dining room expanded. Paul Pink served as the architect for the project, which essentially recreated the original ambience. As Murray observed, "I converted an old, tired, elegant room into an updated, elegant room that still told people who have come here for 30 years that they were in Murray's."²¹⁰

The owners remained dedicated to maintaining the quality of Murray's. An affirmation of this commitment occurred in 1991, when the magazine *Wine Spectator* gave Murray's an "Award of Excellence . . . for having one of the most outstanding restaurant wine lists in the world." The restaurant also continued to

²⁰⁶ "Saunders Leaves \$300,000," *Minneapolis Star*, April 8, 1964; Flanagan, "Last Look."

²⁰⁷ *Murray's Restaurant and Cocktail Lounge*; Clepper, "Doing Justice to a Steak"; Moore, "Arthur J. Murray."

²⁰⁸ A thermal coffee server Murray patented remains the basis of Service Ideas, a family enterprise that today grosses \$7 million annually. For other references, see Clepper, "Doing Justice to a Steak"; *Murray's Restaurant and Cocktail Lounge*; and Moore, "Arthur J. Murray."

²⁰⁹ Michael Sanson, *Restaurant Management*, November 1987, 38–39.

²¹⁰ *Ibid.*

rack up other awards. By 1996, Murray's annual revenues had risen to \$3.2 million. About 110,000 patrons a year consumed 130,000 pounds of beef, including 31,200 Silver Butter Knife steaks.²¹¹

Like other high-end restaurants, Murray's has attracted its share of celebrities, including Perry Como, Tony Randall, Ruth Gordon, Burt Reynolds, Burt Lancaster, and Liberace. It is popular among local and visiting businesspeople, and a variety of business transactions have been concluded in the dining room. For area residents, Murray's has been the scene of many marriage proposals, wedding anniversaries, and other special events.²¹²

Others have remarked on the restaurant's importance as a bastion of tradition in downtown Minneapolis. "Murray's . . . is a remnant of an irretrievable era," according to a 1992 *Skyways News* article; "a symbol of times gone by, when the United States basked in a heady, postwar honeymoon. . . . Cabbies like to tell out-of-towners it's as much of a downtown landmark as the Foshay Tower, Dayton's and the Grain Belt Brewery sign." A writer for the *Twin Cities Reader* noted in 1996: "With its swank, 1940's nightclub aura, Murray's may very well be the ultimate theme restaurant. Who needs the contrived, ersatz atmosphere of a Planet Hollywood, or a Rain Forest Cafe, when the real thing has been on Sixth Street in downtown Minneapolis all these years?"²¹³

The longevity of staff has helped the restaurant to retain its popularity. Many have worked at Murray's for decades. Gussie Lewandowski, who started as a waitress at the Red Feather's north Minneapolis location, retired after fifty-eight years of service. The third generation of Murrays is now working at the restaurant. Tim, Jill, and James Murray currently operate and manage the restaurant.²¹⁴

Evaluation

Murray's Restaurant is an institution in downtown Minneapolis for local residents and visitors alike. It exemplifies the prosperous post-World War II era in which the United States became a cultural, as well as a political, leader. The restaurant has experienced strong continuity in its management, with the third generation of the Murray family now involved in the business. Murray's was historically one of several "fine dining" restaurants that served downtown Minneapolis following World War II. Others in its class, including Harry's Cafe, Scheik's Cafe, and Charlie's Cafe Exceptionale, have been demolished or are no longer restaurants. Murray's is a rare surviving representation of a significant facet of post-World War II American life. It is recommended eligible for the National Register under Criterion A in the area of Commerce. The property's period of significance extends from 1946 when it first opened for business as Murray's to 1961, following the National Register's fifty-year guideline.

Recommendation

Murray's Restaurant and Cocktail Lounge is recommended as eligible for listing in the National Register under Criterion A in the area of Commerce with a period of significance of 1946-1961.

²¹¹ "Award of Excellence," displayed at Murray's Restaurant.

²¹² "Murray's," *Skyway News/Freeway News*, October 20-26, 1992.

²¹³ Kristine Donatelle, "In the Pink," *Skyway News*, October 20, 1992; Rick Nelson, "Steer Crazy," *Twin Cities Reader*, October 23, 1996.

²¹⁴ Michael Sanson, *Restaurant Management*, November 1987, 38-39.

4.3.27 Gluek's Bar

MnSHPO Inventory Number: HE-MPC-0350

Address: 16 North Sixth Street, Minneapolis

Property Description

The building is three stories with a rectangular form. The narrow front facade overlooking North Sixth Street is symmetrical and is the most ornate side of the building. The entire facade is clad in cream-colored architectural terra-cotta. On the first story, two single doorways flank a larger opening that holds a window. The doorways have round-arched openings, which hold wood-frame, round-arched transoms of stained glass with an outer layer of clear glass. Fabric awnings are set in the openings over the wood doors that have large panels of glass. The window opening between the doors has a segmental arch. A wood-frame segmental-arched transom holds three sections of stained glass with an outer layer of clear glass. Carved wood muntins below the transom create three sections that hold plate glass. The short wall below the windows has a planter filled with seasonal arrangements. The terra-cotta separating the openings forms pilasters that are topped by capitals that with Corinthian-inspired details. A menu holder is mounted to the wall by the north doorway. The entablature above the doors and window is blank. Above the entablature, a narrow cornice is formed by egg-and-dart and Vitruvian wave moldings. An internally lit, wall-mounted, projecting sign for "Gluek's Bar and Restaurant" straddles the cornice. An older sign with a built-in clock for "Gluek's Restaurant" is mounted above the sign near one of the second-story windows.

On the second and third stories, the front facade has central bays that are recessed and set apart from the other windows by decorative terra-cotta. On the second story, the bay holds a group of three one-over-one, double-hung sash windows that are separated by narrow columns of terra-cotta. The third story also has three windows, but they are set in a round-arched opening. The center window is one-over-one, double-hung sash, but the side windows are plate glass filling the rest of the arched opening. Three sections of engaged terra-cotta balusters are located below the second-story windows. Three recessed terra-cotta panels separate the second and third stories. The entire recessed bay on both stories is outlined by egg-and-dart molding. At the top, wreaths and garlands edge the round arch.

Windows flank the central windows on both the second and third stories. The second-story windows are one-over-one, double-hung sash set in terra-cotta surrounds that are topped by pediments. Small ogee curls decorate entablature between the lintel and the pediment, and small corbels are located under the windowsills. On the third story, the oval bull's-eye windows are surrounded by raised terra-cotta with curled decoration. Large garlands ornament the lower part of the window surrounds.

A blank entablature runs above the third story. It is punctuated in the center by a large terra-cotta corbel with a blank shield. Small ribbons and garlands flank the corbel. Above the entablature is a row of alternating corbels and small shields surrounded by garlands. The corbels appear to support the cornice that projects out above the row. A parapet wall is set back from the cornice. The central portion has large garlands behind a projecting shield that bears the Gluek Brewing Company logo of a Star of David with a "G" in the center. The flanking parapet walls curve downward with scrolls on each end.

The side and rear walls of the building are common brick. Window openings with one-over-one, double-hung sashes are located in all of the walls. The side wall on the north has been painted with an elaborate mural of a scene from Venice, Italy. The roof of the building is flat.

The bar and restaurant on first floor are the only parts of the building that are accessible to the public. A fire in 1989 gutted the building's interior. The first floor has been rebuilt with its original character, using historic photographs for reference. The space resembles a traditional German ratskeller with intersecting vaulted ceilings and wood paneling. The furnishings—booths, tables, and bar—follow the design theme.



History

Gluek's Bar was the "headquarters cafe" in the Gluek Brewing Company's line of saloons in Minneapolis. The building was designed by Boehme and Cordella and built in 1902.

The Gluek Brewing Company started as the Mississippi Brewery in 1857 on the 2000 block of Marshall Street Northeast in Minneapolis. It was owned by Gottlieb Gluek and John Rank. Gluek had worked for early Minneapolis brewer John Orth for two years before beginning his own company. Rank left the partnership in 1862, and Gluek ran the brewery under his own name. He steadily increased the brewery's size and production through the 1860s and 1870s. The brewery was destroyed in a fire in 1880. While no lives were lost in the fire, the stress of rebuilding the brewery wore Gluek down and he died in late 1880. His three sons, Louis, Charles, and John, took over the brewery and renamed it G. Gluek and Sons. The men expanded the brewery complex in the late 1880s and 1890s. They held out against the merger of four smaller Minneapolis breweries in 1890, which created the Minneapolis Brewing and Malting Company, later known for its Grain Belt label. The Glueks reorganized in late 1893 as the Gluek Brewing Company, also known as Gluek's.²¹⁵

At the turn of the century, Gluek's was producing 150,000 barrels a year. The only breweries that were larger in the state were the Minneapolis Brewing Company and the Theodore Hamm Brewery, each of which produced about 500,000 barrels. Gluek's maintained a focus on the hometown market in Minneapolis and did not advertise or have many depots for beer distribution outside the city. The company used "tied houses"—bars that were company-owned or were in contract with the company to sell only its beer—to develop loyalty among clientele. One of the company-owned saloons, built at 14 North Sixth Street (now 16 North Sixth Street) in 1902, had an elaborate three-story terra-cotta facade that was featured in a 1903 issue of *Minneapolis Architect*. The building was also the headquarters for all of the Gluek's saloons, and offices were on the upper floors. More Gluek's saloons were located nearby, including buildings at 254 First Avenue North (1912), 217–219 Third Avenue North (1910), and 315–317 Washington Avenue North (1907), all designed by Boehme and Cordella, or Christopher Boehme after the partnership dissolved. Around 1908, Gluek's had eighty-six tied houses in Minneapolis, double the number of most other breweries in the city. Unlike many of its competitors, Gluek's business prior to the Prohibition involved very little investment in bottled beer; most of the company's focus was on draught brew sales within its saloons.²¹⁶

These eighty-six tied houses came second only to the 130 operated by the behemoth Minneapolis Brewing Company—Gluek's greatest business rival in the city. The Minneapolis Brewing Company was started in 1850 by John Orth, considered by many to be the first German immigrant in Saint Anthony. Production of his brew grew steadily over the next few decades, and by the late 1870s, the company was up to 7,000 barrels per year. His sons took over the John Orth Brewing Company after Orth's death in 1887, and three years later, the company merged with three other breweries to prevent takeover by a foreign syndicate, forming the Minneapolis Brewing and Malting Company. A massive, castle-like brewery designed by August Maritzen opened in 1893 in Northeast Minneapolis to accommodate an equally massive level of production.²¹⁷

Unlike Gluek's, the Minneapolis Brewing Company focused on expanding distribution. This meant a dependence on bottled beers, which could be shipped over long distances. Saloons as far away as Montana and Michigan served the company's famous Grain Belt brand, and soon distribution depots were built there, as well as in other cities in Minnesota, to meet customer demand.²¹⁸

²¹⁵ Doug Hoverson, *Land of Amber Waters: The History of Brewing in Minnesota* (Minneapolis: University of Minnesota Press, 2007), 249–251; Michael Koop, "Minneapolis Brewing Company," 1988, National Register of Historic Places Registration Form, available as the State Historic Preservation Office, Minnesota Historical Society, Saint Paul.

²¹⁶ Clipping from the *Minneapolis Architect*, dated 1903, located in the Business Firms: Mpls: Gluek Brewing Co. Folder, Minneapolis Special Collections, Hennepin County Central Library; "Stolen Truck Is Recovered but Sans Beer," June 17, 1933, clipping, located in the Business Firms: Mpls: Gluek Brewing Co. Folder, Minneapolis Collection, Hennepin County Central Library; Hoverson, *Land of Amber Waters*, 249–250. All three buildings are extant and located within the boundaries of the Minneapolis Warehouse Historic District.

²¹⁷ Hoverson, *Land of Amber Waters*, 246–247.

²¹⁸ *Ibid.*, 247–248

Gluek's continued to hold its own in the Minnesota market while many other independent breweries were closing because of this steep competition. It diversified its products with the addition of bottled beer in the early twentieth century. When Prohibition began in 1920, it converted operations to produce "near beer" and soft drinks. Income from the family's large farming business also helped them wait out the dry spell. Gluek's celebrated the end of Prohibition in 1933 with a traffic jam outside its northeast Minneapolis brewery as beer trucks tried to leave with deliveries and customers pushed into the complex to buy beer. The celebration was short-lived, however, because a change in the law regulating how alcohol was sold would permanently affect the business. Minnesota, along with many states, forbade direct financial connections between brewers, distributors, and retailers of alcohol. Tied houses, which linked all three parties, were abolished. The Glueks had to lease or sell their saloons to comply with the law. A member of the family would later note that the loss of the saloons significantly contributed to the decline of the company's sales.²¹⁹

The Glueks continued to operate the brewery in northeast Minneapolis until 1964, when the company could no longer keep up with the changing industry. After 107 years of continuous operation, the longest in the state at the time, the brewery was closed and the trademarks, patents, and distribution rights were sold to the G. Heileman Brewing Company in La Crosse, Wisconsin. In 1966, the brewery complex, which straddled both sides of the 2000 block of Marshall Street Northeast, was demolished. The site had been bought by the Northwestern Corrugated Box Company, which planned to expand its operations. Part of the site abutting the river is now parkland.²²⁰

The Gluek's saloon at 14 North Sixth Street was leased to Stub Holcomb in 1934, and he opened Fransen's Bar. The Holcomb family purchased the building from the Glueks in 1958, and in 1979 the bar was remodeled by Lee and Kent Holcomb into Gluek's Brewing Company, "a trendy bar and restaurant addition to the refurbishing of Hennepin Avenue and environs." The name of the business was changed to Gluek's Bar and Restaurant by the late 1980s. A fire in May 1989 killed one resident in the boarding rooms on the second and third floors and completely gutted the building. After nine months of rehabilitation work, the Holcombs reopened the business in February 1990. The property is still owned by the Holcomb family and is in operation as a bar and restaurant.²²¹

Evaluation

The Gluek's Bar at 16 North Sixth Street was evaluated under Criterion A for its association with events in history and under Criterion C for architectural significance. Remodeling in the 1930s, 1970s, and 1980s altered the building's interior character. While the exterior is intact, the interior is not. Some of the other extant Gluek's saloons in the city have better interior integrity. Because of these changes, the building is not eligible under Criterion C.

The building was an important property in the Gluek Brewing Company system. The building was the headquarters for the Gluek saloons in the city. These saloons were vital to Gluek's early twentieth-century business, when the company focused on providing the local market with draught beer rather than bottled beer. The importance of this building is reflected in the embellishment afforded the building's exterior. It is also one of a few buildings left in the city that convey something of the Gluek history since the brewery complex has been demolished. The building retains historic integrity, and although it was damaged in a fire, enough of the original material survived and the rehabilitation work met the Secretary of the Interior's Standards. The building is eligible for listing in the National Register under Criterion A in the area of

²¹⁹ *Ibid.*, 250; Roland C. Amundson, "Listen to the Bottle Say 'Gluek, Gluek, Gluek,'" *Hennepin County History* 48 (Winter 1988–1989): 4-8; "Brewery Asks Police to Control Traffic Jam Expected Around Gates at 12:00 A.M. April 7," March 31, 1933, clipping, located in the Business Firms: Mpls: Gluek Brewing Co. Folder, Minneapolis Collection, Hennepin County Central Library.

²²⁰ Hoverson, *Land of Amber Waters*, 250; Roland C. Amundson, "Listen to the Bottle," 9; "Gluek Brewery Sold to Heileman of La Crosse," *Minneapolis Tribune*, November 10, 1964; "Brewery's End," *Minneapolis Tribune*, October 1, 1966.

²²¹ Karin Winegar, "Bar Still Serving Gluek's but Ferns Crowding Out Old-Timers," *Minneapolis Star Tribune*, June 29, 1979; Mark Brunswick, "1 Dead, 5 Hurt in Gluek Fire," *Minneapolis Star Tribune*, May 1, 1989; Jim Fuller, "Gluek Restaurant Back in Business," *Minneapolis Star Tribune*, February 2, 1990.

Commerce for its association with the Gluek Brewing Company, a prominent Minneapolis business in the nineteenth and twentieth centuries.

Recommendation

Gluek's Bar at 16 North Sixth Street is recommended as eligible for listing in the National Register under Criterion A in the area of Commerce. The period of significance extends from the building's completion in 1902 to 1934, when the company could no longer have tied houses and the building ceased to be the headquarters of the Gluek saloons.

4.3.28 Northern States Power Company Building

MnSHPO Inventory Number: HE-MPC-0338

Address: 15 South Fifth Street, Minneapolis

Property Description

The Northern States Power Building is a five- and twelve-story commercial building facing South Fifth Street near Hennepin Avenue. It was built in several sections: a three-story section was built in 1900 and added onto in 1911 to become five stories. That building was refaced in 1916 to its current appearance a five-story addition was built next to it at that time. Seven stories were added to the 1916 five-story section and a twelve-story addition built next to it in 1928. The current facade, which covers the multiple building sections on the twelve-story portion, was also constructed in 1928. Both sections of the building are constructed of reinforced concrete with brick and stone walls. The front facade of the five-story section is three bays wide. The first story is clad in stone or concrete that is laid in banded courses. The outer bays hold double doors, which are not historic. A plate-glass window and transom divided in half by a mullion sit in the center bay. A terra-cotta cornice runs along the top of the first story. It is partially obscured by steel I-beams that have been installed on the top and sides of the first story to support a skyway bridge that enters the second story of the building at the center bay. The upper stories are clad in light-red brick with terra-cotta decoration. Panels with molded diamond and triangle motifs are set between the windows and above the fifth story. Brick pilasters, which divide the facade into bays, are topped by terra-cotta capitals with egg-and-dart decoration. The brick at the top of the building has raised brick soldier and header courses that form panels. Terra-cotta squares set on the diagonal overlap the panels.

The front facade of the twelve-story section is also divided into three bays but is wider than the five-story section. The first two stories are faced in Kasota stone. Pilasters, which have been repaired with granite bases, separate the bays. The pilasters have simple capitals with decorative medallions. Large plate-glass windows and transoms occupy all of the bays. A set of double doors is set in the south bay. Each second-story bay holds a group of three one-over-one sash windows. The pilasters on the lower stories are continued on the upper stories but are clad in light-red brick. Like the second story, each bay holds a group of three one-over-one sash windows. Decorative metal or terra-cotta panels with a geometric motif sit between the windows. At the top of the facade, Kasota stone runs above the twelfth-story windows to the roofline. Raised sections of carved stone align with the pilasters. The brick and concrete side walls of both building sections are unornamented. Most windows on the side walls appear to be the original three-over-three metal-frame windows. The roofs of both sections are flat. A one-story penthouse sits atop the twelve-story section.



History

Beginning in the 1880s, nascent electric utility companies in Minneapolis competed for customers and dominance of the local market. The first company, the Minnesota Electric Light and Electric Motive Power Company, was founded in 1881 by a group of local businessmen.²²² The company built a hydroelectric plant, one of the first of its kind, on Upton Island on the west side of Saint Anthony Falls to generate power to light businesses and streets in downtown Minneapolis. Serious competition came in 1888 when a company affiliated with Thomas Edison was established in Minneapolis. The two companies battled for market share until 1893, when both were merged into the Minneapolis General Electric Company, one of the direct predecessors of the Northern States Power Company.²²³



Minneapolis General Electric Company, ca. 1903
Minnesota Historical Society Collections

The Minneapolis General Electric Company was incorporated in 1892 by six local investors. The next year the company planned to purchase all of its competitors, but the move could not have come at a worse time. The Panic of 1893 began in February and Minneapolis General Electric found itself financially overextended. It borrowed from its employees and received cash advances from its suppliers to survive through the rest of the century. In 1895, the company managed to build the Main Street Station on the east side of Saint Anthony Falls. The station generated hydroelectricity, supplemented by steam generators, to produce electricity. It increased the company's electric capacity and dramatically expanded

²²² The company was reorganized 1882 as the Minnesota Brush Electric Company.

²²³ *The Energy to Make Things Better: An Illustrated History of Northern States Power Company* (Minneapolis: Northern States Power Company, 1999), 5–15.

the company's reach into Minneapolis homes. The company paid for installing wiring in residences and businesses during this time to promote the use of electricity.²²⁴

Minneapolis General Electric was still in debt when it was purchased in 1899 by Stone and Webster, which had started as an engineering firm in 1889. Its founders, Charles A. Stone and Edwin S. Webster, met at the Massachusetts Institute of Technology, where they were both studying to be electrical engineers. The company landed its first major project in 1890, which was so successful that the firm's reputation was set. In subsequent projects, Stone and Webster acted as designer, financier, and contractor, and it also branched out by investing in utility companies that needed help. By 1920, Stone and Webster actively managed and had ownership interests in fifty-nine utility companies in eighteen states.²²⁵

Under Stone and Webster's ownership, the finances of the Minneapolis General Electric Company were restored. The company built a new three-story office building and substation at 15 South Fifth Street to mark the beginning of this new era. It also began construction of a 10,000-kilowatt hydroelectric plant at Saint Croix Falls that was finished in 1907 and provided electricity to Minneapolis through a high-voltage transmission line. In 1911, two stories were added to the front 69' of the corporate office building on Fifth Street. Prominent Minneapolis architects, Bertrand and Chamberlin designed the addition. The company added a steam plant near the Mississippi River at Marshall Street Northeast and Twenty-eighth and Twenty-ninth avenues in 1911. The Riverside plant had two 6,000-kilowatt units that made it the largest such operation in the Midwest outside of Chicago. The capacity at the plant was increased in 1915 with the addition of a 15,000-kilowatt unit.²²⁶

Henry Marison Byllesby became a key player in this company. Born in Pittsburgh in 1859, Byllesby dropped out of one of the country's top engineering schools at age 22 but was soon hired by the Edison Electric Light Company in Menlo Park, New Jersey. He showed a natural proficiency for design, and Edison put him to work. For ten years, he designed all aspects of Edison's electrical plants in places as far afield as Montreal and Chile.²²⁷

Byllesby eventually left Edison's company and spent ten years in a variety of positions, including four years in Minnesota, all the while learning about the operation of electric companies. Soon Byllesby got into the business of rescuing floundering utilities—primarily those in Illinois, Ohio, and Oklahoma—with the financial backing of his colleague, Samuel Insull. His approach was to offer to buy a company and upgrade its facilities in exchange for stock and an executive position. In 1909, he returned to Minnesota, bought the Stillwater Gas and Electric Company, and reorganized it into the Washington County Light and Power Company, which was renamed Consumers Power Company six months later.²²⁸

In late 1909, Byllesby organized the Northern States Power Company of Delaware as a holding company to provide financing to Consumers Power. With the capital he raised, Consumers Power bought sixteen small-town power companies in Minnesota and the Dakotas over the next three years. On the way to regional dominance, Byllesby bought Minneapolis General Electric in 1912. Considered his most important acquisition, the company was "destined to become [the] flagship company" and the "cornerstone" of Byllesby's empire. On February 5, 1916, Consumers Power was renamed Northern States Power (NSP) Company. Early the next year, the company added two stories onto the back of its existing corporate office building, built a narrow five-story addition next to the building, and refaced the older five-story section with an updated look. Bertrand and Chamberlin were the architects of record.²²⁹

²²⁴ Ibid., 12–18.

²²⁵ Ibid., 18; William F. Allen, Jr., *Stone and Webster: A Century of Service* (New York: The Newcomen Society of the United States, 1989), 8–11.

²²⁶ *Energy to Make Things Better*, 18–21; Minneapolis Building Permits A 6741 (dated May 11, 1900), A6791 (dated June 13, 1900), A11392 (dated June 29, 1911).

²²⁷ Ibid., 10; Adele Hast, ed., *International Directory of Company Histories*, Vol. 5 (Detroit: Saint James Press, 1992), 670.

²²⁸ Jay P. Pederson, ed., *International Directory of Company Histories*, Vol. 34 (Detroit: Saint James Press, 2000), 286; *Energy to Make Things Better*, 23

²²⁹ *Energy to Make Things Better*, 23; Hast, ed., *Company Histories*, 670; Minneapolis Building Permit A13511 (dated December 22, 1916).

World War I, however, would change the utility industry in an unprecedented way. Unprepared for the electric consumption of wartime production coupled with growing consumer demand on its system, NSP, like the other utilities around the country, bowed under the strain. In response, the federal government encouraged utilities to merge to meet wartime production needs. A widespread electric network was particularly important to keep the country and its production lines on their feet. After the war, the United States entered an era of industrial and economic growth that only further increased nationwide demands for electricity and, consequently, utility consolidations that would make the meeting of these demands faster and more convenient. Again, the government sped this along with the passage of the Federal Power Act in 1920, which gave “electric utilities the right of eminent domain in building and operating hydroelectric dams on rivers.”²³⁰



Minneapolis General Electric Company,
ca. 1912
Minnesota Historical Society Collections

As a result, utility consolidation began occurring at lightning speed. Holding companies and leviathan utilities were formed. By 1929, 3,744 public utility companies had been absorbed, putting 84 percent of the country’s utilities under the control of just 1 percent of all utility corporations. NSP did its share, acquiring more than twenty-five utility companies in the upper Midwest in the first twenty years of its existence. In 1923, NSP bought the Minneapolis Mill Company and Saint Anthony Falls Water Company and gained control of valuable waterpower rights at the Falls of Saint Anthony. NSP created “a ready-made industrial power market” and “converted terminal grain elevators and flour mills to electric power.” NSP also improved the facilities at companies as it acquired them, installing new efficient plants and building major hydroelectric units at Rapidan, Cannon Falls, and Coon Rapids, Minnesota. Minneapolis’s Riverside plant was the largest and most impressive of these facilities. The company’s prosperity was reflected in NSP’s Minneapolis headquarters. Seven stories were added to the 1916 addition and a twelve-story addition was built next to it in 1928. A new facade unified both building sections and

²³⁰ Hast, ed., *Company Histories*, 670; Pederson, ed., *Company Histories*, 287.

presented an impressive corporate image on Fifth Street. The building permit listed Northern States Power as the architect.²³¹



Left: Fifth Street near Hennepin, ca. 1915 Charles P. Gibson *Charles P. Gibson Minnesota Historical Society Collections*

Right: Fifth Street between Hennepin and Marquette Avenues, July 31, 1929 *Norton and Peel, photographer—Minnesota Historical Society Collections*

After the stock market crash in 1929, change came to the utilities industry. Most utility companies were owned by the large holding companies with interests around the country. The federal government became concerned that the companies wielded too much power with too little oversight. If a company collapsed, like the Minneapolis-based Foshay Company, everything was lost, including the power that went to the customers. The toll on the stock market and the economy could also be high. After Franklin Roosevelt took office in 1933, the government initiated reforms. It got into the power industry with projects such as the Tennessee Valley Authority and the Rural Electrification Administration. Other reforms were legislative, like the Public Utility Holding Company Act, which charged the Securities and Exchange Commission with overseeing the utilities and required companies “to limit operations to a single integrated utility system.” NSP was one of several utilities within a large holding company, Standard Gas and Electric. As a result of the law, the company was stripped of its companies and filed for bankruptcy protection in 1936. NSP, which had its own president and board, became an independent entity.²³²

As with World War I, wartime production during the Second World War created an increase in the demand for electricity, but there was also a drastic loss of employees as men went off to war. NSP’s response was to revoke its 1939 ban against employing married women and to move women from clerical positions to traditionally male positions in powers plants and in the field. It also encouraged the public to ration electricity as they were rationing other products. After the war, NSP committed to welcoming back workers from the services and pledged to find work for disabled veterans. The postwar period became one of great growth for the company as new house construction boomed across the region. When B. F.

²³¹ Hast, ed., *Company Histories*, 670–671; *Energy to Make Things Better*, 54–57; Minneapolis Building Permit A18968 (dated July 9, 1928).

²³² *Energy to Make Things Better*, 62–64.

Brahoney took over as president in 1947, the customer demand had grown so quickly that he was faced with a power shortage. In the 1950s, the company launched a \$400 million construction campaign—the largest in its history. In 1955, NSP was one of the top ten utilities in the United States.²³³

Though among the top ten, NSP did not serve Minnesota and the adjacent states exclusively. Two other utilities had grown in importance during World War I and the 1920s, held on during the Depression, and adapted to the demands of postwar era. The first began as a group of companies competing to serve the Duluth area in the 1880s, particularly its lumber and shipping industries. When the iron ore mines began dominating the economy of northeast Minnesota in the 1890s, they were the new target customer for these companies. In 1917, small area electric companies were consolidated into the Minnesota Utilities Company, which became the state's third largest supplier of power. Power usage by the mines quadrupled, so the company was reorganized in 1923 and renamed Minneapolis Power and Light. Although, it was involved in expanding residential service, its focus remained the industries of Minnesota's Arrowhead region—paper mills, mines, and shipping. In 1927, 66 percent of its kilowatt hours went to industrial consumption, and less than two hundred customers used more than 50 percent of the electricity the company produced.²³⁴

Another successful utility was the Otter Tail Power Company. From its inception in 1907 in Fergus Falls, Minnesota, the focus of the company was on providing power to residential areas. Eighteen towns were added to its grid between 1914 and 1918, with the number of towns serviced growing to forty-four by the end of 1919. A 1932 map of the company's system shows that lines extended west to near Lac Qui Parle, but did not reach the Twin Cities. Today, the company notes that its service area has not changed in the post-World War II era and encompasses western Minnesota, northeast South Dakota, and the eastern two-thirds of North Dakota.²³⁵

These three Minnesota power companies joined other utilities in Wisconsin and Iowa to form the Upper Mississippi Power Pool in 1961, a major distribution network. Two years later, the Midcontinental Area Power Planners expanded the grid to twenty-two powers suppliers in ten states and Canada. The customer bases of individual companies, however, remained the same.²³⁶

Many homes were now "all-electric" and the advent of air-conditioning in both residential and commercial buildings increased the need for electricity. Low fuel costs made it cheap power possible. NSP continued to upgrading facilities in the 1960s to meet the demand. Until the oil embargoes in the 1970s dramatically increased the price for fuel and for power, NSP could offer service that was "penny cheap."²³⁷

Throughout this period of massive growth, the company continued to occupy its Fifth Street headquarters. The company also leased space in the neighboring Andrus Building. In 1961, NSP announced plans to construct a new building across the street from its headquarters on a large lot bounded by South Fourth Street, Nicollet Avenue, and South Fifth Street. The company moved into the new building in 1965 and leased the old building to the Minneapolis Chamber of Commerce. NSP occupied some floors in its old building into the 1970s.²³⁸

NSP continues to serve Minneapolis, but in a new form. In 2000, NSP merged with Denver-based New Century Energies to form Xcel Energy. The company's new service area covers a large portion of the United States between Colorado and the Eastern grid.²³⁹

²³³ Hast, ed., *Company Histories*, 671; *Energy to Make Things Better*, 64–70.

²³⁴ Pederson, ed., *Company Histories*, 287. As a point of reference, Minnesota Utilities had 6,408 customers in 1923 (Stephanie K Atwood and Charlene K Roise, "Prairie River Hydroelectric Project: Power Plant, IC-ARB-002," 2009, Minnesota Historic Property Record Form, 10).

²³⁵ Otter Tail Power Company, *100 Years: On for Generations*, commemorative booklet, available at <http://www.otpc.com/AboutCompany/PDF/100yearsHistoryBook.pdf> (accessed March 25, 2001), 2–7.

²³⁶ Pederson, ed., *Company Histories*, 287–288.

²³⁷ *Energy to Make Things Better*, 64–70.

²³⁸ *Ibid.*, 95; "NSP Plans Building in Gateway Center," *Minneapolis Tribune*, February 8, 1961.

²³⁹ Jay Pederson, ed., *International Directory of Company Histories*, Vol. 73 (Detroit: Saint James Press, 2006), 384.

Evaluation

The Northern States Power Company building at 15 South Fifth Street is recommended as eligible for listing in the National Register under Criterion A in the area of Industry for its association with Minneapolis General Electric Company and its successor Northern States Power Company. Both were leading electrical utility companies in the region. The period of significance extends from 1900, when the three-story building was constructed under owners Stone and Webster, who first made the company profitable, to 1965, when the company moved to its new headquarters. Because the period of significance ends less than fifty years ago, the building is also eligible under Criterion Consideration G. The Northern States Power Company is of exceptional importance to the history of Minneapolis and the state of Minnesota. The building was fully occupied by the company as its primary headquarters through the period of significance.

Recommendation

The Northern States Power Company building at 15 South Fifth Street is recommended as eligible for listing in the National Register under Criterion A in the area of Industry and meets Criterion Consideration G. The period of significance is 1900–1965.

4.3.29 Andrus Building

MnSHPO Inventory Number: HE-MPC-0451

Address: 500 Nicollet Mall, Minneapolis

Property Description

The Andrus Building is a ten-story, flat-roofed commercial building that is rectangular in plan. It sits at the southwest corner of the intersection of South Fifth Street and Nicollet Mall. The first two stories are sheathed in concrete stucco, and the corner of the building facing the intersection is recessed behind a column. Wide round-arched windows are located on the second story, and fluted columns extend down between the storefront windows on the first story. Panels between the first and second stories are decorated with a flower-and-leaf motif. The window openings on the second story are offset by circular carvings with contemporary lights. The current design of the first and second stories was created in 1982 and replaced 1950s alterations to those stories. The third through ninth stories are faced in two colors of tan brick and have window bays each holding three windows. On the third and ninth stories, brick and terra-cotta panels separate the bays. On the fourth through eighth stories, brick pilasters capped with stone or terra-cotta Ionic capitals separate the bays. Modern plate-glass windows fill all the window openings. The original round-arched window openings on the ninth story were transformed into rectangular openings by 1931. A tenth floor was added to the building in 1982 by building a mansard roof with round-arched roof dormers along the Nicollet facade.



History

The Andrus Building is named for John E. Andrus, an entrepreneur from Yonkers, New York, who invested in Minneapolis real estate but never lived in the city. Andrus was born in 1841. In 1868, he founded the Arlington Chemical Company, a pharmaceutical firm that manufactured vitamin supplements. With the money made through Arlington Chemical, he made lucrative investments in real estate, oil and gas companies, chemical companies, gold mines, and lumber tracts. He also owned large blocks of stock in railroads and industrial corporations. He continued to operate his pharmaceutical company until his death in 1934, when he was lauded by the *New York Times* as “one of the nation’s wealthiest men.”²⁴⁰

Andrus had a connection to Minneapolis through the Thorpe Brothers Real Estate Company, which was founded in 1885 by brothers Samuel and James Thorpe. James left the business around 1900 and moved to Denver, Colorado, but Samuel continued to manage the company until his death in 1936. It is not clear how the Thorpes met Andrus, but the connection may have been through religion. Samuel S. Thorpe was a Methodist minister from New York, who was also on the faculty of Hamline University. His son Samuel was born in Red Wing, Minnesota, and educated at Princeton University. The younger Thorpe married Andrus’s daughter Margaret in 1899, further strengthening the ties between the two families.²⁴¹



Andrus Building, July 23, 1931
*Norton and Peel, photographer—Minnesota
Historical Society Collections*

²⁴⁰ “John E. Andrus Dies at 93; Ill 3 Days,” *New York Times*, December 27, 1934.

²⁴¹ “Samuel S. Thorpe Realty Man, Dies,” *New York Times*, October 7, 1936; Marion Daniel Shutter, ed., *History of Minneapolis, Gateway to the Northwest* (Chicago and Minneapolis: S. J. Clarke Publishing Co., 1923), 15–16; George P. Morrill, *The Multimillionaire Straphanger* (Middletown, Conn.: Wesleyan University Press, 1971), 16–19; “A Day’s Weddings: Thorpe-Andrus,” *New York Times*, October 4, 1899.

Andrus first appears in Minneapolis business in 1890, when the Thorpe Brothers served as his agent for a loan to a David Cassady. Over the next five years, the Thorpes purchased several properties for Andrus. By 1895, he owned seventy-five properties and held mortgages on several others throughout the city. By this time, Thorpe Brothers was well on its way to becoming one of the largest real estate development firms in Minneapolis.²⁴²



512 Nicollet Building (formerly the Andrus Building), 1965
*Norton and Peel, photographer—Minnesota Historical Society
Collections*

²⁴² Note from David W. Cassady, September 12, 1890, Richard Chute and Family Papers, Manuscript Collections, Minnesota Historical Society, Saint Paul; Hennepin County Deeds Books 382, page 531; 437, page 315; "Realty," *Minneapolis Tribune*, May 21, 1893; "Looking After His Interests," *Minneapolis Tribune*, September 8, 1895.

In 1898 at the suggestion of his Samuel Thorpe, Andrus purchased the Sidle Block at 500–512 Nicollet Avenue at a sheriff's sale. The initial plans called for \$20,000 worth of improvements to the five-story building, but after construction began, they considered adding several floors to the structure. Working with the architectural firm Long and Long and contractors Pike and Cook, Thorpe "superintended every detail, made a special study of architecture, materials, construction and equipment, talked with architects, material manufacturers, building managers, and visited nearly every modern office building of note in America, in order to arrive at the best results."²⁴³ Thorpe's vision outgrew the initial plans, and eventually the entire building was replaced with a new ten-story structure that was "the handsomest on the avenue."²⁴⁴

The Andrus Building opened in 1900 after several delays "owing to plan changes and labor troubles." The completed building was hailed as a "triumph of engineering" because the former building was "entirely removed and another substituted in its place without disturbing the principal tenant." The tenant, John W. Thomas and Company, which had occupied the Sidle Block since it was built, did not lose a day's business because it was sheltered by a temporary roof while a modern steel framework was set in place, the old walls removed, and new footings dug. It is notable that although Andrus owned many properties in Minneapolis, the Andrus Building was the only one to bear his name during the course of his involvement in the city's real estate.²⁴⁵

As one of the newest buildings in the city, the Andrus Building became sought-after office space. In addition to John W. Thomas and Company, the Minneapolis Commercial Club occupied the entire ninth floor. One newspaper article bragged that the new space, designed by architect L. A. Lamoreaux, was "the most complete and elaborate of any club rooms in the Northwest," including furnishings and equipment worth \$8,000.²⁴⁶ The Hennepin County Medical Society library, Northwestern National Insurance Company, and Thorpe Brothers Real Estate Company were also early tenants. Even though it was his father-in-law's property, the building represented Samuel Thorpe's ambitions for his company. In 1908, the building appeared on the Thorpe Brothers real estate development catalog.²⁴⁷

Over the next two decades, Andrus continued investing in Minneapolis businesses using the Thorpe Brothers as his agents. One notable deal included lending more than \$1 million to T. B. Walker to finance the Red River Lumber Company's operations in California and the Pacific Northwest, as well as purchasing 100,000 acres of California timberland. In 1905, Thorpe Brothers facilitated Andrus's acquisition, at an estimated cost of \$300,000, of the Drexel Court Flats at Tenth Street and Park Avenue South; the Albemarle, Westminster Court, and Kensington Apartments at Third Avenue South and Ninth Street; and the "old Summers Hotel" at Fourth Avenue South and Tenth. A year later, Andrus financed a new \$1.5 million, ten-story building on land he owned at the corner of Hennepin Avenue and Sixth Street that would become the Dyckman Hotel. Samuel Thorpe chose his mother-in-law's maiden name for the new hotel.²⁴⁸

²⁴³ "One of the Handsomest in the County," *Minneapolis Tribune*, November 24, 1901.

²⁴⁴ Hennepin County Deed Book 463, pages 301 and 317, recorded July 16, 1898; Minneapolis Building Permit BA5990 (dated August 24, 1898); "Finest on the Av," *Minneapolis Journal*, March 8, 1900.

²⁴⁵ "A Triumph of Engineering," *Minneapolis Journal*, March 9, 1900; "A Fine New Home," *Minneapolis Journal*, September 11, 1900.

²⁴⁶ "None Excel," *Minneapolis Tribune*, July 20, 1900.

²⁴⁷ "One of the Handsomest in the County"; "Display Advertisement" (no title), *Minneapolis Tribune*, March 18, 1901; "Thorpe Bros. Issue New 1908 Catalog," *Minneapolis Tribune*, May 17, 1908.

²⁴⁸ Agreement between John E. Andrus and Thomas B. Walker, August 1, 1903, Agreements between John E. Andrus and Red River Lumber Company, April 1, 1914, and August 6, 1914, and Agreement between John E. Andrus and Red River Lumber and Thomas B. Walker, April 14, 1917, all available in the T. B. Walker Papers, Manuscript Collections, Minnesota Historical Society; "Drexel," *Minneapolis Tribune*, August 18, 1905; "Office Building Planned," *Minneapolis Tribune*, July 16, 1909; "Financing of Plymouth Done by John Andrus," *Minneapolis Tribune*, July 18, 1909; "New Hotel Building Is Named," *Minneapolis Tribune*, May 11, 1909.

Andrus died in 1934 at the age of ninety-three. The *New York Times* reported that he was one of the country's wealthiest men, known not only for his wise investments but his frugality. Andrus estate was placed in a trust that was administered by his remaining children. In 1954, the estate sold the Andrus Building to a New York real estate firm, Webb and Knapp. The new owners remodeled the first two stories by cladding it in granite with smaller window openings. They sold the building in 1957 to another New York company, Basic Properties. It was sold to a local retired publisher, William O. Lund, in 1965. The Andrus Building remained a prominent office building through the rest of the twentieth century. In 1982, the stone on the first two stories was removed and the current storefront configuration and second-story arches were added. A light well at the rear of the building was enclosed to gain floor space, and a mansard roof was added to the Nicollet Mall facade. The building was renamed Renaissance Square.²⁴⁹

Evaluation

The Andrus Building was evaluated under Criterion A for its association with the business of John E. Andrus, who was a prominent businessman with a national reputation for his savvy investments, including a number in the Minneapolis real estate market. His financing through his agents, the Thorpe Brothers, positively influenced the development of downtown Minneapolis in the late-nineteenth and early twentieth centuries. Although the building has a strong association with Andrus, it is not particularly important to Andrus's business empire, which stretched over several states. The building's historic integrity has been negatively affected by alterations to the first two stories, the windows, and the addition of a tenth story with a highly visible mansard roof.

Recommendation

The Andrus Building is recommended as not eligible for listing the National Register.

²⁴⁹ "John Andrus Dies at 93, Ill 3 Days;" "Owner Predicts 512 Nicollet Sale Completion Today," *Minneapolis Tribune*, March 28, 1957; Dick Caldwell, "512 Nicollet Building Sold for \$1 Million," *Minneapolis Star*, May 28, 1965.

4.3.30 The Brass Rail

MnSHPO Inventory Number: HE-MPC-16552

Address: 422 Hennepin Avenue, Minneapolis

Property Description

The Brass Rail is a four-story, flat-roofed commercial building with a very narrow rectangular plan. The walls are primarily brick, and the first-story storefront has been filled in and stuccoed. Large letters form the words "Brass Rail" above the entrance. A strip of red, yellow, green, and blue lights runs under the sign. A large bay dominates the front facade on the second through fourth stories. The bay has small floral decorations and inset panels below the windows. It is crowned with a cornice with a stylized acanthus leaf design, perhaps not original. The windows in the bay have been replaced with modern tinted-glass panels. Four internally lit plastic signs project from the center of the bay window.



History

The building at 422 Hennepin Avenue is an example of the type of commercial buildings that used to exist in the Gateway area of downtown Minneapolis. It was constructed before the city began keeping building records in 1885. Retail space was housed on the first story with a hotel on the upper three floors. By the mid-twentieth century, the first story had been converted for use as bar. A piano bar occupied the building until the mid-1970s, when the clientele changed and it became a gay bar. In 1987, Jim “Andy” Anderson and John Moore, owners of the Saloon, purchased the Brass Rail. The bar is still one of a series of gay bars along Hennepin Avenue.²⁵⁰

Evaluation

The Brass Rail is one of many gathering places for the gay community in the Twin Cities. While a few gay bars opened in the 1950s and 1960s, the majority of the bars were founded in the late 1970s and the buildings were significantly altered at that time. The Brass Rail is one such example. The alterations that have been made to it have stripped it of its historic integrity as a late-nineteenth-century commercial building. However, these alterations, taken in the context of the building as a gay bar, could be contributing to the building’s history.

The property is part of a historic context associated with the Twin Cities gay community that grew increasingly active beginning in the 1950s. The period of significance for the building begins in the 1970s, which falls within the last fifty years. National Register guidelines exclude properties that are less than fifty years of age unless the property is of “exceptional importance” under Criteria Consideration G. *National Register Bulletin 15* states: “A property that has achieved significance within the last fifty years can be evaluated only when sufficient historical perspective exists to determine that the property is exceptionally important. The necessary perspective can be provided by scholarly research and evaluation and must consider both the historic context and the specific property’s role in that context.”²⁵¹

At this time, there is not enough scholarly research and evaluation available to determine the importance of the Brass Rail within the context of the Twin Cities gay community. The building is not eligible for listing in the National Register of Historic Places under Criterion A for significance in the areas of Entertainment/Recreation and Social History.

Recommendation

The Brass Rail is recommended as not eligible for listing in the National Register.

²⁵⁰ Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Company, 1912), Sheet 119; George Holdgrafer, “The Saloon Celebrates 18th Anniversary,” *Gaze*, September 20, 1994, 54; Timothy Trent Blade, “ ‘Sodom on the Mississippi’: The Homosexual Presence Shown in the Media,” *Hennepin History* 52 (Spring 1993): 22–24.

²⁵¹ *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: Department of the Interior, National Park Service, 1991), 42.

4.3.31 Northern States Power Company Building

MnSHPO Inventory Number: HE-MPC-0450

Address: 414 Nicollet Mall, Minneapolis

Property Description

The Northern States Power Company Building, now Xcel Energy, is eight stories with a rectangular plan. The building features Kasota stone and light-red brick, similar to the original Northern States Power Company Building across Fifth Street. Narrow, floor-to-ceiling plate-glass windows form the tall first story, which is recessed beneath the upper stories. Granite-clad piers spaced at regular intervals support the overhanging stories on the Fifth Street, Nicollet Mall, and Fourth Street sides. The base and top of the volume above (floors two through eight) is trimmed by broad bands of Kasota stone, with narrower bands of the same stone articulating floor levels. Stone columns ring the third story. On the upper floors, brick wall panels are punctuated by slit windows outlined with stone. The windows are regularly spaced on most floors, but are clustered in groups of five on the eighth floor.

The plaza on the Fifth Street facade was remodeled in the early twenty-first century with a new design and new materials. The plaza is rectangular with rectangular planters along the Fifth Street and Nicollet Mall edges. The north end of the plaza is raised to form a sort of stage. The majority of the plaza is paved with a dark- gray material. The planters are faced in a lighter gray.



History

The Northern States Power Company (NSP) building, now known as Xcel Energy, was constructed in 1965 as the company was expanding its physical plant and power generation. NSP had occupied a building across the street starting in 1917. Like a few other Minneapolis-based companies, NSP made a decision to maintain its headquarters in the downtown when other corporations were leaving for the suburbs. The new NSP building was important to the company's operations, but was also an investment in the future of downtown Minneapolis.

Northern States Power Company was incorporated in 1916 and was composed of several Minnesota and Dakota utility companies. Minneapolis General Electric Company, which had an office on South Fifth Street dating back to 1900, was the cornerstone of NSP. It maintained and expanded its offices on Fifth Street over the next two decades. By the 1960s, the company served much of the Upper Midwest. The period after World War II was particularly successful for the company as new residential and commercial demand for electricity increased at a rate never seen before. While construction in new suburbs was good for the company's business, the postwar exodus from the city presented a crisis for downtown Minneapolis.²⁵²

The crisis started in the "lower loop" at the northern edge of downtown. It had been the birthplace of the city in the mid-nineteenth century and had been losing the fight with decay long before the Depression gave it a knockout punch. "Although it is only about 70 years since the lower loop area was in its prime as the city's main business district," a reporter noted in 1960, "it went backward so fast in the early years of this century that its rehabilitation has been a high-priority goal of civic leaders for 40 years." As early as 1906, Minneapolis architect John Jaeger proposed redeveloping Bridge Square, a focal point of the area. With its proximity to the first bridge across the Mississippi River making it a busy gateway to the city, Bridge Square stood at the convergence of two major downtown arteries, Hennepin and Nicollet avenues.²⁵³

Two years after Jaeger issued his plans, *Western Architect* published an article on the same subject, with drawings of alternative concepts by several prominent local architects, including Lowell Lamoreaux and Edwin Hewitt. "As it has been said that the first advance toward civilizing the barbarian is to give him a clean shirt," the journal opined, "so the greatest force toward civic advancement is cleanliness. Minneapolis, particularly the downtown district, needs a clean shirt, and needs it worse than any city of its size and possibilities that we know of." Taking the new wardrobe analogy to heart, Chicago urban planner Edward H. Bennett, a colleague of Daniel Burnham's, issued a plan for Minneapolis in 1917 that envisioned a "City Beautiful" makeover of the entire lower loop. Gateway Park, which replaced Bridge Square, was about the only thing to come from Bennett's grand ideas.²⁵⁴

The next salvo came in 1924, when the \$3.5 million Nicollet Hotel opened at Nicollet and Washington avenues, just across the street from Gateway Park. Although an imposing structure, the hotel was a lonely bridgehead against the wave of blight creeping toward the heart of downtown. A 1927 expansion of the federal office building at 200 Washington Avenue South, the 1934 post office at 100 South First Street, and the contemporary Pioneer Square Park across the street were governmental efforts to upgrade the area. Many more plans, however, were stymied by the economic downturn in the 1930s and then by World War II.²⁵⁵

²⁵² For more history of the Northern States Power Company, please see the historic context in this report for the Northern States Power Company building at 15 South Fifth Street.

