

**CITY OF SAINT PAUL
HERITAGE PRESERVATION COMMISSION STAFF REPORT**

FILE NAME: St. Andrew's Church

HISTORIC NAME(S): The Church of St. Andrew of Saint Paul

CURRENT NAME: Twin Cities German Immersion School

INVENTORY #: RA-SPC-0709

OWNER: Twin Cities German Immersion School Bldg and Educational Properties TCGIS LLC

LOCATION/ADDRESS: 1031-1051 Como Avenue West

HISTORIC ADDRESS: 1051 Cross Street (renamed Como Avenue)

ARCHITECT: Charles A. Hausler

BUILDER: McGough Brothers

DATE OF CONSTRUCTION: 1927

BUILDING PERMIT#: 24765

DATE OF HPC PUBLIC HEARING: January 14, 2019

LEGAL DESCRIPTION: Lot 10 Block 4 of Warrendale

SUBJ TO ESMT, VAC ALLEY ACCRUING AND FOL, BEG AT THE NW COR OF LOT 19 THENCE SELY ON THE NELY LOT LINE 60 FT THENCE S 78 FT TO PT 48.5 FT E AT RA FROM W LINE OF SD LOT THENCE SWLY 41.4 FT TO PT ON S LINE 25 FT E AT RA FROM W LINE THENCE WLY ON SD LINE 28 FT TO SW COR THENCE N 130.7 FT TO POB BEING PT OF LOT 19 ALSO ALL OF LOTS 10 THRU LOT 15 & LOTS 20 THRU LOT 23 BLK 4

PIN(S): 26 29 23 22 0038, 26 29 23 22 0172, 26 29 23 22 0172

WARD: 5 **PLANNING DISTRICT:** 10

STAFF INVESTIGATION AND REPORT: Christine Boulware

DATE OF REPORT: January 7, 2019

A. PURPOSE: To consider and make a recommend to City Council regarding the proposed preservation program and boundaries for St. Andrew's Church as a part of the process to designate the property a Saint Paul Heritage Preservation Site.

B. CODE CITATIONS:

1. Section 73.05 (a) of the City's Legislative Code states, in considering the designation of any area, place, building, structure or similar object in the City of Saint Paul as a heritage preservation site; the commission shall apply the following criteria with respect to such designation:
 - (1) **Its character, interest or value as part of the development, heritage or cultural characteristics of the City of Saint Paul, State of Minnesota, or the United States.**
 - (2) Its location as a site of a significant historic event.
 - (3) Its identification with a person or persons who significantly contributed to the culture and development of the City of Saint Paul.
 - (4) **Its embodiment of distinguishing characteristics of an architectural or engineering type or specimen.**
 - (5) **Its identification as the work of an architect, engineer, or master builder whose individual work has influenced the development of the City of Saint Paul.**
 - (6) Its embodiment of elements of architectural or engineering design, detail, materials or craftsmanship which represent a significant architectural or engineering innovation.
 - (7) **Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood, community or the City of Saint Paul.**

2. Section 73.05(b) states for *Planning commission review*. The heritage preservation commission shall advise the city planning commission of the proposed designation of a heritage preservation site, including boundaries, and a program for the preservation of a heritage preservation site, and secure from the city planning commission its recommendation with respect to the relationship of the proposed heritage preservation designation to the comprehensive plan of the City of Saint Paul, its opinion as to the effect of the proposed designation upon the surrounding neighborhood, and its opinion and recommendation as to any other planning consideration which may be relevant to the proposed designation, together with its recommendation of approval, rejection or modification of the proposed designation. Said recommendation shall become part of the official record concerning the proposed designation and shall be submitted by the heritage preservation commission along with its recommendation concerning the proposed designation to the city council. The heritage preservation commission may make such modifications, changes and alterations concerning the proposed designations as it deems necessary in consideration of the recommendations of the city planning commission.
3. Section 73.05(c) states for *Communication with state historical society*. A copy of the heritage preservation commission's proposed designation of a heritage preservation site, including boundaries, and a program for the preservation of a heritage preservation site, shall be sent to the state historical society in accordance with Minnesota Statutes, Section 471.193, Subdivision 6. Section 73.05 states for *Hearings*. Prior to the heritage preservation commission recommending to the city council any building, district or object for designation as a heritage preservation site the commission shall hold a public hearing and seek the recommendation of all concerned citizens
4. Section 73.05 (d) *Hearings*. Prior to the heritage preservation commission recommending to the city council any building, district or object for designation as a heritage preservation site the commission shall hold a public hearing and seek the recommendation of all concerned citizens. Prior to such hearing the heritage preservation commission shall cause to be published in a newspaper of general circulation notice of said hearing at least twenty (20) days prior to the date of the hearing, and notice of the hearing shall be sent to all owners of property proposed to be designated a heritage preservation site and to all owners of property within one hundred (100) feet of the boundary of the area to be designated a heritage preservation site.
5. Section 73.05(e) states for *Finding and recommendations*. The heritage preservation commission shall determine if the proposed heritage preservation site(s) is eligible for designation as determined by the criteria specified in paragraph (a) of this section, and if the heritage preservation commission recommends to the city council that the site(s) be designated as a heritage preservation site, the commission shall transmit to the city council with its recommendation its proposed program for the preservation of the site.
6. Section 73.05(f) *Council designation, hearings*. The city council, upon the request of the heritage preservation commission, may by ordinance designate a heritage preservation site. Prior to such designation, the city council or one of its committees shall hold a public hearing, notice of which shall have been published in a newspaper of general circulation at least twenty (20) days prior to the date of the hearing, and notice of the hearing shall be sent to all owners of property which is proposed to be designated a