²⁵³ Daniel M. Upham, "Long Fight Led to New Loop Look," *Minneapolis Tribune*, November 6, 1960; *Gateway Center Progress Report, September 1961*, available at the Minneapolis History Collection, Minneapolis Public Library. Sections of the following text were extracted from the National Register nomination for Farmers and Mechanics Savings Bank, which was completed by Hess, Roise and Company in 2005.

²⁵⁴ Upham, "Long Fight"; *Gateway Center Progress Report*; *Western Architect* 12 (December 1908): 63–71.

²⁵⁵ "Paul Bunyan Redevelopment Project: Gateway Center," *Buildings* 55 (June 1961): 36–38, 41; Upham, "Long Fight"; *Gateway Center Progress Report*.

Part of the problem in city planning was the planning engineer, Herman Olson, who had been in the position since 1929 and had “alienated virtually every participant in the city’s governmental system.”²⁵⁶ Although Olson was well-meaning, he did not believe in consulting or compromising with anyone outside of his department, which made him ineffective. Movement towards a planning revolution began in 1947, when the state legislature established the Minneapolis Housing and Redevelopment Authority (MHRA) and invested it with the power to condemn property for the public good. This mechanism cut through the maze of property titles that plagued the lower loop, a big barrier for previous redevelopment efforts. The state’s enabling legislation was eventually supported by the Federal Housing Act of 1949, which under its Title I created a new program of federally funded urban redevelopment. The promise of federal money spurred the organization of a group of businessmen and private citizens to affect change in the lower loop. Advocates for urban renewal faced opposition from the majority of the downtown business community, who in 1949, “considered the concept of redevelopment ‘socialistic.’ The mayor and city council also thought that redevelopment was ‘too unprecedented and controversial to touch.’”²⁵⁷ It would take another six years of battling within downtown politics before the lower loop project began. By the time it started, Herman Olson was on his way out as the city planner and Lawrence Irvin, who had experience with slum clearing in Columbus, Ohio, was taking charge of the department.²⁵⁸

A planner looking at the area “sees tax title after tax title held in the name of a real estate firm or a security house acting as agent for a group of heirs of a long-dead pioneer or builder,” a newspaper article explained. “He sees what the chroniclers of the Gateway have called: ‘Dead buildings owned by dead people.’” With condemnation power, the MHRA could streamline the tedious process of title transfer by going to court for permission to take a property. The property’s value was set by an appraiser. “The question of getting half-a-dozen heirs to agree on a purchase price no longer need be a preliminary to the arrival of a bulldozer or a wrecking crane,” the article continued. “Title passes to the housing authority as soon as the court has given approval and from then on, it’s up to the old owners to carry the burden of court action, if they seek higher awards.”²⁵⁹

Plans to use this tool in the lower loop were soon set in motion, although the bureaucratic process slowed progress to a crawl. First, the city planning commission had to develop and adopt an urban renewal plan. The plan would then be submitted to the MHRA, which carried out its own study of the area to ensure that the plan met the program’s guidelines. Assuming the plan passed that test, the MHRA would approach the federal government for a subsidy from funds Congress had set aside for redeveloping the nation’s cities. The federal government then conducted yet another survey of the area to analyze the city’s plan. With a funding commitment from the federal government, the MHRA could ask the court to condemn properties needed to complete the plan.²⁶⁰

In preparing its plan, Minneapolis used as models similar programs in Pittsburgh, Philadelphia, Chicago, and Saint Louis. The plan’s ultimate form was also greatly influenced by Robert Cerny, chair of the Chamber of Commerce’s Lower Loop Committee and executive secretary of the Civic Center Association. Professionally, Cerny was a principal in a prominent local architectural firm, Thorshov and Cerny, and was a professor of architecture at the University of Minnesota. He had refined his ideas for the reconstruction of the lower loop since the 1930s. His proposal was an uncompromising homage to the International Style and the monumental urban planning visions of modernists such as Le Corbusier and Ludwig Mies van der Rohe.²⁶¹

Minneapolis embraced the concept of starting with a clean slate. Its plan called for some three hundred buildings to be demolished and replaced by new commercial and industrial development. A civic center

²⁵⁶ Alan A. Altschuler, *The City Planning Process: A Political Analysis* (Ithaca, N.Y.: Cornell University Press, 1965), 200.

²⁵⁷ *Ibid.*, 200–201.

²⁵⁸ *Ibid.*

²⁵⁹ Frank Murray, “New Agency May Get Action,” *Minneapolis Star*, September 26, 1953.

²⁶⁰ *Ibid.*

²⁶¹ “Lower Loop Plan Adopted,” *Minneapolis Journal*, September 19, 1952; Abe Altowitz, “Lower Loop Plan to Cost \$85,000,000,” *Minneapolis Star*, February 15, 1952.

along Fourth Street would include a new public library, a federal courts building, an annex for city hall, and a public health center. The lower loop would be bisected by a freeway essentially following the alignment of Washington Avenue South but depressed eighteen feet below grade. Ramps from the freeway would lead directly into a three-thousand-car parking garage covering two blocks between South Third Street and Washington, Marquette, and Third Avenues South. The plan anticipated an expenditure of \$85 million over twenty years, about half from private funds and the remainder from federal, state, and local government sources. The plan was adopted by the city in 1952 and submitted to the MHRA. Early in 1953, the MHRA began its independent survey to verify the blighted conditions and evaluate whether the plan could be justified for the common good.²⁶²

Months passed with no visible accomplishment, but there was a growing sense that change was coming nonetheless. After decades of sporadic, uncoordinated efforts that did little to combat the overall problem, government and business leaders were finally committed to working together, galvanized by mutual concern over the precarious condition of the lower loop and, ultimately, downtown as a whole. Under the headline “Shadow of Doom Again Hovering over Gateway,” the *Minneapolis Star* reported in September 1953 that “city hall and Marquette avenue [the center of the business community] have at last joined hands in a broad objective. Their joint target is permanent improvement of an area roundly condemned by firemen as a ‘potential holocaust’; by police as a stronghold of petty vice and crime; by medical men as a ‘vicious health menace’; and by engineers as a ‘house of cards, ready to collapse in the next big wind.’ ” While the specifics remained unknown, “the general feeling is that a course of action is being drawn that could bring mighty changes to the Gateway within the next five years.”²⁶³

The hope, of course, was that the “mighty changes” would be for the good. Instead, a devastating blow came in July 1955, when General Mills, one of the stalwarts of the city’s economy, announced plans to move its headquarters out of downtown to a western suburb. At the same time Southdale, the country’s first enclosed shopping mall, was on the verge of opening in suburban Edina, southwest of the city. If other major businesses and merchants heeded the siren song of the suburbs, the downtown was doomed to the dismal destiny of so many other American cities. Community leaders realized that the young but quickly growing freeway system could speed the exodus.²⁶⁴

Faced with this threat and also spurred by the initial activity in the lower loop, business leaders promptly launched a counterattack, forming the Downtown Council in the following month. The council was soon collaborating with city hall to invigorate the city’s planning department, resulting in an increase in its budget from \$65,000 in 1955 to \$215,000 four years later. The department recruited young, progressive staff with graduate degrees in planning and related fields from Harvard, MIT, and other leading universities. The commission’s staff also included two landscape architects, an engineer, and a person trained in business administration and law. Planning director Lawrence Irvin described the transformation as “a renaissance in planning for Minneapolis.”²⁶⁵ In addition to Irvin’s talented staff and healthy budget, he had a planning commission with several new members that were encouraged to join by the Downtown Council. The commission was a sign that “city planning in Minneapolis would become important enough to warrant the close attention of important men.”²⁶⁶

²⁶² “Lower Loop Plan Adopted”; Altowitz, “Lower Loop Plan”; Murray, “New Agency.”

²⁶³ Frank Murray, “Shadow of Doom Again Hovering over Gateway,” *Minneapolis Star*, September 21, 1953.

²⁶⁴ Linda Mack, “Gateways of Change,” *Architecture Minnesota* 17 (May–June 1991): 36–39, 64–65. According to Alan Altshuler in *The City Planning Process: A Political Analysis* (Ithaca, N.Y.: Cornell University Press, 1965): “Southdale’s two department stores, Dayton’s and Donaldson’s, were branches of the two largest stores in downtown Minneapolis, so their competition with downtown for business seemed unlikely to become cutthroat. The very fact that Dayton’s and Donaldson’s had found it necessary to enter into vigorous competition with themselves in the first place, however, dramatized the force of the suburban surge” (199).

²⁶⁵ Lawrence Irvin, “A Renaissance in Planning for Minneapolis,” *Northwest Architect*, March–April 1959, 31, 53–55.

²⁶⁶ Altshuler, *City Planning Process*, 205.

Irvin's first steps were to gather data for planning in downtown. Two consultants were retained to do the work. George Barton and Associates was hired to conduct downtown traffic research and the Real Estate Research Corporation (RERC) was brought in from Chicago to do a thorough analysis of the condition of downtown buildings and businesses. The RERC's report found, as a writer later observed, that "new construction in the central area . . . had been as scarce as snowballs in July. Within the past 11 years the amount of downtown office space had increased at an average rate of less than 1% a year (about 38,000 sq. ft. annually). At the same time, a very conservative estimate of growth for outlying areas [i.e., suburbs] showed an average rate of over 100% per year (75,000 sq. ft. annually)." Community leaders had long feared that downtown was stagnating; now they had proof.²⁶⁷

In the meantime, to get the general public on the bandwagon for change, a barrage of articles in local newspapers discussed the city's problems and the implications for those who shopped and worked downtown. In a guest editorial in the *Minneapolis Star*, Robert Cerny warned: "Blight spreads and failure to act in the near future could cause retail stores to move south on Nicollet. If this were to happen, Sixth street would become the southern boundary of the lower loop."²⁶⁸

In August 1955, a month after the General Mills bombshell, MHRA executive director A. C. Godward submitted to his board the results of the survey that his office had launched eighteen months earlier. Two weeks later, the board voted to double the size of the thirty-two-acre redevelopment area that Godward had proposed. The boundaries that were adopted extended upriver to Third Avenue North, downriver to Portland Avenue South, and across the river to Nicollet Island and the east bank of the Mississippi River.²⁶⁹

The MHRA acknowledged that there were a number of issues to address before redevelopment could begin. One of the stickiest was the fate of the tenants in over seventy low-rent residential buildings in the lower loop. The area was "the hub of the city's primary labor market—one that not only supplies the railroads and the harvest fields, but also scores of businesses and industries and private individuals," according to the *Minneapolis Star*. Another writer painted a less flattering picture of the lower loop and its inhabitants: "Minneapolis, like every other large city in the country, has its area of flophouses, cheap bars, 'greasy spoon' eateries and beer joints where transient laborers, old-age pensioners and others seeking low-cost housing congregate." The city planning commission proposed moving the working-class population—overwhelmingly men—to dormitories on Nicollet Island, an idea rejected by both the lower loop and island residents. Ultimately, many of the area's transients simply went to other cities. Most of the remaining population resettled in other inner-city neighborhoods in Minneapolis.²⁷⁰

Relocation of local businesses was also a problem: "Resistance from many of the merchants in the area—particularly the night clubs, saloons, and liquor stores which number more than 60—must be expected." Property owners did, indeed, fight the redevelopment with a series of legal battles, sometimes supported by a fledgling group of historic preservationists. One lawsuit—over the fate of the landmark Metropolitan Building—reached the Minnesota Supreme Court, which upheld the MHRA's condemnation power. This removed a major obstacle to the lower loop redevelopment plan.²⁷¹

In April 1958, the MHRA finally authorized an application to the federal government for a loan and grant totaling more than \$16 million for the redevelopment of a twenty-two-block area. "New 'Gateway Center' Area Plan Revealed," proclaimed a headline in the *Minneapolis Star* in December 1958. "In one fell stroke 40% of Minneapolis' downtown area will be razed and built anew," another publication reported. "The project . . . is billed as the nation's biggest single downtown development project encompassing 35 acres

²⁶⁷ Ibid., 206-207; "Minneapolis Faces the Future," *Buildings* 55 (June 1961): 32-35.

²⁶⁸ Robert Cerny, "Minneapolis Must Revitalize Its Lower Loop," *Minneapolis Star*, July 25, 1955.

²⁶⁹ Paul Veblen, "Expansion of the Lower Loop Plan Asked," *Minneapolis Tribune*, September 2, 1955.

²⁷⁰ Frank Murray, "Vital Question of Gateway Project Is 'When Do We Start?'" *Minneapolis Star*, September 30, 1953; "Paul Bunyan Redevelopment Project."

²⁷¹ Murray, "Vital Question"; Jay Edgerton, "Can We Clear Up City's Skid Row?" *Minneapolis Star*, July 11, 1955; Murray, "Shadow of Doom."

of the city's Lower Loop." In total, the urban renewal area—officially christened the Gateway District—totaled 68 acres, of which 35.5 acres were earmarked for private development.²⁷²

In February 1959, the MHRA began assembling property in the urban renewal district with the acquisition of the Acme Box Lunch Building at 16 Washington Avenue North. In December of that year, it organized a celebration when the wrecking ball took aim at the Vendome Hotel at 17 South Fourth Street, the first official demolition of the urban renewal project.²⁷³

Even before the Vendome was reduced to rubble, the transformation of the Gateway district had begun. The Public Health Building opened in 1956 at the corner of Fourth Avenue and Fourth Street. The new Minneapolis Public Library at Nicollet and Third Street, the State Employment Security Building at Second Avenue and Third Street, and the Federal Courthouse at Fourth Street and Marquette were under construction by 1958; the state building opened in 1960 and the library and courthouse in 1961.²⁷⁴

By 1960, the efforts of downtown business leaders were beginning to bear fruit in the private sector as well, and not only in the urban renewal district. Construction was completed on the twenty-eight-story First National Bank Building at Sixth Street and Second Avenue, the tallest building erected downtown since the Northwestern Bell Telephone Building in 1932. Several parking garages were going up, and plans to renovate a number of existing office and other buildings had been announced.²⁷⁵

Northern States Power also stepped forward in 1961 to announce that it would build a new five-story, \$7 million office building on the west side of Nicollet Avenue between Fourth and Fifth streets. NSP had been studying the options for a new building since 1959 and expected to start construction in 1963. In 1962, the company decided to enlarge plans for the building to eight stories with a budget of \$10 million. With 311,000 square feet of office space, the tower would be the largest single-tenant office building in the Minneapolis area. The company would also relocate the Fifth Street power substation from the old building to the new property. The substation, which provided electricity to downtown Minneapolis, would go under a plaza in front of the building. The building was designed by Pietro Belluschi, the head of the architecture school at MIT. The project architect was Ellerbe and Company of Saint Paul. In an interview, NSP's president Allen King stated, "We are all very excited about the exterior design and we feel that this is not only an important contribution to current architecture, but that it also will be a significant addition to the lower loop development program." Although construction on the NSP building was slowed in 1963 by difficulties with the foundation for the two subbasements, the facility opened on time in 1965. The large open floor plan allowed for more flexibility with new computers, which were integral to controlling the multiple power plants and grid of transmission lines.²⁷⁶

In addition to the architectural achievements in the First National Bank, public library, and NSP buildings, other new developments in the city contributed to the revitalization attempts. Northstar Center was built on the block bounded by Sixth and Seventh streets and Marquette and Second avenues. Touted as "private urban renewal at its best," the development incorporated an existing office building, the Pillsbury Building, and added thirteen floors to the structure. More office space was in the new seventeen-story Cargill Building. The lower floors of the Cargill Building were part of a thousand-car parking garage that

²⁷² "City to Ask Grant for Lower Loop," *Minneapolis Star*, April 3, 1958; Randall Hobart, "New 'Gateway Center' Area Plan Revealed," *Minneapolis Star*, December 18, 1956; "Paul Bunyan Redevelopment Project," 36–38, 41; *Gateway Center Progress Report*; Daniel M. Upham, "Redevelopment Gets Up Steam," *Minneapolis Tribune*, July 10, 1960.

²⁷³ Abe Altowitz, "City Starts Buying Lower Loop Area," *Minneapolis Star*, February 20, 1959; Daniel M. Upham, "Wrecking Crews Start Lower Loop Work This Week," *Minneapolis Tribune*, December 6, 1959.

²⁷⁴ Hobart, "New 'Gateway Area' Plan"; "Minneapolis Faces the Future," 35.

²⁷⁵ Richard Saunders, "Downtown Enjoys 69-Million-Dollar Building Boom," *Minneapolis Tribune*, January 10, 1960.

²⁷⁶ "NSP Plans Building in Gateway Center," *Minneapolis Tribune*, February 8, 1961; Leonard Inskip, "NSP Enlarges Plans for Office Building," *Minneapolis Tribune*, December 9, 1962; "Downtown Buildings Growing," *Minneapolis Tribune*, August 9, 1964; "NSP Nerve Center," image with caption, *Minneapolis Tribune*, November 14, 1965; *The Energy to Make Things Better: An Illustrated History of Northern States Power Company* (Minneapolis: Northern States Power Company, 1999), 95–96.

also served as the base for a 215-room hotel. A tunnel connected the superblock to the Minneapolis Athletic Club across Second Avenue, and skyways across Seventh Street and Marquette Avenue provided connections to the Roanoke Building and the Northwestern National Bank Building, respectively.²⁷⁷

To stimulate the private sector's interest in the Gateway area, the MHRA sold the entire 35.5-acre parcel targeted for private ownership to a master developer, International Properties, in 1961. Among the most noteworthy buildings that resulted were a Sheraton hotel on Nicollet opposite the library, the Northwestern National Life Insurance Company headquarters by Gateway Park, and the neighboring Riverside Towers apartments. The hotel and Northwestern National Life opened in 1963, the Towers in 1964. "Regardless of what sins of complacency the city may have committed in the past," *Buildings* magazine observed in 1961, "the overriding fact is that Minneapolis is moving ahead on what is probably one of the most ambitious downtown developments in the entire country."²⁷⁸

A large part of Minneapolis's success was the drafting of the "Central Minneapolis Plan" by the city's planning department in 1959-1960. Taking the research from Barton and Associates and the RERC, city planners had identified future goals for downtown planning. Working closely with members of the Downtown Council, the planners had vetted the goals and earned the support of the business community before presenting the plan to the mayor and city council. While city council were upset that the private sector had been approached first, the planners had correctly predicted that if the business community liked the plan, it would convince the city council to adopt the measures. The most popular element in the plan was a pedestrian/transit way along Nicollet Avenue as a way to revitalize the area and attract shoppers downtown. By 1964, the city council was working with downtown businesses to make the Nicollet Mall a reality. Designed by the prominent landscape architecture firm Lawrence Halprin and Associates, the mall banished cars from Nicollet's retail corridor. Buses were contained on a sinuous path through a landscape designed to seduce pedestrians. The Nicollet Mall was an instant success, garnering international acclaim. The mall was extended to the south in the 1980-1982, providing a connection to a major urban renewal effort near Loring Park.²⁷⁹

The efforts to revitalize the lower loop had mixed results. Today many of the 1950s and 1960s buildings have been demolished for newer buildings or parking lots. The Northern States Power Company building stands out for its unabashedly mid-twentieth-century design. The plaza was renovated in the early twenty-first century to update aging paving materials, but these alterations do not detract from the integrity of the building.

An important outcome of the lower loop revitalization was a renaissance in the city's planning department beginning in the late 1950s. By helping to bring in new planners with fresh ideas, and by heavily subsidizing the planning budget, the Downtown Council reset the planning process in Minneapolis after a two-decade period of stagnation. This also contributed to a change in the attitude of downtown leaders, who became engaged in a planning process that envisioned a brighter future for downtown. The close relationship between the Downtown Council and the city planning department enabled a significant number of large public-private projects throughout downtown from the 1960s into the 1980s that changed the built environment and keep downtown vital.²⁸⁰

Evaluation

The Northern States Power Company Building at 414 Nicollet Mall was evaluated under Criterion A in the area of Community Planning and Development. The property is significant as an anchor in the redevelopment of the lower loop in Minneapolis. NSP's substantial investment in the building, including the relocation of a major substation, was a noteworthy vote of confidence in a city that teetered on the verge of decline. The site for NSP's new building was near the front line of the decay, the deteriorating

²⁷⁷ "Northstar Center," *Buildings* 55 (June 1961): 48–51.

²⁷⁸ Mack, "Gateways of Change," 39, 64; "Minneapolis Faces the Future," 35.

²⁷⁹ Saunders, "Downtown Enjoys Boom"; "Minneapolis Faces the Future," 35.

²⁸⁰ A thorough discussion of the early downtown planning process is included in Altshuler's *The City Planning Process*, 189–296.

gateway district. By retaining an internationally prominent architect, Pietro Belluschi, the company signaled its dedication to the high standards that community leaders sought to achieve. It was a wise investment, given that NSP's bottom line directly benefited by strengthening the urban core. The company's decision to keep its headquarters downtown, in a building with a cutting-edge design, helped to produce the momentum that led to the renaissance of downtown Minneapolis in the 1960s and 1970s. The property's period of significance is 1965, the year the building was completed and put into service.

The building was also assessed under Criterion Consideration G because it was constructed within the last fifty years. Scholarly research has proven that community planning in Minneapolis in the 1960s-1980s had a great impact on the downtown, and on the city as a whole.

Recommendation

The Northern States Power Company Building at 414 Nicollet Mall is recommended as eligible for listing in the National Register under Criterion A in the area of Community Planning and Development, and it meets Criterion Consideration G for its exceptional importance in this context.

4.3.32 Gay 90s and Happy Hour Bar

MnSHPO Inventory Number: HE-MPC-16550

Address: 400 Hennepin Avenue, Minneapolis

Property Description

The Gay 90s and Happy Hour Bar are located in a two-story, flat-roofed commercial building located at the west corner of Hennepin Avenue and North Fourth Street. The walls are primarily finished in white terra-cotta tiles. A terra-cotta cornice with corbels and dentils sits below a parapet wall. The Fourth Street facade is eight bays wide, with bays separated by terra-cotta pilasters with a simple Ionic capitals. The Hennepin Avenue facade has two wide bays on its north side and two narrower bays on the south. Most of the window bays on the first story have been filled in with wood siding or panels; the bays on the second story have ribbons of modern, darkly tinted-glass windows.



History

The building housing the Gay 90s and Happy Hour Bar was constructed in 1921. It replaced several smaller buildings on the large corner lot at the intersection of Hennepin Avenue and Fourth Street. Several small storefronts lined the primary facades overlooking the intersection. By the late 1950s, the building had been converted into the Happy Hour Bar, one of the earliest gay bars in the city, and a burlesque theater known as the Gay 90s. The burlesque theater closed in 1975 and the space was converted into a disco, but the name Gay 90s was kept. The next year, the building was sold to the Bloom family, and the disco became a gay club. An element of the burlesque theater was maintained with the inclusion of female impersonators, or drag queens, in regularly scheduled shows in the club. The Gay 90s and Happy Hour Bar remain gay bars today.²⁸¹

Evaluation

The Gay 90s and Happy Hour Bar are two of the many gathering places for the gay community in Minneapolis. While a few gay bars opened in the 1950s and 1960s, the majority of the bars were founded in the late 1970s and the buildings were significantly altered at that time. The building housing the Gay 90s and Happy Hour Bar is one such example. The alterations that have been made to it have stripped it of its historic integrity as an early twentieth-century commercial building. However, these alterations, taken in the context of the building as a gay bar, could be contributing to the building's history.

The property is part of a historic context associated with the Twin Cities gay community that grew increasingly active beginning in the 1950s. The period of significance for the building begins in the 1970s, which falls within the last fifty years. National Register guidelines exclude properties that are less than fifty years of age unless the property is of "exceptional importance" under Criteria Consideration G. *National Register Bulletin 15* states: "A property that has achieved significance within the last fifty years can be evaluated only when sufficient historical perspective exists to determine that the property is exceptionally important. The necessary perspective can be provided by scholarly research and evaluation and must consider both the historic context and the specific property's role in that context."²⁸²

At this time, there is not enough scholarly research and evaluation available to determine the importance of the Gay 90s and Happy Hour Bar within the context of the Twin Cities gay community. The building is not eligible for listing in the National Register of Historic Places under Criterion A for significance under Entertainment/Recreation and Social History.

Recommendation

The Gay 90s and Happy Hour Bar building is recommended as not eligible for listing in the National Register

²⁸¹ Minneapolis Building Permit A15740 (dated November 15, 1921); Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Company, 1912, 1940, 1951), Sheet 119; George Holdgrafer, "Gay 90's Celebrates 18th Anniversary," *Gaze*, September 16, 1994, 54; Timothy Trent Blade, "Sodom on the Mississippi": The Homosexual Presence Shown in the Media," *Hennepin History* 52 (Spring 1993): 22–24.

²⁸² *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: Department of the Interior, National Park Service, 1991), 42.

4.3.33 Federal Reserve Bank

MnSHPO Inventory Number: HE-MPC-0448
Address: 250 Marquette Avenue, Minneapolis

Property Description

The Federal Reserve Bank building consists of the original structure that overlooks Nicollet Mall to the northwest and a large addition on the rear. The building's southwest and northeast ends are narrow, reinforced-concrete towers clad in brown concrete, with a broad, horizontal band of gray metal panels extending between the tops of the towers. The band covers bracing that counteract the force of a large catenary arch running between the towers, providing the structure for the building's floors. The arch, once visible on both sides, can now be seen only on the northwest facade. The glass curtain wall below the arch is flush with the wall, while the curtain wall within the arch is slightly recessed and has more substantial, projecting mullions. An open, elevated plaza that was originally beneath the arch has been filled in with two additional, glass-walled floors. The plaza continued down to Nicollet and was largely hardscape; this area has been regraded and extensively landscaped with grass, birch trees, rose bushes, a fountain, and sculptural pieces. The elevated plaza behind the building is now occupied by an addition that extends to the Marquette Avenue sidewalk. It is not as tall as the original building. The majority of the addition's exterior is a rectangular box of glass curtain walls. The Marquette facade is bisected by a vertical bay that steps back from the front plane. Sections of the lower floors are recessed, and piers support the floors above. A skyway bridge across Marquette enters the second story of the addition.



History

The Federal Reserve System was founded by Congress in 1913 to serve as the central bank for the United States. The system is composed of a central, governmental agency, known as the board of governors, which is based Washington, D.C., and twelve regional federal reserve banks that are spread throughout the country. The Ninth District bank has always been headquartered in Minneapolis, and has only occupied three buildings in its nearly 100-year-old history. The first building was designed by Cass Gilbert and constructed on the west corner of Marquette Avenue and South Fifth Street. The building is extant but has been altered with the addition of an office tower and new exterior facades. The second bank building was completed in 1972 on Marquette Avenue and South Third Street, only two blocks away from the first bank. Designed by the internationally prominent architectural firm Gunnar Birkerts and Associates, the bank filled an important block in the Gateway District, an urban renewal area began by the city in the 1950s. The Federal Reserve occupied the building until the late 1990s when it had outgrown the property. A third bank was built at Hennepin Avenue and North First Street that the bank occupies today.²⁸³

Developer FRM Associates purchased the property in 1997 and made several major alterations to the building and landscape beginning in 2000. The hardscape plaza was completely eliminated when paving was removed from the plaza and it was regraded into terraces that were planted with grass. A new sidewalk and ramp circulation system were added along with groves of birch trees and rose gardens. The aluminum and glass exterior was completely replaced with new metal and glass that differed from the original appearance. The lower two stories of the building, which were originally open, were infilled and an eleven-story addition was made to the rear of the building. A skyway bridge was added to the rear of the building over Marquette Avenue in 2001. While the infill and rear addition provided valuable square footage, these changes, along with those to the exterior skin and the plaza, altered the building's original design intent. The building is still owned by FRM Associates and is in use as an office building.²⁸⁴

Evaluation

This building was evaluated for National Register eligibility in 1995 as part of a Section 106 process that was triggered when the Federal Reserve Bank of Minneapolis prepared to vacate and sell the building. The building was determined eligible for listing in the National Register of Historic Places under Criterion C and Criterion Consideration G based on "the singular design quality of the art and engineering of the building within the Modern Movement in American architecture since 1945."²⁸⁵ Physical changes to the building since 2000 have altered that design quality and adversely affected the historic integrity.

Recommendation

The building is recommended as not eligible for listing in the National Register.

²⁸³ *The Federal Reserve System: Purposes and Functions*, 9th ed. (Washington, D.C.: Board of Governors of the Federal Reserve System, 2005), 1–3.

²⁸⁴ Linda Mack, "City Loan Will Bring Greenery to Old Federal Reserve's Plaza," *Minneapolis Star Tribune*, December 28, 1999; Minneapolis Building Permits 3004535 (dated June 12, 2000), 3005990 (dated November 20, 2000), and 3008181 (dated July 6, 2001).

²⁸⁵ Britta L. Bloomberg, Deputy State Historic Preservation Officer, Minnesota State Historic Preservation Office, letter to Fay H. Peters, Federal Reserve Bank of Minneapolis, March 31, 1995, available at the Minnesota State Historic Preservation Office, Minnesota Historical Society, Saint Paul.

4.4 Minneapolis Industrial Survey Zone

A total of 62 properties were surveyed in this survey zone (see Appendix B for the complete list of these properties). Of the surveyed properties, nine warranted Phase II evaluation. One property, the Parade (HE-MPC-1782), was previously determined eligible for the National Register of Historic Places as part of the Grand Rounds. Table 4.4 provides information on Phase II properties in this survey zone. The Phase II evaluation of each property follows.

Table 4.4—Phase II Properties in Minneapolis Industrial Survey Zone

<i>Historic Property Name</i>	<i>Address (Minneapolis)</i>	<i>SHPO Inventory Number</i>	<i>NRHP Status</i>	<i>Project Segment(s)</i>
Dunwoody Institute	818 Dunwoody Boulevard	HE-MPC-6641	Recommended eligible	A, C
NSP Aldrich Substation	825 Currie Avenue North	HE-MPC-16424	Recommended not eligible	A
J. R. Clark Company	721 2 nd Avenue North	HE-MPC-16228	Recommended not eligible	A
Luger Furniture Company	173 Glenwood Avenue North	HE-MPC-16512	Recommended not eligible	A, C
Glenwood Redevelopment Area Industrial Zone Historic District	Bounded by Glenwood Avenue North, East Lyndale Avenue, Lakeside Avenue, Olson Memorial Highway, and Royalston Avenue North	HE-MPC-16263	Recommended eligible	A, C
S. H. Clausin and Company	41 North 12 th Street	HPC-MPC-6491	Recommended not eligible	A, C
Paramount Pictures	1201 Currie Avenue North	HPC-MPC-16423	Recommended not eligible	A, C
Regan Brothers Bakery	643 North 5 th Street	HP-MPC-16274	Recommended eligible	A, C
Lasher Carpet and Linoleum Company	524 North 5 th Street	HE-MPC-16269	Recommended not eligible	A, C



- Surveyed properties**
- Recommended eligible
 - ▲ Previously determined eligible
 - Listed
- Historic District - recommended eligible**
- Glenwood Redevelopment Area (HE-MPC-16263)

- Survey Zone**
- Minneapolis Industrial
 - Minneapolis Downtown
 - Minneapolis Warehouse
 - Minneapolis West Residential
 - Minneapolis South Residential/Commercial

- Station
- Park & Ride Station
- LRT Segment A
- LRT Segment C2
- Northstar Commuter Rail
- Hiawatha Light Rail

**Figure
Minneapolis Industrial
Survey Zone:
NRHP Listed, Eligible, and
Recommended Eligible Properties**



Data: MnDOT, DNR, MetCouncil, SHPO, Hess Roise

4.4.1 William Hood Dunwoody Industrial Institute (Dunwoody Institute/Dunwoody College of Technology)

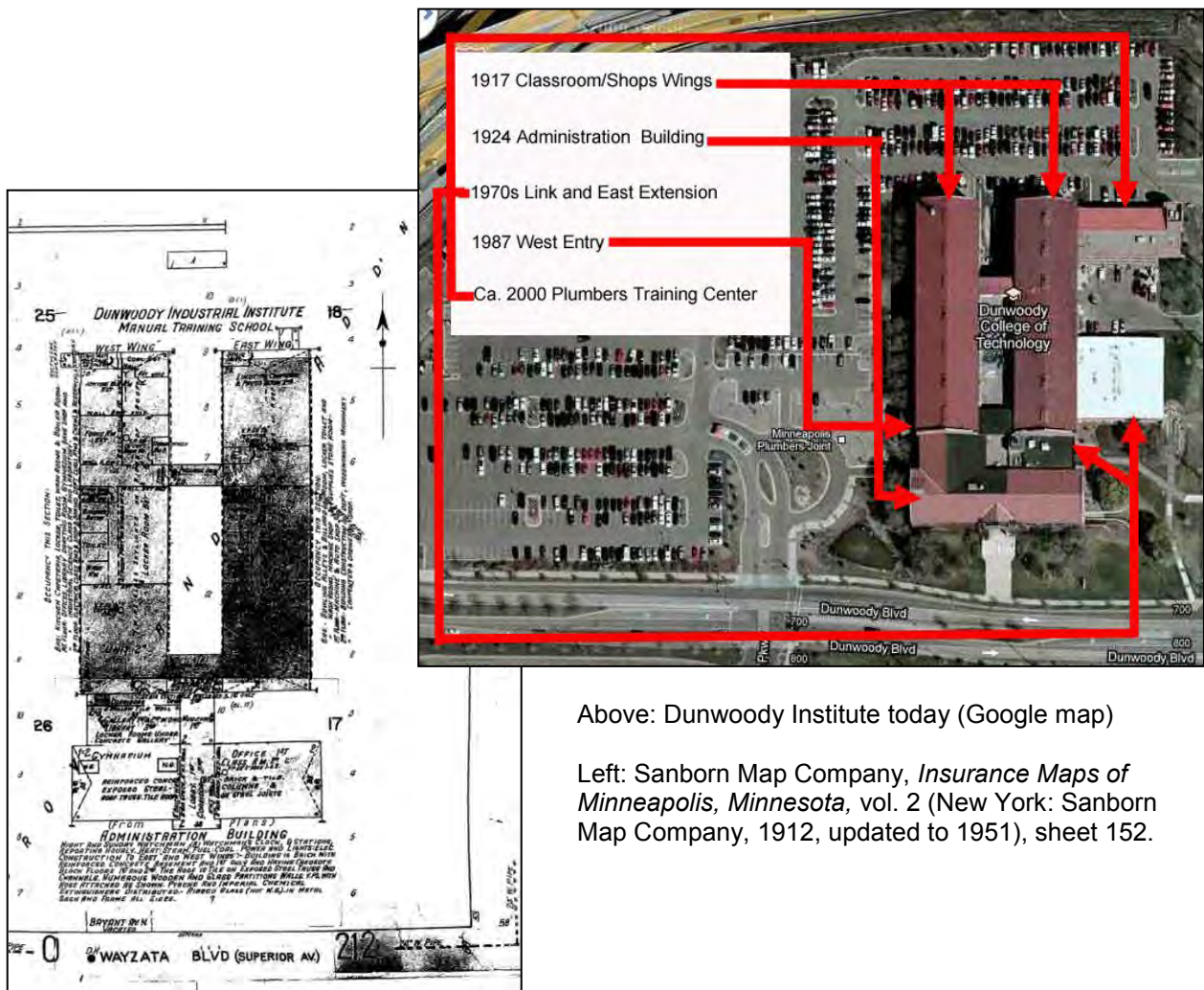
MnSHPO Inventory Number: HE-MPC-6641

Address: 818 Dunwoody Boulevard, Minneapolis

Property Description

Dunwoody Boulevard, formerly Wayzata Boulevard, runs in front (south of) Dunwoody Institute. The Parade, part of the Minneapolis park system, is across the street. A large surface parking lot on the institute's west side wraps around to the back of the building. The parking lot is edged to the north and west by the elevated, multilevel interchange of Interstates 94 and 394. Aldrich Avenue, which runs along the property's east side, terminates in a cul-de-sac at the freeway.

The building comprises several major sections that appeared over a number of decades. Two parallel classroom/shop wings on a north-south alignment came first, opening in 1917. The administration building, on an east-west axis, was added to the south in 1924 and was physically attached to the south end of the western wing. A link between the administration building and the east wing appears to date from the 1970s, as does a single-story projection on the east side of the east wing. An enlarged entry from the west parking lot was attached to the west side of the building in 1987. A training center for plumbers was extended from the building's northeast corner in about 2000.



Above: Dunwoody Institute today (Google map)

Left: Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Company, 1912, updated to 1951), sheet 152.

Two corridors originally linked the two long wings, which were designed by local architects Hewitt and Brown and completed in 1917. The walls of the wings once had large windows to provide natural light to shops and classrooms. The windows were taller on the first floor, reflecting the higher floor-to-ceiling dimension of that story. The openings have been filled in with a variety of materials and sometimes hold smaller window units. The cornice line is trimmed with bands of header and stretcher bricks, with cartouches filled with a basketweave pattern above the vertical brick panels between the window bays.

The city granted a permit for placing piles for the administration building foundation in 1923 and for erecting the three-story (40 feet), brick, steel, and reinforced-concrete structure in March 1924. The building, which like the wings was designed by Hewitt and Brown, “extends over 200 feet along the front of the buildings, and varies in depth from 60 to 100 feet,” a school publication reported. It held offices, a library, classrooms, an industrial museum, and a multipurpose gymnasium and auditorium that seated over six hundred and had a “playing space of 91 × 65 feet. . . . Seating capacity takes care of all students during games and lectures.” The building was a memorial to both the Dunwoodys and to the 15,000 Dunwoody students and instructors who had served in World War I.¹

The front facade of the administration building holds the school's formal entrance, which faces south towards Dunwoody Boulevard. A number of trees are arranged informally on the grass lawn that slopes up from the sidewalk to the base of the building and continues along the building's east side. The entryway is centered in the south facade in a projecting, gabled bay that rises above the shallow eaves of side-gabled, red-tiled roof. A broad stairway approaches the doors, which are recessed in an ornate, arched, stone surround and topped by a large window. Engaged columns in the surround's compound arch terminate at the outside edge with a full column on each side carrying a carved figure of a worker. A line of smaller carvings of workers stand on capitals of the engaged columns. There are five bays on each side of the center bay. The three bays in the middle are wider than the two outside bays, which have a modern rectangular window on each floor. On the first floor, each of the middle bays has an arched recess holding a pair of modern casement windows. On the second floor, these bays hold bands of three modern windows. The windows in the end bays on both floors are narrower. The center of the east and west sides of the building is decorated with an arched, stone motif. It is flanked by window openings on each side that hold modern windows. The outer bays have windows on the first floor with geometrical patterns of tile above.

The school received a number of permits for small projects in the 1920s and 1930s including a “24 × 35 Tile Add.” in 1924 for \$350 and a “48 × 12 Pri. Fr. Gar.” in 1928 for \$500. There was a much more substantial repair and remodeling initiative in the early 1930s when the city issued two permits for a total of \$39,000 worth of work. Another big project came in 1937–1938. The campus was located in an area that had once been the bed of the Mississippi River and the soil was unstable. That came back to haunt the school when major settling of the administration building required extensive repair work: “Piling was driven outside the foundation walls and capped with concrete. Continuous steel beams six feet high were used to span the entire width under the building.” The Industrial Contracting Company was hired for the work, which was estimated to cost \$30,500. Another fix was needed in 1946 when engineer Walter Wheeler directed a \$22,000 pile-driving job beneath the gymnasium floor. In March, a newspaper reported that “Industrial Contracting Co. of Minneapolis will move a pile driver into the gymnasium, cut holes in its concrete floor, and drive 26 steel piles down to Old Man River's ancient bed of solid rock about 100 feet below.”²

Despite the series of alterations in these decades, the basic footprint of the original building appears essentially intact in a 1940 atlas. Later work had more effect on that footprint. An \$8,000 permit issued to

¹ *Hudson's Dictionary of Minneapolis and Vicinity* (Minneapolis: Hudson Company, 1925), 54; Dunwoody Institute, *Bulletin No. 1*, 6-7; Minneapolis Building Permits B173177 (dated September 18, 1923) and B177156 (dated March 22, 1924).

² Minneapolis Building Permits B183037 (dated September 24, 1924), B208631 (dated January 31, 1928), B223447 (dated August 15, 1930), B227357 (dated May 13, 1931), B254753 (dated August 30, 1938), and B286468 (dated March 11, 1946); Ralph Craig, “Forty Years of Industrial Education,” *The Dunwoody News* 33 (December 10, 1954): n.p.; “Dunwoody Pile Driving Job to End Old River Threat,” uncited newspaper, March 15, 1946, at Minneapolis Collection, Hennepin County Central Library.

Standard Construction in May 1946, three months after Industrial received the permit for the gymnasium pilings, might have related to that work. In 1948, a \$10,000 permit was for alterations to the “paint dept.” in 1948, and another of the same amount in the following year was for “repairs and remodel cornice.” Some work was strictly on the interior, such as a 1949 project to construct a balcony in the print shop on the second floor. There were a number of permits issued in 1970, including \$93,000 for alterations to the mezzanine. In 1971, the school held an open house highlighting “the enlarged Machine Shop and four new machine drafting and design rooms.”³

In the late 1970s, the school undertook a \$4.5 million remodeling campaign. This is apparently when a small gap between the administration building and the eastern shops building was filled in with a dark glass curtain wall. The framing above the entryway has an arch form that echoes similar forms on the administration building. A flat-roofed, single-story addition to the east was probably produced by this initiative as well.⁴

In 1987, an entryway was extended from the west wall of the west classroom/shop wing. A landscaped area with a curved driveway is directly west of the entry, which displays the arched motif of the historic front entry. In 1987, an entryway on the west side was expanded with substantial new pavilion, acknowledging that this was the most commonly used entrance due to its proximity to the large parking lot to the west. The pavilion’s low gable roof, arched entry, and materials pay homage to the design of the original front entry. A new driveway and landscaping also date from this time. The architect and project manager, both employed by Armstrong, Torseth, Skold, and Rydeen, were graduates of Dunwoody, as was the owner of the contracting firm, Swedenborg Construction Company.⁵

Likewise, the design of a two-story structure at the northeast corner, particularly the pedimented entry tower, takes cues from the administration building. In the last years of the twentieth century, “Local 15 of the plumbers union . . . built a two-story, \$3 million training center next to Dunwoody,” according to the *Minneapolis Star Tribune*.⁶ It was completed in about 2000 at a cost of \$3 million as a training center for plumbers. There is a paved loading/parking area between this addition and the 1970s addition to the south.⁷ The garage and other buildings behind the school complex were probably demolished in the 1960s when a large freeway interchange took a slice of the north edge and northwest corner of Dunwoody’s land.⁸

The campus had also gained a facility to the east, just across Aldrich Avenue. In early 1965, Dunwoody was bequeathed this property, occupied by the Warren Cadillac dealership, upon the death of Henry Warren, who had owned both the property and the business. Over the next two years, the school spent around \$500,000 to remodel the Warren Cadillac facility, which was valued at nearly \$1 million, into classrooms and shops for automobile-related training.⁹

The lobby inside the front entry retains its original appearance, but the interior of the building has otherwise been extensively remodeled. The exterior, on the other hand, has relatively good integrity despite alterations. The impressive entryway still dominates the front of the administration building, which is the property’s primary facade, and the characteristic brickwork and tile are intact. Framing for replacement windows and doors replicates the original pattern of those features. On the wings, the large

³ Minneapolis Building Permits B287959 (dated May 2, 1946), B300389 (dated June 22, 1948), B306390 (dated June 27, 1949), B307036 (dated August 1, 1949), and B422614 (June 25, 1970); “Open House Set for Dunwoody,” *Edina Sun*, April 1, 1971.

⁴ “Trustees Announce Capital Fund Drive,” *Alumni Newsletter*, Summer 1978.

⁵ Ann K. Ryan, “Dunwoody’s Face Lift Opens New Doors,” *Skyway News*, December 8, 1987.

⁶ Dan Wascoe Jr., “Building’s Booming, but Will It Last?” *Minneapolis Star Tribune*, December 17, 2000.

⁷ Ann Ryan, “Dunwoody’s Face Lift Opens New Doors,” *Skyway News*, December 8, 1987; Dan Wascoe Jr., “Building’s Booming, but Will It Last?” *Minneapolis Star Tribune*, December 17, 2000. A photograph of the wings before the administration building was constructed is in Robert Craik McLean, “Architecture in the Twin Cities of Minnesota,” *The Western Architect*, September 1918, plate 4.

⁸ “Trustees Announce Capital Fund Drive,” *Alumni Newsletter*, Summer 1978.

⁹ “Dunwoody Given Cadillac Agency Land,” *Minneapolis Star*, March 4, 1965; “Dunwoody to Expand Auto Training Area,” *Minneapolis Star*, January 4, 1967.

window openings in the shops buildings have been bricked in and smaller windows were installed. While filling in the windows of the shops buildings has damaged the property's integrity, this alteration is not surprising given environmental concerns and improvements in lighting and HVAC systems. The location and size of the original openings are evident and the rhythm of these openings, an important feature of the facades, is discernable. The large, linear massing of the wings continues to reflect their utilitarian function. The design of the two additions on the east and the new entryway on the west respects the character of the original construction, and their size and location are not overwhelming. The additions have been done with sensitivity to the historic design and are clearly differentiated from the original structure, thus conforming to the Secretary of the Interior's Standards for new construction. They do not affect the good integrity of the administration building, the school's primary public face. The overall appearance and form of the historic complex clearly communicate its early twentieth-century origins.



Dunwoody Institute in 1925, Hibbard Studio, photographer
Minnesota Historical Society Collections



Above: Front facade, looking northeast

Below: East side of administration building with 1970s addition, looking west; east wing is to right.



Above: Rear (left) and west facade , looking southeast

Below: Plumbers Technology Center and rear of 1917 wings,
looking southwest.

History

Vocational Education Comes of Age

Vocational training was typically handled by guilds and apprenticeships until the nineteenth century, when leaders in Europe and the United States began introducing programs to teach manual as well as academic skills. The demand for skilled laborers exploded during the Industrial Revolution. Both the captains of industry and pioneers of the labor movement recognized the importance of standardized, high-quality education for trade workers.

The pioneering vocational school in the United States was founded in Saint Louis in 1879 by Calvin Woodward, a dean at Washington University. Students at the Manual Training School took classes in literature, history, and other academic subjects as well as hand's-on shop work. According to Diane Westerink of the University of Notre Dame, "Woodward felt that manual training was essential for proper intellectual and moral education and was also a way of restoring the value and dignity of hand labor." By 1900, over one hundred of the nation's public high schools had manual training courses. In Minnesota, Saint Paul had established the Mechanic Arts High School in the late nineteenth century, and the state began supporting schools that offered industrial training in 1909.¹⁰

In most cities, vocational training became integrated into public school curricula, eliminating the need for private industrial schools such as Woodward's, which closed in 1915. Congress, which had first ventured into supporting mechanical arts training with the Morrill Act in 1862, took another major step in 1917 with passage of the Smith-Hughes Act. This law provided federal dollars to match state spending on vocational education, spurring on a new wave of vocational training programs. One of the key architects of the act was Dr. Charles Allen Prosser, who became director of the Dunwoody Institute in Minneapolis in September 1915. Prosser had earned a Ph.D. from Columbia University and was working as the general secretary for the National Society for the Promotion of Industrial Education and had been leading a survey of the industrial education needs in Minneapolis for that group, which was planning to hold its national conference in the city that fall. He had formerly been one of the top administrators of the Massachusetts education department and was a friend of the Minneapolis public schools superintendent, Dr. Frank Spaulding, who had taken that position in 1914. Meyer Bloomfield, the director of the Vocation Bureau of Boston, lauded the city's decision to hire these men: "Minneapolis . . . has had the foresight to bring into its life two persons who are big figures in their respective fields nationally, Superintendent Spaulding of the public schools and Dr. Prosser of the Dunwoody Institute. Whatever they do is watched by communities throughout the country. Minneapolis has become a national laboratory for things educational, with special reference to vocational training and the problem of the human element in industry."¹¹

The School's Founding and Growth

The school had only been in existence for a few months when Prosser came on board. Originally known as the William Hood Dunwoody Industrial Institute, the school was named after its benefactor, who was known "as "one of the wealthiest men in Minneapolis and the Northwest" and a man "held in the highest esteem by his business associates." He was involved in the banking and milling industries, serving as president of Northwestern National Bank (now part of Wells Fargo) and vice president of the Washburn-Crosby Company, which later became General Mills. When Dunwoody died in 1914, specific bequests from his \$7 million estate were distributed to a variety of causes. The remaining funds—over \$2 million—

¹⁰ Clarke A. Chambers, "Educating for the Future," in *Minnesota in a Century of Change: The State and Its People since 1900*, ed. Clifford E. Clark Jr., 472-506 (Saint Paul: Minnesota Historical Society Press, 1989); Diane Westerink, "Manual Training Movement," available at <http://www.nd.edu/~rbarger/www7.manualtr.html>.

¹¹ Harry PaDelford, "Vocational Education and the MVA: A Historical Report," M.A. thesis, University of Minnesota, 1967, 44-45; "Industrial Educator Is Coming for Conference," *Minneapolis Morning Tribune*, March 1, 1915; "Charles A. Prosser Heads Dunwoody Institute," *Minneapolis Morning Tribune*, April 16, 1915; "Minneapolis' Praises Sung by Educators," *Minneapolis Morning Tribune*, September 9, 1915. The National Society for the Promotion of Industrial Education's *Vocational Education Survey of Minneapolis, Minnesota* was published by the U.S. Bureau of Labor Statistics in December 1916 (Meyer Bloomfield, "Book Reviews," in *The American Economic Review* 7 (September 1917): 666-667.

were to support “a great industrial school, wherein the youth of Minnesota may be educated free in useful crafts and trades,” the *Minneapolis Daily Journal* reported. His will specifically stated that “instruction in the industrial and mechanical arts shall be given to youth without distinction on account of race, color, or religious prejudice.” When his widow, Kate, passed away the following year, her estate left another \$1.5 million to the school. This endowment had grown to about \$6 million by 1925. It was the “first endowed non-profit trade school in the Northwest.”¹²

While William Dunwoody’s will noted that the school should consider of “special importance the art of milling and the construction of milling machinery,” its mandate was much broader. When the school opened in December 1914, it had sixty students and five departments: “printing, wood-working, machine, auto, and electricity.” Enrollment jumped to 170 within a few months and to over 800 in October 1915 when evening classes were introduced. During World War I, the school developed a number of training programs, particularly for the Quartermaster Corps, while maintaining its regular course offerings. By the mid-1920s, there were departments for full-time study in a variety of trades including automotive, baking, building, electrical, metal, and printing. Courses were also offered in plumbing, painting, and decorating. In addition to daytime and evening classes, the school offered correspondence courses. According to an article in the *New York Times* in 1929, Dunwoody “will give any instruction it has to offer to anybody, at any time and for any length of course, says the United States Bureau of Education. . . . Enrollment today is about 5,000. . . . During the fourteen years [since the school’s founding] approximately 65,000 men have received the advantages of day, part-time and evening instruction.”¹³

Some have observed that William Dunwoody’s motives for founding the school were not completely altruistic. During a period of increased union agitation, businessmen were intent on keeping Minneapolis as an “open shop”—unlike its sister city, Saint Paul, where nearly one-third of the work force belonged to unions by the early twentieth century. The flour-milling industry played a key role in crushing unionization during this period. Its leaders were major supporters of the Citizens Alliance (CA), which was dedicated to keep unions out of Minneapolis. In *A Union against Unions*, historian William Millikan claims this was the main impetus behind the school’s founding: “It was Dunwoody Institute that formed the bedrock of the CA’s battle for the open shop and was one of the primary reasons that Minneapolis was the United States’ most open-shop city.” Others put a more positive spin on the school’s organization, explaining that “the proposed vocational courses are to be undertaken in cooperation with representative trade committees of employers and employees.” This close collaboration between managers and workers remained a hallmark of Dunwoody even after unions finally gained a strong foothold in the city.¹⁴

A Building of Its Own

When classes began in 1914, they were initially held in the city’s Central High School at Eleventh Street and Fourth Avenue South, on the southeast edge of downtown Minneapolis. In November 1915, the school acquired a six-block site just west of downtown bounded by Wayzata Boulevard to the south, Aldrich Avenue to the west, and Laurel Avenue to the north. (Wayzata Boulevard was originally called Superior Street; by the early twentieth century it had been named after the town at its western terminus. In 1989, in commemoration of the school’s seventy-fifth anniversary, the section of Wayzata Boulevard in front of the school was renamed Dunwoody Boulevard. The number associated with the school’s address has range from 816 to 900.) An extension of the Parade Grounds, which were mostly south of Wayzata

¹² “William H. Dunwoody, Merchant Miller and Financier, Is Called,” *Minneapolis Journal*, February 9, 1914; “W. H. Dunwoody’s Will Gives Public \$4,601,000; \$2,000,000 for School,” *Minneapolis Daily Journal*, February 15, 1914; *The William Hood Dunwoody Industrial Institute Fiftieth Anniversary*, 1964, booklet distributed by the institute, available at the Minneapolis Collection, Hennepin County Central Library; *Hudson’s Dictionary*, 54; Craig, “Forty Years.”

¹³ “Dunwoody’s New Tribute to Its Founder,” *Northwestern Miller*, December 16, 1936, 712; Melvin Barlow, *History of Industrial Education in the United States* (Peoria, Ill.: Chas. A. Bennett Company, 1967), 301; *Fiftieth Anniversary*; *Hudson’s Dictionary*, 54; Craig, “Forty Years”; “Dunwoody Institute’s Service,” *New York Times*, May 19, 1929.

¹⁴ Mary Lethert Wingerd, *Claiming the City: Politics, Faith, and the Power of Place in Saint Paul* (Ithaca, N.Y. and London: Cornell University Press, 2001), 90; William Millikan, *A Union against Unions: The Minneapolis Citizens Alliance and Its Fight against Organized Labor, 1903-1947* (Saint Paul: Minnesota Historical Society Press, 2001), 59-73; Bloomfield, “Book Reviews.”

Boulevard, edged the property to the west. Sections of Bryant, Colfax, and Ontario Avenues were vacated to create the parcel. “There is a bit of sentiment connected with the location of the school facing the Parade,” the *Minneapolis Morning Tribune* noted. “Dunwoody is said to have been the largest donor to the fund to purchase The Parade for the city of Minneapolis.”¹⁵

It was another year before construction began. Architects Hewitt and Brown received a building permit in December 1916 for the school’s first permanent facilities, two brick-clad, steel and reinforced-concrete shop buildings. Each was two tall stories, rising a total of 50 feet, and measured about 75 feet wide by 275 feet long. The long axis ran north-south. A link at the south end of the shops created a single facade extending about 195 feet. The Pike and Cook Company was the contractor. The construction was estimated to cost \$275,000 and be completed by February 1917. The school began holding classes in the new facility that August.¹⁶

Prosser returned to Minneapolis for the formal dedication ceremonies on October 31 from his temporary home in Washington, D.C. Prior to moving to Minneapolis, he had been appointed by President Woodrow Wilson to a commission that was to design a program for federal aid to vocational education, and he continued to work on the commission for three years. The resulting program was established by the Smith-Hughes Act, passed by Congress in 1917. According to an article in the *Minneapolis Morning Tribune*, Prosser was “understood to be the author of the bill in practically all its phases.” The bill called for the creation of a commission with five cabinet members and the U.S. Commissioner of Education to oversee the work authorized by the act. Prosser was invited to be the executive director of that commission—“the foremost position in the vocational education field in the country.”¹⁷

Prosser was apparently unwilling to cut his ties with Dunwoody, though, which “at the entrance of the United States into war with Germany he transformed . . . into one of the country’s largest schools for the training of men for the army and navy.” Rather than taking a permanent position in Washington, Prosser arranged a six-month leave from Dunwoody to become director of the Federal Board on Vocational Education. His service stretched to two years as he led the nation’s efforts to reintegrate disabled veterans into the postwar workforce.¹⁸

Prosser was a nationally prominent authority in the field of vocational education throughout his tenure at Dunwoody, where he remained until 1945. A book he co-authored, *Vocational Education in a Democracy*, first published in 1925, became a standard in the industry and was repeatedly republished, remaining in print through at least 1957. He represented industrial education on the initial seven-person editorial board of a magazine that the National Society for Vocational Education began to publish in 1922. The *New York Times* covered his keynote speech at a conference in 1931 that attracted “more than 1,000 educators and business men from all parts of this country, Canada and Mexico . . . to discuss social and economic trends in American life.” In 1939, he gave the Inglis Lecture at Harvard University, which was published under the title *Secondary Education and Life*. In 1940, he did consulting on vocational issues for the National Youth Administration. In 1943, he coauthored *A Challenge to Vocational Education*, a 63-page

¹⁵ “Dunwoody Days,” *Minneapolis Star Tribune*, July 27, 1989; *Hudson’s Dictionary*, 54; Minnesota Work Projects Administration, *1940 Atlas of the City of Minneapolis* (Minneapolis: City of Minneapolis, 1941); “Parade Ground Site Is Decided Upon for Dunwoody Institute,” *Minneapolis Morning Tribune*, November 18, 1915.

¹⁶ Minneapolis Building Permit B125952 (dated December 22, 1916); William Hood Dunwoody Industrial Institute (hereafter cited as Dunwoody Institute), *Bulletin No. 1: General Bulletin, Day School* (Minneapolis: published by the institute, 1940), 6.

¹⁷ “Mechanics Needed to Back Up Sammies if War Is to Be Won,” *Minneapolis Morning Tribune*, November 1, 1917; “Dr. Prosser May Be Lost to Dunwoody Vocational Institute,” *Minneapolis Morning Tribune*, January 25, 1917.

¹⁸ “Dr. C. A. Prosser Is Called into Federal Service,” *Minneapolis Morning Tribune*, August 5, 1917; “Prosser Summarizes Reconstruction Plans,” *Minneapolis Morning Tribune*, December 8, 1918; “Charles Prosser, Educator, 81, Dies,” *New York Times*, November 28, 1952.

volume that was printed at Dunwoody. He remained active in the field until his death in 1952 at the age of 81.¹⁹

Other members of the Dunwoody staff were also prominent in the field. For example, the school's assistant director, M. Reed Bass, prepared *A Manual for Instructors in Civilian Conservation Corps Camps* for the Vocational Division of the U.S. Office of Education in 1935. Another administrator, Ralph Thurman, published an article on "Twenty-five Years with Related Subjects" in the *Industrial Education Magazine* in 1937. By the mid-twentieth century, the school was firmly established as national leader in vocational education. An article on "Meeting the Needs of Terminal Students at the Junior-College Level" published in 1940 concluded that "excellent vocational courses in the field of aeronautical, electrical, mechanical, civil, and architectural technology are provided in many public junior colleges. Certain private colleges more or less directly connected with industry have developed splendid courses in this field and have, in fact, done most of the pioneering. Such institutions are Pratt Institute, Dunwoody Institute, and the General Motors Institute of Technology." This prominence made Dunwoody important during World War II for training defense plant workers. "Thousands of men and women were trained in short intensive courses as machine and process operators and then placed in manufacturing plants all over the country," a school history explained.²⁰

By 1964, Dunwoody's fiftieth anniversary, the school had trained some 200,000 students. The average annual enrollment in the preceding decade was 3,955 students—around 1,600 in the eighteen-month day school and the remainder in the evening program. Students had initially paid nominal registration and shop fees, only five dollars a year before World War II. By 1989, annual tuition had increased to \$2,300. Still, much of the school's funding came from the earnings on its endowment, with additional support from the Dunwoody Alumni Association and "gifts and consignments of tools, equipment, and supplies from manufacturers, wholesalers, industrial organizations, unions and trade organizations, and individuals." The school's board of directors was made up of representatives from many of the community's leading businesses.²¹

Dunwoody also extended its programs internationally in the mid-twentieth century, first helping the Indonesian government launch a technical institute at the request of the Ford Foundation. Forty-four Indonesian teachers came to Minneapolis for training. Dunwoody was also involved in establishing or upgrading schools in Asia, India, Africa, the Middle East, and South America. In addition, hundreds of students came to Dunwoody from around the world, returning to their countries after completing coursework.²²

The school was, however, slower to embrace change in some areas. Women could not enroll until 1972. Everyone had to be proficient with slide rules until 1979. "New students weren't allowed to use calculators because the school wanted them to do the calculations in their heads," the *Minneapolis Star Tribune* reported.²³ Regardless, the school was remarkable as "one of only four privately endowed, nonprofit, tax-

¹⁹ Charles Prosser and Thomas Quigley, *Vocational Education in a Democracy* (1925; revised edition, Chicago: American Technical Society, 1949, third printing 1957); "Conference on Federal Support of Education," *The School Review* 30 (January 1922): 1-12; "Rise in Population Seen as Slackening," *New York Times*, December 12, 1931; Clifford Houston, "Merits of General versus Vocational Education in the High-School Curriculum," *The School Review* 47 (September 1939): 547-548; "New NYA Advisor," *New York Times*, January 10, 1940; "Charles Prosser Dies."

²⁰ "Indoctrination by Default and Indirection," *The School Review* 43 (December 1935): 721; Leonard V. Koos, "Selected References on Secondary-School Instruction: III. The Subject Fields," *The School Review* 46 (March 1938): 212-227; John W. Harbeson, "Meeting the Needs of Terminal Students at the Junior-College Level," *The School Review* 48 (October 1940): 557-587; Ralph Craigo, "Forty Years of Industrial Education," *The Dunwoody News* 33 (December 10, 1954): n.p.

²¹ *Fiftieth Anniversary*; George Monaghan, "Dunwoody Turns 75," *Minneapolis Star Tribune*, September 30, 1989.

²² *Fiftieth Anniversary*; "Open House Set for Dunwoody."

²³ Monaghan, "Dunwoody Turns 75."

exempt industrial schools in the United States” in the late 1970s.²⁴

Although the board of trustees had originally anticipated a campus with nine buildings, there was limited growth beyond the first three buildings. At the same time, these buildings were regularly altered to meet the school’s changing needs. “Facilities of the school are patterned and modernized in keeping with the trends of industry,” a commemorative brochure observed. “World War I necessitated the training of technicians and mechanics for the armed forces; in World War II the school trained large numbers as war production workers; many Veterans have also been trained and several states use the school to train physically handicapped.” Training courses were introduced to serve new technologies such as air conditioning and electronics. Graduates from the latter program got jobs “in such fields as electronic computers, X-ray equipment, electronic instrument and control equipment, automation and guided missiles.”²⁵

Evaluation

The trustees tapped Dr. Charles Prosser, a national authority on vocational education, to head Dunwoody Institute in 1915, ensuring the school’s prominence in the field. Prosser continued to be a national leader in the field during the three decades that he was Dunwoody’s guiding force. By the mid-twentieth century, Dunwoody had earned a place alongside New York’s Pratt Institute as one of the country’s premiere private vocational schools.²⁶

The William Hood Dunwoody Industrial Institute meets National Register Criterion A for its significance in Education. Since 1914, the school has played an important role in training tradesmen in skills that have been critical to building and maintaining the region. The opening of its new facility in 1917 was a physical symbol of the school’s unique mission as a private trade school, not a part of the public education system. The main elements of the campus were in place with the opening of the administration building in 1924. In the following decades, Prosser transformed Dunwoody from a newborn school into a well-established institution. The fact that the Ford Foundation and other government agencies called on Dunwoody to lead efforts to improve technological training around the world underscores the school’s significance. Locally, the school has been responsible for training thousands of workers that have helped make the region thrive by fixing cars, designing and erecting buildings, engineering roads, producing food, and serving other critical needs. Its role in labor relations in Minneapolis is also of interest.

The period of significance begins with the construction of the shops buildings in 1917 and ends with Prosser’s departure in 1945. The Dunwoody campus today is largely a product of construction during the period of significance. The two shop wings and the administration building, completed in 1917 and 1924, respectively, remain the heart of the school. Alterations over time have not had a substantial impact on the integrity of these structures, which maintain their early twentieth-century character. Additions to the east and west wings are relatively small in scale and sympathetic in design.

Recommendation

The William Hood Dunwoody Industrial Institute is recommended as qualifying for the National Register under Criterion A in the area of Education, with a period of significance of 1917-1945.

²⁴ “Trustees Announce Capital Fund Drive,” *Alumni Newsletter*, Summer 1978.

²⁵ *Fiftieth Anniversary*.

²⁶ Monaghan, “Dunwoody Turns 75.”

4.4.2 NSP Aldrich Substation

MnSHPO Inventory Number: HE-MPC-16424

Address: 825 Currie Avenue North, Minneapolis

Property Description

The Aldrich Substation is west of Lyndale Avenue/Interstate 94 in an industrial corridor that runs south of Glenwood Avenue. The property is bounded by Currie Avenue to the north, Aldrich Avenue to the east, Bryant Avenue to the west, and a dirt road and railroad tracks to the south. The perimeter is surrounded by chain-link fencing, with gates at Aldrich and Bryant. A small, single-story, metal-clad structure of recent vintage is near the Bryant gate. It has a tall garage door and person door on its north facade. The west and south facades have no windows; the east facade is not visible from a public right of way. Power is distributed by underground feeder circuits and a row of transmission towers on the west end of the open-air facility. A number of lines run between these towers and banks of transformers in the yard. The substation has 115 kV/13.8 kV 70 MVA transformers.²⁷



²⁷ Xcel Energy, "South Minneapolis Electric Distribution Delivery System Long-term Study," available at Xcel Energy website (<http://www.xcelenergy.com/SiteCollectionDocuments/docs/HiwathaAppendixD3a.pdf>, accessed December 10, 2010).

History

The Aldrich Substation is one of a series of substations serving Minneapolis. These substations distribute power to feeder circuits, which ultimately serve individual customers. Equipment at the substations has been upgraded and more equipment has been added to meet increasing peak demand for electricity, which occurs during warm summer months.

The substation was installed by local utility Northern States Power Company (NSP), which was organized as a subsidiary of Byllesby and Company in 1916. NSP embarked on an aggressive growth campaign in the following decade, including an expansion of the Riverside Station generating plant on the Mississippi River not far north of downtown Minneapolis. The Aldrich Substation dates from this period as well.²⁸

The successor to NSP, Xcel Energy, has added two new substations at Cedar Lake Road/Edgewood Avenue (Saint Louis Park) and West River Road/Plymouth Avenue (Minneapolis) within the past decade to lessen the strain on the equipment at the Aldrich facility, which overloaded in 1999 and again two years later.²⁹

Evaluation

This property was evaluated under Criterion A for potential historical significance and under Criterion C for engineering significance. The Aldrich Substation was built during an important period of NSP's expansion as demand for electricity grew. During the 1920s, consumers embraced new electric appliances and used increasingly more power in homes and offices. Industrial uses of electricity also mushroomed.

This trend continued in subsequent decades. In response, the substation equipment was routinely upgraded and the layout of the substation was modified. Sanborn maps and aerial photographs document substantial alterations to the substation since its creation.

Recommendation

Because of numerous alterations, the integrity of the Aldrich Substation is poor. It is recommended as not eligible for the National Register.

²⁸ Herbert W. Meyer, *Builders of Northern States Power Company* (Minneapolis: by the company, 1957), 150.

²⁹ *Ibid.*, 48; Betty Mirzayi, Transmission Project Manager, Xcel Energy, to Tim Springer, Executive Director, Midtown Greenway Coalition, responses to "December 12th Questions," available at Midtown Greenway web site (<http://www.midtowngreenway.org/documents/9.questions.from.xcel.pdf>, accessed December 10, 2010).

4.4.3 J. R. Clark Company

MnSHPO Inventory Number: HE-MPC-16228

Address: 721 Second Avenue North, Minneapolis

Property Description

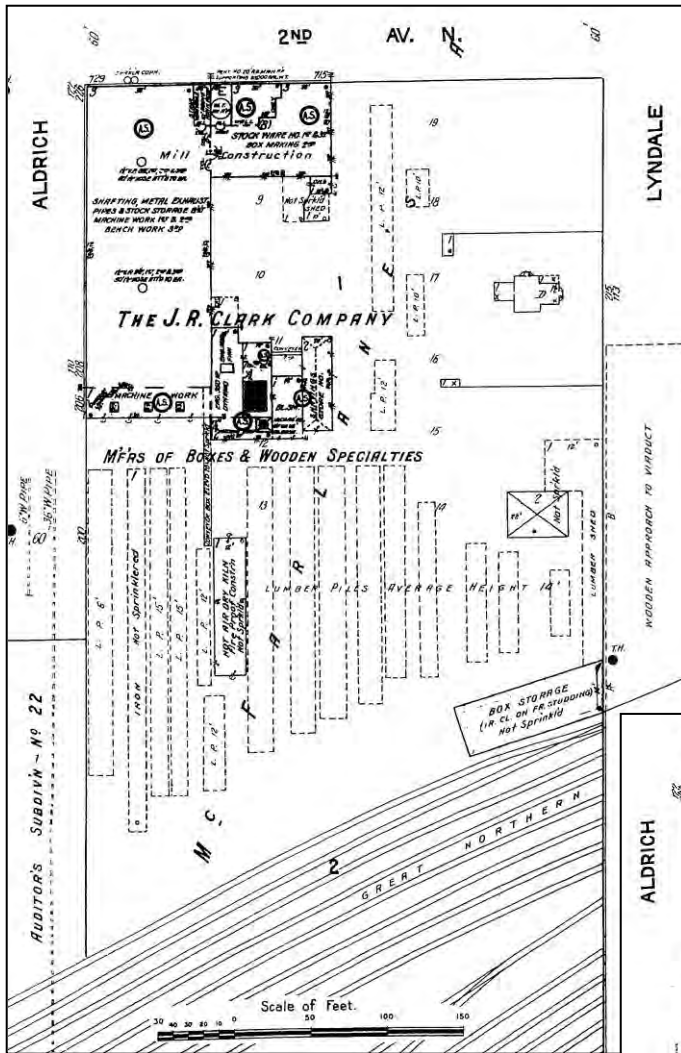
The J. R. Clark Company property is situated at the southeast corner of the intersection of Second and Aldrich Avenues North. The original plant is now occupied by the decorating center and warehouse of Hirshfield's, a regional supplier of paints, wall coverings, and other products. The building's front (north) facade and west side edge the property lines on Second and Aldrich Avenues, respectively. The flat-roofed, brick building rises three stories. The roof of a penthouse near the middle of its front facade was once topped by a water tower. The front facade is about 160 feet long.³⁰ A former entry with a shallow, denticulated hood is off-center to the east. The doorway, which has been filled in, is flanked by brick pilasters and topped by a sign reading "J. R. Clark Company." Like the doorway, virtually all of the segmental-arched window and door openings on the first floor of the front and west facades have been filled in. Modern one-over-one replacement sash windows fill the openings on the floors above. Corbelled brick at the roofline was once topped by a cornice; this area now holds a plain, low parapet. An exterior loading dock that extends across the back facade is protected by a shed roof. An off-center penthouse is aligned with the rear wall. Some of the lower brick sections attached to the southeast appear to be associated with the original plant. A newer, single-story, stucco-covered section connects the brick section to the original building and extends to the north. It fills in the void within the building's U-shaped plan, making the footprint rectangular. The back of the site is paved with asphalt and edged by chain-link fencing, with a large gate on Aldrich.

This building was erected over time starting with an 80-foot by 200-foot section in 1902. This is the western half of the brick structure that fronts on Second Avenue. There were two additions to the property in 1903: an 18-foot by 50-foot frame drying kiln, and a 14-foot by 20-foot brick engine room. A 60-foot by 80-foot brick addition in 1906 apparently extended the front facade to the east (the section that holds the entry with the "Clark" sign). The complex experienced a number of alterations between 1918 and 1930 including a 25-foot by 30-foot brick addition to the factory, two 48-foot by 96-foot metal-clad warehouses, a 100-foot by 60-foot warehouse and storage shed, a 40-foot by 120-foot warehouse addition, and several frame lumber sheds. Most of the lumber sheds were located in a large storage area south of the factory. It is difficult to relate the construction outlined by the building permits to the structures shown on a Sanborn map updated to 1930 (see next page). It appears that all of the changes in the complex to that date were not recorded on the map. Some of these additions appear to be shown on the Sanborn map updated to 1951, however, given the correlation of the dimensions with building permit information. Warehouses A and B, for example, are each approximately 48 feet by 96 feet, and Warehouse D is approximately 100 feet by 60 feet; all are constructed of corrugated iron over studs. No permits issued between 1930 and 1951 appear related to this construction.³¹

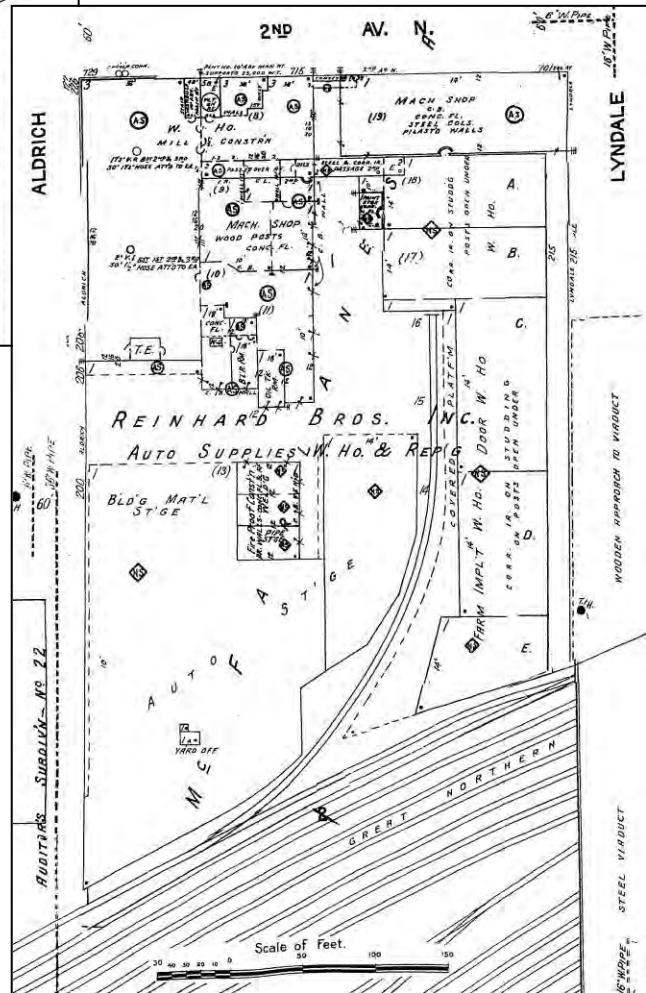
There were only minor alterations to the property in the 1930s. In 1942, glass blocks were put in at least some of the window openings. The next substantial change came in 1945 when Clark made two additions, one 24 feet by 16 feet and the other 162 feet by 59 feet. The larger addition fronted on Second Avenue east of the factory and was a single story tall. It was separated from the factory by an alley, but connected by an overhead conveyor. Today, the conveyor is gone and the alley is blocked with a metal fence. A modern three-story building occupies the east part of the block on Second Avenue. It is possible that this incorporated the 1945 addition. Because building permit records cover the entire site, it is difficult to ascertain exactly what happened to which section of the complex in the last half of the twentieth century. In any event, building permits indicate that the property had only minor changes between the time that Clark moved out in 1947-1948 and the 1951 Sanborn map.

³⁰ Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Company, 1912, updated to 1930), sheet 132; Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Company, 1912, updated to 1951), sheet 132.

³¹ Minneapolis Building Permit Index for 701-727 Second Avenue North.



Sanborn Insurance Map, 1912, updated to 1930 (left) and 1951 (below).





Above: West end of front facade on Second Avenue, looking west-southwest.

Below: East end of front facade, looking west-southwest.



Above: Aldrich facade and rear of building, looking northeast.

Below: Looking northwest from Lyndale Avenue.

History

An article in the *Minneapolis Star* in 1940 described the J. R. Clark Company as “manufacturers of wooden-ware” and credited it as being “one of the largest if not the largest of its kind in the world.” John Rice Clark had established the company in the basement of a building on Main Street Southeast in 1878. Originally a maker of wood boxes, the company soon branched out into other wood products such as ladders, clothes drying racks, clothes pins, and pastry boards. It expanded into a factory on Nicollet Island, which burned in 1893 but was quickly rebuilt.³²

Within a decade, that factory proved too small, Clark moved to a two-block site at the corner of Second and Lyndale Avenues North. The new three-story structure was at the corner of Second and Aldrich, with stacks of lumber and a drying kiln filling the south half of the property. A house that apparently predated the factory was near the parcel’s northeast corner. The company produced ammunition boxes during the world wars, but wood boxes were otherwise obsolete by the 1920s as cheaper cardboard boxes became more widely available. In addition, Prohibition “put customers for wooden beer containers out of business.”

By this time, however, Clark had diversified sufficiently so that the decline of its original product had minimal effect on its profits. It manufactured ladders, stools, clothes pins, and other products, but it gained national prominence for ironing boards, which it began making in 1890. Its innovative “Rid-Jid” ironing board was initially entirely wood, but a metal frame was introduced in the early twentieth century. An even bigger advance came in 1938, when Clark brought an ironing board with a steel mesh top to market. This was a major breakthrough that transformed the product. “Early manufacturers made metal-top boards but they often rusted despite painting,” a history of ironing boards explained. “Some buckled under the heat of the iron. The J. R. Clark Company of Minneapolis began making metal tops of mesh which permitted steam to escape and prevent buckling and rusting. By 1940, a few manufacturers were producing all-metal collapsible ironing boards. Soon thereafter all were made entirely of metal.”³³

By that time, the company was shipping out as many as 5,540 ironing boards a day. A reporter visited the property and described the manufacturing process: “My tour began with the railroad tracks just outside. . . . From the tracks I went to the ‘wire department.’ . . . Here dozens of men were busy at threading and heading machines. Nearby a couple of dozen other men were working at the shearing machines, cutting steel parts into strips.” The steel was then punched and assembled. “All the different metal parts of your ironing table! I never realized there are so many.” After assembly, the metal frames were painted and cured in dryers. At the same time, the wood tops were being produced and finished by “indescribable machines.” When the metal frame and wood tops were united, they were lacquered and “put in a drying tent. Then down it goes via an immense freight elevator to the warehouse adjoining.”³⁴

By the mid-twentieth century, the company was “reaching the limits of its space in north Minneapolis after construction of a new building devoted exclusively to the manufacture of steel ironing tables,” according to the *North Minneapolis Post*. By this time, the complex was U-shaped, with buildings edging the property along the entire Lyndale and Second Avenue frontages. The company left the Lyndale facility in 1947-1948, moving into a substantial new factory on Lake Minnetonka in Spring Park. In this bucolic setting, it began producing lawn and garden furniture. It remained a family business through four generations, but was acquired by the General Housewares Corporation of Stamford, Connecticut, in the

³² Evon Nollette, “My Minneapolis,” *Minneapolis Star*, May 14, 1940.

³³ Ibid.; “Anticipation Pays Off for Spring Park Firm,” August 28, 1962, unidentified newspaper clipping in Minneapolis Collection, Hennepin County Central Library; “Column,” *Minneapolis Star*, October 5, 1973; “Fourth Generation Joins J. R. Clark Co. Family Business Established in 1878 as Box Factory,” *Minnetonka Pilot*, April 21, 1955; “J. R. Clark Co. Is Proving Success of Diversification,” *North Minneapolis Post*, August 2, 1962; “Look What’s Happened to that Box Factory under the Lyndale Bridge!” *Minneapolis Star*, February 4, 1953; Sanborn Map Company, *Insurance Maps of Minneapolis*, vol. 2, 1912, updated to 1930, sheet 132; “Ironing Board,” *How Products are Made*, ed. Stacey L. Blachford (<http://www.enotes.com/how-products-encyclopedia/ironing-board>); viewed April 1, 2011).

³⁴ Nollette, “My Minneapolis.”

late 1960s or early 1970s. A subsequent owner, Rid Jid Products Corporation, apparently went bankrupt. The factory in Spring Park was acquired in 1973 by Tonka Toys for use as a distribution center.³⁵

By 1951, the Lyndale property was occupied by Rienhard Brothers. According to a Sanborn insurance map, the property was being used to warehouse automobile supplies, automobiles, farm implements, and doors and other building materials. The structure at the corner of Second and Lyndale held a machine shop. In 1986, Hirshfield's bought the property, which contained three buildings at the time. The company operated retail home decorating centers and had a commercial operation that produced and distributed paint and related material. "Two of the buildings will be renovated and reopened next summer as a warehouse-distribution center and a contractor's outlet store," the *Star Tribune* reported. "The third building may be renovated later and used as the corporate office, which is now above the Hirshfield store at 824 Hennepin Avenue."³⁶

Evaluation

This building was evaluated under Criterion A for potential historical significance in Industry for its association with the J. R. Clark Company. Starting as a box manufacturer, Clark diversified into ironing boards in 1890, and by the 1920s this product was the company's core business. The introduction of the steel-mesh top for the Rid-Jid ironing board in 1938, was a pioneering achievement in the industry. Other manufacturers soon copied Clark, and metal boards became the standard for this ubiquitous product.³⁷ Clark represents a successful early Minneapolis business that became a national leader in producing a commonplace but important product, the ironing board. With this and its other product lines, the company adapted as demand and technologies changed. "Perseverance and ingenuity were the handmaidens which kept the Clark Co. moving ahead despite depressions, fire, wars and the fickle tastes of consumers," a reporter observed.³⁸

Clark introduced both the metal ironing board frame and the steel mesh top at its Second Avenue plant. There are other reasons, as well, why the Lyndale property appears to be the best representation of the legacy of the J. R. Clark Company. The factory on Nicollet Island was demolished by the Minneapolis Park and Recreation Board in 1985 as part of a plan to transform the southern end of the island for park use. The Minneapolis Heritage Preservation Commission opposed the demolition, but was overruled by the Minneapolis City Council.³⁹

While the Lyndale complex still stands, however, its integrity has been damaged. The property's period of significance extends through the duration of the Clark Company's occupancy, 1902 to 1948. While the original three-story structure and some appendages to the south retain relatively good integrity, the building on the corner of Second and Lyndale Avenues has either been demolished or remodeled beyond recognition. The structures directly to the south of it have been demolished. All appear to date to Clark's time. In addition, a new warehouse has been erected on the southeast corner of the lot.

Recommendation

Although the property is locally significant under Criterion A in the area of Industry for its association with a prominent local manufacturer, the J. R. Clark Company, many of the buildings dating from the period of significance (1902-1948) are no longer extant. As a result, the property does not qualify for listing in the National Register because of its poor integrity.

³⁵ "Anticipation Pays Off for Spring Park Firm"; "Column"; "Fourth Generation Joins J. R. Clark Co. Family Business"; "J. R. Clark Co. Is Proving Success of Diversification"; "Look What's Happened to that Box Factory under the Lyndale Bridge!"

³⁶ Sanborn Map Company, *Insurance Maps of Minneapolis*, vol. 2, 1912, updated to 1951, sheet 132.; R. T. Rybak, "New Way Found to Save Historic Building Fronts," *Minneapolis Star Tribune*, January 6, 1986.

³⁷ "Ironing Board," *How Products are Made*, ed. Stacey L. Blachford (<http://www.enotes.com/how-products-encyclopedia/ironing-board>); viewed April 1, 2011).

³⁸ "J. R. Clark Co. Is Proving Success of Diversification."

³⁹ Martha S. Allen, "J. R. Clark Factory Slated for Demolition in Nicollet Island Plan," *Minneapolis Star and Tribune*, February 9, 1985.

4.4.4 Luger Furniture Company

MnSHPO Inventory Number: HE-MPC-16512

Address: 173 Glenwood Avenue North, Minneapolis

Property Description

The original section of the flat-roofed building stands four stories tall and is rectangular in form. The buff-brick walls are topped by a corbelled cornice pierced by segmental-arched windows in vertically aligned bays. The windows are wider on the front (north) facade, which is four bays wide and abuts the sidewalk along Glenwood. On the first floor, a doorway was once in the second bay from the east, which is marked by pilasters and a slight cornice with a date stone; a modern doorway is now in the easternmost bay. There are twelve regularly spaced windows on the east and west sides, with modern, rectangular windows added between some of the original windows on the fourth floor. An external elevator shaft is attached to the back and rises above the roofline. Its base is enclosed by a single-story modern addition that extends to the south. This addition provides a link to a modern, five-story, beige-brick building to the southwest. A surface parking lot fills the northwest corner of the site.

The city has very limited building permit information for this property, so the analysis of its evolution is based on atlases, Sanborn maps, aerial photographs, and newspaper accounts. On the 1885 map of Minneapolis, the D. M. Gilmore Furniture Company occupied two parcels that extend west to Lyndale Avenue; these parcels do not include land at the southwest corner of the intersection of Lyndale and Glenwood, which was known as Western Avenue at the time. On the eastern parcel was an irregularly shaped building that appears to be directly west of where the four-story building now stands. The Luger Furniture Company moved to this site in 1898. Based on the 1912-1931 Sanborn map, Luger apparently retained the Gilmore building—which rose three stories and was of “semi-mill” construction—and used it as a warehouse. Luger apparently constructed the four-story brick building, which abuts the northern and eastern property lines, in 1898. The structure housed offices and a sample room on the first floor, furniture workrooms on the second and third floors, and a finishing room on the top floor. The building’s rear wall was abutted by a wood-frame furniture warehouse that extended 163 feet to the south. This was perhaps built in 1905. A rail spur terminated between the 1898 building and the former Gilmore building. The configuration of the 1898 building remains the same on a 1940 atlas, but sections have been removed from the south of the Gilmore building, and an addition to the front goes all the way to the Glenwood frontage. This addition has disappeared in the 1912-1951 Sanborn map. The wood-frame warehouse south of the 1898 brick structure has been replaced by a single-story structure that is about one-third the length of the earlier warehouse. The Gilmore building was presumably demolished when Interstate 94 was constructed in the 1960s; the realigned Lyndale occupies the western part of the property that had been owned by the Gilmore Furniture Company.⁴⁰

The Luger building is now part of a large housing facility operated by Catholic Charities. That organization built a housing tower to the southwest in 1999, which is connected to the older brick building by a single-story link. An exterior elevator tower was added to the rear (south) wall of the 1898 building in 1960. The single-story section that was attached to that wall has been either completely refaced or entirely replaced. The brick building that the Luger Furniture Company erected for its headquarters in 1898 retains fair integrity; the integrity of the complex as a whole is poor.

⁴⁰ *Map of Minneapolis, Minnesota*, 1885; “John Luger, Sr., Dies,” *Minneapolis Tribune*, October 10, 1907; Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Company, 1912, updated to 1951), sheet 133; Minnesota Work Projects Administration, *1940 Atlas of the City of Minneapolis* (Minneapolis: City of Minneapolis, 1941); property information for 177 Glenwood Avenue North from Hennepin County Assessor (<http://www16.co.hennepin.mn.us/pins/pidresult.jsp?pid+2202924330054>); Minneapolis Building Permit A34146 dated June 27, 1960.



Above: Front and west facades, with new Catholic Charities building to the right.
View to southeast.

Below: East facade looking west-southwest.

History

Minnesota was as a leader in the lumber industry and experienced a phenomenal population boom in the late nineteenth century. It is not surprising, then, that the state gained a substantial furniture industry during this period. One of the leaders in this industry was the Luger Furniture Company, founded by John Luger. Born in Austria in 1832, he immigrated to the United States in about 1854 and settled in Dubuque, Iowa. He moved to Wabasha, Minnesota, in 1860, where he established a furniture company. After seventeen years, the business expanded beyond that community's shipping capacity. In 1887, Luger relocated the company to North Saint Paul, which had been platted a year earlier with the intent of creating a major manufacturing center.⁴¹

John Luger lived in North Saint Paul for the rest of his life and maintained manufacturing facilities there, including the Saint Paul Table Company, which he established with his sons in 1892. While the company was a major employer in North Saint Paul, the community never turned into the hub of industry that its founders had anticipated. When it came time to expand yet again, the company "realized the future Minneapolis had as a furniture center, and therefore built their largest factory here" in 1898.⁴²

The *Minneapolis Tribune* hailed the Lugers as "pioneers in the furniture-making business in the Northwest." By 1902, the company produced an "excellent array of substantial furniture, beds, dressers, commodes, chiffoniers, hotel furnishings, buffets, sideboards, china-closets, library cases, hat-racks, hall-sets, combination pieces, desks, wardrobes, kitchen cabinets, tables, and music cabinets." In October 1905, the *Tribune* reported that Luger was "working out the details of a scheme for increasing its factory at 173 Western avenue" by the following summer. The article added: "The company's plans provide for an addition to the plant and likewise for the complete overhauling of the building now in use." To gain some control over supplies, the company expanded into the lumber industry, purchasing timberland in northeastern Wisconsin in 1904. The town where the sawmill was erected was called Lugerville.⁴³

John Luger died in 1907 and was survived by his wife, Catherine, and a large family. An obituary noted that he "occupied a unique place in the business, and retaining through boyhood and manhood his entire family in upbuilding the enterprises started by the father." A 1934 history described the company as "one of the largest and most distinctive enterprises of the kind in the West, and . . . now the oldest manufacturer of bedroom furniture in America." The company continued to operate until the late 1950s. A number of businesses that appear to be affiliated were registered with the Minnesota Secretary of State in the late nineteenth and early twentieth centuries: the Luger Machine Company, the Luger Manufacturing Company, the Luger Mercantile Company, and the Luger Realty Company. All were based in Minneapolis or North Saint Paul.⁴⁴

Evaluation

The four-story building was erected by a major company in a significant industry in Minnesota, but the company's factory in North Saint Paul would be a better representation of the firm, which was deeply rooted in that community. All of the buildings that made up the Glenwood Avenue complex have been demolished over the years except for the four-story building. That building has been altered with a rear addition and modern windows, and its setting has been compromised by new construction. This makes it unlikely that it would qualify for National Register designation even if it met one of the eligibility criteria.

Recommendation

⁴¹ "John Luger, Sr., Dies."

⁴² "It Presents Two Arts," *Minneapolis Tribune*, April 7, 1902.

⁴³ Ibid.; "John Luger, Sr., Dies"; "Factories," *Minneapolis Tribune*, October 1, 1905; Theodore Christianson, *Minnesota: The Land of Sky-tinted Waters: A History of the State and Its People*, 1934, excerpted on the Luger Furniture Company website maintained by Jim Ericson (<http://www.cpinternet.com/~jime/luger.htm>); .

⁴⁴ Ibid; Minnesota Secretary of State website (http://da.sos.state.mn.us/minnesota/corp_inquiry-find.asp?:Norder_item_type_id=10&sm=7).

This property is recommended as not eligible for the National Register.

4.4.5 Glenwood Redevelopment Area Industrial Zone Historic District

MnSHPO Inventory Number: HE-MPC-16263

Address: Bounded by Glenwood Avenue North, East Lyndale Avenue, Lakeside Avenue, Olson Memorial Highway, and Royalston Avenue North, Minneapolis

Description

The Glenwood Redevelopment Area Industrial Zone is in Near North Minneapolis west of downtown, directly west of the Hennepin Energy Recovery Center. Its boundaries are primarily defined by streets: Glenwood Avenue North to the southwest, Royalston Avenue North to the east, Olson Memorial Highway (formerly Sixth Avenue) to the north, and Lakeside/Lyndale Avenues North to the west. The latter serves as a frontage road for the adjacent Interstate 94, which is elevated and shelters parking lots below. At the district's southeast corner, the boundary edges the north side of a railroad corridor, and at the northeast corner, it briefly follows North Seventh Street. Glenwood ascends from west to east to pass over a bridge above the railroad tracks. Third and Fourth Avenues North, Holden Street North, and Border Avenue North are within the district. While the streets are mostly in a grid aligned to cardinal directions, some are angled off those axes, and none of the interior streets passes from one side to the other in a straight line. A "superblock" between Royalston, the Olson Highway frontage road, Border Avenue, and Holden Street occupies almost half of the district.

The buildings are mostly industrial, one to two stories in height, and are characterized by flat roofs, rectangular massing, little to no ornamentation, and minimal fenestration. Their designs were strongly influenced by function and economy. Typical materials are concrete block, larger precast concrete forms, steel, and brick cladding. Properties have large asphalt lots for parking and loading areas. Most properties have small front lawns, which sometimes hold trees and shrubs.

The Minneapolis Farmers Market, which fronts on Lakeside/Lyndale, is unique in the district. The market's three long, open, gable-roofed sheds are the oldest structures in the district. Most of the district's remaining buildings date from the 1960s, with some more recent construction at the south end.

The following properties are located in the district. Most are associated with efforts to redevelop the area between 1930 and 1966 and are considered contributing unless they have poor integrity. Because the present study focuses on properties erected before 1966, it did not initially include all of the properties produced by the redevelopment efforts that were launched in the 1950s and blossomed in the following decade; they were subsequently added to the inventory. Not inventoried was a vacant lot at 188 Glenwood Avenue North, which held Larry's Direct Service Station and Insulation Sales Company Building at time of Glenwood project, and 250 Lakeside Avenue North, where three market sheds were built in 1991. Current names are in parenthesis.⁴⁵

Property Name	Address	Date	Contributing (Y/N)
Office-Warehouse (Paper Depot)	225 Border Avenue	1966	Y
City of Minneapolis Traffic Equipment Shop (Traffic Engineering Building)	300 Border Avenue	1962	Y
Insulation Sales Company	200 East Lyndale Avenue North (formerly 20 Lakeside Avenue)	1951	Y
Ford-McNutt Glass Company (Brin Northwest Glass)	144 Glenwood Avenue North	1954	Y

⁴⁵ Minneapolis HRA, "Glenwood Redevelopment Plan and Urban Renewal Project, Minn. R-1, revised June 30, 1956," printed February 17, 1966, 5, in Minneapolis Collection, Hennepin County Central Library.

Property Name	Address	Date	Contributing (Y/N)
Brodun Sales Company/ Auto Miles Company (Designer Marketplace)	160 Glenwood Avenue North	1960	N
Market	250 Lakeside Avenue North	1991	N
Minneapolis Municipal Market (Minneapolis Farmers Market)	322 Lakeside Avenue North	1938	Y
Grabler Manufacturing Company (American Office Products)	400 Lakeside Avenue North	1960	Y
Crane and Ordway Company (Litin Paper)	434 Lakeside Avenue North	1961	Y
Gross Brothers-Kronicks Headquarters (G&K Services)	621 Olson Memorial Highway	1965	Y
Falconers Cleaners Commercial Laundry (United Noodles Wholesale)	201 Royalston Avenue North	1966	Y
N. W. Marketers (Fish Guys)	301 Royalston Avenue North	1963	Y
Belden Porter Company (LBP Mechanical)	315 Royalston Avenue North	1962	Y
Gopher News (Stark Electronics)	401 Royalston Avenue North	1961	Y
K. P. Manufacturing Company	415 Royalston	1965	Y
Northwest Automatic Products	501 Royalston Avenue North/ 601 Olson Memorial Highway	1963	Y

Office-Warehouse (Paper Depot), 225 Border Avenue (1966)
SHPO No. HE-MPC-16567

This single-story structure is located at the southwest corner of the intersection of Border Avenue and Third Avenue North, directly south of the Minneapolis Farmers Market. A small section of the east end, which was apparently the office, is faced with brick; the warehouse walls are concrete block. There is a narrow lawn on the east and north sides of the building. An asphalt parking lot abuts the other sides of the structure.

City of Minneapolis Traffic Equipment Shop (Traffic Engineering Building), 300 Border Avenue (1962)
SHPO No. HE-MPC-16350

This structure is built into a slope on the east side of Border Avenue, directly east of the Minneapolis Farmers Market. As a result, it appears to be two stories high on Border Avenue but only a single story on much of its south facade. It was built in two sections: the 123-foot by 183-foot section to the south in 1962 and an addition to the north, which is virtually identical, in 1974. The building has concrete-block walls and a flat roof. An asphalt parking lot extends from the south side of the structure. A plaque on the building reads: "This building is dedicated to Hugo G. Erickson who served as city engineer 1948-1959 and 1964-1965. Dedicated by the Minneapolis City Council, June 17, 1975."

Insulation Sales Company, 200 East Lyndale Avenue North (1951)
SHPO No. HE-MPC-16458

The original address of this building was 20 Lakeside Avenue North. It comprises two flat-roofed sections: an office abutting the sidewalk along Lyndale and a taller, single-story warehouse that extends to the east. Originally, the southwest walls of the office were probably largely glass, but the opening is now mostly filled in. The remaining walls are faced with red brick. The office is attached to the north half of the west facade of the warehouse; the rest of that facade holds an open loading dock with a flat canopy. The warehouse walls are concrete block topped with red tile coping. A number of windows and doors are placed irregularly in the building's north wall.

Ford-McNutt Glass Company (Brin Northwest Glass), 144 Glenwood Avenue North (1954)
SHPO No. HE-MPC-16510

An asphalt-paved parking lot fills the land between the building's south facade and Glenwood Avenue, which is elevated, and the lot continues along the building's east side. The structure is a tall single story with concrete-block walls topped by metal coping. The roof is flat, with a slightly higher section set back from the south facade. There are bands of windows just below the coping along part of the south and west facades and virtually all of the north facade. Windows are lower at the east end of the south facade and the south end of the east facade, which is apparently the office area. The entry is in an aluminum storefront, protected by a small, horizontal canopy, and is off center in the south facade. Large garage doors are towards the rear (north) of the east facade.

Brodun Sales Company/Auto Miles Company (Designer Marketplace), 160 Glenwood Avenue North (1960)

SHPO No. HE-MPC-16511 (Noncontributing)

This flat-roofed structure is situated on a slope that descends from east to west, so it is two stories tall on the west side but only the upper story is visible on the east side. A flat canopy is cantilevered from the walls at the southeast corner, highlighting a retail entry on the south end of the east facade. The door, windows, and wall in this area have been altered. The wall to the north has a series of doors, some drive-in. The west half of the building appears to be new but it could be an older structure that has been greatly altered, including a skim coat on the painted walls. Two pairs of single-pane windows are on both floors of the south facade of this section. A similar window configuration appears on the second floor of the west facade, which has single windows on the first floor. Entries from the parking lot on the building's west side are highlighted by red fabric canopies. Because of the alterations, this building does not contribute to the historic district.