heritage preservation site and to all owners of property within one hundred (100) feet of the boundary of the area to be designated a heritage preservation site.

7. Section 73.05(g) *Heritage preservation program, amendment*. The heritage preservation commission may recommend to the city council that the adopted heritage preservation program for any heritage preservation site be amended and shall send a copy of the proposed amendment to the state historical society. Upon receipt of any such proposed amendments, the council may consider the matter at a public hearing held for that purpose, with published notice of the public hearing in a newspaper at least twenty (20) days prior to the hearing. If adopted by the council, a copy of the amended program shall be maintained on file in the office of the city clerk for public inspection.

C. BACKGROUND:

On November 15, 2018, the HPC, having provided notice to affected property owners within 100 feet of the subject address, published notice in a newspaper of general circulation and posted the agenda to the city website and the City's Early Notification System, duly conducted a public hearing on the nomination of St. Andrew's Church where all interested parties, including the applicant and owner, were given an opportunity to be heard.

The HPC voted 10-1-0 that St. Andrew's Church meets local criteria 1, 4, 5 and 7 and is eligible for designation as a Saint Paul Heritage Preservation Site. Commissioner Radford votws against the motion citing concerns about architectural integrity.

On November 28, 2018 and again on December 12th, the Comprehensive and Neighborhood Planning Committee (CNPC) of the Planning Commission met to provide a recommendation with respect to the relationship of the proposed heritage preservation designation to the comprehensive plan of the City of Saint Paul, its opinion as to the effect of the proposed designation upon the surrounding neighborhood, and its opinion and recommendation as to any other planning consideration which may be relevant to the proposed designation, together with its recommendation of approval, rejection or modification of the proposed designation. The CNPC recommended against the proposed designation to the Planning commission on December 14th. The Planning Commission voted 12-1-1, with Commissioner Fredson against the motion and Commission Khaled abstaining, to recommend against the proposed designation to City Council.

On December 14th, HPC staff received comment on the proposed designation from the State Historic Preservation Office (SHPO). The SHPO concurred "that St. Andrew's Church is an ideal candidate for local designation."

D. FINDINGS:

1. **Legislative Code Sec. 73.05(d)-(e)** The Saint Paul Heritage Preservation Commission, on November 5, 2018 found St. Andrew's Church is significant under criteria (1), (4), (5) and (7) of Section 73.05 (a) of the Legislative Code and is eligible for local designation as a Saint Paul Heritage Preservation Site.
2. **Legislative Code Sec. 73.05(b)** - The Planning Commission recommended against the designation of St. Andrew's Church on December 14, 2018 with respect to the relationship of the proposed heritage preservation designation to the comprehensive plan of the City of Saint Paul, its opinion as to the effect of the proposed designation upon the surrounding neighborhood, and its opinion and recommendation as to any other planning consideration which may be relevant to the proposed designation.