250 Lakeside Avenue (built 1991)

Not inventoried (Noncontributing)

Located just south of the Minneapolis Farmers Market, this property holds three sheds that were inspired by the design of those at the neighboring market but are smaller and of much more recent construction. The elevated floors are made of wood. Of the three sheds, the center one is the largest and has a small metal structure tucked beneath its west end. The red, metal, gabled roofs are open at the ends, exposing the structure's trusses and purlins.

Minneapolis Municipal Market (Minneapolis Farmers Market), 322 Lakeside Avenue North (1938)

SHPO No. HE-MPC-0500

Three of the complex's original nine open-sided sheds survive. Each is 310 long and 20 feet wide, with the long dimension on an east-west alignment. The sheds are on elevated concrete foundations that are edged by slightly projecting curbs. Concrete ramps and short flights of steps facilitate access. Modern red, corrugated metal covers the gabled roofs, which have hipped sections trimming the east ends. The shed roofs are supported by metal columns. A concrete-block structure is incorporated beneath the west end of the center shed. There are 70-foot-wide street/parking areas between the sheds. Interstate 94 is elevated to the west, just beyond Lakeside Avenue (also known as East Lyndale Avenue North).

Grabler Manufacturing Company (American Office Products), 400 Lakeside Avenue North (1960)

SHPO No. HE-MPC-16663

The front of this single-story structure, which faces Lakeside Avenue to the west, is sheathed with tan-orange bricks. The off-center main entrance has a flat canopy that cantilevers beyond a trapezoidal support aligned with the top of a short flight of steps. An enclosure beneath the canopy does not appear to be original. A large opening to the right of the entry and a smaller opening to the left are filled with glass blocks. Brown metal paneling is above the windows and entry, projecting slightly out from the rest of the front facade. The paneling extends up to the metal coping that trims the flat roof and wraps around the building's southwest corner, continuing over a recessed window opening that is also filled with glass blocks. Most of the side walls are of concrete block, painted white, with some small windows set high in the walls. The back wall, also of concrete block, holds three loading docks. A narrow, slightly sloped lawn with a few trees and bushes is in front of the building and continues along its north and south sides. An asphalt parking lot ringed by a chain-link fence is in the back.

Crane and Ordway Company Branch Office and Warehouse (Litin Paper), 434 Lakeside Avenue North (1961)

SHPO No. HE-MPC-16664

The building has two sections. The office section has an entry, marked by a flat canopy, near the north end of the west facade that edges Lakeside Avenue. Large plate-glass windows are north of the entry. To the south there is an aluminum curtain wall with windows that have beige panels above and below. Similar windows are on the south side. Sections of a metal framework extend from this end. The remaining walls of the office are sheathed with light red brick. The warehouse section extends to the east. It is taller, has concrete-block walls, and few windows. Loading docks on the west end of the south wall have been modified for its current use as a paper supply store. Both sections have flat roofs trimmed with blue metal coping.

Gross Brothers-Kronicks Headquarters (G&K Services), 621 Olson Memorial Highway (1965)

SHPO No. HE-MPC-16843

The building has two distinct sections: an office building and a cleaning plant. Both have flat roofs. The front (north) facade of the single-story office faces a frontage road running along the south side of Olson Memorial Highway. It has a recessed, glass entry with a large canopy above. The sides of the canopy are open, allowing natural light to reach the lobby area. The canopy is incorporated in a broad band of white masonry that serves as a cornice, which is topped with brown metal coping. The dark brown brick walls are interrupted at intervals by tall, thin, single-pane, fixed windows with white surrounds. Some of the windows are paired, some are single units. A white masonry foundation visually complements the cornice. The cleaning plant extends south from the east and south sides of the office building. Its walls are concrete block or stucco, painted white. Part of the plant rises two stories; the rest is a high single story. The slightly recessed window openings, like those in the office building, are tall and narrow; some hold vents or are filled in. Loading docks and doors are at various locations. A lawn runs along the front of the property. The rest of the site is an asphalt parking lot edged by a chain-link fence.

Falconers Cleaners Commercial Laundry (United Noodles Wholesale), 201 Royalston (1966)

SHPO No. HE-MPC-16692

This single-story structure is located at the northwest corner of the intersection of Royalston Avenue and Holden Street. Mixed buff and tan bricks cover the walls of the primary facades on the south and east. The roof on this area, which apparently holds offices, is lower than the roof of the plant/warehouse that extends to the north and west. Both sections are trimmed with a broad, clear-finished aluminum band. Window openings at the southeast corner are filled with large windows topped with orange spandrel panels. On the south wall to the west, similar panels are above and below smaller replacement casement windows. The building's concrete-block structure is visible on the west side, which holds several loading docks. The building is sited near the lot's north side. A chain-link fence rings the asphalt parking lot that extends south and west of the building. A grass lawn is to the east.

N. W. Marketers (Fish Guys), 301 Royalston Avenue North (1963)

SHPO No. HE-MPC-16873

Although only a single story, the main level of this concrete-block structure is elevated to the height of a truck loading dock. There are four loading docks to the north of the main entry wing, which projects from the front (east) facade, and two to the south. Open metal stairs lead to the recessed front door in the northeast corner of this wing. The area between the sidewalk and the front of the building is entirely filled by an asphalt-covered parking lot. This building displays a very utilitarian design. It appears to have relatively good integrity.

Belden Porter Company (LBP Mechanical), 315 Royalston Avenue North (1962)

SHPO No. HE-MPC-16874

This concrete-block structure is ringed by a prominent cornice with large "dentils." The brown cornice contrasts with the white walls, which have horizontal bands of a smaller dentil motif below the cornice and at the water table. Window openings are irregular in size and placement. Concrete-block panels extend perpendicularly from the building between the windows on the east facade, which faces Royalston, and between the windows just west of the slightly recessed main entry on the south side. A slightly taller section with bands of windows is set back from the front. The building is situated near the north property line. An asphalt parking area occupies the lot to the south of the building. The front lawn is landscaped with rocks, bushes, and trees.

Gopher News (Stark Electronics), 401 Royalston Avenue North (1961)
SHPO No. HE-MPC-16875

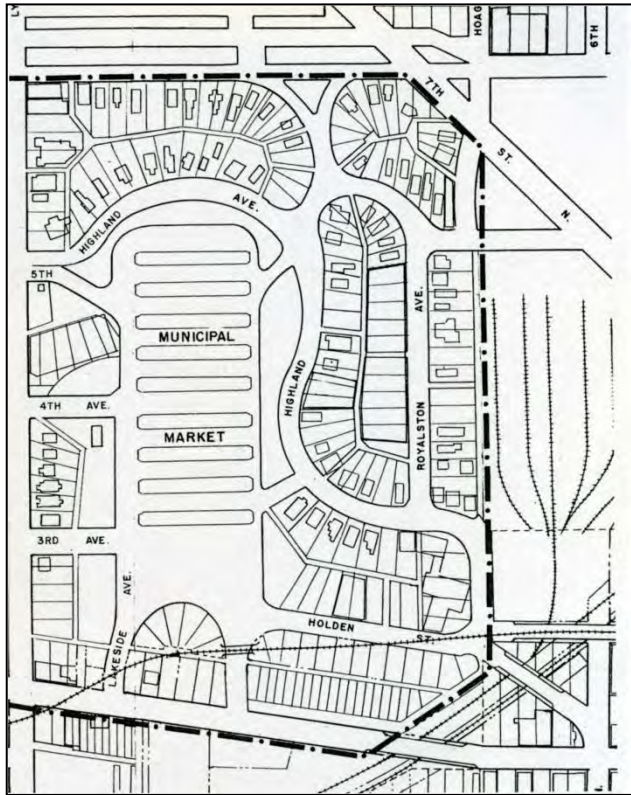
The office section of the building is near the north edge of the lot and is set back from the sidewalk. A parking lot edges the office building to the south. A grass lawn with a tree and some shrubbery is in front of the office and parking lot. A section of the building's flat roof projects to the south to serve as an entry canopy, supported by slim poles, for the main door, which is oriented to the parking lot. The walls at the building's southeast corner are an aluminum-frame curtain-wall system, which holds large plates of glass and maroon panels. Variegated brick covers the remaining walls. The walls of the warehouse attached to the west are concrete block painted off-white. A large garage door is in the east wall of the warehouse. The south wall has few if any openings and is edged by an asphalt driveway.

K. P. Manufacturing Company, 415 Royalston Avenue North (1965)
SHPO No. HE-MPC-16876

This building appears to be assembled from precast concrete components. The eaves of the flat roof project from the building; the "rafter tails" are visible on the north and south ends. Most of the walls are brick, with a band of windows at a high elevation on the east facade. The bands are separated by shallow brick pilasters marking the location of the structure's vertical elements. The building's northeast corner holds a storefront system with a band of windows. An entry and windows on the east facade are protected by a scalloped canopy. A curved sidewalk approaches the entrance. Rocks landscape the area between the building and the sidewalk along Royalston. The north end of this building is attached to the south end of 501 Royalston with a connection that is set back from the east facades of these buildings. The design of the connection matches that of 501 Royalston.

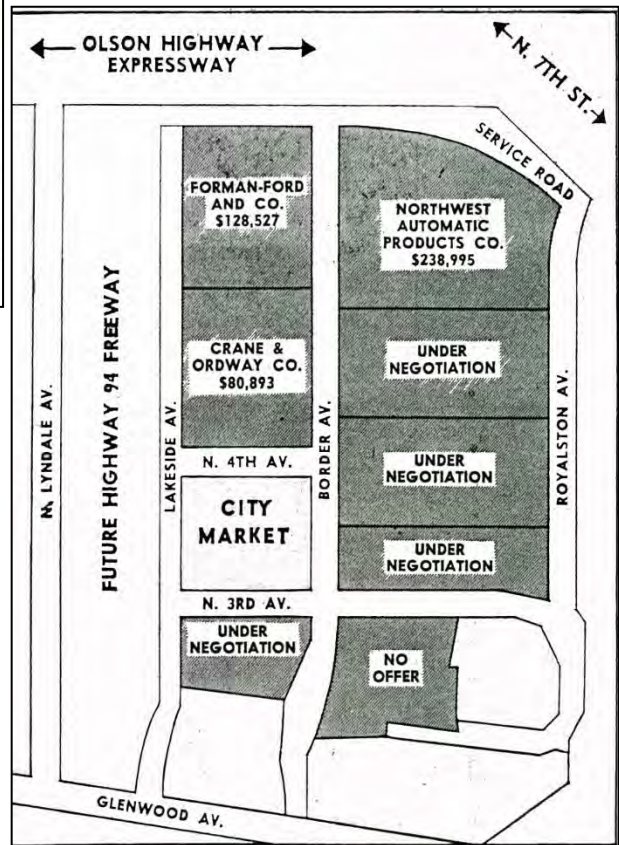
Northwest Automatic Products, 501 Royalston Avenue North/601 Olson Memorial Highway (1963)
SHPO No. HE-MPC-16877

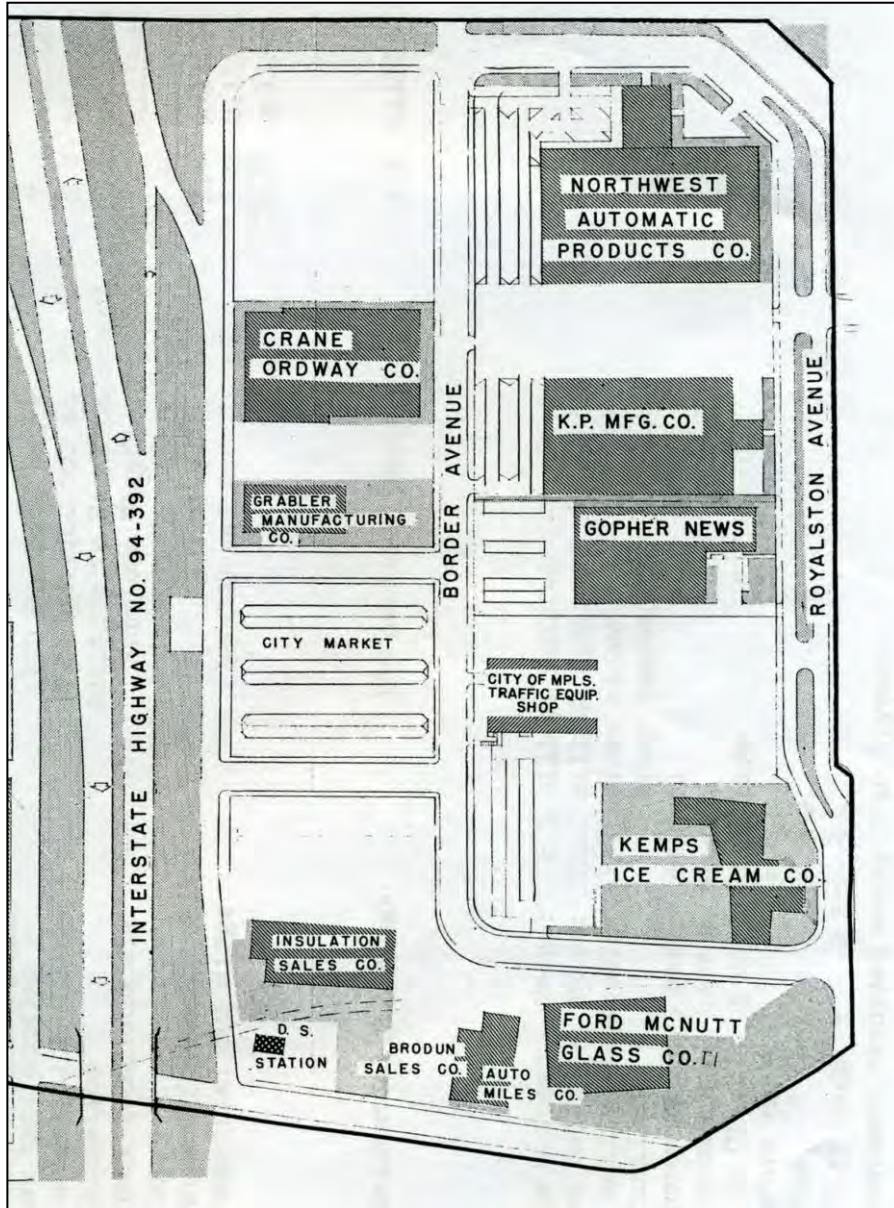
The office section of this property is a single story with a taller, central monitor. The roof structure appears to be precast concrete units. Some of the units cantilever out from the facade, serving as awnings to the entryway on the west facade and large window areas centered on the north and west facades. The walls of the building are sheathed in tan brick. A landscaped island is separated from the front entrance by a driveway; the parking lot to the west and southwest is covered with asphalt. A lawn extends around the north and east sides of the office building. The industrial facility attached to the south appears to be a single, tall story and has a flat roof. A band of windows runs beneath the projecting eaves, which are trimmed with vertical metal panels. Panels of brown brick walls below run between vertical members of the structure's concrete frame. The south end of the warehouse is attached to the north end of 415 Royalston with a connection that is set back from the east facades of these buildings. The design of the connection matches that of 501 Royalston.



Above: Area in 1954 from Minneapolis Housing and Redevelopment Agency publication.

Right: Map from *Minneapolis Star*, April 7, 1960, shows the new configuration of the streets; the street alignment in the southeast quadrant was subsequently modified.





Minneapolis Housing and Redevelopment Authority,
 "Glenwood Redevelopment Area: Illustrative Land Development,"
 June 1, 1961.



300 Border Avenue



322 Lakeside Avenue



621 Olson Memorial Highway



515 Royalston



Lakeside Avenue, looking south from near Olson Memorial Highway



Border at Holden, view to south



Royalston Avenue north of Holden, view to north



Royalston Avenue at Olson Memorial Highway, view to south

History

The Oak Lake Addition was platted in 1873 by two prominent early Twin Cities businessmen, Samuel C. Gale and Chauncey W. Griggs. The source of two of the street names can be traced to Gales's roots: he and his wife were born in Royalston and Holden, Massachusetts, respectively.⁴⁶ A contemporary newspaper noted that the area was formerly known as Gale's Grove, and "it comprises about fifty-five acres, which the owners . . . have platted into lots of various sizes and shapes, averaging 50x150 feet." The article described the streets as "curved to suit the lay of the land, following natural grades, and the locality with its commanding sites and stately trees, is an excellent one. As an additional inducement to purchasers, the owners have laid out three small parks, and one lake—the later taking the place of a marsh which has long been an eyesore."⁴⁷

The addition was north of Glenwood (original Western) Avenue, east of Lyndale, and south and west of Sixth Avenue. The layout of the addition, which was apparently planned as an upscale residential development, broke from the grid that characterized most of the city, with curved streets that incorporated oval and triangular traffic island "parks." Streets that were named Fourth and Fifth Avenues west of Lyndale became Highland and Lakeside, respectively, within the addition. The latter was a reference to the small, triangular pond—ambitiously called Oak Lake—that it edged to the west. Border Avenue ran along the pond's northeast side and Lawn Place was to the south, with Park Place looping off of Lakeside to the north. On the east side of the plat, Royalston Avenue entered from the north and curved to the southeast. Holden Street ran slightly north of, and parallel to, Glenwood.⁴⁸

Not far to the southwest of the plat, three rail lines converged—the mainline of the Minneapolis and Saint Louis Railroad and the main line and a branch of the Saint Paul, Minneapolis and Manitoba—and these tracks continued northeast to downtown Minneapolis, cutting across the southeast edge of the plat. This industrial intrusion probably doomed the pretensions of the residential neighborhood. While development at first seemed to follow the initial plan, with architect Leroy Buffington among the owners of a concentration of houses on Highland and Royalston, these affluent homeowners were soon replaced by lower-class residents and single-family houses were subdivided into multiple units "usually lacking adequate facilities," a later study noted.⁴⁹

In particular, the area attracted Eastern European Jews. "By 1907," historian Rhoda Lewin writes, "there were so many Jewish families along Glenwood avenue that the area was almost like a European *shetl*."⁵⁰ African Americans began moving in during the 1920s. The area is labeled "slum" and "Negro section (largest in city)" on a map in Calvin Schmid's 1937 *Social Saga of Two Cities: An Ecological and Statistical Study of Social Trends in Minneapolis and St. Paul*. Historians Judith Martin and Antony Goddard observed: "For the most part, the Jewish residents led the way in moving west through the north side—black residents followed in their wake. Following World War II, as suburban housing opportunities opened up for many north side residents, the black population of Glenwood increased substantially, reaching 44 percent just before renewal."⁵¹

⁴⁶ Warren Upham, *Minnesota Geographic Names: Their Origin and Historic Significance* (1920; repr., Saint Paul: Minnesota Historical Society, 1969), 605.

⁴⁷ "New Additions," *Minneapolis Tribune*, August 6, 1873; and "Gales & Co." (advertisement), *Minneapolis Tribune*, February 20, 1874.

⁴⁸ *1885 Map of Minneapolis*; Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Company, 1912, updated to 1930), sheets 143-144.

⁴⁹ *Ibid.*; Minneapolis Housing and Redevelopment Authority (hereafter Minneapolis HRA), "Glenwood Redevelopment Plan and Project, UR Minn. 2-1," March 4, 1954, 2, in "Glenwood Redevelopment Area Plan," revised June 1954, at Minneapolis Collection, Hennepin County Central Library.

⁵⁰ Rhoda Lewin, *Jewish Community of North Minneapolis* (Chicago: Arcadia Publishing, 2001), 17-18.

⁵¹ Calvin F. Schmid, *Social Saga of Two Cities: An Ecological and Statistical Study of Social Trends in Minneapolis and Saint Paul* (Minneapolis: Minneapolis Council of Social Agencies, 1937), 38; Judith Martin and Antony Goddard, *Past Choices/Present Landscapes: The Impact of Urban Renewal on the Twin Cities* (Minneapolis: Center for Urban and Regional Affairs, 1989), 36.

The area was a source of concern for city leaders as early as 1925, when the Women’s Cooperative Alliance completed a study of the north side and found decaying housing, uncollected garbage, and a high concentration of truancy, prostitution, and alcoholism. “The squalor and degradation in the vicinity of Sixth Avenue North can scarcely be realized by one who has not lived or worked in that section. . . . The houses are dilapidated and unpainted. . . . Vacant lots are unsightly dumps and the yards of junk collectors are piled high with scrap iron and old rubber. In the summer the odors of the heated rubber, decaying garbage and old mash from moonshine stills are vile.”⁵²

In 1938, the city opened its first public housing project, Sumner Field Homes, west of Lyndale and north of Sixth Avenue, which had been incorporated into State Highway 55, designated Olson Memorial Highway, and upgraded a few years earlier. During the same period, it created the Minneapolis Municipal Market (today known as the Minneapolis Farmers Market), which required rearrangement of a substantial part of the Oak Lake Addition. The short east-west segment of Lakeside Avenue retained its Fourth Avenue designation, and the north-south segment was straightened and extended north to Fifth Avenue. Nine long sheds were erected between Lakeside and Highland Avenues, obliterating Border Avenue, Lawn Place, and Park Place—as well as Oak Lake. The open-sided sheds held 540 stalls. A two-story administration office was built at the southwest corner of the intersection of Lakeside and Fourth Avenue. The \$510,000 project was subsidized by a \$140,000 grant from the Public Works Administration, with city bonds covering the rest of the cost.⁵³

While construction of Sumner Field and the market destroyed a number of decaying residences, more remained, and city leaders were increasingly concerned about the effect of these on other declining neighborhoods. “Minneapolis, we often are told, is a city of fine homes,” the *Minneapolis Star* reported. “As such generalities go, this is fairly accurate. It also is true that the city has numerous homes now sagging near the last stages of dilapidation. . . . Some living quarters in Minneapolis would not seem out of place in the nation’s most squalid urban areas.”⁵⁴ The decline in the city’s housing stock had accelerated during the depression and World War II. After the war, as soldiers returned from service and established families, the shortage of good housing became acute. To address this problem, the city created the Minneapolis Housing and Redevelopment Authority (HRA) in 1947. The authority had five unpaid commissioners appointed by the mayor and confirmed by the city council. A professional staff was soon assembled to carry out the authority’s work. By 1960, the HRA had seventy-five full-time employees.⁵⁵

The U.S. Housing Act of 1949 was the catalyst that spurred the growth of the Minneapolis HRA—and the launch of the Glenwood Redevelopment Plan. The act provided federal support to local governments for clearing slums, building public housing, and stimulating urban economies. Identifying slums was a critical step, so one of the HRA’s first initiatives was to join with the City Planning Commission and Division Public Health in 1949 to study blighted areas in the city. The resulting report assessed the degree of blight using a nationally recognized methodology established by the American Public Health Association. “Houses were rated on an elaborate point system that considers heating, toilet, and bathing facilities, the number of exits, overcrowding and various other factors.”⁵⁶

The area around Glenwood was included in the first survey. A map of the results ranked residential blight in five categories. By this time, much of the Glenwood area was in commercial use. Of the residential areas, the large block at the southeast corner of the intersection of Lyndale and Olson Memorial Highway fell into the worst category with eighty or more “penalty scores.” The two blocks flanking Royalston scored only slightly better, with sixty to seventy-nine penalties. The blocks in the area’s northeast and southeast corners were in the middle of the survey’s range, with forty to fifty-nine penalties. Blight also appeared to

⁵² Women’s Co-operative Alliance, *A Study of Community Conditions: North District* (Minneapolis: Women’s Co-operative Alliance, 1925), 12.

⁵³ Martin and Goddard, *Past Choices/Present Landscapes*, 33; Frank Wright, “Progress Threatens End to City Market,” *Minneapolis Tribune*, December 8, 1957; Minneapolis HRA, “Glenwood Redevelopment Plan” (March 4, 1954), map 22.

⁵⁴ Leo Sonderegger, “We’re a City of Fine Homes, but We have Slums,” *Minneapolis Star*, June 16, 1952.

⁵⁵ Minneapolis HRA, *1960 Annual Report*.

⁵⁶ Sonderegger, “We’re a City of Fine Homes, but We have Slums.”

the north and west, raising the fear that it would spread and cause decay in other healthier neighborhoods that were nearby: “Like an infectious disease, blight has a way of spreading into healthy urban issue. No part of the city is entirely safe.”⁵⁷

A later writer described conditions in Glenwood: “Dishwater sloshed out the second-story windows of unpainted, rotting 60-year-old houses. Backyards were cluttered with piles of old bedsprings, tin cans and other junk. . . . Each spring the streets and alleys of Glenwood turned into mudholes.” Sanborn insurance maps from the mid-twentieth century offer information about specific land use. Along Lyndale Avenue just north of Highland Avenue, are buildings labeled “I.B.P.O.E.W Club Ho[use] (colored)” and “Kenesseth Israel Synagogue.” On the corner of Lyndale and Sixth, a cluster of buildings holds a restaurant, club room, hall, and twenty-car garage. Most of the buildings to the east on Highland are “flats” rather “dwellings,” indicating multifamily use. South of Highland on Lyndale is a small gas station and a large ice storage house. To the east, industrial buildings occupy a number of lots on Royalston.⁵⁸

A city study explained that “the most damaging influence on the Glenwood neighborhood has been the mixture of residential, commercial, and industrial land uses. The area was completely built up prior to the enactment of the zoning and housing codes in the city. The zoning ordinance, moreover, zoned most of the area for light industry.” Further compounding the problem were poor subsoil conditions: “There has been a certain amount of racking and twisting of structures that were not designed for low load-bearing soil.” Last, but not least, was the “sociology of the neighborhood. The original inhabitants had been people of means, and many of the structures were large and well constructed. But as the city expanded to the south and west, these first owners moved out. As people with lower incomes moved into the area and as more of the structures became occupied by renters rather than owners, there was less interest in upkeep of the property. This tendency was aggravated by the blighting mixture of land uses.”⁵⁹

In 1950, the city embarked on planning a major redevelopment of the Glenwood area. Towards the end of the previous year, the Minneapolis HRA hired Talbot Jones to lead the effort. Although only thirty-four years old, Jones had established expertise in redevelopment while working with the Philadelphia Planning Commission. He also claimed familiarity with Minneapolis: not only had he graduated from the University of Minnesota’s School of Architecture, he was also the son of Robert Jones, who was a professor at that school and had chaired the Minneapolis Planning Commission since 1945.⁶⁰

The initiative had two main goals: to reduce blight and to increase the city’s tax base by improving the neighborhood. While including a substantial public housing component, the redevelopment could also incorporate other public and private uses thanks to new state and federal legislation. Further changes in federal rules resulted in modifications to the Glenwood plan as it was being developed, as Talbot Jones noted in a 1954 memorandum: “During the period—1950-1953—a plan for the area to be rebuilt was studied exhaustively, boundaries were changed at [the] request of the city and federal governments, and a detailed plan for production of two interlocking projects of low-rent public housing as part of the overall plan was produced after protracted negotiation with city and federal governments.” By the end of that time, “complete preliminary plans . . . were finished and accepted in the federal slum clearance office.”⁶¹

⁵⁷ “City Housing Tax Asked,” *Minneapolis Morning Tribune*, October 1, 1948; “North Minneapolis Area Surveyed for Blight,” unattributed newspaper clipping in Minneapolis Collection, Hennepin County Central Library; Minneapolis HRA, “Glenwood Redevelopment Plan” (March 4, 1954), 2; Sonderegger, “We’re a City of Fine Homes.”

⁵⁸ Gordon Slovit, “Glenwood Transformed by Renewal,” *Minneapolis Star*, n.d., reprinted in Minneapolis HRA, “Renewal and Housing in Minneapolis, 1966,” n.p., in Minneapolis Collection, Hennepin County Central Library; Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Company, 1912, updated to 1951), sheet 143.

⁵⁹ Minneapolis HRA, “Glenwood Redevelopment Plan” (March 4, 1954), 2.

⁶⁰ Richard P. Kleeman, “Housing Group Hires Planner,” *Minneapolis Tribune*, December 7, 1949.

⁶¹ Talbot Jones, Project Planner, to A. C. Godward, Executive Director, Minneapolis HRA, “Status of the Glenwood Redevelopment Plan,” memorandum, March 5, 1954, 1, in Minneapolis HRA, “Glenwood Redevelopment Area Plan,” revised June 1954, at Minneapolis Collection, Hennepin County Central Library.

The Glenwood Redevelopment Plan “called for the organization and separation of land uses to provide good environment for residential living and to provide better opportunity for business development.”⁶²

The final plans were approved by the Minneapolis HRA in March 1954, and went on to the city and federal government. In 1955, Minneapolis became “one of the nation’s first cities to get the federal green light for a general slum clearance and redevelopment plan,” the *Minneapolis Tribune* announced. A United Press story from Washington in February reported that “Minneapolis is one of the three largest cities in the nation which has the go-ahead on clearing slums and rebuilding rundown areas.” In June, the Twin Cities hosted the national convention of the American Institute of Architects and urban renewal was a major theme. The federal housing administrator, Albert Cole, was the keynote speaker.⁶³

The project comprised 180 acres divided into 62 city blocks with some 700 structures and would require the relocation of over 1,100 families and 200 individual residents. The HRA was committed to assisting those displaced to “find decent, safe, and sanitary housing at rents they can afford,” and “no family will be required to leave the area until such housing is available for it.”⁶⁴ The total project cost about \$11.5 million, about \$3 million of which was recovered in land sales. The federal government agreed to fund about \$5.6 million—some two-thirds of the net cost of \$8.5 million. The city covered the rest, mostly by in-kind contributions such as expanding a school, constructing a new fire station, and improving the infrastructure of streets and utilities.⁶⁵

Jones noted that the area “includes a number of thriving industries, some healthy commercial ventures, two churches in new masonry structures, and a school, all of which will be retained. The new plan envisions production of 51 acres of prime light industrial land, most of it with rail access in addition to excellent truck access, 50 acres of new multiple residence area for 1,400 families, properly screened from industrial and traffic pressures, and 9 acres of new neighborhood market area. Also included is a new 7 acre playfield and sites for two additional churches.” While some of the industrial activity would be along Glenwood west of Lyndale, south of the proposed housing, the majority was concentrated east of Lyndale, which had been adopted as the alignment for the proposed Interstate 94. Hence, the highway would provide a buffer between residential and industrial zones.⁶⁶

The street pattern would be retained, for the most part, but the redevelopment plan “set aside [land] for the proposed widening of Lyndale Avenue and for the proposed Ring Street on the eastern edge of the project.” (This concept, only partially implemented, apparently accounts for Royalston’s median.) Concentrating industry in the south and east ends of the district “will help solve the present problem of mixed traffic: rail, truck, through automotive, automotive access, and pedestrian.” The industrial land would attract both new companies and companies that were established in the city and wanted to expand. “The city has been suffering for some time from a shortage of new industrial sites,” the plan reported. Because of the proximity to residential use, however, “no industrial concern creating obnoxious noise, sights, dust, smoke, odors or other objectionable effects shall be permitted.”⁶⁷

One of the biggest industrial facilities to remain, Munsingwear, was west of Lyndale, as was the Northland Milk and Ice Cream Company plant at 1004 Glenwood and several other smaller properties. East of Lyndale, the Kemp’s Ice Cream Company planned to stay in an existing two- to three-story brick-veneered building at 7 Royalston (now 201 Royalston), in the southeast corner of the district. (In the end, this property was also redeveloped.) In addition, two buildings would remain at the northeast corner of

⁶² Talbot Jones, “Minneapolis Rebuilds,” *Northwest Architect* 27 (January-February 1963): 21.

⁶³ “Architects to Discuss Slum Work,” *Minneapolis Tribune*, March 20, 1955; “Minneapolis One of Three Cities to Get Go-ahead on Slums,” *Minneapolis Tribune*, February 14, 1955.

⁶⁴ Minneapolis HRA, “Glenwood Redevelopment Plan” (March 4, 1954), 7.

⁶⁵ Martin and Goddard, *Past Choices/Present Landscapes*, 37.

⁶⁶ Jones to Godward, “Status of the Glenwood Redevelopment Plan,” March 5, 1954, 2.

⁶⁷ Minneapolis HRA, “Glenwood Redevelopment Plan” (March 4, 1954), 2, 5.

Lakeside and Glenwood: Larry's Direct Service Station at 188 Glenwood and the Insulation Sales Company Building, a single-story concrete-block office-warehouse at 20 Lakeside.⁶⁸

Wholesale clearance of most of the other land began in March 1956, and the city started upgrading streets and utilities that summer. The city divided the 180 acres into fifty-one parcels and, in July 1958, put the land west of Lyndale up for sale. The final configuration of parcels on the east was complicated by title problems and by planning for the interstate. Until the highway department determined how much right of way was necessary for the freeway, the HRA had to place its plans for the east side on hold. That decision was finally made by August 1959 and the HRA put eight parcels totaling 23.5 acres on the market. Only three of the nine sheds of the municipal market would be retained.⁶⁹

By November, companies had begun negotiating with the city for six of the eight parcels, and six more companies had expressed interest in the remaining two sites. In early April 1960, the HRA agreed to sell two prominent sites on Olson Highway east of Lyndale to the Foreman Ford Company and the Northwest Automatic Products Company. Both planned to erect office-warehouse complexes. Forman Ford, a paint manufacturer that had been located at 111 South Second Street since 1873, was being displaced by the Gateway Redevelopment Project. Later that month, the HRA finalized the sale of three parcels, two west of Lyndale and the third, to K-P Manufacturing, just south of the Northwest Automatic Products site. Northwest and K-P Manufacturing were both owned by Frank Griswold. The new buildings were constructed in 1963 and 1965, respectively. In 1967, the two buildings were physically linked.⁷⁰

The Crane and Ordway Company had already acquired property on Lakeside south of the Foreman Ford site. In June 1960, it was the first to hold a ground-breaking ceremony in the industrial redevelopment area east of Lyndale. "The St. Paul-based wholesale plumbing and heating supplier is building a 50,000-square-foot branch office and warehouse," the *Minneapolis Tribune* reported. "When completed, the firm will move from present quarters at 400 N. 3rd St. downtown."⁷¹

Foreman Ford, a paint and glass supplier, apparently backed out on its purchase. Instead, a competitor, the Ford-McNutt Glass Company, bought a parcel in the project's southeast corner, across the street from Kemps. North of Kemps on Royalston (1962), smaller buildings soon held N. W. Marketers, the Belden Porter Company, and Gopher News. The city erected a shop to service traffic equipment on Border Avenue, just east of the city market. The Grabler Manufacturing Company filled in the parcel north of the city market next to Crane and Ordway.⁷²

It was not until 1965 that the prime three-acre site on the corner of Olson Highway and Lakeside was taken. It became the new headquarters for Gross Brothers-Kronicks, the largest laundry and dry-cleaning service in the metropolitan area. The 64,000 square-foot building would also house a cleaning plant to replace one on West Seventeenth Street that was being displaced by the construction of Interstate 94 south of downtown. The company, which traced its roots to 1877, was later to become nationally prominent as G & K Services.⁷³

⁶⁸ Minneapolis HRA, "Glenwood Redevelopment Plan and Urban Renewal Project, Minn. R-1, revised June 30, 1956" printed February 17, 1966, 3-6, in Minneapolis Collection, Hennepin County Central Library.

⁶⁹ Slovut, "Glenwood Transformed"; Daniel M. Upham, "Bulk of Glenwood Project Parcels Has Been Sold," *Minneapolis Tribune*, February 21, 1960; Martin Merrick, "Glenwood Tracts Will Be Sold Soon," *Minneapolis Star*, August 7, 1959.

⁷⁰ "Lower Loop to Rise Again as City's 'Downtown'," *Minneapolis Star*, February 14, 1956; Ted Kolderie, "Six Firms Bid to Locate in Glenwood Project," *Minneapolis Tribune*, November 3, 1959; Martin Merrick, "Two Firms Plan to Buy Industrial Park Area," *Minneapolis Star*, April 7, 1960; "City Sells Three Glenwood Project Tracts," *Minneapolis Tribune*, April 8, 1960; "Three Glenwood Commercial Tracts Sold," *Minneapolis Star*, April 21, 1960.

⁷¹ " 'Cement Broken' for Glenwood Project," *Minneapolis Tribune*, June 25, 1960.

⁷² "Glenwood Project Is Nearing Completion," *Minneapolis Star*, September 12, 1962.

⁷³ "Gross-Kronicks Building Plant," *Minneapolis Tribune*, March 28, 1965.

The industrial district east of Lyndale lagged behind the rest of the Glenwood development. By February 1960, two-thirds of the parcels in the entire development district had been sold and ten more were under contract, leaving only seven unspoken for. West of Lyndale, tenants had moved in to the 192-unit Lyndale Homes project and construction was almost completed on the 278 units known as Glenwood Homes. A new fire station was in operation and an addition to Harrison School was underway.⁷⁴

By 1960, the HRA claimed that the Glenwood project was an economic success. Property taxes and payments from the public housing projects in lieu of taxes would amount to about \$400,000 by the following year, a substantial increase from the \$116,000 that the area yielded before the five-year lapse in payments during the redevelopment process. With this revenue anticipated to grow further in the coming years, the HRA projected that the local government's investment would be repaid in nine years and that the total outstanding from both local and federal funds would be returned in about twenty-seven years.⁷⁵

By the end of 1966, only one parcel in the industrial area remained unsold and the goals of the industrial redevelopment seemed to have been met. As early as 1962, an article in the *Minneapolis Morning Tribune* reported: "From the squalor and decay that once was Minneapolis' Glenwood area has grown a dynamic new neighborhood." It added: "From the verge of social and economic collapse, Glenwood is moving boldly ahead." The district's 144 new residential, commercial, and industrial buildings had increased property values from \$6.5 million to \$21 million. These buildings included three residential projects. Two were public housing: the 192-unit Lyndale Homes east of Bryant Avenue, including a twelve-story, 88-unit high rise; and Glenwood Homes to the west with 278 units. These, together with the 466-unit Sumner Field Homes and the 264-unit Olson Homes, both just north of Olson Memorial Highway, created a large concentration of public housing. The third residential project associated with Glenwood was undertaken by the Cleveland-based Community Development Corporation and included Girard Terrace East, a 184-unit private cooperative, and three six-story rental buildings. Commercial construction included a new shopping center on Olson Memorial Highway and upgrading of an existing retail complex at Glenwood and Cedar Lake Road.⁷⁶

By the mid-1960s, some 2,700 people were employed in the area, up from 1,000 before the project began. Ironically, some of the area's success resulted from displacement for interstate development and other urban renewal projects. Frank Griswold was forced by the freeway construction to relocate two of his companies, Northwest Automatic Products and K-P Manufacturing, and he invested \$1.5 million in the Royalston Avenue facilities. "We aren't the kind of companies that could function well in the suburbs, because so much of our business is in the loop," Griswold claimed, but "the district consisted of so many small parcels it probably would have been impossible for private industry to assemble large enough tracts." He credited the HRA with making the relocation successful.⁷⁷

The Glenwood project had a broader impact as well by encouraging further redevelopment projects. According to an article from about 1958, the "second big project of the Housing and Redevelopment Authority—following the 180-acre Glenwood project—will be the 58 acre Lower Loop project which will eradicate a skid row in the area of the city's railroad stations." This became known as the Gateway project. Also in 1958, the city approved plans for the Harrison renewal district directly west of the Glenwood project. According to Martin and Goddard, "Within a few years of the Glenwood project, most of the rest of the near-north community became either a renewal or redevelopment area."⁷⁸

⁷⁴ Upham, "Bulk of Glenwood Project Parcels Has Been Sold."

⁷⁵ Ibid.

⁷⁶ "Minneapolis HRA, "Renewal and Housing in Minneapolis, 1966," n.p., in Minneapolis Collection, Hennepin County Central Library; Charles Hanna, "Glenwood's Redevelopment Multiplies Its Usefulness," *Minneapolis Morning Tribune*, February 21, 1962.

⁷⁷ Slovut, "Glenwood Transformed by Renewal"; Merrick, "Glenwood Tracts Will Be Sold Soon."

⁷⁸ Minneapolis HRA, *1960 Annual Report*, n.p.; "Glenwood Renewal Plan Gets Council OK," *Minneapolis Star*, July 12, 1958; Martin and Goddard, *Past Choices/Present Landscapes*, 39.

Evaluation

This study did not evaluate the Glenwood urban renewal project west of Interstate 94. While this should be completed at some point, the history and importance of the industrial zone east of the freeway is distinctive enough to justify its assessment as a free-standing district.

In the book *The Rough Road to Renaissance: Urban Revitalization in America, 1940-1985*, scholar Jon Teaford noted that Minnesota was one of the first states in the country to pass legislation enabling cities to use eminent domain to acquire slum properties to facilitate private redevelopment. “Most of the older central cities acted promptly to implement the state laws. By 1948 Baltimore, Chicago, Minneapolis, and Pittsburgh had created redevelopment authorities guided by leaders from the business community with a heavy representation from the real estate and building industries.” The study noted Minneapolis’s commitment of one mil property tax to urban renewal implementation in 1949. At the same time, the scale of the city’s efforts was small in the national context. Minneapolis had received \$1.5 million in federal grants by early 1958, far less than the \$34 million to New York City, \$13.7 million to Chicago, \$4.8 million to Baltimore, and \$2.7 million to Pittsburgh. The Glenwood project was not as glitzy as Pittsburgh’s ambitious Gateway Center. As Teaford observed: “The renewed Glenwood would not thrust Minneapolis into competition with Pittsburgh for the title of renaissance city.” It would take later projects, including Minneapolis’s own Gateway project and, in the following decade, Cedar Square West, to put a national spotlight on the city’s urban renewal efforts.⁷⁹

The Glenwood project was, though, an important step in the evolution of the city’s approach to urban renewal, and it transformed a large and highly visible area near the urban core. Martin and Goddard concluded that “Glenwood was . . . the ‘classic’ example of early residential renewal in Minneapolis. It had all the physical preconditions that caused planners and others to consider the area blighted, and it also had a large concentration of politically powerless minorities. . . . Political and civic support for the Glenwood project was widespread. Glenwood was changing from a predominantly Jewish neighborhood to one that was primarily black, and its location on the periphery of downtown (and along well-traveled commuter routes) made it quite visible. Glenwood was Minneapolis’ opportunity to demonstrate that, like bigger cities such as New Haven, Pittsburgh, and Chicago, it too could redeem a lost part of the city.”⁸⁰

The industrial zone east of Lyndale Avenue met a number of the objectives of the Glenwood Redevelopment Plan. A priority was separating land uses. Before the project was launched, “residential, commercial and industrial land-uses in the Glenwood area are inter-mingled to their mutual disadvantage. The redevelopment plan . . . sets these various land uses apart and provides adequate buffers between uses.” Knowing that Lyndale would be physically and functionally transformed by the construction of the interstate, this zone was effectively segregated from the housing to the west. The plan also called for creating a service drive along Olson Highway and a ring road that was partially implemented by the reconstruction of Royalston.⁸¹

Finally, the zone helped Minneapolis maintain industry, which would improve tax revenue, another priority of the plan. “The city has been suffering for some time from a shortage of new industrial sites. An objective of the city government and citizens’ groups is the opening up of new sites for new firms and firms presently in the city wishing to expand.” The city’s best hope to compete with suburban industrial parks was to have one in town. While Glenwood also included industrial development sites west of Lyndale, the area to the east was unique in the type of industrial campus that it offered. Like its suburban rivals, this area would not hold the gritty, heavy industry of earlier decades: “No industrial concern creating obnoxious noise, sights, dust, smoke, odors or other objectionable effects shall be permitted.”⁸²

The demand for this type of industrial campus was proven by the speed at which it was populated. Unlike the Gateway Urban Renewal District, where vacant lots languished for decades, the parcels in the

⁷⁹ Jon C. Teaford, *The Rough Road to Renaissance: Urban Revitalization in America, 1940-1985* (Baltimore: The Johns Hopkins University Press, 1990), 106-111.

⁸⁰ Martin and Goddard, *Past Choices/Present Landscapes*, 40-41.

⁸¹ Minneapolis HRA, “Glenwood Redevelopment Plan, 7-9.

⁸² Ibid.

Glenwood district filled up within a few years. Most of the properties have changed hands since that time with one notable exception, the G&K Services property at 621 Olson Memorial Highway. Although G&K's headquarters has moved to suburbia, the plant remains in use. Despite other transfers of ownership, the buildings and street pattern that characterized the original industrial zone retain remarkably good integrity, and they strongly communicate the city's mid-twentieth-century redevelopment plan. As local reflection of a broader national trend and for its impact on Near North Minneapolis, the Glenwood Redevelopment Area Industrial Zone is locally significant under Criterion A in the area of Community Planning and Development. The period of significance begins in 1956, when the city began clearing the land for the district and ends in 1966 when the final parcels were developed. Although this time frame is very close to the National Register's fifty-year requirement, there is sufficient scholarly research to assert that the property meets Criteria Consideration G as exceptionally important in the local context.

Recommendation

The Glenwood Redevelopment Area Industrial Zone Historic District is locally significant under Criterion A in the area of Community Planning and Development and it meets Criteria Consideration G. The period of significance is 1956-1966.

4.4.6 S. H. Clausin and Company

MnSHPO Inventory Number: HE-MPC-6491

Address: 41 North Twelfth Street, Minneapolis

Property Description

The address of this single-story building is 41 North Twelfth Street, but a depressed section of Interstate 394 separates the building and the street along much of its east facade. A grass lawn with a number of trees stretches along the building's primary east and south facades; the latter fronts on Linden Avenue. The building's deeply recessed main entrance is at the south end of the east facade. It is approached by shallow, broad steps edged on the north side by a low wall of polished red granite. The top of the wall echoes the rise of the steps and terminates in a granite pylon that forms one side of the entry. The pylon rises above the building's flat roof and holds a clock. The granite contrasts with the buff brick sheathing the walls. Three small, square windows are aligned vertically to the left of the entry. Beyond that, a band of plate-glass windows with clear-coat aluminum frames wraps the building's southeast corner. The windows are shaded by a horizontal canopy that is cantilevered out from the wall, beginning at the entry pylon. Northeast of the entry, the building extends to Chestnut Avenue. This long wall, which steps back slightly near the north end, holds a few rectangular openings filled with replacement windows. One of the windows has a projecting granite frame; the others are flush with the wall. A mural has been painted on the building's north end; the rear (west) side has a loading dock and is edged by a surface parking lot.



History

This building was erected for a wholesale jeweler, the S. H. Clausin Company, during the economic boom after the end of World War II. The contractor, R. S. Billingsley, received a permit to erect the office and warehouse building on May 12, 1948. The building was to be completed by January 1 of the following year. The single-story, 12-foot-high structure had a frontage of 70 feet, a depth of 164 feet, and a total volume of 222,000 cubic feet. Work by the general contractor was estimated to cost \$150,000. Additional costs included \$7,000 for plumbing, \$60,000 for steam heating equipment, \$5,400 for an air-conditioning system, and \$2,700 for a 4-foot by 8-foot freight elevator. There were only minor repairs made to the building until 1966, when a 71-foot by 34-foot office section was added. A 67-foot by 89-foot storage area was added in 1968. These additions do not appear to have affected the appearance of the primary facades.⁸³

The architect for the original building was Haxby Bissell and Belair. R. V. L. Haxby was apparently the senior member of the firm. He designed Hiawatha Elementary School in Minneapolis in 1916, adopting an innovative “California” plan where every classroom had a door to the exterior. Schools were apparently a specialty of the firm: in 1975, Bissell Belair and Green designed the Hans Christian Anderson Open School, also in Minneapolis, which features the Brutalism style. Haxby Bissell and Stebbins are credited with the Cyrus Y. Bissell House at 4545 Freemont Avenue South, built in 1930 in the Tudor Norman Revival style. Otherwise, little is known about these architects.⁸⁴

Clausin remained in the building until at least the 1990s. It now holds the “Youth Link” Minneapolis Youth Diversion Program.

Evaluation

This building was evaluated under Criterion A for potential historical significance and under Criterion C for its architectural design. While the building’s design reflects the clean lines and granite trim that were popular in the years after World War II, it is not an exceptional example of the architecture of this period. It is not the work of prominent architects. Research found little information on S. H. Clausin and Company, suggesting that it is not of sufficient historical significance to make the property eligible for the National Register for its association with that company.

Recommendation

This property is recommended as not eligible for the National Register.

⁸³ Minneapolis Building Permits A28035 (dated May 12, 1948), D398524 (dated June 29, 1948), G37250 (dated June 29, 1948), G37462 (dated August 5, 1948), C3604 (November 1948), A36209 (dated March 30, 1966), and A37151 (January 26, 1968).

⁸⁴ Larry Millett, *AIA Guide to the Twin Cities* (Saint Paul: Minnesota Historical Society Press, 2007), 162, 185, 231.

4.4.7 Paramount Pictures

MnSHPO Inventory Number: HE-MPC-16423

Address: 1201 Currie Avenue North, Minneapolis

Property Description

The building occupies the west corner of the intersection of Currie Avenue North and Twelfth Avenue North. The building is mostly two stories, with a short one-story extension to the southeast, and has a flat roof. The exterior walls are buff-colored brick except on the first floor of the building's rounded northeast corner, where blocks of smooth, buff-colored limestone highlight the main entry. A band of rectangular windows fills the second floor above the entry. Most of the principal facades are regularly broken by single, rectangular window openings on both the first and second floors. All of the windows have been replaced by single plates of glass in new frames, damaging the integrity of the building's Streamline Moderne style.



History

Built for Paramount Pictures, this was one of a cluster of film distribution houses that were established on the edge of downtown Minneapolis in the first half of the twentieth century. The owner, Harry C. Winter, received a permit from the city to construct the 50-foot by 107-foot structure on July 1, 1941. Construction was to be finished by November 1 of the same year. The building was to rise two stories, a total of 24 feet, and contain 140,000 cubic feet. It would hold offices and a film exchange. Film was chemically unstable and prone to explosions and fire, so the building's structure was reinforced concrete to be fireproof. The estimated cost of the building was \$40,000, plus additional expenses for interior systems, including air conditioning.⁸⁵

It is unclear how long the film business stayed at this location. By the mid-1960s, the building held a dentist office. Today, it is an architect's office. The construction of a broad trench for Interstate 394 in the late twentieth century demolished a block of film exchanges on Currie and forms a substantial physical barrier between 1201 Currie and other film exchange buildings that remain on the 1000 block of Currie.⁸⁶

Evaluation

This building was evaluated under Criterion A for potential historical significance and under Criterion C for its architectural design. According to Dave Kenney in *Twin Cities Picture Show*, "Paramount had emerged as a motion picture powerhouse back in 1916," and it became a major player in the movie industry in the Twin Cities in the 1920s. After financial reversals in the 1930s, however, "Paramount no longer controlled moviegoing in the Twin Cities." The construction of its distribution building at 1201 Currie occurred after its local peak, in an area where other distribution houses were already established. As a result, it does not appear to be individually eligible for the National Register under Criterion A.⁸⁷

The building has been physically severed from other film exchange buildings on the 1000 block of Currie, which are being recommended as qualifying for the National Register as the Minneapolis Film Exchange Historic District under Criterion A for their significance in Recreation and Culture. Because of this separation and the building's diminished physical integrity, 1201 Currie is not recommended for inclusion in that district.

The building exemplifies late Streamline Moderne design. It is not an exceptional example, though, and alterations have compromised its integrity, so it does not qualify for the National Register under Criterion C for architectural significance.

Recommendation

This property is recommended as not eligible for the National Register.

⁸⁵ Minneapolis Building Permits A24641 (dated July 1, 1941), and P4268 (October 2, 1941).

⁸⁶ Minneapolis Building Permit A35739 (dated January 28, 1965).

⁸⁷ Dave Kenney, *Twin Cities Picture Show: A Century of Moviegoing* (Saint Paul: Minnesota Historical Society Press, 2007), 65, 84.

4.4.8 Regan Brothers Bakery

MnSHPO Inventory Number: HE-MPC-16274

Address: 643 North Fifth Street, Minneapolis

Property Description

The plant grew to its present configuration over the course of many decades. It fills almost the entire west side of North Fifth Street between Seventh and Sixth Avenues North. It appears that the oldest part of the plant is at the site's northwest corner. Originally two stories, it drops from two stories to one as it goes west along Seventh Avenue. The easternmost two-story section has a denticular band near the roofline. A concrete loading dock edges the wall. Vertical metal posts attached to the wall near the middle of the block appear to be part of a substantial framework for billboards on the building's roof. Window openings on this side are filled in with glass blocks, bricks, wood panels, and replacement metal sash. This section apparently dates from 1895, when the city granted permits to J. Anderson for the construction of a 55-foot by 160-foot foundation and to G. W. Brown for a brick bakery of the same dimensions. The total cost to construct the building and foundation was estimated to be \$18,100. Brown received another permit in 1899 for two 55-foot additions, one 36 feet long and the other 44 feet. The Regan Brothers obtained a permit for altering and repairing (or replacing) a 62-foot by 80-foot foundation in 1899, and for building an 80-foot stone foundation wall and a 69-foot by 19-foot, frame, "I C room" a few years later. Most of the rest of the block was occupied into the first decades of the twentieth century by dwellings, stores, and small commercial operations, including two tin shops.⁸⁸

The most visually prominent section, an office and production facility dating from 1909, is on the southwest corner of the intersection of North Fifth Street and Seventh Avenue North. The city issued a permit on July 2 and the construction was to be completed by September 1, at an estimated cost of \$18,000. Extending 55 feet on Fifth Street and 44 feet along Seventh Avenue, the structure featured a "fireproof Kahn concrete tile system," according to the building permit. It was designed by locally prominent architects Kees and Colburn. The contractors were C. F. Haglin and B. H. Stahr, who had just become partners that year. Haglin had been working on his own since splitting from Charles Morse in 1900, his business partner since 1881. The Minneapolis Municipal Building and the Cream of Wheat Building were among Haglin's projects in the first decade of the twentieth century. A few years earlier, he had worked with Kees and Colburn on the Chamber of Commerce (Minneapolis Grain Exchange) Building. The structural system was apparently one developed by Detroit architect Albert Kahn, who is well known for his industrial designs. His innovations with concrete and reinforcing were particularly embraced by the automobile industry, which burgeoned in the early twentieth century. The concrete tile system was primarily used for floors, as infill between a reinforced-concrete structural system.⁸⁹

The front (east) facade of this section abuts the sidewalk along Fifth Street. Faced in yellow glazed brick, the facade is divided into three sections, each holding three window openings on the second and third floors. The openings are taller on the third floor and have replacement windows; the openings on the second floor have been filled in with bricks and wood panels. On the tall first floor, which has experienced some alterations, the northernmost section is bisected by a brick column, with the slightly recessed main entry in the right half. A large glass-block window is to the left of the column. Two similar glass-block windows are in the center section, and a large opening in the south section is filled in with brick. A stone sill is several feet above grade in these bays, except at the entry, indicating that they once held larger storefront windows. The brick in the southern opening, however, closely matches that on the rest of the facade and was added perhaps installed when the plant was expanded to the south in the late 1920s. Granite sheaths the base of the posts between the bays. A simple, molded, metal cornice runs between the first and second floors, while a larger denticular cornice, also metal, trims the top of the facade. The

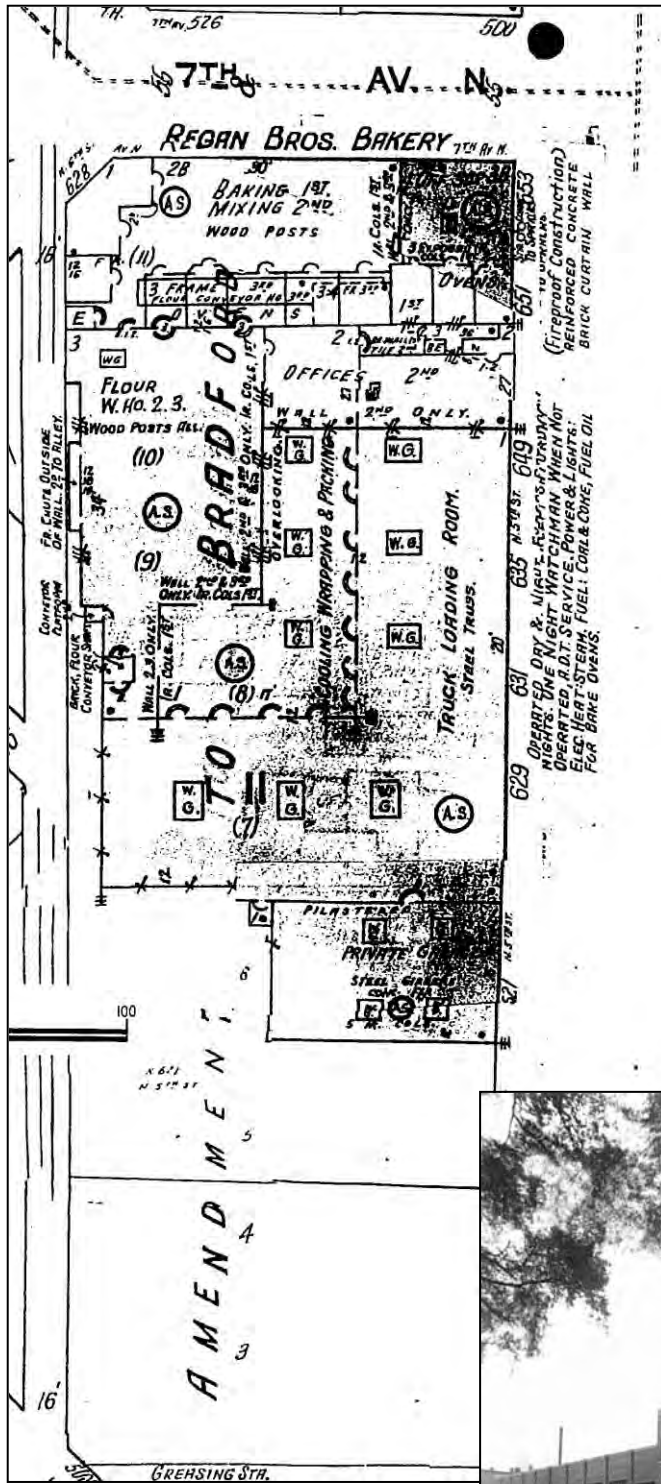
⁸⁸ Minneapolis Building Permit Index for 625-647 Fifth Street North.

⁸⁹ Minneapolis Building Permit B82601 dated July 2, 1909; finding aid for C. F. Haglin Company Papers, Northwest Architectural Archives, Elmer L. Andersen Library, University of Minnesota, Minneapolis (<http://special.lib.umn.edu/findaid/xml/naa033.xml>). The archive has drawings for the property from 1909 and 1918-1919.

brick on the north wall has been painted. A ghost sign for the Holsum Bakery Thrift Store is near the east end.

Building permit records show almost constant change to the facility as ovens were installed and modified, the plant was expanded, and electrical and plumbing systems were upgraded. In the late 1920s, the plant was extended south along Fifth Street. Existing buildings were demolished to erect what the building permit index enigmatically described as a “210x150 br add gar 120x130 rm 50x70 br add.” At least part of this addition was for an office directly south of the 1909 office and, to the south of that, a large interior “truck loading room” along Fifth Street. The project was anticipated to cost \$87,700.⁹⁰ Glazed, tan brick covers the facade of a two-story structure directly adjacent to the 1909 section. The center bay of this structure’s three-bay facade is slightly recessed. A modern door with a shallow, original hood is in the northernmost bay. Two original, metal, industrial-sash windows survive on the first floor. An opening on the second floor holds a plate glass window flanked by casements, which might be original as well. The remaining window openings have been filled in with glass blocks and bricks. The garage is in a long section to the south, which is a very tall single story for nine bays. The bays are delineated by pilasters. Large window openings with original, metal, industrial-sash windows span the seven center bays, with garage doors at each end. The window sills are very high. Both the roof and five original, industrial-sash windows are lower on the adjacent section. The Fifth Street walls of both sections are glazed, tan brick. Bands of vertically laid stretcher bricks form panels and courses that add visual interest. A 17.6-foot square-section tower at the building’s southeast end was added in 1968 for bulk flour storage. The base is brick and the upper section is clad in vertical-ribbed metal siding.

⁹⁰ “A Truly Holsum Story”; Minneapolis Building Permit Index for 625-627 Fifth Street North.



Left: Sanborn Insurance Map, 1912 updated to 1930.

Below: Regan Brothers Bakery, circa 1930 (Lee Brothers, photographer; Minnesota Historical Society Collections)





Top: Front facade of 1909 section, with Seventh Avenue side to right.

Bottom: Looking southwest on Fifth Street.

History

William Regan moved to Minneapolis from Cincinnati in 1882 and established a cracker factory on Nicollet Avenue. The company was not prospering several years later when he was joined by his brothers, John and Joseph. They became business partners after convincing him to give up on crackers and convert the space into a restaurant and bakery. The business later added two more restaurants including one in the Vendome Hotel, a downtown landmark.⁹¹

In the 1890s, they apparently moved their bakery operations to North Fifth Street, while retaining some retail and production operations on Nicollet.⁹² A new section constructed in 1909 gave the business an attractive facade on Fifth Street. By this time, William Regan was a prominent businessman both locally and in the national baking industry. He was president of the national Master Bakers' Association in 1903, for example, and was elected president of the Minneapolis Retail Dealers' Association in 1904. He became vice president of the Minneapolis Athletic Club in 1919; he had earlier been "active in directing the erection of the club building." A newspaper noted that "he also is prominent in other Minneapolis clubs," including the Minneapolis Civic and Commerce Association.⁹³

Several years after erecting the 1909 building, the company introduced the "Holsum Bread" brand. The brand had been trademarked by the W. E. Long Company in 1908. This was one of the first attempts to establish bread as a commodity on a national scale. Up to this time, homemakers produced bread at home or purchased it from local bakeries. One of Regan's early advertisements acknowledged the natural resistance to change. It began: "Don't let prejudice against baker's bread keep you from buying Holsum," and continued: "Progress leaves behind a whole lot of prejudice. We have progressed beyond the prejudice that our grandmothers felt against the sewing machine, or our grandfathers against the threshing machine. Holsum Bread is a big example of the march of progress—not only from the ordinary baker's bread of early prejudice, but progress beyond the equipment and strength of the average housewife. You cannot possibly make as good bread as Holsum."⁹⁴

Commercially produced bread did not become popular, though, until rationing during World War I disrupted the traditional practice of making bread at home. Regan was a leader in the emerging industry by "establishing specifications for flour buying and setting up rigid standards for bread quality," according to later article in the *Industrial Supply Expediter*. "This had an important impact upon the entire industry and buying flour by specifications, rather than by price or brand name, eventually became general practice among bakers."⁹⁵

A more substantial change came in the late 1920s with the return of a former salesman, M. L. Molan. Molan and another Regan salesman, Tom O'Connor, had started a competing business, Purity Bakery, which eventually grew into a national operation, American Bakeries. After Molan sold out his interest in 1927, he bought the Regan bakery from the founders, who wanted to retire. Molan launched a major expansion campaign, extending the plant south on Fifth Street.⁹⁶

⁹¹ "A Truly Holsum Story," *Industrial Supply Expediter*, February 1959. The Vendome Hotel was demolished for urban renewal in the mid-twentieth century.

⁹² Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 2 (New York: Sanborn Map Company, 1912, updated to 1930), sheet 164.

⁹³ "Dealers to Protest," *Minneapolis Tribune*, October 4, 1904; "Master Bakers' Association," *Minneapolis Tribune*, September 20, 1905; "Athletic Club Names Regan Vice-President," *Minneapolis Morning Tribune*, July 21, 1919; "Nominating Committee of C. and C. Is Appointed," *Minneapolis Morning Tribune*, September 20, 1922.

⁹⁴ History page on Holsum web site (<http://holsum.com/history.shtml>; viewed April 8, 2011); advertisement in *Minneapolis Morning Tribune*, May 25, 1911.

⁹⁵ "A Truly Holsum Story."

⁹⁶ *Ibid.*; Minneapolis Building Permit Index for 625-627 Fifth Street North.

Molan and his sons managed the company until 1956, when they sold it to some of the senior executives. By that time, the company was known as Regan Bakeries and had plants in Fargo, North Dakota, and Mason City, Iowa, as well as Minneapolis.⁹⁷

Within a few years, the new management “made two important installations . . . which practically revolutionize the handling of materials,” *Industrial Supply Expediter* reported. “One is the huge flour storage bins, holding 40,000 pounds of flour which is blown into the bins from big tank trucks. . . . The new way assures greater cleanliness and sanitation, as well as saving of labor and space. . . . Another important innovation is the use of beet syrup instead of crystallized sugar. This also saves an unnecessary process at the sugar mill and a great amount of labor and space in the bakery. . . . These are the first installations of their kind in this area.” The article noted that the company had a long tradition of innovation: “The firm was . . . the first to install a testing laboratory and the first in the U.S. to slice its bread.” Its national reputation was acknowledged when it was permanently awarded a special trophy from the Quality Bakers of America after winning a contest for the country’s best white bread in three successive months.⁹⁸

In 1966, Regan Bakeries was acquired by the Pan-O-Gold Baking Company, maker of Pan-O-Gold and Sunbeam bread as well as other products. Pan-O-Gold had been established in Pipestone, in southwestern Minnesota, in 1906. While it later moved its headquarters to Minneapolis, where it also maintained manufacturing facilities, it retained its bakery in Pipestone, and had other facilities in Saint Cloud, Minnesota, and Fort Dodge, Iowa. Regan employed about 300 people at the time. It was run as a separate division until 1968, when it was consolidated into Pan-O-Gold’s operations. The last building permit obtained by Regan Bakeries was in March of that year for a 17.6-foot-square bulk flour storage addition, apparently the tower on the building’s southeast corner.⁹⁹

Although Pan-O-Gold continued Regan’s tradition of quality, winning first prize in the “Better Bread” contest sponsored by the Quality Bakers of America in 1968, the company’s finances were soon strained. It filed an antitrust lawsuit against the International Telephone and Telegraph Corporation and its subsidiary, the Continental Baking Company, in August 1969, alleging that Continental was lowering bread prices in an attempt to force Pan-O-Gold out of business. One of the leading products of Continental, the country’s largest baker, was Wonder bread. The suit came too late: by February of the following year, Pan-O-Gold had filed for bankruptcy, blaming the drain on its working capital to bread price wars. Its Fort Dodge plant had closed the month before, with the Pipestone plant following in March.¹⁰⁰

Evaluation

Regan Brothers Bakery was acknowledged by its peers for its leadership in the baking industry. The company came to the fore in the early twentieth century as Americans adopted new ways of procuring food. Instead of canning backyard garden produce in a home kitchen, for example, families were obtaining canned goods from a grocery store shelf. Other items, like meat, were increasingly distanced from the farmyard and commoditized. Likewise, instead of making bread at home or buying it from a local bakery, Americans turned to standardized baked goods produced in a factory. Regan Brothers Bakery was constantly modifying its plant to improve its products and its production techniques. Given its location in the milling capital of Minneapolis, its approach to buying flour by specification is not surprising. If the *Industrial Supply Expediter* is to be believed, the company even deserves the credit for sliced bread—

⁹⁷ “A Truly Holsum Story.”

⁹⁸ Ibid.

⁹⁹ “Regan Bakeries Is Purchased by Pan-O-Gold,” *Minneapolis Tribune*, March 8, 1966; Randall Hobart, “Regan Merges into Pan-O-Gold Baking,” *Minneapolis Star*, May 7, 1966; “Regan Bakeries Absorbed into Pan-O-Gold Co.,” *Minneapolis Star*, October 17, 1968; Minneapolis Building Permit Index for 625-647 North Fifth Street.

¹⁰⁰ “Pan-O-Gold Village Inn Bread,” *Minneapolis Sunday Tribune*, October 27, 1968; “Firm Sues over Bread Price Cuts,” *Minneapolis Star*, August 30, 1969; Randall Hobart, “Bakery Creditors to Consider Payment Plan,” *Minneapolis Star*, February 26, 1970; “Pan-O-Gold to Close Plant at Pipestone, Sell Four Routes,” *Minneapolis Star*, March 12, 1970.

although others also claim this title. Regan also used modern marketing techniques, adopting the Holsum brand to promote a homey, healthy image for its bread.

The complex is now for sale and appears to be vacant. It is not known if any equipment remains on the interior, and the condition of the interior is also unknown. The most substantial construction phases—specifically, the 1890s, 1909, and 1927—can be delineated from the exterior and retain reasonable integrity, given that this has been a hard-working industrial complex.

The Regan Brothers Bakery is an excellent representation of a leading company in an important industry that was ancillary to flour-milling, long one of Minneapolis's primary industries. The company epitomizes the change in consumer habits in the twentieth century as home cooking was increasingly supplanted by ready-made food. This, in turn, was part of a broader historical pattern as many things that were once the responsibility of homemakers became commoditized due to such divergent trends as greater leisure time and women's increasing responsibilities in the work force. For these reasons, the Regan Brothers Bakery is eligible for the National Register under Criterion A for its local significance in Industry, specifically the commercial bakery industry that evolved in the early twentieth century. The period of significance begins in 1895, the year that the plant was constructed, and ends in 1966, when the company was acquired by the Pan-O-Gold Baking Company.

Recommendation

The Regan Brothers Bakery is recommended as eligible for the National Register under Criterion A for its local significance in Industry, with a period of significance extending from 1895 to 1966.

4.4.9 Lasher Carpet and Linoleum Company

MnSHPO Inventory Number: HE-MPC16269

Address: 524 North Fifth Street, Minneapolis

Property Description

This flat-roofed, brick-walled, rectangular-plan building extends along almost the entire northeast side of North Fifth Street between Sixth and Fifth Avenues North. At the corner of Fifth Street and Sixth Avenue, the building is two stories tall, with a garage door and windows on the lower floor and the main entry a few bays southeast on Fifth Street. As Fifth Street rises to the southeast, it covers the lower level. Sixth Avenue likewise ascends to the northeast. A loading dock provides access to the upper story at the east end of the northwest facade. Fenestration is varied on the upper floor, with replacement windows on the northwest facade and on the north end of the southwest facade, some shielded by continuous awnings. Large openings southeast of the main entry have ornamental brick trim and hold glass-block windows. There are modern window units and vents in the openings on the southeast and northeast sides.



History

The Knutson Construction Company obtained a permit to build a 149-foot by 280-foot factory and warehouse on this site on March 17, 1942. The permit indicates that the building would be a single, 12-foot-high story, apparently ignoring the lower level that is visible at the corner of Fifth Street and Sixth Avenue. The reinforced-concrete building was to be completed by July 1 at an estimated cost of \$100,000. It was erected for the Lasher Carpet and Linoleum Company.¹⁰¹

Evaluation

This building was evaluated under Criterion A for potential historical significance and under Criterion C for its architectural design. It was erected during World War II, a period when construction materials were rationed and few new buildings appeared. Research revealed no information indicating that the company's products were dedicated to the war effort. There is also little information available about the Lasher Carpet and Linoleum Company. Neither the company nor the building appears to be significant historically or architecturally.

Recommendation

This property is recommended as not eligible for the National Register.

¹⁰¹ Minneapolis Building Permit A24871 (dated March 17, 1942).

4.5 Minneapolis Warehouse Survey Zone

This zone comprises sections of the Minneapolis Warehouse Historic District and the Saint Anthony Falls Historic District, which are listed in the National Register. As a result, no survey work was undertaken in this zone.

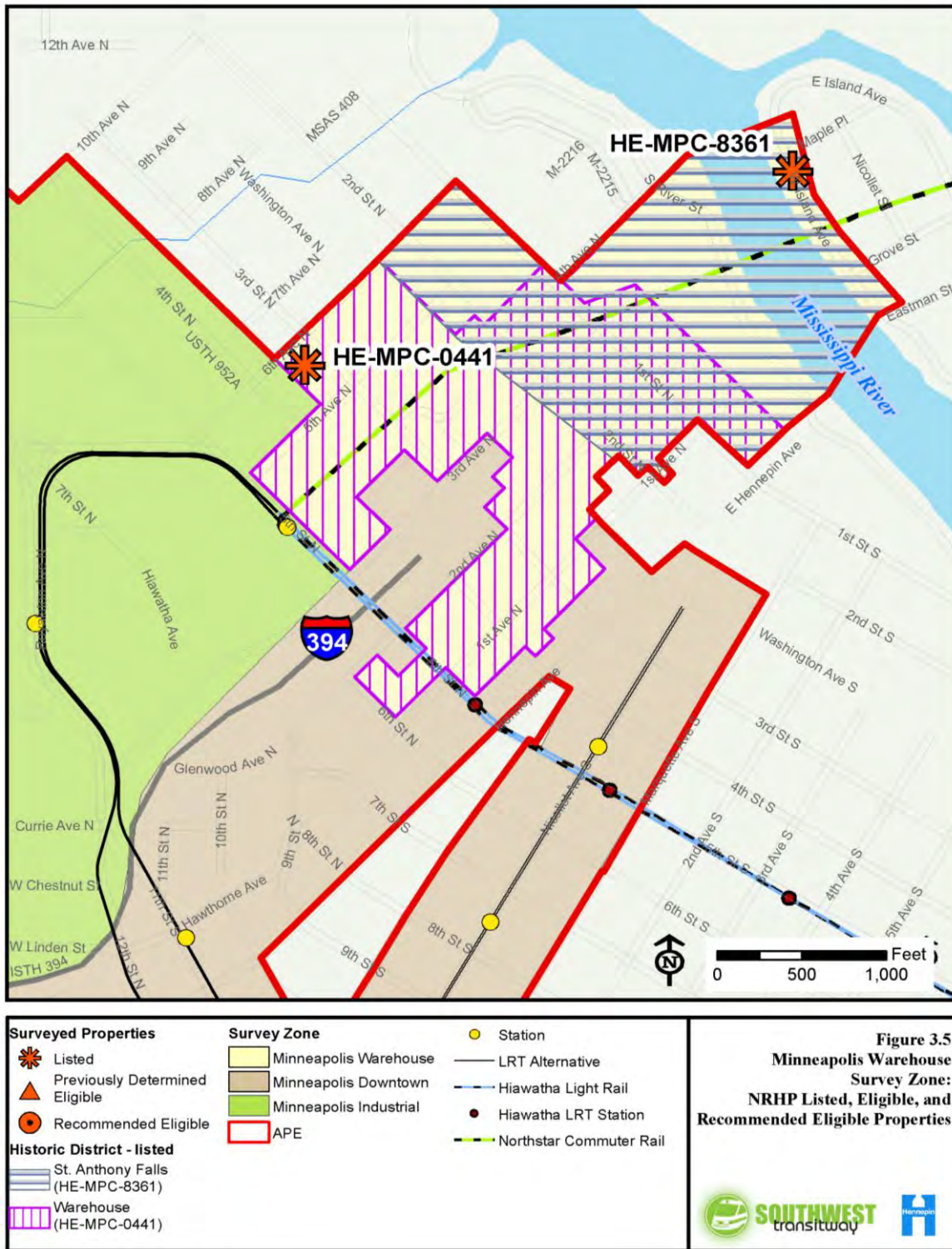


Figure 3.5
Minneapolis Warehouse
Survey Zone:
NRHP Listed, Eligible, and
Recommended Eligible Properties

Data: MnDOT, DNR, MetCouncil

5.0 Recommendations

Hess Roise conducted a Phase II evaluation of a total of 110 properties in the APE:

Zone	Phase II
1. West Residential	34
2. South Residential/Commercial	34
3. Downtown	33
4. Industrial	9
5. Warehouse	0

Of these Phase II evaluations, 76 properties (74 individual properties and 2 districts) are recommended not eligible for the National Register, and 34 properties (28 individual properties and 6 districts) are recommended as eligible. A total of 31 properties in the APE (22 individual properties and 9 historic districts) are listed in, or previously determined eligible for, the National Register.

Eligible and listed properties in the APE will be assessed for potential effects.

Table 5.1—Southwest Transitway Historic Properties

Minneapolis survey zones: West Residential, South Residential/Commercial, Downtown, Industrial, Warehouse (excluding railroad properties)

<i>Historic Property Name</i>	<i>Address (Minneapolis)</i>	<i>SHPO Inventory Number</i>	<i>NRHP Status</i>	<i>Project Segment(s)</i>
Minneapolis West Residential Survey Zone				
The Minikahda Club	3205 Excelsior Boulevard	HE-MPC-17102	Recommended eligible	A, C, 4
Calhoun Towers	3430 List Place	HE-MPC-6442	Recommended not eligible	A, C, 4
West Calhoun Apartments	3146 West Calhoun Boulevard	HE-MPC-16932	Recommended not eligible	A, C, 4
The Parklake	3100–3128, 3134–3136, 3140–3144 West Calhoun Boulevard, and 3121 Excelsior Boulevard	HE-MPC-16371	Recommended eligible	A, C, 4
Minister's Life and Casualty	3100 West Lake Street	HE-MPC-16659	Recommended not eligible	A, C, 4
Calhoun Beach Apartments	2901-2905-2915 Dean Parkway	HE-MPC-6125	Recommended eligible	C
Xerxes Avenue Historic District	2700 and 2800 Blocks of Xerxes Avenue South, 3020 West Twenty-eighth Street, and 2825 Cedar Lake Parkway	HE-MPC-16667	Recommended eligible	A, C
Gertrude Purdy House	2831 Benton Boulevard	HE-MPC-6020	Recommended not eligible	A
House	2429 Sheridan Avenue South	HE-MPC-6625	Recommended not eligible	A
House	2215 Sheridan Avenue South	HE-MPC-6624	Recommended not eligible	A
E. G. Wallof House	2200 Sheridan Avenue South	HE-MPC-6623	Recommended not eligible	A
Willard Morse House	1976 Sheridan Avenue South	HE-MPC-16567	Recommended not eligible	A
House	1973 Sheridan Avenue South	HE-MPC-16896	Recommended not eligible	A
House	1960 Sheridan Avenue South	HE-MPC-16374	Recommended not eligible	A
Franklin-Kelly House	2405 West Twenty-second Street	HE-MPC-6766	Recommended not eligible	A
Klein-Peterson House	2305 West Twenty-first Street	HE-MPC-6761	Recommended not eligible	A
Frank W. and Julia C. Shaw House	2036 Queen Avenue South	HE-MPC-6603	Recommended not eligible	A

<i>Historic Property Name</i>	<i>Address (Minneapolis)</i>	<i>SHPO Inventory Number</i>	<i>NRHP Status</i>	<i>Project Segment(s)</i>
House	2117 Kenwood Parkway	HE-MPC-16644	Recommended not eligible	A
Spencer Davis House	2104 Kenwood Parkway	HE-MPC-6481	Recommended not eligible	A
House	2001 Kenwood Parkway	HE-MPC-16625	Recommended not eligible	A
Charles H. and Mary E. Ross House	2000 Kenwood Parkway	HE-MPC-6480	Recommended not eligible	A
House	1971 Kenwood Parkway	HE-MPC-16622	Recommended not eligible	A
House	1960 Kenwood Parkway	HE-MPC-16742	Recommended not eligible	A
House	1937 Kenwood Parkway	HE-MPC-16257	Recommended not eligible	A
Nella Y. and Walter J. Keith House	1908 Kenwood Parkway	HE-MPC-6477	Recommended not eligible	A
House	1726 Kenwood Parkway	HE-MPC-16604	Recommended not eligible	A
Ruth and Sim E. Heller House	1916 Mount Curve Avenue	HE-MPC-6503	Recommended not eligible	A
House	1903 Mount Curve Avenue	HE-MPC-8717	Recommended not eligible	A
Helen and Mac Martin House	1828 Mount Curve Avenue	HE-MPC-8763	Recommended eligible	A
Working-class housing	1108 Kenwood Parkway	HE-MPC-16599	Recommended not eligible	A
National Cash Register Building	2523 Wayzata Boulevard	HE-MPC-17080	Recommended not eligible	A
Miller Publishing Company Building	2501 Wayzata Boulevard	HE-MPC-17079	Recommended eligible	A
Lustron House	2436 Mount View Avenue	HE-MPC-16728	Recommended eligible	A
Bryn Mawr Park	2131 Wayzata Boulevard	HE-MPC-17078	Recommended not eligible	A
Minneapolis South Residential/Commercial Survey Zone				
The Mall Apartment Historic District	Bounded by the Mall, the alley between Knox and James Avenues South, Lagoon Avenue, and the alley between Holmes and Hennepin Avenues with additional properties on south side of Lagoon Avenue	HE-MPC-7854	Recommended eligible	C
Emilie Bissonette Building	2813 Hennepin Avenue	HE-MPC-5857	Recommended not eligible	C
Norris Creameries	2828 Emerson Avenue S.	HE-MPC-3528	Recommended not eligible	C
The Buzza Company Building	1006 West Lake Street	HE-MPC-6324	Recommended eligible	C
Bruer Brother Lumber Company Building	2836 Lyndale Avenue S.	HE-MPC-3503	Recommended not eligible	C
J. F. Thompson House	2928 Harriet Avenue S.	HE-MPC-16541	Recommended not eligible	C
Eighth Ward Warehouse	2900 Pleasant Avenue S.	HE-MPC-15371	Recommended not eligible	C
Western Alloyed Steel Casting Company Building	2848 Pleasant Avenue S.	HE-MPC-15370	Recommended not eligible	C
West Twenty-ninth Street Workers Housing District	West 29 th Street between Pillsbury and Blaisdell Avenues South		Recommended not eligible	C
Duplex	2825 First Avenue S.	HE-MPC-16092	Recommended not eligible	C
Minneapolis Fire Station No. 8	2749 Blaisdell Avenue S.	HE-MPC-6030	Recommended not eligible	C
Frenz Brake Service	2749 Nicollet Avenue	HE-MPC-16809	Recommended not eligible	C
William H. Baily Building	2743 Nicollet Avenue	HE-MPC-16807	Recommended not eligible	C

<i>Historic Property Name</i>	<i>Address (Minneapolis)</i>	<i>SHPO Inventory Number</i>	<i>NRHP Status</i>	<i>Project Segment(s)</i>
Professional Building	2701 Nicollet Avenue	HE-MPC-16797	Recommended not eligible	C
Calvary Baptist Church	2608 Blaisdell Avenue S.	HE-MPC-6027	Recommended eligible	C
Apartment Building	2515 Blaisdell Avenue S.	HE-MPC-16322	Recommended not eligible	C
Rowhouses	1–11 East 25 th Street	HE-MPC-16145	Recommended eligible	C
Commercial/Apartment Building	2443 Nicollet Avenue	HE-MPC-16775	Recommended not eligible	C
Matthew McDonald House	2400 Blaisdell Avenue S.	HE-MPC-16306	Recommended not eligible	C
John Alden Bovey House	2322 Blaisdell Avenue S	HE-MPC-16305	Recommended not eligible	C
Hardware Mutual Fire Insurance Company Building	2344 Nicollet Avenue	HE-MPC-6514	Recommended eligible	C
First Christian Church	2300 Stevens Avenue S.	HE-MPC-16981	Recommended eligible	C
Apartment Building	2312 Blaisdell Avenue S.	HE-MPC-16304	Recommended eligible	C
Thomas Walston House	2302 Blaisdell Avenue S.	HE-MPC-6026	Recommended not eligible	C
Lee Mortuary	2217 Nicollet Avenue	HE-MPC-16762	Recommended not eligible	C
William S. Jones House	2208 Blaisdell Avenue S.	HE-MPC-16300	Recommended not eligible	C
Humboldt Institute	2201 Blaisdell Avenue S.	HE-MPC-16299	Recommended eligible	C
Marie Antoinette Apartments	26–30 West 22 nd Street	HE-MPC-16113	Recommended not eligible	C
Joe Billman Mortuary	2121 Nicollet Avenue	HE-MPC-16758	Recommended not eligible	C
Rose Manor Apartments	22 East 22 nd Street	HE-MPC-16110	Recommended not eligible	C
President Apartments	2020 Nicollet Avenue	HE-MPC-16753	Recommended not eligible	C
Franklin Nicollet Liquor Store	2012 Nicollet Avenue	HE-MPC-16752	Recommended eligible	C
Minneapolis and Saint Louis Railway Company Main Office	111 Franklin Avenue East	HE-MPC-16487	Recommended eligible	C
Plymouth Congregational Church	1900 Nicollet Avenue	HE-MPC-6511	Recommended eligible	C
Minneapolis Downtown Survey Zone				
The Happy Hour Bar and Cafe	1523 Nicollet Avenue	HE-MPC-7959	Recommended eligible	C
Laurel Apartments	15 North 15 th Street	HE-MPC-0525	Recommended not eligible	A, C
Woolworth's	1411 Nicollet Avenue	HE-MPC-7955	Recommended not eligible	C
Loring Theater	1405 Nicollet Avenue	HE-MPC-5602	Recommended not eligible	C
Harmon Place Historic District	Bounded by bounded by Yale Place, South 11 th Street, Hennepin Avenue, and Spruce Place	HE-MPC-16380	Recommended not eligible	C
Loring Park Development District Historic District	Bounded by South 12 th Street, Marquette Avenue, 1 st Avenue South, East 14 th Street, LaSalle Avenue, West Grant Street, Loring Park, and Yale Place	HE-MPC-16390	Recommended eligible	C
Ozark Flats	1227 Hennepin Avenue	HE-MPC-7930	Recommended not eligible	C
Alden Apartments	1205 Hawthorne Avenue	HE-MPC-7929	Recommended not eligible	A, C

<i>Historic Property Name</i>	<i>Address (Minneapolis)</i>	<i>SHPO Inventory Number</i>	<i>NRHP Status</i>	<i>Project Segment(s)</i>
YWCA Building	1130 Nicollet Mall	HE-MPC-0460	Recommended not eligible	C
MacPhail School of Music	1128 LaSalle Avenue	HE-MPC-5601	Recommended not eligible	C
Walker Building	1121 Hennepin Avenue	HE-MPC-16565	Recommended not eligible	C
Lafayette Building	1102 Nicollet Mall	HE-MPC-0458	Recommended not eligible	C
Peavey Plaza	1101 Nicollet Mall	HE-MPC-3620	Recommended eligible	C
Orchestra Hall	1100 Marquette Avenue	HE-MPC-0459	Recommended eligible	C
Minneapolis Film Exchange Historic District	1000, 1015, 1019, and 1025 Currie Avenue North	HE-MPC-16980	Recommended eligible	A, C
First Baptist Church and Jackson Hall	1020 Harmon Place and 1026 Harmon Place	HE-MPC-0432	Recommended eligible	C
Schmidt Music Building and Mural	88 South 10 th Street	HE-MPC-0381	Recommended not eligible	C
Essex Building	84 South 10 th Street	HE-MPC-17112	Recommended not eligible	C
Young-Quinlan Building	901 Nicollet Mall	HE-MPC-2999	Recommended eligible	C
The Saloon	830 Hennepin Avenue	HE-MPC-16559	Recommended not eligible	A, C
Medical Arts Building	825 Nicollet Mall; 823½ Nicollet Mall	HE-MPC-0456	Recommended not eligible	C
Lincoln Bank Building	730 Hennepin Avenue	HE-MPC-0437	Recommended eligible	A, C
Park and Lock Parking Lot	722 Hennepin Avenue	HE-MPC-16554	Recommended not eligible	A, C
First Avenue and Seventh Street Entry	701 1 st Avenue North	HE-MPC-0482	Recommended not eligible	A, C
Dayton's Department Store	700 Nicollet Mall; 730 Nicollet Mall; 26 South 8 th Street	HE-MPC-5099	Recommended eligible	C
Murray's Restaurant and Cocktail Lounge	24 South 6 th Street	HE-MPC-0353	Recommended eligible	C
Gluek's Bar	16 North 6 th Street	HE-MPC-0350	Recommended eligible	A, C
Northern States Power Company	15 South 5 th Street	HE-MPC-0338	Recommended eligible	C
Andrus Building	500 Nicollet Mall	HE-MPC-0451	Recommended not eligible	C
The Brass Rail	422 Hennepin Avenue	HE-MPC-16552	Recommended not eligible	A, C
Northern States Power Company	414 Nicollet Mall	HE-MPC-0450	Recommended eligible	C
Gay 90s and Happy Hour Bar	400 Hennepin Avenue	HE-MPC-16550	Recommended not eligible	A, C
Federal Reserve Bank	250 Marquette Avenue	HE-MPC-0448	Recommended not eligible	C
Minneapolis Industrial Survey Zone				
Dunwoody Institute	818 Dunwoody Boulevard	HE-MPC-6641	Recommended eligible	A, C
NSP Aldrich Substation	825 Currie Avenue North	HE-MPC-16424	Recommended not eligible	A
J. R. Clark Company	721 2nd Avenue North	HE-MPC-16228	Recommended not eligible	A
Luger Furniture Company	173 Glenwood Avenue North	HE-MPC-16512	Recommended not eligible	A, C

<i>Historic Property Name</i>	<i>Address (Minneapolis)</i>	<i>SHPO Inventory Number</i>	<i>NRHP Status</i>	<i>Project Segment(s)</i>
Glenwood Redevelopment Area Industrial Zone Historic District	Bounded by Glenwood Avenue North, East Lyndale Avenue, Lakeside Avenue, Olson Memorial Highway, and Royalston Avenue North	HE-MPC-16263	Recommended eligible	A, C
S. H. Clausin and Company	41 North 12th Street	HPC-MPC-6491	Recommended not eligible	A, C
Paramount Pictures	1201 Currie Avenue North	HPC-MPC-16423	Recommended not eligible	A, C
Regan Brothers Bakery	643 North 5th Street	HP-MPC-16274	Recommended eligible	A, C
Lasher Carpet and Linoleum Company	524 North 5th Street	HE-MPC-16269	Recommended not eligible	A, C

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Appendix A

Southwest Transitway: A Research Design for Cultural Resources

12 February 2010, updated 16 March 2010, 2 April 2010

Prepared by

Charlene Roise, Hess, Roise and Company

Christina Harrison, Archaeological Research Services

Mike Justin, Mike Madson, and Joe Trnka, HDR Engineering

INTRODUCTION

The Hennepin County Regional Rail Authority is proposing to construct the Southwest Light Rail Transit (SWLRT) facility, linking the Intermodal Station in downtown Minneapolis with the central business area in suburban Eden Prairie. The line is located within the cities of Minneapolis, St. Louis Park, Hopkins, Minnetonka, and Eden Prairie.

The Federal Transit Administration (FTA) has determined that the proposed project is an undertaking as defined by the National Historic Preservation Act (NHPA) and is subject to the provisions of Section 106 of the NHPA. Section 106 requires that federal agencies take historic properties into account as part of project planning. The Cultural Resources Unit (CRU) of the Minnesota Department of Transportation (MnDOT) is acting on behalf of FTA for many aspects of the Section 106 review process for SWLRT. The FTA has also determined that the SWLRT is subject to the National Environmental Policy Act (NEPA) and a Draft Environmental Impact Statement (DEIS) is being prepared by Hennepin County under the direction of the FTA.

Through the NEPA scoping process, four build alternatives were identified. To streamline subsequent analysis, these alternatives were divided into five segments. The following table, which was included in the draft “Southwest LRT Technical Memorandum No. 9: Environmental Evaluation” (September 9, 2009), outlines the segments that are associated with each of the alternatives:

<i>Alternative</i>	<i>Segments</i>
LRT 1A	1, 4, A
LRT 3A	3, 4, A
LRT 3C-1 (Nicollet Mall)	3, 4, C-1 (Nicollet Mall)
LRT 3C-2 (11 th /12 th Street)	3,4, C-2 (11 th -12 th Streets), C-2A (Blaisdell Avenue), C-2B (1 st Avenue)

Segment 1 extends northeast from a station in Eden Prairie at TH 5 along a former rail corridor owned by the Hennepin County Railroad Authority (HCRRA) to a station at Shady Oak Road, on the border between Minnetonka and Hopkins.

Segment 3 creates a new corridor, running east from a station at Mitchell Road in Eden Prairie and turning northerly to terminate at the Shady Oak Station.

Segment 4 follows an existing rail corridor east-northeasterly from the Shady Oak Station through Hopkins and Saint Louis Park to the West Lake Station in Minneapolis, near that city's western border.

Segment A continues northeast from the West Lake Station, mostly using an existing rail corridor, to the Intermodal Station on the western edge of downtown Minneapolis.

Segment C also begins at the West Lake Station, traveling east along a former rail corridor (now the Midtown Greenway), north along one of several alternative courses under and on city streets, to and through downtown Minneapolis, and ultimately ending at the Intermodal Station or South Fourth Street. (For the purpose of this cultural resources assessment, all of the "C" variations will be considered as a single group.)

It should be noted that the above segments overlap at three points: the Shady Oak Station, the West Lake Station, and the Royalston/Intermodal Stations. When the results of the cultural resource surveys are sorted by segment, there will be redundancy in the findings at these three points. This redundancy is inevitable if the effects of each segment are to be analyzed. When a single alternative is selected, it will be necessary to eliminate duplicated properties to obtain an accurate representation of the effects of that alternative.

PROPOSED METHODOLOGY FOR ARCHAEOLOGICAL RESOURCES SURVEY

Christina Harrison, Archaeological Research Services
Mike Justin and Mike Madsen, HDR Engineering

This work plan outlines a program to identify archaeological properties which meet the criteria of the National Register of Historic Places in the project's area of potential effect (APE), to be used in assessing potential effects to those properties. Three primary tasks comprise the work plan. First, in order to provide a uniform assessment of available data across the five project segments discussed in the DEIS, the project team will prepare a report (by project segment within a broad APE) to include: results of the literature search, an archaeological probability assessment, and a field survey strategy (Task 1). It is expected that a limited amount of field investigation/sampling may occur as part of this task depending upon the weather. Second, an archaeological inventory/evaluation of the selected alternative will be completed, using a refined APE based on proposed construction (Task 2). Finally, a report of the field investigations of the selected alternative and an assessment of effects will be prepared (Task 3).

Task 1 will involve archaeologists from both HDR and ARS. Support will be provided, as needed, by Hess Roise research staff as well as by geomorphologists and other paleoenvironmental experts provided by HDR. Division of responsibilities will partly depend on what survey needs are identified by the background research, but primary responsibility for precontact and contact period archaeology will rest with Christina Harrison (ARS) and Michael

Justin (HDR), and for historic archaeology with Michael Madson (HDR). The personnel for Tasks 2 and 3 are pending.

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For Task 1, the APE for the literature search and probability assessment will be based, as appropriate, on the project limits as defined in the project engineering drawings used to prepare the DEIS. This will include the full width of existing railroad right-of-way corridors as well as the area within 100 feet on either side of the current engineering alignments. The APE near station areas also includes any undeveloped and/or vacant property within 500 feet that could potentially be utilized for construction/development activities. Depending on the station location, these may include open, green spaces (particularly in suburban areas) and paved parking lots (particularly in urban areas).

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During Task 2, the APE will be reviewed in light of more detailed engineering plans. Throughout the design phase of the project, the adequacy of the APE will be periodically evaluated and expanded or retracted as necessary as project elements are added or modified. The survey report specified in Task 3 will provide a clear delineation of the surveyed APE, including all additions, so that the adequacy of survey efforts can be readily determined when project changes are proposed.

It should be noted that, generally, the APE for archaeological resources is a smaller area located within the APE for history/architecture resources.

Task 1. Report of Archival Review/Site Probability/Field Strategy

This task will uniformly represent the readily available information across the five project segments discussed in the DEIS. In general the report will be a desktop analysis of existing archaeological research data supplemented by a discussion of probability for previously unidentified archaeological properties. Field inspections may be utilized to confirm existing conditions, particularly to inform the discussion on field survey strategies.

The desktop analysis will utilize documents on file at the State Historic Preservation Office (SHPO) and the Office of the State Archaeologist (OSA). Historic maps and aerial photographs,

local histories, and other archival information on file at the Minnesota Historical Society, the Borchert Map Library (at the University of Minnesota), and local libraries and historical societies may also be reviewed.

The task will review:

- archaeological survey reports on file at SHPO, OSA and other repositories in order to establish what segments of the project routes have already been inventoried according to current standards;
- known archaeological sites and/or (if applicable) recommendations/confirmations of NRHP eligibility;
- relevant USGS topographic maps and soil surveys as well as any Mn/Model information and other environmental and paleoenvironmental data pertinent to the assessment of pre-contact archaeological site probability, including land use histories;
- Historic maps and aerial photographs to identify localities with historic-period archaeological site potential.

A preliminary field review will be conducted. The survey team will document visible indications of topographic and hydrological features as well as past and current land use with concomitant loss of soil integrity. The information from field observations will be combined with the data gathered during the archival review to propose archaeological site probability along the five segments.

Pre-contact and historic-period contexts will be briefly reviewed, with a focus to inform the discussion of site types and assessment of probability. The probability assessment will be organized by the five project segments (1, 3, 4, A, and C). For each of the five segments the report will include:

- a general description of the APE;
- a discussion of previous surveys and previously identified sites;
- a discussion of historic site types and the associated conditions that may indicate a historic property;
- a discussion of archaeological probability (for pre-contact/contact period and historic-period), and;
- a survey strategy and methods, including specific places targeted for field investigation.

The survey strategy for precontact and contact period evidence will be guided by Native American and early Euro-American settlement and land use patterns identified by previous archaeological investigations in the vicinity including, for example, the 1992-1994 city-wide cultural resource survey of Eden Prairie, the corridor surveys conducted for Trunk Highway 212 and Trunk Highway 12, and a number of smaller scale compliance surveys conducted within the Nine Mile, Minnehaha and Purgatory Creek watersheds.

The results of Task 1 will be summarized in the DEIS.

Task 2. Inventory/Evaluation (Phase I-II) Survey

For the Inventory/Evaluation survey, the APE will be refined to reflect the updated engineering design. That refined APE will be surveyed in a manner consistent with the recommendations presented in the Task 1 report. Field methods outlined in the Minnesota SHPO and MnDOT CRU guidelines will be generally followed; any exception, as well as more detail specific to the existing conditions along each segment, will have been documented in the Task 1 report.

In the case of precontact/contact period Native American evidence, the field sampling will involve standard methods for identification and the preliminary assessment of horizontal and vertical site dimensions, integrity, and National Register potential. In addition, the survey may utilize targeted geomorphological testing and analysis in areas likely to feature deeply buried archaeological evidence.

Artifacts will be collected and analyzed in a manner consistent with contemporary standards. Artifacts from private property will be collected with written permission of the landowner. Historic period artifacts will only be collected if they appear to represent a potentially significant archaeological property.