3. **Legislative Code Sec. 73.05(c)** and **Minnesota Statutes §471.193, subd. 6**, - The State Historic Preservation Office reviewed the nomination, proposed boundaries and proposed preservation program and concurred that St. Andrew's Church is "an ideal candidate for local designation.
4. **The draft Preservation Program** follows the Secretary of the Interior's Standards for Rehabilitation and is written to be consistent with other local preservation programs while addressing specific materials and features of the church building as described in the nomination. The preservation program does not address interior work, nor does it address the existing addition, as these features are not proposed as part of the designation.
5. **Proposed Site Boundaries** - 1031-1051 Como Avenue West, All of Lots 12 thru 14 Block 4 of Warrendale. The boundaries consist of the lots where the historic church building is located and allows for a buffer area in order to view and interpret the building, and to allow for review of any proposed new construction whether attached or freestanding.

E. STAFF RECOMMENDATION:

Based on the above findings, staff recommends that the preservation program and boundaries be accepted by the HPC and the HPC recommend these documents for City Council consideration as part of the review of the nomination for the designation of St. Andrew's Church as a Saint Paul Heritage Preservation Site.

F. ATTACHMENTS:

1. Nomination Form
2. Planning Commission Resolution 18-81
3. SHPO letter – 12/11/18
4. Proposed Preservation Program
5. Proposed Boundaries
6. Testimony received by 1/7/19

1031-1051 Como Avenue West
St. Paul, Minnesota
SHPO Inv. # RA-SPC-0709

**St. Paul Heritage Preservation Commission
Individual Property Designation Form**



Address: 1031-1051 Como Avenue West (formerly 1051 Cross Street, later renamed Como Avenue)

Historic Name: The Church of St. Andrew of St. Paul

Common or Current Name: The building is commonly known as St. Andrew's Catholic Church or simply St. Andrew's. The current name of the property is the Twin Cities German Immersion School.

PROPERTY IDENTIFICATION

PIN: 26 29 23 22 0038, 26 29 23 22 0172, 26 29 23 22 0172

SHPO Inventory #: N/A

Property Type: Church

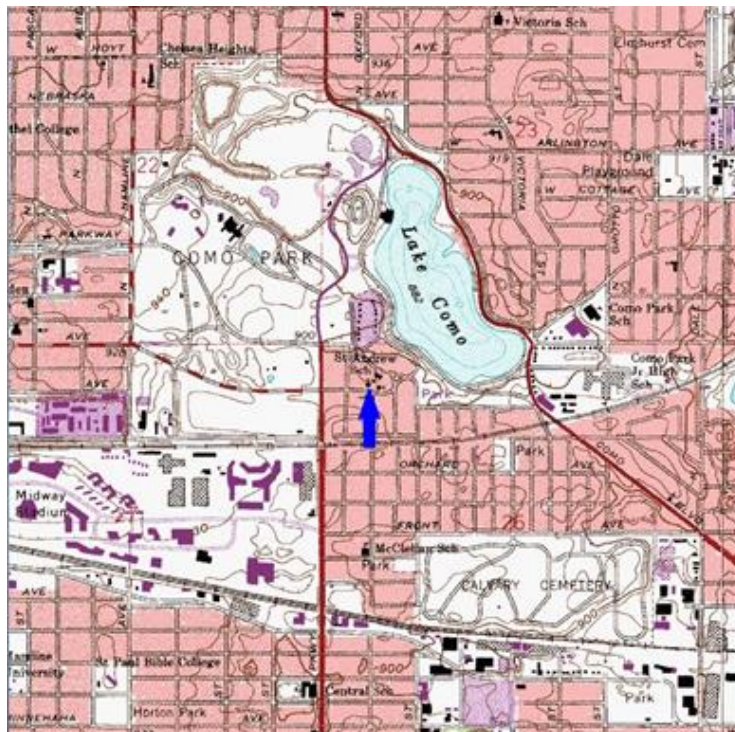
Legal Description: Lot 10 Block 4 of Warrendale

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Ward: 5

Planning District: 10

U.S.G.S. Map: St. Paul West Quadrangle, MN, 7.5 Minute Series, Scale 1:24:000, 2016.