Archaeological sites determined to have National Register potential will then require more comprehensive Phase II formal testing. As the Phase I review more than likely will have identified a wide range of site types associated with highly varied environmental settings and precontact to historic period contexts, the scope, research questions, field and analytic needs will be more appropriately defined at that stage of the investigation.

Task 3. Analysis and Reporting

A technical report of the Phase I and Phase II investigations, including the methodology, field work results, and recommendations, will be prepared in accordance with the guidelines of MnDOT's CRU, the Secretary of the Interior's Standards for Identification and Evaluation, and other applicable state and federal guidelines. This includes submittal of Geographic Information Systems (GIS) data per the CRU guidelines. All sites documented during the survey will be recorded on new or updated Minnesota Archaeological Site Forms.

Collected artifacts will be processed and analyzed in compliance with the survey guidelines of the SHPO and the Mn/DOT CRU. Artifacts will be curated at an approved facility as stipulated in the consultant's archaeology license.

PROPOSED METHODOLOGY FOR HISTORY/ARCHITECTURE RESOURCES SURVEY

Charlene Roise, Hess, Roise and Company

Area of Potential Effect (APE)

Generally, the APE for history/architecture resources extends 300 feet on either side of the centerline of the alignment of each corridor. Around each station, the APE includes property within a quarter-mile radius. This area addresses anticipated project-related infrastructure work and reasonably foreseeable development.

The APE is illustrated in maps of the five project segments. Exceptions to the parameters outlined above include the following:

- The APE for the Intermodal Station (in segments A and C) includes all property within the boundaries adopted for the “Downtown Minneapolis Transit Hub” Environmental Screening Report (October 28, 2009 review draft) prepared for Hennepin County by Kimley-Horn and Associates. The area shown in the report is extended northeast of Washington Avenue to and across the Mississippi River to include the first tier of properties on Nicollet Island, to provide adequate APE coverage for the three-block potential station area and related developments such as rail storage yards. This area addresses infrastructure work associated with the SWLRT project as well as cumulative effects related to the development of the Intermodal station. (See below for discussion about splitting responsibility for survey of this area between the SWLRT project and the Intermodal Station project.)
- The APE for the 4th Street, 8th Street, 12th Street, Harmon Place, Hawthorne Avenue, Lyndale, and Uptown Stations (in segment C) includes the adjacent blocks in all directions from the station. This area is proposed for the stations in the more densely-built urban area, in comparison to the larger quarter-mile radius for other stations in outlying areas.
- The APE for the proposed tunnel area under Blaisdell, Nicollet, or First Avenues, including the 28th Street and Franklin Stations (in segment C), extends from one-half block west of Blaisdell Avenue to one-half block east of First Avenue. If this alternative is selected, the APE may need to be expanded in light of the design and construction methods for the tunnel.
- Along some portions of the corridor, the 300 foot APE may be extended to take into account visual effects. For example, if the 300 foot area comprises open space, and a row of buildings is located beyond, these buildings may be included in the APE.
- In some station areas, there are known areas of project related work and/or anticipated development outside of the quarter-mile radius, and these areas are included in the APE. This includes areas in downtown Hopkins.

The APE may also be adjusted if a field surveyor recommends that the project may affect a property or properties not included in the established APE boundaries.

As project planning proceeds, additional factors will be assessed to determine if there are other effects (direct, visual, auditory, atmospheric, and/or changes in use) which could require an expansion of the above APE. These factors include:

- Noise analysis, including areas where the use of bells and whistles is anticipated.
- Vibration analysis, including vibration related to project construction and operations.
- The specific locations of project elements, including operations/maintenance facilities, park-and-ride facilities, traction power substations, signal bungalows, and other infrastructure.

Survey Approach

Survey Zones

The project cuts through a number of distinct communities, each with a unique history. As a result, these communities, which share similar physical and historical characteristics, can serve as a framework for conducting the survey. The survey will be organized around the following zones (related project segments and stations are listed in parenthesis):

- Eden Prairie (Segments 1 and 3; Highway 5, Highway 62, Mitchell Road, Southwest Station, Eden Prairie Town Center, Golden Triangle, City West Stations)
- Minnetonka (Segments 1 and 3; Rowland, Opus, Shady Oak Stations)
- Hopkins (Segment 4; Shady Oak, Hopkins, Blake Stations)
- Saint Louis Park (Segment 4; Louisiana, Wooddale, Beltline Stations)
- Minneapolis west residential, including parts of Bryn Mawr, Lowry Hill, East Isles, Kenwood, Cedar-Isles-Dean, and West Calhoun neighborhoods (Segments A and C; West Lake, 21st Street, Penn Stations)
- Minneapolis south residential/commercial, including parts of the Stevens Square/Loring Heights, Whittier, Lowry Hill East, East Isles, and Cedar-Isles-Dean neighborhoods and the Midtown Greenway (Segment C; Uptown, Lyndale, 28th Street, Franklin Stations)
- Minneapolis downtown north of I-94 (Segment C; 12th Street, 8th Street, 4th Street, Harmon Place, Hawthorne Avenue Stations)
- Minneapolis industrial (Segments A and C; Van White, Royalston Stations)
- Minneapolis warehouse (Segments A and C; Intermodal Station)

In addition, there are four railroad corridors that traverse these community boundaries. These corridors will be considered as four individual zones. The corridors (by historic names) are:

- Minneapolis and Saint Louis Railway (Chicago and North Western Railway). Part of the main line is in the APE (Segments 1, 4, A and C). A segment of this line between downtown Minneapolis and Merriam Junction has recently been evaluated by the Surface Transportation Board as not eligible to the National Register; however, the SHPO did not concur with this finding. The line will be further evaluated, focusing on the section within the APE.
- Chicago, Milwaukee and Saint Paul Railway (Milwaukee Road), Benton Cutoff. Part of the CM&SP Benton Cutoff is in the APE (Segments 4, A, and C). Except for the Chicago, Milwaukee and Saint Paul Railroad Grade Separation Historic District, which is listed in the National Register, the Benton Cutoff has previously been determined as not eligible to the National Register by the Federal Highway Administration, with concurrence by the SHPO.
- Saint Paul and Pacific Railway (Great Northern Railway). Part of the main line is in the APE (Segment A). This line will be evaluated.
- Minneapolis, Northfield and Southern Railway. Part of the Auto Club-Luce Line Extension of the MN&S is in the APE (Segment 4). This line has been previously evaluated by Mn/DOT CRU, and the Auto Club-Luce Line Extension has been recommended as not eligible to the National Register. This determination has not been submitted to SHPO for concurrence. The Mn/DOT CRU evaluation will be summarized and incorporated into this survey by reference.

All of the above lines, including those which have been evaluated as not eligible, will be inventoried and evaluated to identify any railroad related features in the APE that are potentially significant in their own right. The statewide railroad context developed by Mn/DOT CRU will serve as a basis for evaluation of railroad resources.

The survey of the above thirteen zones will be completed by three consultants. Hess Roise will complete the surveys for the five zones in Minneapolis, Mead & Hunt will complete the surveys for St. Louis Park, Hopkins, Minnetonka, and Eden Prairie, and Summit Envirosolutions will complete the surveys for the four railroad zones. Each consultant will prepare a report for the Phase I-II survey of the zones completed. An overall summary, integrating the survey results from all thirteen zones, will be prepared for the analysis of effects, within the framework of the five project segments.

The survey will include properties built in 1965 and earlier. Although National Register guidelines use a 50-year cut-off for eligibility (except for properties of exceptional importance), adopting a 45-year cut-off for this survey provides 5 years for project planning before the survey becomes outdated.

NOTE ON RESPONSIBILITY FOR SURVEYS IN THE INTERMODAL STATION AREA:
There is an overlap of the APEs for the SWLRT project and the Intermodal Station project (currently in the planning stage). The SWLRT survey effort will complete survey work for only a portion of the SWLRT APE in the vicinity of the Intermodal Station, including where SWLRT construction is anticipated. The remainder of this area will be surveyed as part of the planning for the Intermodal Station project. The survey results from the Intermodal Station survey will be included in the consideration of cumulative effects as part of the SWLRT Section 106 review. (See map for the division of survey responsibilities in this portion of the SWLRT APE.)

Phase I Survey (Reconnaissance Survey)

The primary goal of Phase I is to identify properties that appear to have the potential to qualify for the National Register and merit further analysis. This will eliminate from further consideration any properties that have little or no potential to meet National Register criteria. The Phase I survey will also verify that properties already listed or officially determined eligible for listing in the National Register still retain integrity.

Literature Search

The literature search will focus on areas within the APE, with broader contextual information procured as needed. The literature search will begin by collecting existing reports and research for each zone. Maps, atlases, and other information that can provide specific information about property within the APE for archaeology will be a high priority. Additional research will be conducted for specific areas, and occasionally on specific properties, as appropriate. The literature search will produce:

- A working set of research files, including maps and related materials, for each zone. A copy of these files will be provided to the archaeological team.

- For each zone, a brief context (perhaps with subcontexts) will be developed that is approximately two to five pages in length and comprises a brief narrative, an annotated list of relevant property types, and a preliminary period of significance. (This assumes that extensive narrative contexts will not be developed during this phase.) A similar context will also be prepared for each railway, focusing specifically on segments in the APE. These contexts will also be provided to the archaeological team.

Fieldwork

A project-specific inventory form will be developed. Prior to the onset of fieldwork, a draft inventory form will be submitted to the client for review and approval.

The Hennepin County property database provides building construction dates for tax parcels. These dates will be assumed to be generally reliable for properties erected in the last half of the twentieth century, and will therefore be used to eliminate properties built after 1965 from the survey. During fieldwork, however, surveyors will be observant of properties eliminated from the inventory to identify:

- Inaccuracies: Properties not included in the survey that appear to date from 1965 and earlier (in other words, instances where the county date appears to be incorrect);
- Incomplete data: Properties not included in the survey that contain multiple buildings or other features, where the county date may refer to a newer feature—but older features are also present;
- Exceptional properties: Properties dating from 1966 or later that might be of exceptional importance.

Fieldwork will be conducted by zones. The methodology for each zone is as follows:

- Using information from the Hennepin County database, surveyors will be provided with a spreadsheet listing all properties in the zone built in 1965 or earlier. In addition to the address and year built, the spreadsheet will include the property's use and the name of the owner and taxpayer. The survey will include properties listed or officially determined eligible for listing in the National Register (including those in historic districts) to verify that they retain integrity. Map books will be prepared for reference in the field.
- Surveyors will conduct site visits for each property, recording observations from public rights-of-way with field notes and digital photographs. At a minimum, surveyors will record information on noteworthy features and the property's integrity. Using the data categories for functions and uses outlined in the National Register bulletin *How to Complete the National Register Registration Form*, and with reference to the context information for each zone, the surveyor will suggest data categories that seem the most appropriate for evaluating the property's National Register potential. The surveyor will also provide a preliminary recommendation—and a justification for that recommendation—stating that 1) the property does not appear to be eligible for the National Register, or 2) the property should be evaluated in Phase II.
- All field surveyors will meet the Secretary of the Interior's Professional Qualifications Standards.

Deliverables for Phase I survey

For each zone:

- Synopsis for each zone, including the context and property type information.
- Table of surveyed properties including recommendations for intensive level survey, with justification.
- Inventory form (2 copies) for each property in the APE built in 1965 or earlier. In addition to the data collected in the field, the inventory forms will incorporate information on the property's location (UTM reference, township/range/section) from the county database. At least one color digital photograph of the property will be included on each form. (NOTE: For properties which go to a Phase II evaluation, the same survey form should incorporate the evaluation information.)
- Map of zone with properties recommended for intensive-level survey identified.

Phase II Survey (Intensive)

The goal of Phase II is to evaluate properties, as recommended in Phase I, to determine which meet the criteria of the National Register of Historic Places. As with Phase I, the work will be organized by zones.

Literature Search

The literature search will focus on individual properties and districts that have potential to meet National Register criteria. To provide a framework for evaluating some properties, it may be necessary to expand the context synopses developed in Phase I to address specific physical areas, eras, and/or property types.

Fieldwork

Additional field work may be needed to evaluate the physical characteristics of individual properties and districts. It might be necessary to obtain permission to enter some properties for this evaluation—if, for example, there is the potential for a significant interior space, or if a parcel is large and contains a number of buildings and these buildings cannot be adequately evaluated from the public right-of-way, aerial photographs, or other means.

Deliverables for Phase II survey

For each zone:

- Table of Phase II properties, including recommendations on eligibility.
- More detailed inventory form, including the narrative evaluation of eligibility, for each property included in this phase.
- Map of zone, showing properties that appear to qualify for the National Register identified, along with listed and previously determined eligible properties.

A Phase I-II survey report (for all zones completed by the same consultant) conforming to Mn/DOT CRU Architecture/History Report requirements and other applicable federal and state guidelines.

At the conclusion of all Phase II history/architecture survey work, a consolidated summary/table incorporating the work from all thirteen zones will be prepared for the analysis of effect. This summary will be organized by the five project segments.

Appendix A

Southwest Transitway: A Research Design for Cultural Resources

12 February 2010, updated 16 March 2010, 2 April 2010

Prepared by

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If the literature search/probability assessment identifies potentially significant historic features or high probability areas immediately adjacent to the above-referenced APE parameters, and if the significance of potential sites in these areas is expected to relate to National Register criteria A, B, and/or C, the APE for the field strategy for the Phase I-II survey may be adjusted to include these locations.

During Task 2, the APE will be reviewed in light of more detailed engineering plans. Throughout the design phase of the project, the adequacy of the APE will be periodically evaluated and expanded or retracted as necessary as project elements are added or modified. The survey report specified in Task 3 will provide a clear delineation of the surveyed APE, including all additions, so that the adequacy of survey efforts can be readily determined when project changes are proposed.

It should be noted that, generally, the APE for archaeological resources is a smaller area located within the APE for history/architecture resources.

Task 1. Report of Archival Review/Site Probability/Field Strategy

This task will uniformly represent the readily available information across the five project segments discussed in the DEIS. In general the report will be a desktop analysis of existing archaeological research data supplemented by a discussion of probability for previously unidentified archaeological properties. Field inspections may be utilized to confirm existing conditions, particularly to inform the discussion on field survey strategies.

The desktop analysis will utilize documents on file at the State Historic Preservation Office (SHPO) and the Office of the State Archaeologist (OSA). Historic maps and aerial photographs,

local histories, and other archival information on file at the Minnesota Historical Society, the Borchert Map Library (at the University of Minnesota), and local libraries and historical societies may also be reviewed.

The task will review:

- archaeological survey reports on file at SHPO, OSA and other repositories in order to establish what segments of the project routes have already been inventoried according to current standards;
- known archaeological sites and/or (if applicable) recommendations/confirmations of NRHP eligibility;
- relevant USGS topographic maps and soil surveys as well as any Mn/Model information and other environmental and paleoenvironmental data pertinent to the assessment of pre-contact archaeological site probability, including land use histories;
- Historic maps and aerial photographs to identify localities with historic-period archaeological site potential.

A preliminary field review will be conducted. The survey team will document visible indications of topographic and hydrological features as well as past and current land use with concomitant loss of soil integrity. The information from field observations will be combined with the data gathered during the archival review to propose archaeological site probability along the five segments.

Pre-contact and historic-period contexts will be briefly reviewed, with a focus to inform the discussion of site types and assessment of probability. The probability assessment will be organized by the five project segments (1, 3, 4, A, and C). For each of the five segments the report will include:

- a general description of the APE;
- a discussion of previous surveys and previously identified sites;
- a discussion of historic site types and the associated conditions that may indicate a historic property;
- a discussion of archaeological probability (for pre-contact/contact period and historic-period), and;
- a survey strategy and methods, including specific places targeted for field investigation.

The survey strategy for precontact and contact period evidence will be guided by Native American and early Euro-American settlement and land use patterns identified by previous archaeological investigations in the vicinity including, for example, the 1992-1994 city-wide cultural resource survey of Eden Prairie, the corridor surveys conducted for Trunk Highway 212 and Trunk Highway 12, and a number of smaller scale compliance surveys conducted within the Nine Mile, Minnehaha and Purgatory Creek watersheds.

The results of Task 1 will be summarized in the DEIS.

Task 2. Inventory/Evaluation (Phase I-II) Survey

For the Inventory/Evaluation survey, the APE will be refined to reflect the updated engineering design. That refined APE will be surveyed in a manner consistent with the recommendations presented in the Task 1 report. Field methods outlined in the Minnesota SHPO and MnDOT CRU guidelines will be generally followed; any exception, as well as more detail specific to the existing conditions along each segment, will have been documented in the Task 1 report.

In the case of precontact/contact period Native American evidence, the field sampling will involve standard methods for identification and the preliminary assessment of horizontal and vertical site dimensions, integrity, and National Register potential. In addition, the survey may utilize targeted geomorphological testing and analysis in areas likely to feature deeply buried archaeological evidence.

Artifacts will be collected and analyzed in a manner consistent with contemporary standards. Artifacts from private property will be collected with written permission of the landowner. Historic period artifacts will only be collected if they appear to represent a potentially significant archaeological property.

Archaeological sites determined to have National Register potential will then require more comprehensive Phase II formal testing. As the Phase I review more than likely will have identified a wide range of site types associated with highly varied environmental settings and precontact to historic period contexts, the scope, research questions, field and analytic needs will be more appropriately defined at that stage of the investigation.

Task 3. Analysis and Reporting

A technical report of the Phase I and Phase II investigations, including the methodology, field work results, and recommendations, will be prepared in accordance with the guidelines of MnDOT's CRU, the Secretary of the Interior's Standards for Identification and Evaluation, and other applicable state and federal guidelines. This includes submittal of Geographic Information Systems (GIS) data per the CRU guidelines. All sites documented during the survey will be recorded on new or updated Minnesota Archaeological Site Forms.

Collected artifacts will be processed and analyzed in compliance with the survey guidelines of the SHPO and the Mn/DOT CRU. Artifacts will be curated at an approved facility as stipulated in the consultant's archaeology license.

PROPOSED METHODOLOGY FOR HISTORY/ARCHITECTURE RESOURCES SURVEY

Charlene Roise, Hess, Roise and Company

Area of Potential Effect (APE)

Generally, the APE for history/architecture resources extends 300 feet on either side of the centerline of the alignment of each corridor. Around each station, the APE includes property within a quarter-mile radius. This area addresses anticipated project-related infrastructure work and reasonably foreseeable development.

The APE is illustrated in maps of the five project segments. Exceptions to the parameters outlined above include the following:

- The APE for the Intermodal Station (in segments A and C) includes all property within the boundaries adopted for the “Downtown Minneapolis Transit Hub” Environmental Screening Report (October 28, 2009 review draft) prepared for Hennepin County by Kimley-Horn and Associates. The area shown in the report is extended northeast of Washington Avenue to and across the Mississippi River to include the first tier of properties on Nicollet Island, to provide adequate APE coverage for the three-block potential station area and related developments such as rail storage yards. This area addresses infrastructure work associated with the SWLRT project as well as cumulative effects related to the development of the Intermodal station. (See below for discussion about splitting responsibility for survey of this area between the SWLRT project and the Intermodal Station project.)
- The APE for the 4th Street, 8th Street, 12th Street, Harmon Place, Hawthorne Avenue, Lyndale, and Uptown Stations (in segment C) includes the adjacent blocks in all directions from the station. This area is proposed for the stations in the more densely-built urban area, in comparison to the larger quarter-mile radius for other stations in outlying areas.
- The APE for the proposed tunnel area under Blaisdell, Nicollet, or First Avenues, including the 28th Street and Franklin Stations (in segment C), extends from one-half block west of Blaisdell Avenue to one-half block east of First Avenue. If this alternative is selected, the APE may need to be expanded in light of the design and construction methods for the tunnel.
- Along some portions of the corridor, the 300 foot APE may be extended to take into account visual effects. For example, if the 300 foot area comprises open space, and a row of buildings is located beyond, these buildings may be included in the APE.
- In some station areas, there are known areas of project related work and/or anticipated development outside of the quarter-mile radius, and these areas are included in the APE. This includes areas in downtown Hopkins.

The APE may also be adjusted if a field surveyor recommends that the project may affect a property or properties not included in the established APE boundaries.

As project planning proceeds, additional factors will be assessed to determine if there are other effects (direct, visual, auditory, atmospheric, and/or changes in use) which could require an expansion of the above APE. These factors include:

- Noise analysis, including areas where the use of bells and whistles is anticipated.
- Vibration analysis, including vibration related to project construction and operations.
- The specific locations of project elements, including operations/maintenance facilities, park-and-ride facilities, traction power substations, signal bungalows, and other infrastructure.

Survey Approach

Survey Zones

The project cuts through a number of distinct communities, each with a unique history. As a result, these communities, which share similar physical and historical characteristics, can serve as a framework for conducting the survey. The survey will be organized around the following zones (related project segments and stations are listed in parenthesis):

- Eden Prairie (Segments 1 and 3; Highway 5, Highway 62, Mitchell Road, Southwest Station, Eden Prairie Town Center, Golden Triangle, City West Stations)
- Minnetonka (Segments 1 and 3; Rowland, Opus, Shady Oak Stations)
- Hopkins (Segment 4; Shady Oak, Hopkins, Blake Stations)
- Saint Louis Park (Segment 4; Louisiana, Wooddale, Beltline Stations)
- Minneapolis west residential, including parts of Bryn Mawr, Lowry Hill, East Isles, Kenwood, Cedar-Isles-Dean, and West Calhoun neighborhoods (Segments A and C; West Lake, 21st Street, Penn Stations)
- Minneapolis south residential/commercial, including parts of the Stevens Square/Loring Heights, Whittier, Lowry Hill East, East Isles, and Cedar-Isles-Dean neighborhoods and the Midtown Greenway (Segment C; Uptown, Lyndale, 28th Street, Franklin Stations)
- Minneapolis downtown north of I-94 (Segment C; 12th Street, 8th Street, 4th Street, Harmon Place, Hawthorne Avenue Stations)
- Minneapolis industrial (Segments A and C; Van White, Royalston Stations)
- Minneapolis warehouse (Segments A and C; Intermodal Station)

In addition, there are four railroad corridors that traverse these community boundaries. These corridors will be considered as four individual zones. The corridors (by historic names) are:

- Minneapolis and Saint Louis Railway (Chicago and North Western Railway). Part of the main line is in the APE (Segments 1, 4, A and C). A segment of this line between downtown Minneapolis and Merriam Junction has recently been evaluated by the Surface Transportation Board as not eligible to the National Register; however, the SHPO did not concur with this finding. The line will be further evaluated, focusing on the section within the APE.
- Chicago, Milwaukee and Saint Paul Railway (Milwaukee Road), Benton Cutoff. Part of the CM&SP Benton Cutoff is in the APE (Segments 4, A, and C). Except for the Chicago, Milwaukee and Saint Paul Railroad Grade Separation Historic District, which is listed in the National Register, the Benton Cutoff has previously been determined as not eligible to the National Register by the Federal Highway Administration, with concurrence by the SHPO.
- Saint Paul and Pacific Railway (Great Northern Railway). Part of the main line is in the APE (Segment A). This line will be evaluated.
- Minneapolis, Northfield and Southern Railway. Part of the Auto Club-Luce Line Extension of the MN&S is in the APE (Segment 4). This line has been previously evaluated by Mn/DOT CRU, and the Auto Club-Luce Line Extension has been recommended as not eligible to the National Register. This determination has not been submitted to SHPO for concurrence. The Mn/DOT CRU evaluation will be summarized and incorporated into this survey by reference.

All of the above lines, including those which have been evaluated as not eligible, will be inventoried and evaluated to identify any railroad related features in the APE that are potentially significant in their own right. The statewide railroad context developed by Mn/DOT CRU will serve as a basis for evaluation of railroad resources.

The survey of the above thirteen zones will be completed by three consultants. Hess Roise will complete the surveys for the five zones in Minneapolis, Mead & Hunt will complete the surveys for St. Louis Park, Hopkins, Minnetonka, and Eden Prairie, and Summit Envirosolutions will complete the surveys for the four railroad zones. Each consultant will prepare a report for the Phase I-II survey of the zones completed. An overall summary, integrating the survey results from all thirteen zones, will be prepared for the analysis of effects, within the framework of the five project segments.

The survey will include properties built in 1965 and earlier. Although National Register guidelines use a 50-year cut-off for eligibility (except for properties of exceptional importance), adopting a 45-year cut-off for this survey provides 5 years for project planning before the survey becomes outdated.

NOTE ON RESPONSIBILITY FOR SURVEYS IN THE INTERMODAL STATION AREA:
There is an overlap of the APEs for the SWLRT project and the Intermodal Station project (currently in the planning stage). The SWLRT survey effort will complete survey work for only a portion of the SWLRT APE in the vicinity of the Intermodal Station, including where SWLRT construction is anticipated. The remainder of this area will be surveyed as part of the planning for the Intermodal Station project. The survey results from the Intermodal Station survey will be included in the consideration of cumulative effects as part of the SWLRT Section 106 review. (See map for the division of survey responsibilities in this portion of the SWLRT APE.)

Phase I Survey (Reconnaissance Survey)

The primary goal of Phase I is to identify properties that appear to have the potential to qualify for the National Register and merit further analysis. This will eliminate from further consideration any properties that have little or no potential to meet National Register criteria. The Phase I survey will also verify that properties already listed or officially determined eligible for listing in the National Register still retain integrity.

Literature Search

The literature search will focus on areas within the APE, with broader contextual information procured as needed. The literature search will begin by collecting existing reports and research for each zone. Maps, atlases, and other information that can provide specific information about property within the APE for archaeology will be a high priority. Additional research will be conducted for specific areas, and occasionally on specific properties, as appropriate. The literature search will produce:

- A working set of research files, including maps and related materials, for each zone. A copy of these files will be provided to the archaeological team.

- For each zone, a brief context (perhaps with subcontexts) will be developed that is approximately two to five pages in length and comprises a brief narrative, an annotated list of relevant property types, and a preliminary period of significance. (This assumes that extensive narrative contexts will not be developed during this phase.) A similar context will also be prepared for each railway, focusing specifically on segments in the APE. These contexts will also be provided to the archaeological team.

Fieldwork

A project-specific inventory form will be developed. Prior to the onset of fieldwork, a draft inventory form will be submitted to the client for review and approval.

The Hennepin County property database provides building construction dates for tax parcels. These dates will be assumed to be generally reliable for properties erected in the last half of the twentieth century, and will therefore be used to eliminate properties built after 1965 from the survey. During fieldwork, however, surveyors will be observant of properties eliminated from the inventory to identify:

- Inaccuracies: Properties not included in the survey that appear to date from 1965 and earlier (in other words, instances where the county date appears to be incorrect);
- Incomplete data: Properties not included in the survey that contain multiple buildings or other features, where the county date may refer to a newer feature—but older features are also present;
- Exceptional properties: Properties dating from 1966 or later that might be of exceptional importance.

Fieldwork will be conducted by zones. The methodology for each zone is as follows:

- Using information from the Hennepin County database, surveyors will be provided with a spreadsheet listing all properties in the zone built in 1965 or earlier. In addition to the address and year built, the spreadsheet will include the property's use and the name of the owner and taxpayer. The survey will include properties listed or officially determined eligible for listing in the National Register (including those in historic districts) to verify that they retain integrity. Map books will be prepared for reference in the field.
- Surveyors will conduct site visits for each property, recording observations from public rights-of-way with field notes and digital photographs. At a minimum, surveyors will record information on noteworthy features and the property's integrity. Using the data categories for functions and uses outlined in the National Register bulletin *How to Complete the National Register Registration Form*, and with reference to the context information for each zone, the surveyor will suggest data categories that seem the most appropriate for evaluating the property's National Register potential. The surveyor will also provide a preliminary recommendation—and a justification for that recommendation—stating that 1) the property does not appear to be eligible for the National Register, or 2) the property should be evaluated in Phase II.
- All field surveyors will meet the Secretary of the Interior's Professional Qualifications Standards.

Deliverables for Phase I survey

For each zone:

- Synopsis for each zone, including the context and property type information.
- Table of surveyed properties including recommendations for intensive level survey, with justification.
- Inventory form (2 copies) for each property in the APE built in 1965 or earlier. In addition to the data collected in the field, the inventory forms will incorporate information on the property's location (UTM reference, township/range/section) from the county database. At least one color digital photograph of the property will be included on each form. (NOTE: For properties which go to a Phase II evaluation, the same survey form should incorporate the evaluation information.)
- Map of zone with properties recommended for intensive-level survey identified.

Phase II Survey (Intensive)

The goal of Phase II is to evaluate properties, as recommended in Phase I, to determine which meet the criteria of the National Register of Historic Places. As with Phase I, the work will be organized by zones.

Literature Search

The literature search will focus on individual properties and districts that have potential to meet National Register criteria. To provide a framework for evaluating some properties, it may be necessary to expand the context synopses developed in Phase I to address specific physical areas, eras, and/or property types.

Fieldwork

Additional field work may be needed to evaluate the physical characteristics of individual properties and districts. It might be necessary to obtain permission to enter some properties for this evaluation—if, for example, there is the potential for a significant interior space, or if a parcel is large and contains a number of buildings and these buildings cannot be adequately evaluated from the public right-of-way, aerial photographs, or other means.

Deliverables for Phase II survey

For each zone:

- Table of Phase II properties, including recommendations on eligibility.
- More detailed inventory form, including the narrative evaluation of eligibility, for each property included in this phase.
- Map of zone, showing properties that appear to qualify for the National Register identified, along with listed and previously determined eligible properties.

A Phase I-II survey report (for all zones completed by the same consultant) conforming to Mn/DOT CRU Architecture/History Report requirements and other applicable federal and state guidelines.

At the conclusion of all Phase II history/architecture survey work, a consolidated summary/table incorporating the work from all thirteen zones will be prepared for the analysis of effect. This summary will be organized by the five project segments.

Appendix B.1 Minneapolis West Residential Survey Zone

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
Park Board Bridge No. 1		HE-MPC-6896	Considered eligible	C
Lake of the Isles		HE-MPC-1824	Considered eligible	A
Lake Calhoun-Lake of the Isles Channel, The Lagoon		HE-MPC-1823	Considered eligible	C
Lake of the Isles Boulevard		HE-MPC-1825	Considered eligible	A, C
Lake of the Isles Residential Historic District		HE-MPC-9860	Considered eligible	C
Xerxes Avenue Historic District		HE-MPC-16667	Recommended eligible	A
Kenilworth Railroad Bridge		HE-MPC-1850	Considered eligible	A
Pedestrian Bridge over Kenilworth Lagoon		HE-MPC-1851	Considered eligible	A
Lake Calhoun		HE-MPC-1811	Considered eligible	A, C
House	2235 21ST ST W	HE-MPC-16094	Recommended not eligible	A
Klein-Peterson House	2305 21ST ST W	HE-MPC-6761	Recommended not eligible	A
House	2407 21ST ST W	HE-MPC-16095	Recommended not eligible	A
House	2408 21ST ST W	HE-MPC-16096	Recommended not eligible	A
House	2411 21ST ST W	HE-MPC-16098	Recommended not eligible	A
House	2414 21ST ST W	HE-MPC-16099	Recommended not eligible	A
House	2417 21ST ST W	HE-MPC-16100	Recommended not eligible	A
House	2421 21ST ST W	HE-MPC-16101	Recommended not eligible	A
House	2425 21ST ST W	HE-MPC-16102	Recommended not eligible	A
House	2502 21ST ST W	HE-MPC-16103	Recommended not eligible	A
House	2505 21ST ST W	HE-MPC-16104	Recommended not eligible	A
House	2506 21ST ST W	HE-MPC-16105	Recommended not eligible	A
House	2508 21ST ST W	HE-MPC-16106	Recommended not eligible	A
House	2512 21ST ST W	HE-MPC-16107	Recommended not eligible	A
House	2515 21ST ST W	HE-MPC-16108	Recommended not eligible	A
House	2516 21ST ST W	HE-MPC-16109	Recommended not eligible	A
Franklin-Kelly House	2405 22ND ST W	HE-MPC-6766	Recommended not eligible	A
House	2409 22ND ST W	HE-MPC-16114	Recommended not eligible	A
House	2415 22ND ST W	HE-MPC-16115	Recommended not eligible	A
House	2418 22ND ST W	HE-MPC-16116	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	2419 22ND ST W	HE-MPC-16117	Recommended not eligible	A
House	2423 22ND ST W	HE-MPC-16118	Recommended not eligible	A
House	2424 22ND ST W	HE-MPC-16119	Recommended not eligible	A
House	2427 22ND ST W	HE-MPC-16120	Recommended not eligible	A
House	2428 22ND ST W	HE-MPC-16121	Recommended not eligible	A
House	2431 22ND ST W	HE-MPC-16122	Recommended not eligible	A
House	2433 22ND ST W	HE-MPC-16123	Recommended not eligible	A
Apartment	2434 22ND ST W	HE-MPC-16124	Recommended not eligible	A
House	2441 22ND ST W	HE-MPC-17107	Recommended not eligible	A
House	2446 22ND ST W	HE-MPC-17106	Recommended not eligible	A
House	2449 22ND ST W	HE-MPC-17104	Recommended not eligible	A
House	2460 22ND ST W	HE-MPC-17103	Recommended not eligible	A
House	2502 22ND ST W	HE-MPC-16125	Recommended not eligible	A
House	2510 22ND ST W	HE-MPC-17105	Recommended not eligible	A
House	2516 22ND ST W	HE-MPC-17108	Recommended not eligible	A
House	2520 22ND ST W	HE-MPC-16126	Recommended not eligible	A
House	2526 22ND ST W	HE-MPC-16127	Recommended not eligible	A
House	2408 24TH ST W	HE-MPC-16131	Recommended not eligible	A
House	2412 24TH ST W	HE-MPC-16132	Recommended not eligible	A
House	2416 24TH ST W	HE-MPC-16133	Recommended not eligible	A
House	2420 24TH ST W	HE-MPC-16134	Recommended not eligible	A
House	2424 24TH ST W	HE-MPC-16135	Recommended not eligible	A
House	2428 24TH ST W	HE-MPC-16136	Recommended not eligible	A
House	2432 24TH ST W	HE-MPC-16137	Recommended not eligible	A
House	2436 24TH ST W	HE-MPC-16138	Recommended not eligible	A
House	2440 24TH ST W	HE-MPC-16139	Recommended not eligible	A
House	2444 24TH ST W	HE-MPC-16140	Recommended not eligible	A
House	2450 24TH ST W	HE-MPC-16141	Recommended not eligible	A
House	2454 24TH ST W	HE-MPC-16142	Recommended not eligible	A
House	2456 24TH ST W	HE-MPC-16143	Recommended not eligible	A
House	2460 24TH ST W	HE-MPC-16144	Recommended not eligible	A
Duplex	112 27TH ST W	HE-MPC-16087	Recommended not eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	2613 28TH ST W	HE-MPC-16191	Recommended not eligible	C
House	2617 28TH ST W	HE-MPC-3546	Recommended not eligible	C
House	2621 28TH ST W	HE-MPC-3545	Recommended not eligible	C
House	2701 28TH ST W	HE-MPC-16192	Recommended not eligible	C
House	2705 28TH ST W	HE-MPC-6792	Recommended not eligible	C
House	2711 28TH ST W	HE-MPC-6793	Recommended not eligible	C
Duplex	2715 28TH ST W	HE-MPC-16194	Recommended not eligible	C
Duplex	2717 28TH ST W	HE-MPC-16195	Recommended not eligible	C
House	2721 28TH ST W	HE-MPC-16197	Recommended not eligible	C
House	2725 28TH ST W	HE-MPC-16198	Recommended not eligible	C
House	2801 28TH ST W	HE-MPC-3544	Recommended not eligible	C
House	2805 28TH ST W	HE-MPC-16199	Recommended not eligible	C
Robert Leventhal Grocery and Meat	3112 28TH ST W	HE-MPC-16200	Recommended not eligible	A
Park Siding	3113 28TH ST W	HE-MPC-16258	Recommended not eligible	A
Julia Reichel/Beauty Parlor	3120 28TH ST W	HE-MPC-16201	Recommended not eligible	A
Park	3400 1/2 29TH ST W	HE-MPC-16256	Recommended not eligible	A, C
House	3408 29TH ST W	HE-MPC-16210	Recommended not eligible	A, C
House	3412 29TH ST W	HE-MPC-16211	Recommended not eligible	A, C
House	3416 29TH ST W	HE-MPC-16212	Recommended not eligible	A, C
House	3500 29TH ST W	HE-MPC-16213	Recommended not eligible	A, C
Duplex	3501 29TH ST W	HE-MPC-16214	Recommended not eligible	A, C
Duplex	3506 29TH ST W	HE-MPC-16215	Recommended not eligible	A, C
Duplex	3507 29TH ST W	HE-MPC-16216	Recommended not eligible	A, C
Duplex	3510 29TH ST W	HE-MPC-16217	Recommended not eligible	A, C
Duplex	3515 29TH ST W	HE-MPC-16218	Recommended not eligible	A, C
Duplex	3519 29TH ST W	HE-MPC-16219	Recommended not eligible	A, C
House	3522 29TH ST W	HE-MPC-16220	Recommended not eligible	A, C
Duplex	3525 29TH ST W	HE-MPC-16221	Recommended not eligible	A, C
House	3526 29TH ST W	HE-MPC-16222	Recommended not eligible	A, C
House	3530 29TH ST W	HE-MPC-16223	Recommended not eligible	A, C
House	3531 29TH ST W	HE-MPC-16224	Recommended not eligible	A, C
House	3535 29TH ST W	HE-MPC-16225	Recommended not eligible	A, C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	3822 31ST ST W	HE-MPC-16237	Recommended not eligible	A, C
House	3823 31ST ST W	HE-MPC-16238	Recommended not eligible	A, C
House	3826 31ST ST W	HE-MPC-16239	Recommended not eligible	A, C
House	3322 32ND ST W	HE-MPC-16240	Recommended not eligible	A, C
House	3325 32ND ST W	HE-MPC-16241	Recommended not eligible	A, C
House	3326 32ND ST W	HE-MPC-16242	Recommended not eligible	A, C
House	3330 32ND ST W	HE-MPC-16243	Recommended not eligible	A, C
House	3331 32ND ST W	HE-MPC-16244	Recommended not eligible	A, C
House	3332 32ND ST W	HE-MPC-16245	Recommended not eligible	A, C
House	3335 32ND ST W	HE-MPC-16246	Recommended not eligible	A, C
House	3336 32ND ST W	HE-MPC-16247	Recommended not eligible	A, C
House	3338 32ND ST W	HE-MPC-16248	Recommended not eligible	A, C
House	3401 32ND ST W	HE-MPC-16249	Recommended not eligible	A, C
House	3402 32ND ST W	HE-MPC-16250	Recommended not eligible	A, C
House	3406 32ND ST W	HE-MPC-16251	Recommended not eligible	A, C
House	3411 32ND ST W	HE-MPC-16252	Recommended not eligible	A, C
Duplex	3412 32ND ST W	HE-MPC-16253	Recommended not eligible	A, C
Apartment	3620 32ND ST W	HE-MPC-16254	Recommended not eligible	A, C
House	2824 BENTON BLVD	HE-MPC-16284	Recommended not eligible	A
House	2828 BENTON BLVD	HE-MPC-16285	Recommended not eligible	A
House	2830 BENTON BLVD	HE-MPC-16286	Recommended not eligible	A
Purdy, Gertrude, House	2831 BENTON BLVD	HE-MPC-6020	Recommended not eligible	A
House	2838 BENTON BLVD	HE-MPC-16287	Recommended not eligible	A
House	2900 BENTON BLVD	HE-MPC-16288	Recommended not eligible	A
House	2901 BENTON BLVD	HE-MPC-16289	Recommended not eligible	A
House	2905 BENTON BLVD	HE-MPC-16290	Recommended not eligible	A
House	2906 BENTON BLVD	HE-MPC-16291	Recommended not eligible	A
House	2909 BENTON BLVD	HE-MPC-16292	Recommended not eligible	A
House	2912 BENTON BLVD	HE-MPC-16293	Recommended not eligible	A
House	2915 BENTON BLVD	HE-MPC-16294	Recommended not eligible	A
Duplex	2918 BENTON BLVD	HE-MPC-16295	Recommended not eligible	A
House	2919 BENTON BLVD	HE-MPC-16296	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
House	2707	BURNHAM BLVD	HE-MPC-16351	Recommended not eligible	A
House	2711	BURNHAM BLVD	HE-MPC-16352	Recommended not eligible	A
House	2727	BURNHAM BLVD	HE-MPC-16353	Recommended not eligible	A
Neils, Frieda and Henry J., House	2801	BURNHAM BLVD	HE-MPC-6068	Listed	A
House	2815	BURNHAM BLVD	HE-MPC-16354	Recommended not eligible	A
House	2819	BURNHAM BLVD	HE-MPC-16355	Recommended not eligible	A
House	2507	BURNHAM RD	HE-MPC-16356	Recommended not eligible	A
House	2516	BURNHAM RD	HE-MPC-16357	Recommended not eligible	A
House	2519	BURNHAM RD	HE-MPC-16358	Recommended not eligible	A
House	2520	BURNHAM RD	HE-MPC-16359	Recommended not eligible	A
House	2524	BURNHAM RD	HE-MPC-16360	Recommended not eligible	A
House	2536	BURNHAM RD	HE-MPC-16361	Recommended not eligible	A
House	2537	BURNHAM RD	HE-MPC-16362	Recommended not eligible	A
House	2541	BURNHAM RD	HE-MPC-16363	Recommended not eligible	A
House	2551	BURNHAM RD	HE-MPC-16364	Recommended not eligible	A
House	2565	BURNHAM RD	HE-MPC-16365	Recommended not eligible	A
House	2601	BURNHAM RD	HE-MPC-16366	Recommended not eligible	A
House	2605	BURNHAM RD	HE-MPC-16367	Recommended not eligible	A
House	2615	BURNHAM RD	HE-MPC-16368	Recommended not eligible	A
Duplex	2619	BURNHAM RD	HE-MPC-16369	Recommended not eligible	A
House	2642	BURNHAM RD	HE-MPC-16370	Recommended not eligible	A
The Parklake	3100	CALHOUN PKWY W	HE-MPC-16371	Recommended eligible	A, C
Apartment	3146	CALHOUN PKWY W	HE-MPC-16392	Recommended not eligible	A
Apartment	3150	CALHOUN PKWY W	HE-MPC-16393	Recommended not eligible	A
Cedar Lake Boulevard		CEDAR LAKE PKWY	HE-MPC-1833	Considered eligible	A
House	2820	CEDAR LAKE PKWY	HE-MPC-16394	Recommended not eligible	A
Apartment	2825	CEDAR LAKE PKWY	HE-MPC-16396	Recommended eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
Cedar Lake	CEDAR LAKE PKWY & BASSWOOD RD	HE-MPC-1820	Considered eligible	A
House	2820 CHOWEN AVE S	HE-MPC-16402	Recommended not eligible	A, C
House	2828 CHOWEN AVE S	HE-MPC-16403	Recommended not eligible	A, C
House	2832 CHOWEN AVE S	HE-MPC-16404	Recommended not eligible	A, C
House	2836 CHOWEN AVE S	HE-MPC-16405	Recommended not eligible	A, C
House	2840 CHOWEN AVE S	HE-MPC-16406	Recommended not eligible	A, C
House	2900 CHOWEN AVE S	HE-MPC-16407	Recommended not eligible	A, C
House	2904 CHOWEN AVE S	HE-MPC-16408	Recommended not eligible	A, C
House	2908 CHOWEN AVE S	HE-MPC-16409	Recommended not eligible	A, C
House	2912 CHOWEN AVE S	HE-MPC-16410	Recommended not eligible	A, C
House	2915 CHOWEN AVE S	HE-MPC-16411	Recommended not eligible	A, C
House	2916 CHOWEN AVE S	HE-MPC-16412	Recommended not eligible	A, C
House	2917 CHOWEN AVE S	HE-MPC-16413	Recommended not eligible	A, C
House	2920 CHOWEN AVE S	HE-MPC-16414	Recommended not eligible	A, C
House	2921 CHOWEN AVE S	HE-MPC-16415	Recommended not eligible	A, C
House	2924 CHOWEN AVE S	HE-MPC-16416	Recommended not eligible	A, C
House	2936 CHOWEN AVE S	HE-MPC-16417	Recommended not eligible	A, C
House	2940 CHOWEN AVE S	HE-MPC-16418	Recommended not eligible	A, C
House	3518 CHOWEN PL	HE-MPC-16419	Recommended not eligible	A
The Layhart Grain Elevator	3141 DEAN CT	HE-MPC-3543	Recommended not eligible	A, C
Chicago, Milwaukee and Saint Paul Railroad Bridge; Soo Line Bridge	29th ST DEAN PARKWAY	HE-MPC-5341	Considered eligible	C
House	2800 DEAN PKWY	HE-MPC-16425	Recommended not eligible	C
House	2801 DEAN PKWY	HE-MPC-16426	Recommended not eligible	C
House	2806 DEAN PKWY	HE-MPC-16427	Recommended not eligible	C
House	2807 DEAN PKWY	HE-MPC-16428	Recommended not eligible	C
House	2811 DEAN PKWY	HE-MPC-16429	Recommended not eligible	C
House	2812 DEAN PKWY	HE-MPC-16430	Recommended not eligible	C
House	2815 DEAN PKWY	HE-MPC-16431	Recommended not eligible	C
House	2823 DEAN PKWY	HE-MPC-16432	Recommended not eligible	C
House	2824 DEAN PKWY	HE-MPC-16433	Recommended not eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
Calhoun Beach Apartments	2901 DEAN PKWY	HE-MPC-6125	Recommended eligible	C
Apartment	2920 DEAN PKWY	HE-MPC-16435	Recommended not eligible	C
Apartment	2928 DEAN PKWY	HE-MPC-16436	Recommended not eligible	C
Apartment	2932 DEAN PKWY	HE-MPC-16437	Recommended not eligible	C
Dean Boulevard	DEAN PKWY & 29TH ST W	HE-MPC-8727	Considered eligible	A, C
Kenilworth Lagoon	DEAN PKWY & LAKE OF THE ISLES PKWY W	HE-MPC-1822	Considered eligible	A
Kenwood Park	1901 DOUGLAS AVE	HE-MPC-1797	Considered eligible	A
House	2809 DREW AVE S	HE-MPC-16438	Recommended not eligible	C
House	2813 DREW AVE S	HE-MPC-16439	Recommended not eligible	A, C
House	2817 DREW AVE S	HE-MPC-16440	Recommended not eligible	A, C
House	2821 DREW AVE S	HE-MPC-16441	Recommended not eligible	A, C
House	2825 DREW AVE S	HE-MPC-16442	Recommended not eligible	A, C
House	2829 DREW AVE S	HE-MPC-16443	Recommended not eligible	A, C
House	2833 DREW AVE S	HE-MPC-16444	Recommended not eligible	A, C
House	2901 DREW AVE S	HE-MPC-16445	Recommended not eligible	A, C
House	2909 DREW AVE S	HE-MPC-16446	Recommended not eligible	A, C
House	2912 DREW AVE S	HE-MPC-16447	Recommended not eligible	A, C
House	2913 DREW AVE S	HE-MPC-16448	Recommended not eligible	A, C
House	2917 DREW AVE S	HE-MPC-16449	Recommended not eligible	A, C
House	2921 DREW AVE S	HE-MPC-16450	Recommended not eligible	A, C
House	2924 DREW AVE S	HE-MPC-16451	Recommended not eligible	A, C
House	2925 DREW AVE S	HE-MPC-16452	Recommended not eligible	A, C
House	2928 DREW AVE S	HE-MPC-16453	Recommended not eligible	A, C
House	2929 DREW AVE S	HE-MPC-16454	Recommended not eligible	A, C
Apartment	2932 DREW AVE S	HE-MPC-16455	Recommended not eligible	A, C
House	2933 DREW AVE S	HE-MPC-16456	Recommended not eligible	A, C
Apartment	2936 DREW AVE S	HE-MPC-16457	Recommended not eligible	A, C
House	2900 EWING AVE S	HE-MPC-16459	Recommended not eligible	A, C
House	2901 EWING AVE S	HE-MPC-6168	Recommended not eligible	A, C
House	2904 EWING AVE S	HE-MPC-16460	Recommended not eligible	A, C
House	2906 EWING AVE S	HE-MPC-16461	Recommended not eligible	A, C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	2909 EWING AVE S	HE-MPC-16462	Recommended not eligible	A, C
House	2910 EWING AVE S	HE-MPC-16463	Recommended not eligible	A, C
House	2914 EWING AVE S	HE-MPC-16464	Recommended not eligible	A, C
House	2917 EWING AVE S	HE-MPC-16465	Recommended not eligible	A, C
House	2918 EWING AVE S	HE-MPC-16466	Recommended not eligible	A, C
House	2922 EWING AVE S	HE-MPC-16467	Recommended not eligible	A, C
House	2926 EWING AVE S	HE-MPC-16468	Recommended not eligible	A, C
House	2927 EWING AVE S	HE-MPC-16469	Recommended not eligible	A, C
House	2930 EWING AVE S	HE-MPC-16470	Recommended not eligible	A, C
House	2931 EWING AVE S	HE-MPC-16471	Recommended not eligible	A, C
House	2934 EWING AVE S	HE-MPC-16472	Recommended not eligible	A, C
House	2935 EWING AVE S	HE-MPC-16473	Recommended not eligible	A, C
House	2938 EWING AVE S	HE-MPC-16474	Recommended not eligible	A, C
House	2942 EWING AVE S	HE-MPC-16475	Recommended not eligible	A, C
Apartment	3028 EWING AVE S	HE-MPC-16476	Recommended not eligible	A, C
Apartment	3050 EWING AVE S	HE-MPC-16477	Recommended not eligible	A, C
American Hardware Mutual Insurance Company	3033 EXCELSIOR BLVD	HE-MPC-16478	Recommended not eligible	A, C
Commercial building	3054 EXCELSIOR BLVD	HE-MPC-16479	Recommended not eligible	A, C
House	3130 EXCELSIOR BLVD	HE-MPC-16481	Recommended not eligible	A, C
Minikahda Club	3205 EXCELSIOR BLVD	HE-MPC-17102	Recommended eligible	A, C
House	3210 EXCELSIOR BLVD	HE-MPC-16482	Recommended not eligible	A, C
Apartment	3029 FRANCE AVE S	HE-MPC-16485	Recommended not eligible	A, C
Athletic Fields, Kenwood Park	2101 FRANKLIN AVE W	HE-MPC-1800	Considered eligible	A
House	2503 FRANKLIN AVE W	HE-MPC-16489	Recommended not eligible	A
House	2515 FRANKLIN AVE W	HE-MPC-16490	Recommended not eligible	A
House	2519 FRANKLIN AVE W	HE-MPC-16491	Recommended not eligible	A
House	3346 IVY LA	HE-MPC-16589	Recommended not eligible	A, C
House	2720 KENILWORTH PL	HE-MPC-16594	Recommended not eligible	A
House	2726 KENILWORTH PL	HE-MPC-16595	Recommended not eligible	A
House	2732 KENILWORTH PL	HE-MPC-16596	Recommended not eligible	A
House	2800 KENILWORTH PL	HE-MPC-16597	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
Kenwood Boulevard		KENWOOD PKWY	HE-MPC-1796	Considered eligible	A
Apartment	1108	KENWOOD PKWY	HE-MPC-16599	Recommended not eligible	A
House	1133	KENWOOD PKWY	HE-MPC-16600	Recommended not eligible	A
House	1200	KENWOOD PKWY	HE-MPC-16601	Recommended not eligible	A
House	1204	KENWOOD PKWY	HE-MPC-16602	Recommended not eligible	A
Kenwood Water Tower	1724	KENWOOD PKWY	HE-MPC-6475	Considered eligible	A
House	1726	KENWOOD PKWY	HE-MPC-16604	Recommended not eligible	A
House	1805	KENWOOD PKWY	HE-MPC-16605	Recommended not eligible	A
House	1811	KENWOOD PKWY	HE-MPC-16606	Recommended not eligible	A
House	1818	KENWOOD PKWY	HE-MPC-16608	Recommended not eligible	A
House	1819	KENWOOD PKWY	HE-MPC-16609	Recommended not eligible	A
House	1823	KENWOOD PKWY	HE-MPC-16610	Recommended not eligible	A
House	1827	KENWOOD PKWY	HE-MPC-16611	Recommended not eligible	A
House	1828	KENWOOD PKWY	HE-MPC-16612	Recommended not eligible	A
House	1832	KENWOOD PKWY	HE-MPC-16613	Recommended not eligible	A
House	1835	KENWOOD PKWY	HE-MPC-16614	Recommended not eligible	A
House	1839	KENWOOD PKWY	HE-MPC-16615	Recommended not eligible	A
House	1900	KENWOOD PKWY	HE-MPC-16616	Recommended not eligible	A
House	1903	KENWOOD PKWY	HE-MPC-16617	Recommended not eligible	A
House	1906	KENWOOD PKWY	HE-MPC-16618	Recommended not eligible	A
Keith, Nella Y. and Walter J., House	1908	KENWOOD PKWY	HE-MPC-6477	Recommended not eligible	A
House	1911	KENWOOD PKWY	HE-MPC-16619	Recommended not eligible	A
House	1916	KENWOOD PKWY	HE-MPC-16620	Recommended not eligible	A
House	1917	KENWOOD PKWY	HE-MPC-16163	Recommended not eligible	A
House	1924	KENWOOD PKWY	HE-MPC-16262	Recommended not eligible	A
House	1929	KENWOOD PKWY	HE-MPC-16193	Recommended not eligible	
Lindstorm, J. W., House	1932	KENWOOD PKWY	HE-MPC-8802	Recommended not eligible	A
House	1936	KENWOOD PKWY	HE-MPC-16264	Recommended not eligible	A
House	1937	KENWOOD PKWY	HE-MPC-16257	Recommended not eligible	
House	1938	KENWOOD PKWY	HE-MPC-16670	Recommended not eligible	A
House	1944	KENWOOD PKWY	HE-MPC-16732	Recommended not eligible	A
House	1945	KENWOOD PKWY	HE-MPC-16395	Recommended not eligible	

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
House	1951	KENWOOD PKWY	HE-MPC-16556	Recommended not eligible	A
House	1954	KENWOOD PKWY	HE-MPC-16741	Recommended not eligible	A
House	1955	KENWOOD PKWY	HE-MPC-16575	Recommended not eligible	A
House	1960	KENWOOD PKWY	HE-MPC-16742	Recommended not eligible	A
House	1961	KENWOOD PKWY	HE-MPC-16668	Recommended not eligible	A
House	1964	KENWOOD PKWY	HE-MPC-16814	Recommended not eligible	A
House	1968	KENWOOD PKWY	HE-MPC-16815	Recommended not eligible	A
House	1969	KENWOOD PKWY	HE-MPC-16669	Recommended not eligible	A
House	1971	KENWOOD PKWY	HE-MPC-16622	Recommended not eligible	A
Brackett, A. S., House	1974	KENWOOD PKWY	HE-MPC-8807	Recommended not eligible	A
House	1977	KENWOOD PKWY	HE-MPC-16623	Recommended not eligible	A
House	1982	KENWOOD PKWY	HE-MPC-16624	Recommended not eligible	A
Ross, Charles H. and Mary E., House	2000	KENWOOD PKWY	HE-MPC-6480	Recommended not eligible	A
House	2001	KENWOOD PKWY	HE-MPC-16625	Recommended not eligible	A
House	2007	KENWOOD PKWY	HE-MPC-16626	Recommended not eligible	A
House	2008	KENWOOD PKWY	HE-MPC-16627	Recommended not eligible	A
House	2011	KENWOOD PKWY	HE-MPC-16628	Recommended not eligible	A
House	2012	KENWOOD PKWY	HE-MPC-16629	Recommended not eligible	A
House	2015	KENWOOD PKWY	HE-MPC-8811	Recommended not eligible	A
House	2016	KENWOOD PKWY	HE-MPC-16630	Recommended not eligible	A
House	2019	KENWOOD PKWY	HE-MPC-16631	Recommended not eligible	A
House	2022	KENWOOD PKWY	HE-MPC-16632	Recommended not eligible	A
House	2025	KENWOOD PKWY	HE-MPC-16633	Recommended not eligible	A
House	2027	KENWOOD PKWY	HE-MPC-16634	Recommended not eligible	A
House	2028	KENWOOD PKWY	HE-MPC-16635	Recommended not eligible	A
House	2035	KENWOOD PKWY	HE-MPC-16636	Recommended not eligible	A
House	2036	KENWOOD PKWY	HE-MPC-16637	Recommended not eligible	A
House	2101	KENWOOD PKWY	HE-MPC-16638	Recommended not eligible	A
Davis, Spencer, House	2104	KENWOOD PKWY	HE-MPC-6481	Recommended not eligible	A
House	2107	KENWOOD PKWY	HE-MPC-16639	Recommended not eligible	A
House	2108	KENWOOD PKWY	HE-MPC-16640	Recommended not eligible	A
House	2112	KENWOOD PKWY	HE-MPC-16641	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	2115 KENWOOD PKWY	HE-MPC-16642	Recommended not eligible	A
House	2116 KENWOOD PKWY	HE-MPC-16643	Recommended not eligible	A
House	2117 KENWOOD PKWY	HE-MPC-16644	Recommended not eligible	A
House	2120 KENWOOD PKWY	HE-MPC-16645	Recommended not eligible	A
House	2124 KENWOOD PKWY	HE-MPC-8779	Recommended not eligible	A
House	2125 KENWOOD PKWY	HE-MPC-16646	Recommended not eligible	A
House	2129 KENWOOD PKWY	HE-MPC-16647	Recommended not eligible	A
House	2133 KENWOOD PKWY	HE-MPC-6482	Recommended not eligible	A
Moore, J. E., House	2200 KENWOOD PKWY	HE-MPC-8719	Recommended not eligible	A
House	2201 KENWOOD PKWY	HE-MPC-16648	Recommended not eligible	A
House	2208 KENWOOD PKWY	HE-MPC-6483	Recommended not eligible	A
House	2216 KENWOOD PKWY	HE-MPC-16649	Recommended not eligible	A
Amsden, Mervyn H., House	2388 LAKE OF ISLES PKWY W	HE-MPC-6385	Considered eligible	A
Fuller, Charles I., House	2396 LAKE OF ISLES PKWY W	HE-MPC-6386	Considered eligible	A
McDonald, Frank L., House	2400 LAKE OF ISLES PKWY W	HE-MPC-6387	Considered eligible	A
Hill, Clarence E., House	2406 LAKE OF ISLES PKWY W	HE-MPC-6388	Considered eligible	A
House	2412 LAKE OF ISLES PKWY W	HE-MPC-16657	Considered eligible	A
Frazier, Marc, House	2416 LAKE OF ISLES PKWY W	HE-MPC-6390	Considered eligible	A
Stewart, James R., House	2424 LAKE OF ISLES PKWY W	HE-MPC-6391	Considered eligible	A
Karrie, Samuel M., House	2450 LAKE OF ISLES PKWY W	HE-MPC-6393	Considered eligible	A
Morse, Minnie F., House	2500 LAKE OF ISLES PKWY W	HE-MPC-6394	Considered eligible	A
Babcock, Willowby M., House	2504 LAKE OF ISLES PKWY W	HE-MPC-6395	Considered eligible	A
Marston, Harold F., House	2508 LAKE OF ISLES PKWY W	HE-MPC-6396	Considered eligible	A
Frise, Dudley C., House	2512 LAKE OF ISLES PKWY W	HE-MPC-6397	Considered eligible	A
Gould, Charles A., House	2516 LAKE OF ISLES PKWY W	HE-MPC-6398	Considered eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
Palmer, J. H., House	2806 LAKE OF ISLES PKWY W	HE-MPC-6418	Recommended not eligible	C
Haywood, George M., House	2810 LAKE OF ISLES PKWY W	HE-MPC-6419	Recommended not eligible	C
Halyerson, John, House	2816 LAKE OF ISLES PKWY W	HE-MPC-6420	Recommended not eligible	C
Effrem, Chris G., House	2820 LAKE OF ISLES PKWY W	HE-MPC-6421	Recommended not eligible	C
Calhoun Beach Club	2730 LAKE ST W	HE-MPC-6126	Listed	C
Lakeshore Arms Building	3026 LAKE ST W	HE-MPC-8743	Recommended not eligible	C
Minister's Life and Casualty Union	3100 LAKE ST W	HE-MPC-16659	Recommended not eligible	C
Commercial building	3600 LAKE ST W	HE-MPC-16660	Recommended not eligible	A, C
Apartment	3701 LAKE ST W	HE-MPC-16661	Recommended not eligible	A, C
House	3711 LAKE ST W	HE-MPC-16662	Recommended not eligible	A, C
Apartment	3400 LIST PL	HE-MPC-16679	Recommended not eligible	A, C
Calhoun Towers	3430 LIST PL	HE-MPC-6442	Recommended not eligible	A, C
House	1710 LOGAN AVE S	HE-MPC-16680	Recommended not eligible	A, C
House	1718 LOGAN AVE S	HE-MPC-16681	Recommended not eligible	A, C
House	1720 LOGAN AVE S	HE-MPC-16682	Recommended not eligible	A, C
House	1724 LOGAN AVE S	HE-MPC-16683	Recommended not eligible	A
Williams, H.R., House	1728 LOGAN AVE S	HE-MPC-8866	Recommended not eligible	A
House	1734 LOGAN AVE S	HE-MPC-16684	Recommended not eligible	A
Commercial building	1011 MADEIRA AVE	HE-MPC-16690	Recommended not eligible	A
Commercial building	1031 MADEIRA AVE	HE-MPC-16691	Recommended not eligible	A
House	1705 MORGAN AVE S	HE-MPC-16704	Recommended not eligible	A
House	1709 MORGAN AVE S	HE-MPC-16705	Recommended not eligible	A
House	1715 MORGAN AVE S	HE-MPC-16706	Recommended not eligible	A
House	1717 MORGAN AVE S	HE-MPC-16707	Recommended not eligible	A
House	1721 MORGAN AVE S	HE-MPC-16708	Recommended not eligible	A
House	1725 MORGAN AVE S	HE-MPC-16709	Recommended not eligible	A
House	1729 MORGAN AVE S	HE-MPC-16710	Recommended not eligible	A
House	1735 MORGAN AVE S	HE-MPC-16711	Recommended not eligible	A
House	628 MORGAN AVE S	HE-MPC-16700	Recommended not eligible	A
House	632 MORGAN AVE S	HE-MPC-16701	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
House	636	MORGAN AVE S	HE-MPC-16702	Recommended not eligible	A
House	640	MORGAN AVE S	HE-MPC-16703	Recommended not eligible	A
Martin, Helen and Mac, House	1828	MOUNT CURVE AVE	HE-MPC-8763	Recommended eligible	A
House	1900	MOUNT CURVE AVE	HE-MPC-16712	Recommended not eligible	A
Boardman, F. H., House	1903	MOUNT CURVE AVE	HE-MPC-8717	Recommended not eligible	A
Heller, Ruth and Sim E., House	1916	MOUNT CURVE AVE	HE-MPC-6503	Recommended not eligible	A
House	1919	MOUNT CURVE AVE	HE-MPC-16713	Recommended not eligible	A
House	2127	MOUNT VIEW AVE	HE-MPC-16714	Recommended not eligible	A
House	2132	MOUNT VIEW AVE	HE-MPC-16715	Recommended not eligible	A
House	2133	MOUNT VIEW AVE	HE-MPC-16716	Recommended not eligible	A
House	2137	MOUNT VIEW AVE	HE-MPC-16717	Recommended not eligible	A
House	2138	MOUNT VIEW AVE	HE-MPC-16718	Recommended not eligible	A
House	2141	MOUNT VIEW AVE	HE-MPC-16719	Recommended not eligible	A
House	2144	MOUNT VIEW AVE	HE-MPC-16720	Recommended not eligible	A
House	2145	MOUNT VIEW AVE	HE-MPC-16721	Recommended not eligible	A
House	2305	MOUNT VIEW AVE	HE-MPC-16723	Recommended not eligible	A
House	2313	MOUNT VIEW AVE	HE-MPC-16724	Recommended not eligible	A
House	2400	MOUNT VIEW AVE	HE-MPC-16226	Recommended not eligible	A
House	2404	MOUNT VIEW AVE	HE-MPC-16233	Recommended not eligible	A
House	2408	MOUNT VIEW AVE	HE-MPC-16234	Recommended not eligible	A
House	2416	MOUNT VIEW AVE	HE-MPC-16235	Recommended not eligible	A
House	2420	MOUNT VIEW AVE	HE-MPC-16255	Recommended not eligible	A
House	2423	MOUNT VIEW AVE	HE-MPC-16725	Recommended not eligible	A
House	2424	MOUNT VIEW AVE	HE-MPC-16259	Recommended not eligible	A
House	2428	MOUNT VIEW AVE	HE-MPC-16726	Recommended not eligible	A
House	2432	MOUNT VIEW AVE	HE-MPC-16727	Recommended not eligible	A
House	2436	MOUNT VIEW AVE	HE-MPC-16728	Recommended eligible	A
House	1700	OLIVER AVE S	HE-MPC-16837	Recommended not eligible	A
House	1718	OLIVER AVE S	HE-MPC-16838	Recommended not eligible	A
Leighton, A., House	1722	OLIVER AVE S	HE-MPC-6549	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	1726 OLIVER AVE S	HE-MPC-16839	Recommended not eligible	A
House	1736 OLIVER AVE S	HE-MPC-16840	Recommended not eligible	A
House	1738 OLIVER AVE S	HE-MPC-16841	Recommended not eligible	A
House	1800 OLIVER AVE S	HE-MPC-16842	Recommended not eligible	A
House	464 OLIVER AVE S	HE-MPC-16828	Recommended not eligible	A
House	465 OLIVER AVE S	HE-MPC-16829	Recommended not eligible	A
House	602 OLIVER AVE S	HE-MPC-16830	Recommended not eligible	A
House	608 OLIVER AVE S	HE-MPC-16831	Recommended not eligible	A
House	612 OLIVER AVE S	HE-MPC-16832	Recommended not eligible	A
House	616 OLIVER AVE S	HE-MPC-16833	Recommended not eligible	A
House	620 OLIVER AVE S	HE-MPC-16834	Recommended not eligible	A
House	624 OLIVER AVE S	HE-MPC-16835	Recommended not eligible	A
House	628 OLIVER AVE S	HE-MPC-16836	Recommended not eligible	A
House	31 PARK LA	HE-MPC-16845	Recommended not eligible	C
House	33 PARK LA	HE-MPC-16846	Recommended not eligible	A
House	36 PARK LA	HE-MPC-16847	Recommended not eligible	A
House	37 PARK LA	HE-MPC-16848	Recommended not eligible	A
House	38 PARK LA	HE-MPC-16849	Recommended not eligible	A
House	40 PARK LA	HE-MPC-16850	Recommended not eligible	A
House	1901 PENN AVE S	HE-MPC-16857	Recommended not eligible	A
House	1905 PENN AVE S	HE-MPC-16858	Recommended not eligible	A
House	448 PENN AVE S	HE-MPC-16851	Recommended not eligible	A
House	609 PENN AVE S	HE-MPC-16852	Recommended not eligible	A
House	615 PENN AVE S	HE-MPC-16853	Recommended not eligible	A
House	617 PENN AVE S	HE-MPC-16854	Recommended not eligible	A
House	621 PENN AVE S	HE-MPC-16855	Recommended not eligible	A
Duplex	625 PENN AVE S	HE-MPC-16856	Recommended not eligible	A
House	2016 QUEEN AVE S	HE-MPC-16870	Recommended not eligible	A
House	2024 QUEEN AVE S	HE-MPC-16871	Recommended not eligible	A
House	2030 QUEEN AVE S	HE-MPC-16872	Recommended not eligible	A
Shaw, Frank W. and Julia C., House	2036 QUEEN AVE S	HE-MPC-6603	Recommended not eligible	A
House	601 QUEEN AVE S	HE-MPC-16860	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
House	608	QUEEN AVE S	HE-MPC-16861	Recommended not eligible	A
House	609	QUEEN AVE S	HE-MPC-16862	Recommended not eligible	A
House	615	QUEEN AVE S	HE-MPC-16863	Recommended not eligible	A
House	617	QUEEN AVE S	HE-MPC-16864	Recommended not eligible	A
House	621	QUEEN AVE S	HE-MPC-16865	Recommended not eligible	A
House	624	QUEEN AVE S	HE-MPC-16866	Recommended not eligible	A
House	625	QUEEN AVE S	HE-MPC-16867	Recommended not eligible	A
House	628	QUEEN AVE S	HE-MPC-16868	Recommended not eligible	A
House	629	QUEEN AVE S	HE-MPC-16869	Recommended not eligible	A
House	2400	RUSSELL AVE S	HE-MPC-16885	Recommended not eligible	A
House	2401	RUSSELL AVE S	HE-MPC-16886	Recommended not eligible	A
House	2404	RUSSELL AVE S	HE-MPC-16887	Recommended not eligible	A
House	2405	RUSSELL AVE S	HE-MPC-16888	Recommended not eligible	A
House	2408	RUSSELL AVE S	HE-MPC-16889	Recommended not eligible	A
House	2409	RUSSELL AVE S	HE-MPC-16890	Recommended not eligible	A
House	2412	RUSSELL AVE S	HE-MPC-16891	Recommended not eligible	A
House	2413	RUSSELL AVE S	HE-MPC-16892	Recommended not eligible	A
House	2416	RUSSELL AVE S	HE-MPC-16893	Recommended not eligible	A
House	2417	RUSSELL AVE S	HE-MPC-16894	Recommended not eligible	A
House	2420	RUSSELL AVE S	HE-MPC-16895	Recommended not eligible	A
House	2421	RUSSELL AVE S	HE-MPC-6615	Recommended not eligible	A
Duplex	603	RUSSELL AVE S	HE-MPC-16878	Recommended not eligible	A
House	608	RUSSELL AVE S	HE-MPC-16879	Recommended not eligible	A
House	609	RUSSELL AVE S	HE-MPC-16880	Recommended not eligible	A
House	612	RUSSELL AVE S	HE-MPC-16881	Recommended not eligible	A
House	615	RUSSELL AVE S	HE-MPC-16882	Recommended not eligible	A
House	617	RUSSELL AVE S	HE-MPC-16883	Recommended not eligible	A
House	621	RUSSELL AVE S	HE-MPC-16884	Recommended not eligible	A
Duplex	1940	SHERIDAN AVE S	HE-MPC-16277	Recommended not eligible	A
House	1946	SHERIDAN AVE S	HE-MPC-16279	Recommended not eligible	A
House	1948	SHERIDAN AVE S	HE-MPC-16280	Recommended not eligible	A
House	1952	SHERIDAN AVE S	HE-MPC-16372	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	1956 SHERIDAN AVE S	HE-MPC-16373	Recommended not eligible	A
House	1957 SHERIDAN AVE S	HE-MPC-16818	Recommended not eligible	A
House	1960 SHERIDAN AVE S	HE-MPC-16374	Recommended not eligible	A
House	1961 SHERIDAN AVE S	HE-MPC-16825	Recommended not eligible	A
House	1963 SHERIDAN AVE S	HE-MPC-16826	Recommended not eligible	A
Duplex	1964 SHERIDAN AVE S	HE-MPC-16434	Recommended not eligible	A
House	1967 SHERIDAN AVE S	HE-MPC-16827	Recommended not eligible	A
House	1968 SHERIDAN AVE S	HE-MPC-16480	Recommended not eligible	A
House	1972 SHERIDAN AVE S	HE-MPC-16560	Recommended not eligible	A
House	1973 SHERIDAN AVE S	HE-MPC-16896	Recommended not eligible	A
Morse, Lydia and Willard, House	1976 SHERIDAN AVE S	HE-MPC-16897	Recommended not eligible	A
Duplex	1979 SHERIDAN AVE S	HE-MPC-16898	Recommended not eligible	A
House	1980 SHERIDAN AVE S	HE-MPC-16899	Recommended not eligible	A
House	1981 SHERIDAN AVE S	HE-MPC-16900	Recommended not eligible	A
House	1984 SHERIDAN AVE S	HE-MPC-16598	Recommended not eligible	A
House	1987 SHERIDAN AVE S	HE-MPC-16902	Recommended not eligible	A
House	1988 SHERIDAN AVE S	HE-MPC-16903	Recommended not eligible	A
House	1991 SHERIDAN AVE S	HE-MPC-16904	Recommended not eligible	A
House	1992 SHERIDAN AVE S	HE-MPC-16905	Recommended not eligible	A
House	1995 SHERIDAN AVE S	HE-MPC-16906	Recommended not eligible	A
House	2000 SHERIDAN AVE S	HE-MPC-16907	Recommended not eligible	A
House	2003 SHERIDAN AVE S	HE-MPC-16908	Recommended not eligible	A
House	2004 SHERIDAN AVE S	HE-MPC-16909	Recommended not eligible	A
House	2007 SHERIDAN AVE S	HE-MPC-16910	Recommended not eligible	A
House	2008 SHERIDAN AVE S	HE-MPC-16911	Recommended not eligible	A
House	2012 SHERIDAN AVE S	HE-MPC-16912	Recommended not eligible	A
House	2014 SHERIDAN AVE S	HE-MPC-16484	Recommended not eligible	A
House	2015 SHERIDAN AVE S	HE-MPC-16913	Recommended not eligible	A
House	2017 SHERIDAN AVE S	HE-MPC-16914	Recommended not eligible	A
House	2018 SHERIDAN AVE S	HE-MPC-16915	Recommended not eligible	A
House	2021 SHERIDAN AVE S	HE-MPC-16916	Recommended not eligible	A
House	2025 SHERIDAN AVE S	HE-MPC-16917	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
House	2026	SHERIDAN AVE S	HE-MPC-16918	Recommended not eligible	A
House	2028	SHERIDAN AVE S	HE-MPC-16919	Recommended not eligible	A
House	2029	SHERIDAN AVE S	HE-MPC-16920	Recommended not eligible	A
Duplex	2030	SHERIDAN AVE S	HE-MPC-16921	Recommended not eligible	A
House	2035	SHERIDAN AVE S	HE-MPC-16922	Recommended not eligible	A
House	2038	SHERIDAN AVE S	HE-MPC-6622	Recommended not eligible	A
House	2039	SHERIDAN AVE S	HE-MPC-16923	Recommended not eligible	A
House	2044	SHERIDAN AVE S	HE-MPC-16924	Recommended not eligible	A
House	2045	SHERIDAN AVE S	HE-MPC-16925	Recommended not eligible	A
House	2052	SHERIDAN AVE S	HE-MPC-16926	Recommended not eligible	A
House	2055	SHERIDAN AVE S	HE-MPC-16927	Recommended not eligible	A
Walloff, Edward G., House	2200	SHERIDAN AVE S	HE-MPC-6623	Recommended not eligible	A
House	2204	SHERIDAN AVE S	HE-MPC-16928	Recommended not eligible	A
House	2207	SHERIDAN AVE S	HE-MPC-16929	Recommended not eligible	A
House	2209	SHERIDAN AVE S	HE-MPC-16930	Recommended not eligible	A
House	2210	SHERIDAN AVE S	HE-MPC-16931	Recommended not eligible	A
House	2212	SHERIDAN AVE S	HE-MPC-16932	Recommended not eligible	A
House	2215	SHERIDAN AVE S	HE-MPC-6624	Recommended not eligible	A
House	2218	SHERIDAN AVE S	HE-MPC-16933	Recommended not eligible	A
House	2224	SHERIDAN AVE S	HE-MPC-16934	Recommended not eligible	A
House	2228	SHERIDAN AVE S	HE-MPC-16935	Recommended not eligible	A
House	2400	SHERIDAN AVE S	HE-MPC-16936	Recommended not eligible	A
House	2401	SHERIDAN AVE S	HE-MPC-16937	Recommended not eligible	A
House	2404	SHERIDAN AVE S	HE-MPC-16938	Recommended not eligible	A
House	2405	SHERIDAN AVE S	HE-MPC-16939	Recommended not eligible	A
House	2408	SHERIDAN AVE S	HE-MPC-16940	Recommended not eligible	A
House	2409	SHERIDAN AVE S	HE-MPC-16941	Recommended not eligible	A
House	2412	SHERIDAN AVE S	HE-MPC-16942	Recommended not eligible	A
House	2415	SHERIDAN AVE S	HE-MPC-16943	Recommended not eligible	A
House	2416	SHERIDAN AVE S	HE-MPC-16944	Recommended not eligible	A
House	2417	SHERIDAN AVE S	HE-MPC-16945	Recommended not eligible	A
House	2420	SHERIDAN AVE S	HE-MPC-16946	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	2421 SHERIDAN AVE S	HE-MPC-16947	Recommended not eligible	A
House	2425 SHERIDAN AVE S	HE-MPC-16948	Recommended not eligible	A
House	2426 SHERIDAN AVE S	HE-MPC-16949	Recommended not eligible	A
House	2429 SHERIDAN AVE S	HE-MPC-6625	Recommended not eligible	A
House	2432 SHERIDAN AVE S	HE-MPC-16950	Recommended not eligible	A
House	2433 SHERIDAN AVE S	HE-MPC-16951	Recommended not eligible	A
House	2436 SHERIDAN AVE S	HE-MPC-16952	Recommended not eligible	A
House	2437 SHERIDAN AVE S	HE-MPC-16953	Recommended not eligible	A
House	2441 SHERIDAN AVE S	HE-MPC-16954	Recommended not eligible	A
House	2445 SHERIDAN AVE S	HE-MPC-16955	Recommended not eligible	A
House	2500 SHERIDAN AVE S	HE-MPC-16956	Recommended not eligible	A
House	2506 SHERIDAN AVE S	HE-MPC-16957	Recommended not eligible	A
House	2828 ST LOUIS AVE	HE-MPC-16958	Recommended not eligible	A,C
House	3411 ST PAUL AVE	HE-MPC-16959	Recommended not eligible	C
House	3421 ST PAUL AVE	HE-MPC-16960	Recommended not eligible	C
House	3429 ST PAUL AVE	HE-MPC-16961	Recommended not eligible	A, C
House	3433 ST PAUL AVE	HE-MPC-16962	Recommended not eligible	A, C
House	3440 ST PAUL AVE	HE-MPC-16963	Recommended not eligible	A, C
House	3500 ST PAUL AVE	HE-MPC-16964	Recommended not eligible	A, C
House	3504 ST PAUL AVE	HE-MPC-16965	Recommended not eligible	A, C
House	3505 ST PAUL AVE	HE-MPC-16966	Recommended not eligible	A, C
House	3510 ST PAUL AVE	HE-MPC-16967	Recommended not eligible	A, C
House	3511 ST PAUL AVE	HE-MPC-16968	Recommended not eligible	A, C
House	3514 ST PAUL AVE	HE-MPC-16969	Recommended not eligible	A, C
House	3515 ST PAUL AVE	HE-MPC-16970	Recommended not eligible	A, C
House	3518 ST PAUL AVE	HE-MPC-16971	Recommended not eligible	A, C
House	3522 ST PAUL AVE	HE-MPC-16972	Recommended not eligible	A, C
House	3523 ST PAUL AVE	HE-MPC-16973	Recommended not eligible	A, C
House	3526 ST PAUL AVE	HE-MPC-16974	Recommended not eligible	A, C
House	3529 ST PAUL AVE	HE-MPC-16975	Recommended not eligible	A, C
House	3532 ST PAUL AVE	HE-MPC-16976	Recommended not eligible	A, C
House	2148 SUMMIT AVE	HE-MPC-17015	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
Apartment	2601 SUNSET BLVD	HE-MPC-17016	Recommended not eligible	C
House	2701 SUNSET BLVD	HE-MPC-17017	Recommended not eligible	A, C
House	2725 SUNSET BLVD	HE-MPC-17018	Recommended not eligible	A, C
House	2801 SUNSET BLVD	HE-MPC-17019	Recommended not eligible	A, C
House	2807 SUNSET BLVD	HE-MPC-17020	Recommended not eligible	A, C
House	2811 SUNSET BLVD	HE-MPC-17021	Recommended not eligible	A, C
House	2815 SUNSET BLVD	HE-MPC-17022	Recommended not eligible	A, C
House	2825 SUNSET BLVD	HE-MPC-17023	Recommended not eligible	A, C
House	2829 SUNSET BLVD	HE-MPC-17024	Recommended not eligible	A, C
House	2833 SUNSET BLVD	HE-MPC-17025	Recommended not eligible	A, C
House	2837 SUNSET BLVD	HE-MPC-17026	Recommended not eligible	A, C
House	2841 SUNSET BLVD	HE-MPC-17027	Recommended not eligible	A, C
House	2901 SUNSET BLVD	HE-MPC-17028	Recommended not eligible	A, C
House	2909 SUNSET BLVD	HE-MPC-17029	Recommended not eligible	A, C
House	2915 SUNSET BLVD	HE-MPC-17030	Recommended not eligible	A, C
House	2917 SUNSET BLVD	HE-MPC-17031	Recommended not eligible	A, C
House	2921 SUNSET BLVD	HE-MPC-17032	Recommended not eligible	A, C
House	2925 SUNSET BLVD	HE-MPC-17033	Recommended not eligible	A, C
House	1017 THOMAS AVE S	HE-MPC-17034	Recommended not eligible	A
House	1021 THOMAS AVE S	HE-MPC-17035	Recommended not eligible	A
House	1025 THOMAS AVE S	HE-MPC-17036	Recommended not eligible	A
House	2009 THOMAS AVE S	HE-MPC-17037	Recommended not eligible	A
House	2015 THOMAS AVE S	HE-MPC-17038	Recommended not eligible	A
House	2021 THOMAS AVE S	HE-MPC-17039	Recommended not eligible	A
House	2029 THOMAS AVE S	HE-MPC-17040	Recommended not eligible	A
House	2501 THOMAS AVE S	HE-MPC-17041	Recommended not eligible	A
House	2001 UPTON AVE S	HE-MPC-17042	Recommended not eligible	A
House	2005 UPTON AVE S	HE-MPC-17043	Recommended not eligible	A
House	2011 UPTON AVE S	HE-MPC-17044	Recommended not eligible	A
House	2021 UPTON AVE S	HE-MPC-17045	Recommended not eligible	A
Duplex	2500 UPTON AVE S	HE-MPC-17046	Recommended not eligible	A
Duplex	2506 UPTON AVE S	HE-MPC-17047	Recommended not eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	2512 UPTON AVE S	HE-MPC-17048	Recommended not eligible	A
House	2520 UPTON AVE S	HE-MPC-17049	Recommended not eligible	A
House	2526 UPTON AVE S	HE-MPC-17050	Recommended not eligible	A
House	2532 UPTON AVE S	HE-MPC-17051	Recommended not eligible	A
House	2536 UPTON AVE S	HE-MPC-17052	Recommended not eligible	A
House	2548 UPTON AVE S	HE-MPC-17053	Recommended not eligible	A
House	2556 UPTON AVE S	HE-MPC-17054	Recommended not eligible	A
House	2560 UPTON AVE S	HE-MPC-17055	Recommended not eligible	A
House	2564 UPTON AVE S	HE-MPC-17056	Recommended not eligible	A
House	2565 UPTON AVE S	HE-MPC-17057	Recommended not eligible	A
House	2568 UPTON AVE S	HE-MPC-17058	Recommended not eligible	A
House	2576 UPTON AVE S	HE-MPC-17059	Recommended not eligible	A
House	2580 UPTON AVE S	HE-MPC-17060	Recommended not eligible	A
House	2584 UPTON AVE S	HE-MPC-17061	Recommended not eligible	A
House	2588 UPTON AVE S	HE-MPC-17062	Recommended not eligible	A
House	2511 WASHBURN AVE S	HE-MPC-6693	Recommended not eligible	A
House	2517 WASHBURN AVE S	HE-MPC-17063	Recommended not eligible	A
House	2527 WASHBURN AVE S	HE-MPC-17064	Recommended not eligible	A
House	2549 WASHBURN AVE S	HE-MPC-17065	Recommended not eligible	A
House	2553 WASHBURN AVE S	HE-MPC-17066	Recommended not eligible	A
Bryn Mawr Meadow Park	2131 WAYZATA BLVD	HE-MPC-17078	Recommended not eligible	A
Miller Publishing Company	2501 WAYZATA BLVD	HE-MPC-17079	Recommended eligible	A
Commercial building	2523 WAYZATA BLVD	HE-MPC-17080	Recommended not eligible	A
Apartment	2760 XERXES AVE S	HE-MPC-17081	Recommended not eligible	A
Apartment	2770 XERXES AVE S	HE-MPC-17082	Recommended eligible	A
Kenilworth Apartments	2775 XERXES AVE S	HE-MPC-17083	Recommended eligible	A
Apartment	2776 XERXES AVE S	HE-MPC-17084	Recommended eligible	A
Kenilworth Apartments	2779 XERXES AVE S	HE-MPC-17085	Recommended eligible	A
Apartment	2780 XERXES AVE S	HE-MPC-17086	Recommended eligible	A
Kenilworth Apartments	2783 XERXES AVE S	HE-MPC-17087	Recommended eligible	A
Apartment	2786 XERXES AVE S	HE-MPC-17088	Recommended eligible	A
Apartment	2789 XERXES AVE S	HE-MPC-17089	Recommended eligible	A

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
Apartment	2790 XERXES AVE S	HE-MPC-17090	Recommended eligible	A
Apartment	2793 XERXES AVE S	HE-MPC-6644	Recommended eligible	A
Apartment	2794 XERXES AVE S	HE-MPC-17091	Recommended eligible	A
Apartment	2798 XERXES AVE S	HE-MPC-17092	Recommended eligible	A
Apartment	2800 XERXES AVE S	HE-MPC-17093	Recommended eligible	A, C
Fleisher Duplex	2801 XERXES AVE S	HE-MPC-6645	Recommended eligible	C
Fleisher Duplex	2805 XERXES AVE S	HE-MPC-17094	Recommended eligible	C
Xerxes Apartments	2806 XERXES AVE S	HE-MPC-17095	Recommended eligible	C
Alberton Apartments	2811 XERXES AVE S	HE-MPC-17096	Recommended eligible	C
Cedar Apartments	2812 XERXES AVE S	HE-MPC-17097	Recommended eligible	C
Apartment	2816 XERXES AVE S	HE-MPC-17098	Recommended eligible	C
Le Rel Apartments	2817 XERXES AVE S	HE-MPC-17099	Recommended eligible	C
House	3201 ZENITH AVE S	HE-MPC-17100	Recommended not eligible	A, C
House	3210 ZENITH AVE S	HE-MPC-17101	Recommended not eligible	A, C

Appendix B.2 Minneapolis South Residential/Commercial Survey Zone

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
Park Board Bridge No. 3		HE-MPC-6900	Considered eligible	C	
Lake Calhoun-Lake of the Isles Channel, The Lagoon		HE-MPC-1823	Considered eligible	C	
Lake of the Isles Boulevard		HE-MPC-1825	Considered eligible	A, C	
West Twenty-ninth Street Workers Housing District		HE-MPC-17067	Recommended not eligible	C	
Lake Calhoun		HE-MPC-1811	Considered eligible	A, C	
MNDOT Bridge No. 93809		HE-MPC-1835	Considered eligible	C	
Chicago, Milwaukee and Saint Paul Railroad Bridge		HE-MPC-5335	Considered eligible	C	
Lake of the Isles		HE-MPC-1824	Considered eligible	A	
Chicago, Milwaukee and Saint Paul Grade Separation Historic District		HE-MPC-9959	Listed	C	
Washburn-Fair Oaks Mansion District		HE-MPC-4900	Listed	C	
Stevens Square Historic District		HE-MPC-4965	Listed	C	
Lyndale Corners Historic District		HE-MPC-7855	Considered eligible	C	
Washburn-Fair Oaks Historic District		HE-MPC-8362	Considered eligible	C	
Park Board Bridge No. 1		HE-MPC-6896	Considered eligible	C	
Calhoun Terrace; Lake Calhoun Boulevard		HE-MPC-1834	Considered eligible	C	
Mall Apartment Historic District		HE-MPC-7854	Recommended eligible	C	
Lake of the Isles Residential Historic District		HE-MPC-9860	Considered eligible	C	
Abbott Hospital	110	18TH ST E	HE-MPC-17125	Listed	C
The Gladstone	10	19TH ST E	HE-MPC-4788	Listed	C
The Blackstone	102	19TH ST E	HE-MPC-4779	Listed	C
Commercial building	8	19TH ST E	HE-MPC-17126	Recommended not eligible	C
Apartment	1801	1ST AVE S	HE-MPC-4784	Listed	C
Apartment	1805	1ST AVE S	HE-MPC-4783	Listed	C
Apartment	1811	1ST AVE S	HE-MPC-4782	Listed	C
Apartment	1812	1ST AVE S	HE-MPC-4786	Listed	C
The Viola	1815	1ST AVE S	HE-MPC-4781	Listed	C
Apartment	1820	1ST AVE S	HE-MPC-4787	Listed	C
Apartment	1821	1ST AVE S	HE-MPC-4780	Listed	C
Apartment	1900	1ST AVE S	HE-MPC-4789	Listed	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
Apartment	1904 1ST AVE S	HE-MPC-4790	Listed	C
Apartment	1905 1ST AVE S	HE-MPC-4778	Listed	C
Apartment	1909 1ST AVE S	HE-MPC-4777	Listed	C
The Shieldsville	1910 1ST AVE S	HE-MPC-4791	Listed	C
Davis, J. M. House	1912 1ST AVE S	HE-MPC-4792	Listed	C
The Sherwood Flats	1915 1ST AVE S	HE-MPC-4776	Listed	C
Apartment	1916 1ST AVE S	HE-MPC-16027	Listed	C
Apartment	1920 1ST AVE S	HE-MPC-16028	Recommended not eligible	C
Apartment	1921 1ST AVE S	HE-MPC-4795	Listed	C
House	1931 1ST AVE S	HE-MPC-16029	Recommended not eligible	C
House	2100 1ST AVE S	HE-MPC-16030	Considered eligible	C
Crosby, Caroline House	2105 1ST AVE S	HE-MPC-4902	Listed	C
House	2110 1ST AVE S	HE-MPC-16031	Considered eligible	C
House	2200 1ST AVE S	HE-MPC-16032	Considered eligible	C
House	2206 1ST AVE S	HE-MPC-16033	Considered eligible	C
House	2218 1ST AVE S	HE-MPC-4836	Considered eligible	C
House	2309 1ST AVE S	HE-MPC-16034	Considered eligible	C
House	2318 1ST AVE S	HE-MPC-16035	Considered eligible	C
Johnson, J. W. Rowhouse	2319 1ST AVE S	HE-MPC-4357	Considered eligible	C
Apartment	2401 1ST AVE S	HE-MPC-4983	Considered eligible	C
Houses	2408 1ST AVE S	HE-MPC-4984	Considered eligible	C
Apartment	2409 1ST AVE S	HE-MPC-16037	Considered eligible	C
House	2412 1ST AVE S	HE-MPC-16038	Considered eligible	C
House	2417 1ST AVE S	HE-MPC-16039	Considered eligible	C
House	2419 1ST AVE S	HE-MPC-16040	Considered eligible	C
Apartment	2420 1ST AVE S	HE-MPC-16041	Considered eligible	C
House	2425 1ST AVE S	HE-MPC-16042	Considered eligible	C
House	2428 1ST AVE S	HE-MPC-16043	Considered eligible	C
House	2429 1ST AVE S	HE-MPC-16044	Considered eligible	C
Apartment	2432 1ST AVE S	HE-MPC-16045	Considered eligible	C
Apartment	2435 1ST AVE S	HE-MPC-16046	Considered eligible	C
Apartment	2436 1ST AVE S	HE-MPC-16047	Considered eligible	C
Apartment	2437 1ST AVE S	HE-MPC-16048	Considered eligible	C
Apartment	2440 1ST AVE S	HE-MPC-16049	Considered eligible	C
Apartment	2441 1ST AVE S	HE-MPC-16050	Considered eligible	C
Duplex	2444 1ST AVE S	HE-MPC-16051	Considered eligible	C
House	2445 1ST AVE S	HE-MPC-16052	Considered eligible	C
Apartment	2448 1ST AVE S	HE-MPC-16053	Considered eligible	C
Apartment	2506 1ST AVE S	HE-MPC-16054	Considered eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
Duplex	2507 1ST AVE S	HE-MPC-16055	Considered eligible	C
House	2511 1ST AVE S	HE-MPC-16056	Considered eligible	C
House	2512 1ST AVE S	HE-MPC-16057	Considered eligible	C
House	2515 1ST AVE S	HE-MPC-16058	Considered eligible	C
House	2516 1ST AVE S	HE-MPC-16059	Considered eligible	C
House	2519 1ST AVE S	HE-MPC-16060	Considered eligible	C
House	2523 1ST AVE S	HE-MPC-16061	Considered eligible	C
House	2527 1ST AVE S	HE-MPC-16062	Considered eligible	C
Apartment	2530 1ST AVE S	HE-MPC-16063	Considered eligible	C
Apartment	2532 1ST AVE S	HE-MPC-16064	Considered eligible	C
Apartment	2533 1ST AVE S	HE-MPC-16065	Considered eligible	C
House	2607 1ST AVE S	HE-MPC-16066	Recommended not eligible	C
Commercial building	2608 1ST AVE S	HE-MPC-16067	Recommended not eligible	C
Despatch Laundry	2611 1ST AVE S	HE-MPC-4839	Considered eligible	C
Commercial building	2612 1ST AVE S	HE-MPC-16068	Recommended not eligible	C
House	2615 1ST AVE S	HE-MPC-16069	Recommended not eligible	C
House	2617 1ST AVE S	HE-MPC-16070	Recommended not eligible	C
House	2620 1ST AVE S	HE-MPC-16071	Recommended not eligible	C
Apartment	2621 1ST AVE S	HE-MPC-4985	Recommended not eligible	C
Apartment	2625 1ST AVE S	HE-MPC-16072	Recommended not eligible	C
House	2637 1ST AVE S	HE-MPC-16073	Recommended not eligible	C
Commercial building	2645 1ST AVE S	HE-MPC-16074	Recommended not eligible	C
House	2713 1ST AVE S	HE-MPC-16227	Recommend not eligible	C
House	2714 1ST AVE S	HE-MPC-16075	Recommended not eligible	C
House	2717 1ST AVE S	HE-MPC-16076	Recommended not eligible	C
Apartment	2720 1ST AVE S	HE-MPC-16077	Recommended not eligible	C
House	2724 1ST AVE S	HE-MPC-16078	Recommended not eligible	C
House	2730 1ST AVE S	HE-MPC-16079	Recommended not eligible	C
Simpson Methodist Episcopal Church	2740 1ST AVE S	HE-MPC-4840	Recommended not eligible	C
Commercial building	2800 1ST AVE S	HE-MPC-16080	Recommended not eligible	C
House	2801 1ST AVE S	HE-MPC-16081	Recommended not eligible	C
House	2803 1ST AVE S	HE-MPC-16082	Recommended not eligible	C
House	2807 1ST AVE S	HE-MPC-16083	Recommended not eligible	C
House	2810 1ST AVE S	HE-MPC-16084	Recommended not eligible	C
House	2811 1ST AVE S	HE-MPC-16085	Recommended not eligible	C
House	2812 1ST AVE S	HE-MPC-16086	Recommended not eligible	C
House	2815 1ST AVE S	HE-MPC-16088	Recommended not eligible	C
House	2819 1ST AVE S	HE-MPC-16089	Recommended not eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
The Carlton	2820 1ST AVE S	HE-MPC-5011	Considered eligible	C
House	2821 1ST AVE S	HE-MPC-16090	Recommended not eligible	C
House	2822 1ST AVE S	HE-MPC-16091	Recommended not eligible	C
House	2825 1ST AVE S	HE-MPC-16092	Recommended not eligible	C
Commercial building	2838 1ST AVE S	HE-MPC-16093	Recommended not eligible	C
Pillsbury, Charles S., House	100 22ND ST E	HE-MPC-4903	Listed	C
Pillsbury, Alfred F., House	116 22ND ST E	HE-MPC-4904	Listed	C
Rose Manor Apartments	22 22ND ST E	HE-MPC-16110	Recommended not eligible	C
Apartment	12 22ND ST W	HE-MPC-16111	Recommended not eligible	C
Apartment	15 22ND ST W	HE-MPC-16112	Recommended not eligible	C
Marie Antoinette Apartments	26 22ND ST W	HE-MPC-16113	Recommended not eligible	C
Johnson Rowhouses	106 24TH ST E	HE-MPC-5034	Considered eligible	C
Apartment	17 24TH ST E	HE-MPC-16128	Considered eligible	C
Church of Christ Scientist	4 24TH ST E	HE-MPC-5032	Considered eligible	C
House	19 24TH ST W	HE-MPC-16129	Recommended not eligible	C
Park	22 24TH ST W	HE-MPC-16130	Recommended not eligible	C
Rowhouse	1 25TH ST E	HE-MPC-16145	Recommended eligible	C
Rowhouse	100 25TH ST E	HE-MPC-4893	Considered eligible	C
House	101 25TH ST E	HE-MPC-16147	Considered eligible	C
House	105 25TH ST E	HE-MPC-16150	Considered eligible	C
House	109 25TH ST E	HE-MPC-16153	Considered eligible	C
Apartment	25 25TH ST E	HE-MPC-16146	Considered eligible	C
Commercial building	10 25TH ST W	HE-MPC-16158	Recommended not eligible	C
House	11 25TH ST W	HE-MPC-16159	Recommended not eligible	C
House	17 25TH ST W	HE-MPC-16160	Recommended not eligible	C
House	19 25TH ST W	HE-MPC-16161	Recommended not eligible	C
House	3 25TH ST W	HE-MPC-16155	Recommended not eligible	C
House	7 25TH ST W	HE-MPC-16156	Recommended not eligible	C
House	9 25TH ST W	HE-MPC-16157	Recommended not eligible	C
Black Forest Inn	1 26TH ST E	HE-MPC-4896	Recommended not eligible	C
McCullough Hall	109 26TH ST E	HE-MPC-5000	Recommended not eligible	C
Commerical building	116 26TH ST E	HE-MPC-16169	Recommended not eligible	C
Commerical building	15 26TH ST E	HE-MPC-16164	Recommended not eligible	C
Commerical building	17 26TH ST E	HE-MPC-16165	Recommended not eligible	C
Commercial building	19 26TH ST E	HE-MPC-16166	Recommended not eligible	C
Commercial building	21 26TH ST E	HE-MPC-16167	Recommended not eligible	C
Commercial building	9 26TH ST E	HE-MPC-16162	Recommended not eligible	C
Commercial building	110 26TH ST W	HE-MPC-16170	Recommended not eligible	C
House	11 27TH ST E	HE-MPC-16171	Recommended not eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	112 27TH ST E	HE-MPC-16175	Recommended not eligible	C
House	13 27TH ST E	HE-MPC-16172	Recommended not eligible	C
House	15 27TH ST E	HE-MPC-16173	Recommended not eligible	C
House	17 27TH ST E	HE-MPC-16174	Recommended not eligible	C
Duplex	100 27TH ST W	HE-MPC-16179	Recommended not eligible	C
Duplex	104 27TH ST W	HE-MPC-16180	Recommended not eligible	C
House	108 27TH ST W	HE-MPC-16181	Recommended not eligible	C
Duplex	115 27TH ST W	HE-MPC-16182	Recommended not eligible	C
House	17 27TH ST W	HE-MPC-16176	Recommended not eligible	C
House	19 27TH ST W	HE-MPC-16177	Recommended not eligible	C
Duplex	23 27TH ST W	HE-MPC-16178	Recommended not eligible	C
Warehouse	10 28TH ST W	HE-MPC-16183	Recommended not eligible	C
Duplex	509 28TH ST W	HE-MPC-16185	Recommended not eligible	C
Duplex	515 28TH ST W	HE-MPC-16186	Recommended not eligible	C
Apartment	601 28TH ST W	HE-MPC-6786	Recommended not eligible	C
House	609 28TH ST W	HE-MPC-16187	Recommended not eligible	C
House	711 28TH ST W	HE-MPC-16188	Recommended not eligible	C
House	717 28TH ST W	HE-MPC-16189	Recommended not eligible	C
House	101 29TH ST W	HE-MPC-15767	Recommended not eligible	C
Johnson, Mabel Duplex	106 29TH ST W	HE-MPC-16203	Recommended not eligible	C
House	111 29TH ST W	HE-MPC-15769	Recommended not eligible	C
House	114 29TH ST W	HE-MPC-16204	Recommended not eligible	C
House	115 29TH ST W	HE-MPC-16205	Recommended not eligible	C
Smith, Elizabeth, House	117 29TH ST W	HE-MPC-6796	Recommended not eligible	C
Smith, Elizabeth, House	119 29TH ST W	HE-MPC-16206	Recommended not eligible	C
Smith, Elizabeth, House	121 29TH ST W	HE-MPC-16207	Recommended not eligible	C
Smith, Elizabeth, House	125 29TH ST W	HE-MPC-16208	Recommended not eligible	C
Commercial building	213 29TH ST W	HE-MPC-16209	Recommended not eligible	C
Nicollet Clinic	2001 BLAISDELL AVE S	HE-MPC-16297	Recommended not eligible	C
Savannah	2101 1/2 BLAISDELL AVE S	HE-MPC-16271	Recommended not eligible	C
Ridgeview Manor	2109 BLAISDELL AVE S	HE-MPC-6022	Recommended not eligible	C
Apartment	2115 BLAISDELL AVE S	HE-MPC-16298	Recommended not eligible	C
Snyder House	2118 BLAISDELL AVE S	HE-MPC-6024	Recommended not eligible	C
Humboldt Institute	2201 BLAISDELL AVE S	HE-MPC-16299	Recommended eligible	C
Jones, William S., House	2208 BLAISDELL AVE S	HE-MPC-16300	Recommended not eligible	C
House	2214 BLAISDELL AVE S	HE-MPC-16301	Recommended not eligible	C
Apartment	2215 BLAISDELL AVE S	HE-MPC-16302	Recommended not eligible	C
Apartment	2221 BLAISDELL AVE S	HE-MPC-16303	Recommended not eligible	C
Apartment	2222 BLAISDELL AVE S	HE-MPC-16483	Recommended not eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
Walston, Thomas, House	2302 1/2	BLAISDELL AVE S	HE-MPC-6026	Recommended not eligible	C
Apartment	2312	BLAISDELL AVE S	HE-MPC-16304	Recommended eligible	C
Bovey, John Alden, House	2322	BLAISDELL AVE S	HE-MPC-16305	Recommended not eligible	C
McDonald, Matthew, House	2400	BLAISDELL AVE S	HE-MPC-16306	Recommended not eligible	C
House	2401	BLAISDELL AVE S	HE-MPC-16307	Recommended not eligible	C
House	2411	BLAISDELL AVE S	HE-MPC-16308	Recommended not eligible	C
House	2417	BLAISDELL AVE S	HE-MPC-16309	Recommended not eligible	C
House	2420	BLAISDELL AVE S	HE-MPC-16310	Recommended not eligible	C
House	2423	BLAISDELL AVE S	HE-MPC-16311	Recommended not eligible	C
Apartment	2427	BLAISDELL AVE S	HE-MPC-16312	Recommended not eligible	C
House	2431	BLAISDELL AVE S	HE-MPC-16313	Recommended not eligible	C
House	2433 1/2	BLAISDELL AVE S	HE-MPC-16314	Recommended not eligible	C
House	2439	BLAISDELL AVE S	HE-MPC-16315	Recommended not eligible	C
House	2440	BLAISDELL AVE S	HE-MPC-16316	Recommended not eligible	C
House	2444	BLAISDELL AVE S	HE-MPC-16317	Recommended not eligible	C
House	2448	BLAISDELL AVE S	HE-MPC-16318	Recommended not eligible	C
Apartment	2500	BLAISDELL AVE S	HE-MPC-16319	Recommended not eligible	C
House	2501	BLAISDELL AVE S	HE-MPC-16320	Recommended not eligible	C
House	2505	BLAISDELL AVE S	HE-MPC-16321	Recommended not eligible	C
Apartment Building	2515	BLAISDELL AVE S	HE-MPC-16322	Recommended not eligible	C
House	2518	BLAISDELL AVE S	HE-MPC-16323	Recommended not eligible	C
Apartment	2530	BLAISDELL AVE S	HE-MPC-16324	Recommended not eligible	C
Apartment	2533	BLAISDELL AVE S	HE-MPC-16325	Recommended not eligible	C
House	2537	BLAISDELL AVE S	HE-MPC-16326	Recommended not eligible	C
Apartment	2541	BLAISDELL AVE S	HE-MPC-16327	Recommended not eligible	C
House	2542	BLAISDELL AVE S	HE-MPC-16328	Recommended not eligible	C
Apartment	2545	BLAISDELL AVE S	HE-MPC-16329	Recommended not eligible	C
Calvary Baptist Church	2608	BLAISDELL AVE S	HE-MPC-6027	Recommended eligible	C
Whittier School	2609	BLAISDELL AVE S	HE-MPC-6028	Recommended not eligible	C
Apartment	2616	BLAISDELL AVE S	HE-MPC-16330	Recommended not eligible	C
Duplex	2620	BLAISDELL AVE S	HE-MPC-16331	Recommended not eligible	C
Duplex	2624	BLAISDELL AVE S	HE-MPC-16332	Recommended not eligible	C
House	2630	BLAISDELL AVE S	HE-MPC-16333	Recommended not eligible	C
Apartment	2634	BLAISDELL AVE S	HE-MPC-16334	Recommended not eligible	C
Duplex	2700	BLAISDELL AVE S	HE-MPC-16335	Recommended not eligible	C
House	2701	BLAISDELL AVE S	HE-MPC-6029	Recommended not eligible	C
Apartment	2704	BLAISDELL AVE S	HE-MPC-16336	Recommended not eligible	C
Apartment	2708	BLAISDELL AVE S	HE-MPC-16337	Recommended not eligible	C
Apartment	2709	BLAISDELL AVE S	HE-MPC-16338	Recommended not eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
House	2720	BLAISDELL AVE S	HE-MPC-16339	Recommended not eligible	C
House	2721	BLAISDELL AVE S	HE-MPC-16340	Recommended not eligible	C
Apartment	2725	BLAISDELL AVE S	HE-MPC-16341	Recommended not eligible	C
Apartment	2737	BLAISDELL AVE S	HE-MPC-16342	Recommended not eligible	C
Apartment	2740	BLAISDELL AVE S	HE-MPC-16343	Recommended not eligible	C
Minneapolis Fire Station No. 8	2749	BLAISDELL AVE S	HE-MPC-6030	Recommended not eligible	C
Apartment	2804	BLAISDELL AVE S	HE-MPC-16344	Recommended not eligible	C
House	2812	BLAISDELL AVE S	HE-MPC-16345	Recommended not eligible	C
Apartment	2820	BLAISDELL AVE S	HE-MPC-16347	Recommended not eligible	C
Nicholson, Charles W., Apartment Building	2828	BLAISDELL AVE S	HE-MPC-16348	Recommended not eligible	C
Armature Re-winding	2901	BLAISDELL AVE S	HE-MPC-16349	Recommended not eligible	C
Owen and Searly Sash and Door Company	2909	BRYANT AVE S	HE-MPC-3501	Recommended not eligible	C
Twin City Separator Company	2836	COLFAX AVE S	HE-MPC-5822	Listed	C
Norris Creameries	2828	EMERSON AVE S	HE-MPC-3528	Listed	C
Minneapolis and Saint Louis Railway Company Main Office	111	FRANKLIN AVE E	HE-MPC-16487	Recommended eligible	C
Commercial building	22	FRANKLIN AVE E	HE-MPC-16486	Recommended not eligible	C
Semple, Frank B. and Anne C., House	100	FRANKLIN AVE W	HE-MPC-16488	Listed	C
House	2801	GARFIELD AVE S	HE-MPC-16492	Recommended not eligible	C
House	2805	GARFIELD AVE S	HE-MPC-16493	Recommended not eligible	C
House	2809	GARFIELD AVE S	HE-MPC-16494	Recommended not eligible	C
House	2812	GARFIELD AVE S	HE-MPC-16495	Recommended not eligible	C
House	2813	GARFIELD AVE S	HE-MPC-16496	Recommended not eligible	C
House	2816	GARFIELD AVE S	HE-MPC-16497	Recommended not eligible	C
House	2817	GARFIELD AVE S	HE-MPC-16498	Recommended not eligible	C
House	2820	GARFIELD AVE S	HE-MPC-16499	Recommended not eligible	C
Apartment	2821	GARFIELD AVE S	HE-MPC-16500	Recommended not eligible	C
House	2824	GARFIELD AVE S	HE-MPC-16501	Recommended not eligible	C
Apartment	2825	GARFIELD AVE S	HE-MPC-16502	Recommended not eligible	C
House	2828	GARFIELD AVE S	HE-MPC-16503	Recommended not eligible	C
House	2829	GARFIELD AVE S	HE-MPC-14407	Recommended not eligible	C
Commercial storage	2902	GARFIELD AVE S	HE-MPC-16504	Recommended not eligible	C
Warehouse	2908	GARFIELD AVE S	HE-MPC-16505	Recommended not eligible	C
House	2929	GARFIELD AVE S	HE-MPC-16506	Recommended not eligible	C
House	2933	GARFIELD AVE S	HE-MPC-16507	Recommended not eligible	C
House	2904	GRAND AVE S	HE-MPC-14508	Recommended not eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
House	2916	GRAND AVE S	HE-MPC-16513	Recommended not eligible	C
Apartment	20	GROVELAND AVE	HE-MPC-9296	Recommended not eligible	C
House	2800	HARRIET AVE S	HE-MPC-16522	Recommended not eligible	C
House	2801	HARRIET AVE S	HE-MPC-16523	Recommended not eligible	C
House	2804	HARRIET AVE S	HE-MPC-16524	Recommended not eligible	C
Duplex	2805	HARRIET AVE S	HE-MPC-16525	Recommended not eligible	C
Duplex	2808	HARRIET AVE S	HE-MPC-16526	Recommended not eligible	C
Duplex	2812	HARRIET AVE S	HE-MPC-16527	Recommended not eligible	C
House	2815	HARRIET AVE S	HE-MPC-16528	Recommended not eligible	C
Commercial building	2816	HARRIET AVE S	HE-MPC-16529	Recommended not eligible	C
House	2817	HARRIET AVE S	HE-MPC-16530	Recommended not eligible	C
House	2818	HARRIET AVE S	HE-MPC-16531	Recommended not eligible	C
House	2824	HARRIET AVE S	HE-MPC-16532	Recommended not eligible	C
House	2825	HARRIET AVE S	HE-MPC-16533	Recommended not eligible	C
Commercial building	2828	HARRIET AVE S	HE-MPC-16534	Recommended not eligible	C
House	2832	HARRIET AVE S	HE-MPC-16535	Recommended not eligible	C
House	2834	HARRIET AVE S	HE-MPC-14628	Recommended not eligible	C
Machine shop	2845	HARRIET AVE S	HE-MPC-3526	Recommended not eligible	C
Commercial building	2904	HARRIET AVE S	HE-MPC-16536	Recommended not eligible	C
House	2911	HARRIET AVE S	HE-MPC-14629	Recommended not eligible	C
Commercial building	2913	HARRIET AVE S	HE-MPC-16537	Recommended not eligible	C
House	2921	HARRIET AVE S	HE-MPC-16538	Recommended not eligible	C
House	2925	HARRIET AVE S	HE-MPC-16539	Recommended not eligible	C
Apartment	2926	HARRIET AVE S	HE-MPC-16540	Recommended not eligible	C
Thompson, J. F., House	2928	HARRIET AVE S	HE-MPC-16541	Recommended not eligible	C
House	2929	HARRIET AVE S	HE-MPC-16542	Recommended not eligible	C
House	2932	HARRIET AVE S	HE-MPC-16543	Recommended not eligible	C
House	2937	HARRIET AVE S	HE-MPC-16544	Recommended not eligible	C
Commercial building	2940	HARRIET AVE S	HE-MPC-16545	Recommended not eligible	C
Apartment	2941	HARRIET AVE S	HE-MPC-16546	Recommended not eligible	C
Commercial building	2943	HARRIET AVE S	HE-MPC-16547	Recommended not eligible	C
Commercial building	2945	HARRIET AVE S	HE-MPC-16548	Recommended not eligible	C
House	2809	HENNEPIN AVE	HE-MPC-16568	Recommended not eligible	C
Bissonette, Emilie, Building	2813	HENNEPIN AVE	HE-MPC-5857	Recommended not eligible	C
Commercial building	2819	HENNEPIN AVE	HE-MPC-16569	Recommended not eligible	C
Commercial building	2825	HENNEPIN AVE	HE-MPC-16570	Recommended not eligible	C
Commercial building	2829	HENNEPIN AVE	HE-MPC-16571	Recommended not eligible	C
Commercial building	2833	HENNEPIN AVE	HE-MPC-16572	Recommended not eligible	C
Walker Branch Library	2901	HENNEPIN AVE	HE-MPC-6284	Listed	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
Commercial building	2907	HENNEPIN AVE	HE-MPC-16573	Recommended not eligible	C
Commercial building	2919	HENNEPIN AVE	HE-MPC-16574	Recommended not eligible	C
Lagoon Apartments; Lagoon Court Apartments	2870	HOLMES AVE S	HE-MPC-3532	Recommended eligible	C
Lagoon Apartments; Lagoon Court Apartments	2873	HOLMES AVE S	HE-MPC-3531	Recommended eligible	C
Lagoon Apartments; Lagoon Court Apartments	2877	HOLMES AVE S	HE-MPC-16576	Recommended eligible	C
Lagoon Apartments; Lagoon Court Apartments	2878	HOLMES AVE S	HE-MPC-16577	Recommended eligible	C
Lagoon Apartments; Lagoon Court Apartments	2883	HOLMES AVE S	HE-MPC-16578	Recommended eligible	C
House	2852	HUMBOLDT AVE S	HE-MPC-16579	Recommended not eligible	C
Apartment	2856	HUMBOLDT AVE S	HE-MPC-3535	Recommended not eligible	C
Mall View Apartments	2870	HUMBOLDT AVE S	HE-MPC-3534	Recommended eligible	C
The Mall Apartments	2871	HUMBOLDT AVE S	HE-MPC-3533	Recommended eligible	C
Alden Apartments (2876), Priscilla Apartments (2882)	2876	HUMBOLDT AVE S	HE-MPC-16580	Recommended eligible	C
House	2860	IRVING AVE S	HE-MPC-16582	Recommended not eligible	C
Apartment	2863	IRVING AVE S	HE-MPC-16583	Recommended not eligible	C
House	2864	IRVING AVE S	HE-MPC-16584	Recommended not eligible	C
Ruskin	2871	IRVING AVE S	HE-MPC-3536	Recommended eligible	C
Jamaica	2875	IRVING AVE S	HE-MPC-16585	Recommended eligible	C
Apartment	2880	IRVING AVE S	HE-MPC-3537	Recommended eligible	C
Emerald	2881	IRVING AVE S	HE-MPC-16586	Recommended eligible	C
Greenberg, M.E., Building	2884	IRVING AVE S	HE-MPC-8869	Recommended eligible	C
House	2888	IRVING AVE S	HE-MPC-16587	Recommended eligible	C
House	2892	IRVING AVE S	HE-MPC-16588	Recommended eligible	C
House	2862	JAMES AVE S	HE-MPC-3539	Recommended not eligible	C
Emerald	2867	JAMES AVE S	HE-MPC-3538	Recommended not eligible	C
Martinique Apartments	2880	JAMES AVE S	HE-MPC-3541	Recommended eligible	C
Apartment	2885	JAMES AVE S	HE-MPC-3540	Recommended eligible	C
Ambassador Apartments	2886	JAMES AVE S	HE-MPC-16590	Recommended eligible	C
Apartment	2891	JAMES AVE S	HE-MPC-16591	Recommended eligible	C
Apartment	2895	JAMES AVE S	HE-MPC-16592	Recommended eligible	C
Belvedere Apartments	2896	JAMES AVE S	HE-MPC-16593	Recommended eligible	C
Twenty-ninth Street Mall	1420	KNOX AVE S	HE-MPC-1827	Considered eligible	C
Apartment	2893	KNOX AVE S	HE-MPC-16651	Recommended not eligible	C
Commercial building	1210	LAGOON AVE	HE-MPC-16652	Recommended not eligible	C
Garage	1452	LAGOON AVE	HE-MPC-16653	Recommended eligible	C
Granada Apartments	1456	LAGOON AVE	HE-MPC-16654	Recommended eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
House	1610 LAGOON AVE	HE-MPC-16655	Recommended eligible	C
House	2863 LAKE OF ISLES PK	HE-MPC-16656	Considered eligible	C
Waldron, Charles J., House	2867 LAKE OF ISLES PK	HE-MPC-6745	Considered eligible	C
Buzza Company Building	1006 LAKE ST W	HE-MPC-6324	Recommended eligible	C
Commercial building	312 LAKE ST W	HE-MPC-7218	Recommended not eligible	C
Auto sales	510 LAKE ST W	HE-MPC-7219	Recommended not eligible	C
Commercial building	710 LAKE ST W	HE-MPC-7232	Recommended not eligible	C
Coyle Apts	1801 LASALLE AVE	HE-MPC-16671	Recommended not eligible	C
Viking Apartments	1827 LASALLE AVE	HE-MPC-6433	Recommended not eligible	C
Van Dusen, George W. and Nancy B., House	1900 LASALLE AVE	HE-MPC-6434	Listed	C
Lydia Apartments	1920 LASALLE AVE	HE-MPC-16672	Recommended not eligible	C
Commercial building	2800 LYNDAL AVE S	HE-MPC-5872	Recommended not eligible	C
Commercial building	2822 LYNDAL AVE S	HE-MPC-16686	Recommended not eligible	C
Commercial building	2828 LYNDAL AVE S	HE-MPC-16688	Recommended not eligible	C
Bruer Brothers Lumber Company	2836 LYNDAL AVE S	HE-MPC-3503	Recommended not eligible	C
Commercial building	2903 LYNDAL AVE S	HE-MPC-16689	Recommended not eligible	C
Appliance repair shop	2913 LYNDAL AVE S	HE-MPC-5104	Recommended not eligible	C
James Ballentine VFW Hall	2916 LYNDAL AVE S	HE-MPC-6452	Recommended not eligible	C
Commercial building	2917 LYNDAL AVE S	HE-MPC-5105	Recommended not eligible	C
House	2921 LYNDAL AVE S	HE-MPC-5106	Recommended not eligible	C
Royal Laundry	2922 LYNDAL AVE S	HE-MPC-5107	Considered eligible	C
Anchor Stone Company	2925 LYNDAL AVE S	HE-MPC-5108	Recommended not eligible	C
Commercial building	2928 LYNDAL AVE S	HE-MPC-5109	Considered eligible	C
Sheet Metal Works	2929 LYNDAL AVE S	HE-MPC-5110	Recommended not eligible	C
Service station	2933 LYNDAL AVE S	HE-MPC-5111	Recommended not eligible	C
New Lyndale Theater	2934 LYNDAL AVE S	HE-MPC-6453	Considered eligible	C
Commercial building	2936 LYNDAL AVE S	HE-MPC-5112	Considered eligible	C
Anchor Stone Company	2937 LYNDAL AVE S	HE-MPC-5113	Recommended not eligible	C
Commercial building	2940 LYNDAL AVE S	HE-MPC-5873	Considered eligible	C
Commercial building	2944 LYNDAL AVE S	HE-MPC-7214	Considered eligible	C
Commercial building	2945 LYNDAL AVE S	HE-MPC-5116	Considered eligible	C
Crowell Block	2957 LYNDAL AVE S	HE-MPC-7215	Considered eligible	C
Commercial building	1801 NICOLLET AVE	HE-MPC-16744	Recommended not eligible	C
Commercial building	1804 NICOLLET AVE	HE-MPC-16745	Recommended not eligible	C
Commercial building	1815 NICOLLET AVE	HE-MPC-16746	Recommended not eligible	C
Commercial building	1831 NICOLLET AVE	HE-MPC-16747	Recommended not eligible	C
Plymouth Congregational Church	1900 NICOLLET AVE	HE-MPC-6511	Recommended eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
Commercial building	1901	NICOLLET AVE	HE-MPC-16748	Recommended not eligible	C
Apartment	1911	NICOLLET AVE	HE-MPC-16749	Recommended not eligible	C
Commercial building	1925	NICOLLET AVE	HE-MPC-16750	Recommended not eligible	C
Commercial building	1929	NICOLLET AVE	HE-MPC-16751	Recommended not eligible	C
Franklin Nicollet Liquor Store	2012	NICOLLET AVE	HE-MPC-16752	Recommended eligible	C
President Apartments	2020	NICOLLET AVE	HE-MPC-16753	Recommended not eligible	C
Commercial building	2025	NICOLLET AVE	HE-MPC-16754	Recommended not eligible	C
Commercial building	2109	NICOLLET AVE	HE-MPC-16755	Recommended not eligible	C
Madsen Construction Co. Office	2110	NICOLLET AVE	HE-MPC-16756	Recommended not eligible	C
Commercial building	2120	NICOLLET AVE	HE-MPC-16757	Recommended not eligible	C
Joe Billman Mortuary	2121	NICOLLET AVE	HE-MPC-16758	Recommended not eligible	C
Albin Funeral Chapel	2200	NICOLLET AVE	HE-MPC-16759	Recommended not eligible	C
Commercial building	2201	NICOLLET AVE	HE-MPC-16760	Recommended not eligible	C
House	2213	NICOLLET AVE	HE-MPC-16761	Recommended not eligible	C
Lee Mortuary	2217	NICOLLET AVE	HE-MPC-16762	Recommended not eligible	C
Apartment	2218	NICOLLET AVE	HE-MPC-16763	Recommended not eligible	C
Apartment	2222	NICOLLET AVE	HE-MPC-16764	Recommended not eligible	C
Apartment	2300	NICOLLET AVE	HE-MPC-16765	Recommended not eligible	C
Commercial building	2309	NICOLLET AVE	HE-MPC-16766	Recommended not eligible	C
Hardware Mutual Fire Insurance Company	2344	NICOLLET AVE	HE-MPC-6514	Recommended eligible	C
Commercial building	2401	NICOLLET AVE	HE-MPC-16767	Recommended not eligible	C
Commercial building	2405	NICOLLET AVE	HE-MPC-16768	Recommended not eligible	C
Commercial building	2411	NICOLLET AVE	HE-MPC-16769	Recommended not eligible	C
Commercial building	2412	NICOLLET AVE	HE-MPC-16770	Recommended not eligible	C
Commercial building	2415	NICOLLET AVE	HE-MPC-16771	Recommended not eligible	C
Commercial building	2419	NICOLLET AVE	HE-MPC-16772	Recommended not eligible	C
American Legion Post 310	2424	NICOLLET AVE	HE-MPC-6516	Recommended not eligible	C
Commercial building	2429	NICOLLET AVE	HE-MPC-16773	Recommended not eligible	C
Commercial building	2430	NICOLLET AVE	HE-MPC-16774	Recommended not eligible	C
Commercial/Apartment Building	2443	NICOLLET AVE	HE-MPC-16775	Recommended not eligible	C
Apartment	2507	NICOLLET AVE	HE-MPC-16776	Recommended not eligible	C
Commercial building	2508	NICOLLET AVE	HE-MPC-16777	Recommended not eligible	C
Commercial building	2510	NICOLLET AVE	HE-MPC-16778	Recommended not eligible	C
Apartment	2511	NICOLLET AVE	HE-MPC-16779	Recommended not eligible	C
Commercial building	2515	NICOLLET AVE	HE-MPC-16780	Recommended not eligible	C
Commercial building	2520	NICOLLET AVE	HE-MPC-16781	Recommended not eligible	C
Commercial building	2521	NICOLLET AVE	HE-MPC-16782	Recommended not eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
Garage/Cedar Lake Ice & Fuel Co.	2528	NICOLLET AVE	HE-MPC-16783	Recommended not eligible	C
Commercial building	2529	NICOLLET AVE	HE-MPC-16784	Recommended not eligible	C
Commercial building	2543	NICOLLET AVE	HE-MPC-16785	Recommended not eligible	C
Commercial building	2548	NICOLLET AVE	HE-MPC-16786	Recommended not eligible	C
Commercial building	2605	NICOLLET AVE	HE-MPC-16787	Recommended not eligible	C
Commercial building	2608	NICOLLET AVE	HE-MPC-16788	Recommended not eligible	C
Commercial building	2609	NICOLLET AVE	HE-MPC-16789	Recommended not eligible	C
Commercial building	2614	NICOLLET AVE	HE-MPC-16790	Recommended not eligible	C
Commercial building	2616	NICOLLET AVE	HE-MPC-16791	Recommended not eligible	C
Commercial building	2620	NICOLLET AVE	HE-MPC-16792	Recommended not eligible	C
Commercial building	2628	NICOLLET AVE	HE-MPC-16793	Recommended not eligible	C
Commercial building	2633	NICOLLET AVE	HE-MPC-16794	Recommended not eligible	C
Commercial building	2639	NICOLLET AVE	HE-MPC-16795	Recommended not eligible	C
Commercial building	2643	NICOLLET AVE	HE-MPC-16796	Recommended not eligible	C
Vacant Lot	2644	NICOLLET AVE	HE-MPC-6517	Recommended not eligible	C
Professional Building	2701	NICOLLET AVE	HE-MPC-16797	Recommended not eligible	C
Commercial building	2710	NICOLLET AVE	HE-MPC-16798	Recommended not eligible	C
Commercial building	2712	NICOLLET AVE	HE-MPC-16799	Recommended not eligible	C
Commercial building	2716	NICOLLET AVE	HE-MPC-16800	Recommended not eligible	C
Commercial building	2719	NICOLLET AVE	HE-MPC-16801	Recommended not eligible	C
Commercial building	2724	NICOLLET AVE	HE-MPC-16802	Recommended not eligible	C
Commercial building	2727	NICOLLET AVE	HE-MPC-16803	Recommended not eligible	C
Commercial building	2728	NICOLLET AVE	HE-MPC-16804	Recommended not eligible	C
Commercial building	2735	NICOLLET AVE	HE-MPC-16805	Recommended not eligible	C
Parking lot	2740	NICOLLET AVE	HE-MPC-16806	Recommended not eligible	C
William H. Baily Building	2743	NICOLLET AVE	HE-MPC-16807	Recommended not eligible	C
Commercial building	2744	NICOLLET AVE	HE-MPC-16808	Recommended not eligible	C
Frenz Brake Service	2749	NICOLLET AVE	HE-MPC-16809	Recommended not eligible	C
Commercial building	2750	NICOLLET AVE	HE-MPC-16810	Recommended not eligible	C
Commercial building	2815	NICOLLET AVE	HE-MPC-16811	Recommended not eligible	C
Twin Cities Scenic Co.	2819	NICOLLET AVE	HE-MPC-16729	Recommended not eligible	C
Commercial building	2835	NICOLLET AVE	HE-MPC-16812	Recommended not eligible	C
Auto repair shop	2905	PILLSBURY AVE	HE-MPC-15271	Recommended not eligible	C
House	2906	PILLSBURY AVE	HE-MPC-15272	Recommended not eligible	C
Western Alloyed Steel Casting Company	2848	PLEASANT AVE S	HE-MPC-15370	Listed	C
Eighth Ward Warehouse and Storage Yard	2900	PLEASANT AVE S	HE-MPC-15371	Listed	C
Office building	2901	PLEASANT AVE S	HE-MPC-3525	Recommended not eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
Apartment	2912 PLEASANT AVE S	HE-MPC-16859	Recommended not eligible	C
First Christian Church	2300 STEVENS AVE S	HE-MPC-16981	Recommended eligible	C
Western Waterproofing Co.	2834 STEVENS AVE S	HE-MPC-17014	Recommended not eligible	C

Appendix B.3 Minneapolis Downtown Survey Zone

Property Name	Address		SHPO Inventory Number	NRHP Status	Project Segment(s)
Harmon Place Historic District			HE-MPC-16380	Recommended not eligible	C
Loring Park Development District			HE-MPC-16390	Recommended eligible	C
Minneapolis Film Exchange Historic District			HE-MPC-16980	Recommended eligible	A, C
Commerical Building	81	10TH ST S	HE-MPC-17111	Recommended not eligible	C
Essex Building	84	10TH ST S	HE-MPC-17112	Recommended not eligible	C
Schmidt Music Building (mural)	88	10TH ST S	HE-MPC-0381	Recommended not eligible	C
Luxford Hotel	65	11TH ST S	HE-MPC-17113	Recommended not eligible	C
Garage	71	11TH ST S	HE-MPC-17114	Recommended not eligible	C
Kenosha Flats	11	12TH ST S	HE-MPC-17115	Recommended not eligible	C
Ogden Apartment Hotel	66	12TH ST S	HE-MPC-0394	Listed	C
Automotive Store Building	8	13TH ST S	HE-MPC-17116	Recommended not eligible	C
Commercial building	15	14TH ST W	HE-MPC-17117	Recommended not eligible	C
The Kensington	21	14TH ST W	HE-MPC-7377	Recommended not eligible	C
Marvin Gardens Apartments	10	15TH ST E	HE-MPC-0538	Recommended not eligible	C
Laurel Apartments	15	15TH ST N	HE-MPC-0525	Recommended not eligible	A, C
Commercial building	13	15TH ST W	HE-MPC-17120	Recommended not eligible	C
Chevrolet Building	9	16TH ST E	HE-MPC-7394	Recommended not eligible	C
Northland Greyhound Bus Terminal	701	1ST AVE N	HE-MPC-0482	Recommended not eligible	A, C
Lamoreaux Building	706	1ST AVE N	HE-MPC-16021	Recommended not eligible	A, C
Commercial building	1402	1ST AVE S	HE-MPC-16023	Recommended not eligible	C
Commercial building	1406	1ST AVE S	HE-MPC-16024	Recommended not eligible	C
Apartment	1408	1ST AVE S	HE-MPC-16025	Recommended not eligible	C
Apartment building	1600	1ST AVE S	HE-MPC-16026	Recommended not eligible	C
Commercial building	103	2ND ST N	HE-MPC-16232	Recommended not eligible	A
Minneapolis Firestation #10	19	4TH ST N	HE-MPC-0339	Recommended not eligible	A, C
Commercial building	10	5TH ST N	HE-MPC-16265	Recommended not eligible	A, C
Northern States Power Company Building	15	5TH ST S	HE-MPC-0338	Recommended eligible	C
Commercial building	33	5TH ST S	HE-MPC-16276	Recommended not eligible	C
Federal Reserve Bank	73	5TH ST S	HE-MPC-0344	Recommended not eligible	C
Gluek Building	16	6TH ST N	HE-MPC-0350	Recommended eligible	A, C
Murray's Restaurant	24	6TH ST S	HE-MPC-0353	Recommended eligible	C
Farmers & Mechanics Bank	88	6TH ST S	HE-MPC-0354	Listed	C
Norwest Center	90	7TH ST S	HE-MPC-16697	Recommended not eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
Commercial building	50	9TH ST S	HE-MPC-16283	Recommended not eligible	C
Warner Brothers Picture Distribution Corporation	1000	CURRIE AVE N	HE-MPC-0421	Recommended eligible	A, C
Dayton's Warehouse	1010	CURRIE AVE N	HE-MPC-16420	Recommended not eligible	A, C
Commercial building	1011	CURRIE AVE N	HE-MPC-16421		A, C
20th Century Fox Film Corp.	1015	CURRIE AVE N	HE-MPC-0422	Recommended eligible	A, C
Universal Film Exchange	1019	CURRIE AVE N	HE-MPC-16422	Recommended eligible	A, C
RKO Radio Building	1025	CURRIE AVE N	HE-MPC-0423	Recommended eligible	A, C
Commercial building	15	GLENWOOD AVE N	HE-MPC-16508	Recommended not eligible	A, C
Marquette Place	14	GRANT ST E	HE-MPC-16514	Recommended eligible	C
Loring Towers	15	GRANT ST E	HE-MPC-16261	Recommended eligible	C
Municipal Parking Ramp	14	GRANT ST W	HE-MPC-16738	Recommended eligible	C
First Baptist Church and Jackson Hall	1020	HARMON PL	HE-MPC-0432	Recommended eligible	C
Western Motor Supply	1128	HARMON PL	HE-MPC-16516	Recommended not eligible	C
A. C. Templeton and Company	1201	HARMON PL	HE-MPC-16517	Recommended not eligible	C
Sturr-Bullard Motor Company	1206	HARMON PL	HE-MPC-16519	Recommended not eligible	C
Motor Car Equipment Company	1213	HARMON PL	HE-MPC-16520	Recommended not eligible	C
Harvey E. Mack Company	1221	HARMON PL	HE-MPC-16521	Recommended not eligible	C
The Alden Apartments	1205	HAWTHORNE AVE	HE-MPC-7929	Recommended not eligible	A, C
Swinford Townhouses and Apartments	1213	HAWTHORNE AVE	HE-MPC-0520	Listed	A, C
Swinford Apartments	1225	HAWTHORNE AVE	HE-MPC-0521	Listed	A, C
Town Plaza Apartments	1501	HAWTHORNE AVE	HE-MPC-0523	Recommended not eligible	A, C
Weitzel Cleaners	1111	HENNEPIN AVE	HE-MPC-16563	Recommended not eligible	C
Dayton Rubber Manufacturing Company	1115	HENNEPIN AVE	HE-MPC-16564	Recommended not eligible	C
Walker Building	1121	HENNEPIN AVE	HE-MPC-16565	Recommended not eligible	C
Reno Motor Company	1201	HENNEPIN AVE	HE-MPC-16566	Recommended not eligible	C
Ozark Flats	1227	HENNEPIN AVE	HE-MPC-7930	Recommended not eligible	C
Basilica of St. Mary	1600	HENNEPIN AVE	HE-MPC-0540	Listed	C
Commercial building	400	HENNEPIN AVE	HE-MPC-16550	Recommended not eligible	A
Commercial building	416	HENNEPIN AVE	HE-MPC-16551	Recommended not eligible	A, C
Commercial building	422	HENNEPIN AVE	HE-MPC-16552	Recommended not eligible	A, C
Commercial building	424	HENNEPIN AVE	HE-MPC-16553	Recommended not eligible	A, C
Sam S. Shubert Theatre	516	HENNEPIN AVE	HE-MPC-0514	Listed	A, C
Masonic Temple	524	HENNEPIN AVE	HE-MPC-0436	Listed	A, C
Pantages Theater	700	HENNEPIN AVE	HE-MPC-16555	Recommended not eligible	A, C
Park & Lock Parking Lot	722	HENNEPIN AVE	HE-MPC-16554	Recommended not eligible	A, C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
Lincoln National Bank Building	730	HENNEPIN AVE	HE-MPC-0437	Recommended eligible	A, C
Pence Automobile Company Building	800	HENNEPIN AVE	HE-MPC-9026	Listed	A, C
Commercial building	814	HENNEPIN AVE	HE-MPC-16557	Recommended not eligible	A, C
Commercial building	824	HENNEPIN AVE	HE-MPC-16558	Recommended not eligible	A, C
Commercial building	830	HENNEPIN AVE	HE-MPC-16559	Recommended not eligible	A
Commercial building	900	HENNEPIN AVE	HE-MPC-16518	Recommended not eligible	A
Hennepin Theatre	910	HENNEPIN AVE	HE-MPC-0439	Listed	A, C
Commercial building	916	HENNEPIN AVE	HE-MPC-16561	Recommended not eligible	A, C
Commercial building	930	HENNEPIN AVE	HE-MPC-16562	Recommended not eligible	A, C
MacPhail School of Music	1128	LASALLE AVE	HE-MPC-5601	Recommended not eligible	C
Basilica School	1601	LAUREL AVE	HE-MPC-7943	Listed	A, C
Handicraft Guild Building	1000	MARQUETTE AVE	HE-MPC-0382	Considered eligible	C
Commercial building	1016	MARQUETTE AVE	HE-MPC-16696	Recommended not eligible	C
Minnesota Orchestra Hall	1100	MARQUETTE AVE	HE-MPC-0459	Recommended eligible	C
Westminster Presbyterian Church	1200	MARQUETTE AVE	HE-MPC-0395	Listed	C
Apartment	1226	MARQUETTE AVE	HE-MPC-16698	Recommended eligible	C
Federal Reserve Bank	250	MARQUETTE AVE	HE-MPC-0448	Considered eligible	C
Loring 100	1355	NICOLLET AVE	HE-MPC-16260	Recommended eligible	C
Commercial building	1400	NICOLLET AVE	HE-MPC-7954	Recommended not eligible	C
Commercial building	1401	NICOLLET AVE	HE-MPC-16730	Recommended not eligible	C
Loring Theater	1405	NICOLLET AVE	HE-MPC-5602	Recommended not eligible	C
Commercial building	1411	NICOLLET AVE	HE-MPC-7955	Recommended not eligible	C
Commercial building	1414	NICOLLET AVE	HE-MPC-16733	Recommended not eligible	C
Commercial building	1418	NICOLLET AVE	HE-MPC-16734	Recommended not eligible	C
Commercial building	1420	NICOLLET AVE	HE-MPC-16735	Recommended not eligible	C
House	1422	NICOLLET AVE	HE-MPC-16736	Recommended not eligible	C
Commercial building	1424	NICOLLET AVE	HE-MPC-7956	Recommended not eligible	C
Commercial building	1500	NICOLLET AVE	HE-MPC-7957	Recommended not eligible	C
Commercial building	1510	NICOLLET AVE	HE-MPC-16739	Recommended not eligible	C
Commercial building	1515	NICOLLET AVE	HE-MPC-16740	Recommended not eligible	C
Commercial building	1518	NICOLLET AVE	HE-MPC-7958	Recommended not eligible	C
Happy Hour Bar and Café	1523	NICOLLET AVE	HE-MPC-7959	Recommended eligible	C
Commercial building	1538	NICOLLET AVE	HE-MPC-16743	Recommended not eligible	C
The Ladd Building	1001	NICOLLET MALL	HE-MPC-16821	Recommended not eligible	C
Commercial building	1013	NICOLLET MALL	HE-MPC-16822	Recommended not eligible	C
Peavey Plaza	1101	NICOLLET MALL	HE-MPC-3620	Recommended eligible	C
Lafayette Building	1102	NICOLLET MALL	HE-MPC-0458	Recommended not eligible	C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
Young Womens Christian Association (YWCA)	1130	NICOLLET MALL	HE-MPC-0460	Recommended not eligible	C
1200 on the Mall	1200	NICOLLET MALL	HE-MPC-0405	Recommended eligible	C
Office building	1221	NICOLLET MALL	HE-MPC-16673	Recommended eligible	C
Loring Greenway	1228	NICOLLET MALL	HE-MPC-0534	Recommended eligible	C
Hyatt Hotel and Merchandise Mart	1300	NICOLLET MALL	HE-MPC-16823	Recommended eligible	C
Capp-Towers Hotel	1313	NICOLLET MALL	HE-MPC-16824	Recommended eligible	C
Ichiban Japanese Steak House	1333	NICOLLET MALL	HE-MPC-17076	Recommended eligible	C
Nicollet Towers	1350	NICOLLET MALL	HE-MPC-0403	Recommended eligible	C
Minneapolis Public Library	300	NICOLLET MALL	HE-MPC-17119	Recommended not eligible	C
Parking garage	401	NICOLLET MALL	HE-MPC-16813	Recommended not eligible	C
Northern States Power Company	414	NICOLLET MALL	HE-MPC-0450	Recommended eligible	C
Andrus Building	500	NICOLLET MALL	HE-MPC-0451	Recommended not eligible	C
Dayton's Department Store	700	NICOLLET MALL	HE-MPC-5099	Recommended eligible	C
IDS Center	701	NICOLLET MALL	HE-MPC-0367	Considered eligible	C
Commercial building	815	NICOLLET MALL	HE-MPC-16817	Recommended not eligible	C
Medical Arts Building	825	NICOLLET MALL	HE-MPC-0456	Recommended not eligible	C
Young-Quinlan Building	901	NICOLLET MALL	HE-MPC-2999	Recommended eligible	C
Commercial building	917	NICOLLET MALL	HE-MPC-16819	Recommended not eligible	C
Commercial building	925	NICOLLET MALL	HE-MPC-16820	Recommended not eligible	C
Knutson Building	17	WASHINGTON AVE N	HE-MPC-16695	Recommended not eligible	A, C
Northwestern National Life Insurance	20	WASHINGTON AVE S	HE-MPC-0479	Considered eligible	C
Loring Green East	1201	YALE PL	HE-MPC-17123	Recommended eligible	C
Yale Place Apartments	1212	YALE PL	HE-MPC-0548	Recommended not eligible	C

Appendix B.4 Minneapolis Industrial Survey Zone

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
Glenwood Industrial Redevelopment Area		HE-MPC-16263	Recommended eligible	A, C
Apartment	416 10TH AVE N	HE-MPC-16666	Recommended not eligible	A, C
S. H. Clausin and Co.	41 12TH ST N	HE-MPC-6491	Recommended not eligible	A, C
Minneapolis General Electric Co.	99 16TH ST N	HE-MPC-17124	Recommended not eligible	A, C
Garage	1001 2ND AVE N	HE-MPC-16230	Recommended not eligible	A
Garage	1021 2ND AVE N	HE-MPC-16231	Recommended not eligible	A
J. R. Clark Company	721 2ND AVE N	HE-MPC-16228	Recommended not eligible	A, C
Commercial building	801 2ND AVE N	HE-MPC-16229	Recommended not eligible	A, C
Cameron Transfer and Storage Warehouse	730 4TH ST N	HE-MPC-16391	Recommended not eligible	A, C
Warehouse	900 4TH ST N	HE-MPC-16190	Recommended not eligible	A, C
Wholesale Tractor Parts Warehouse 1 & 2	419 5TH ST N	HE-MPC-16268	Recommended not eligible	A, C
Lasher Carpet and Linoleum Company	524 5TH ST N	HE-MPC-16269	Recommended not eligible	A, C
Gas Station	600 5TH ST N	HE-MPC-16270	Recommended not eligible	A, C
Industrial building	616 5TH ST N	HE-MPC-16272	Recommended not eligible	A, C
Industrial building	620 5TH ST N	HE-MPC-16273	Recommended not eligible	A, C
Regan Brothers Bakery	643 5TH ST N	HE-MPC-16274	Recommended eligible	A, C
Industrial building	701 5TH ST N	HE-MPC-16275	Recommended not eligible	A, C
Industrial building	813 5TH ST N	HE-MPC-16184	Recommended not eligible	A, C
Industrial building	905 5TH ST N	HE-MPC-16020	Recommended not eligible	A, C
Commercial building	917 5TH ST N	HE-MPC-16603	Recommended not eligible	A, C
Commercial building	924 5TH ST N	HE-MPC-16607	Recommended not eligible	A, C
Commercial building	925 5TH ST N	HE-MPC-16665	Recommended not eligible	A, C
George R. Newell Company	314 6TH AVE N	HE-MPC-16731	Recommended not eligible	A, C
Warehouse	414 6TH AVE N	HE-MPC-16278	Recommended not eligible	A, C
Commercial building	425 7TH ST N	HE-MPC-16281	Recommended not eligible	A, C
Commercial building	554 8TH AVE N	HE-MPC-16196	Recommended not eligible	A, C
Commercial building	578 8TH AVE N	HE-MPC-16097	Recommended not eligible	A, C
Office-warehouse	225 BORDER AVE	HE-MPC-16567	Recommended eligible	A, C
City of Minneapolis Traffic Equipment Shop	300 BORDER AVE	HE-MPC-16350	Recommended eligible	A, C
Commercial building	1200 CHESTNUT AVE	HE-MPC-16397	Recommended not eligible	A, C
Concrete Products Manufacturing	1212 CHESTNUT AVE	HE-MPC-16398	Recommended not eligible	A, C
Commercial building	1228 CHESTNUT AVE	HE-MPC-16399	Recommended not eligible	A, C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)	
Commercial building	1305	CHESTNUT AVE	HE-MPC-16400	Recommended not eligible	A, C
Commercial building	1313	CHESTNUT AVE	HE-MPC-16401	Recommended not eligible	A, C
Paramount Pictures	1201	CURRIE AVE N	HE-MPC-16423	Recommended not eligible	A, C
NSP Aldrich Substation	825	CURRIE AVE W	HE-MPC-16424	Recommended not eligible	A, C
William Hood Dunwoody Industrial Institute	818	DUNWOODY BLVD	HE-MPC-6641	Recommended eligible	A, C
Insulation Sales Company	200	EAST LYNDAL AVE N	HE-MPC-16458	Recommended eligible	A, C
Commercial building	101	GLENWOOD AVE N	HE-MPC-16509	Recommended not eligible	A, C
Ford-McNutt Glass Company	144	GLENWOOD AVE N	HE-MPC-16510	Recommended eligible	A, C
Brodun Sales Company/Auto Miles Company	160	GLENWOOD AVE N	HE-MPC-16511	Recommended eligible	A, C
Luger Furniture	173	GLENWOOD AVE N	HE-MPC-16512	Recommended not eligible	A, C
Industrial building	155	IRVING AVE N	HE-MPC-16581	Recommended not eligible	A
The Parade	400	KENWOOD PKWY	HE-MPC-1782	Considered eligible	A
Minneapolis Municipal Market	322	LAKESIDE AVE	HE-MPC-0500	Recommended eligible	A, C
Grabler Manufacturing Company	400	LAKESIDE AVE	HE-MPC-16663	Recommended eligible	A, C
Crane and Ordway Company Branch Office and Warehouse	434	LAKESIDE AVE	HE-MPC-16664	Recommended eligible	A, C
Griswold Safety Signal Company Plant No. 2	1216	LINDEN AVE	HE-MPC-16674	Recommended not eligible	A, C
Griswold Safety Signal Company Plant No. 2	1226	LINDEN AVE	HE-MPC-16675	Recommended not eligible	A, C
Griswold Safety Signal Company Plant No. 2	1236	LINDEN AVE	HE-MPC-16676	Recommended not eligible	A, C
Apartment	1302	LINDEN AVE	HE-MPC-16677	Recommended not eligible	A, C
Mpls. Gas Light Co. Supplies Service Bldg.	700	LINDEN AVE W	HE-MPC-16678	Recommended not eligible	A, C
Gross Brothers-Kronicks Headquarters	621	OLSON MEMORIAL HWY	HE-MPC-16843	Recommended eligible	A, C
Industrial Tool and Die Works	712	ONTARIO AVE	HE-MPC-16844	Recommended not eligible	A, C
Falconers Cleaners Commercial Laundry	201	ROYALSTON AVE N	HE-MPC-16692	Recommended eligible	A, C
N. W. Marketers	301	ROYALSTON AVE N	HE-MPC-16873	Recommended eligible	A, C
Belden Porter Company	315	ROYALSTON AVE N	HE-MPC-16874	Recommended eligible	A, C
Gopher News	401	ROYALSTON AVE N	HE-MPC-16875	Recommended eligible	A, C
K. P. Manufacturing Company	415	ROYALSTON AVE N	HE-MPC-16876	Recommended eligible	A, C

Property Name	Address	SHPO Inventory Number	NRHP Status	Project Segment(s)
Northwest Automatic Products	501 ROYALSTON AVE N	HE-MPC-16877	Recommended eligible	A, C
Warren Cadillac	700 WAYZATA BLVD	HE-MPC-17077	Recommended not eligible	A, C
Athletic Fields, The Parade	905 WAYZATA BLVD	HE-MPC-1795	Considered eligible	A