St. Andrew's Catholic Church (location noted with blue arrow)

HISTORICAL ABSTRACT

Building Permit #: 24765

Construction Date: 1927

Subsequent:

Architect: Charles A. Hausler

Builder: McGough Brothers

Moved: N/A

Original Address: 1051 Cross Avenue, later renamed Como Avenue West

Original Owner: St. Church of St. Andrew of St. Paul

Subsequent: Twin Cities German Immersion School Bldg and Educational Properties TCGIS LLC¹

Historic Uses: Church

DESCRIPTION

Style: Romanesque Revival

Building Type: Church

No. of Stories: 2

Plan: Rectangular

Roof Type: Gable

Roof Material: Multi-colored ceramic tile

Structural System: Reinforced concrete

Foundation: Concrete

Façade Material: Brick masonry

Additional: Multi-colored ceramic tile

Outbuildings: 1957 school building, which is connected to the church through a 2013-2104 addition.

Other contributing features: N/A

VISUAL ASSESSMENT

Exterior Condition: Very good

Exterior historic Integrity: Very good

Surrounding Land Uses: Single family residential

¹ According to Ramsey County Property Records, there are three property identification numbers for the property. The owner for 262923220038 and 262923220172 is identified as Attn: Kathleen Padian, Education Properties TCGIS LLC, 3248 Laurel St, New Orleans, LA 70115-2340. The owner for 262923220173 is identified as Twin Cities German Immersion School Bldg, 1031 Como Avenue, St. Paul, MN 55104.

St. Paul Heritage Preservation Commission Individual Property Designation Form

DESCRIPTION STATEMENT

The Church of St. Andrew of St. Paul, commonly known as St. Andrew's Catholic Church or simply St. Andrew's, is located in a residential area on Como Avenue, two blocks east of Lexington Avenue, and one block to the southwest of Lake Como. Designed by architect Charles A. Hausler, and constructed in 1927, the building represents an example of the Romanesque Revival style.

St. Andrew's Catholic Church is a large, imposing building with overall dimensions of approximately 70 feet by 107 feet. The complex building features various bays, wings, towers, and roof forms. Resting on a raised basement, the building is clad in brown brick, in several dark tones, and trimmed with Bedford limestone. The elaborate brickwork features various patterns including Flemish, American, running, basket weave, and herringbone bonds, as well as extensive brick corbelling. A broad intersecting-gable roof, with multi-colored ceramic tiles, covers the main body of the church. The building achieves a highly-polychromatic effect through the use of dark brick, light stone, and multi-colored tiles. (Figure 2)

The south-facing principal elevation is a complex and detailed composition. (Figure 3) A broad set of stairs ascend to the main entrance and extend across the entire width of the building. A projecting entrance portico is set at the base of a high recessed arch. The entrance portico is characterized by wide alternating bands of brick and stone, a pediment with a series of blind arches, and a multi-colored tiled roof. Paired entrance doors with round window openings are set within an arched opening with ornate detailing and supported by stone columns. A round-arched opening with four round windows is placed to each side of the entrance.

The tympanum of the arch above the main entrance contains a sculptural panel in high relief. However, the sculpture is currently covered with fiberboard and is not visible.

Engaged towers are positioned to each side of the main entrance and extend above the building's roofline. Eight-sided turrets complete each tower. The turrets feature blind openings inset with tan and terra cotta-colored tiles, and multi-colored tile roofs.

A single entrance door with round windows is placed to the side of each tower. Each doorway is set within a recessed stone arch with similar detailing to that of the main entrance. A niche for sculpture is placed above each arch. The tympanum of the arch above each side entrance contains a sculptural panel in high relief. However, as is the case with the main entrance, the sculpture is currently covered with fiberboard and is not visible.

An elaborate rose window is set within the recessed arch above the main entrance. (Figure 4) The framework for the window is stone. A cross is centered in the window and is encircled with

twenty, round window openings. There are three tear-drop shaped windows between each arm of the cross. The outer stone frame of the window features an ornate band of foliated panels.

The pediment above the recessed arch features a series of blind arches, a niche for sculpture, and brick corbelling just below the roofline. However, based on historic photographs, it does not appear there had ever been a sculptural piece within the niche.

The east elevation consists of several bays of various heights and roof forms and also includes a high tower. (Figure 5) The south bay extends from the main mass of the building and is covered with a shed roof. Two gabled roof sections project from the east side of the bay. (Figure 6) The section to the south features paired openings separated by stone columns on both the first and second stories. The first story openings are covered with round arches. The lower section appears to have contained rectangular windows, but the openings have been infilled with brick. The paired windows on the second story are covered with round arches, but both are set within a recessed panel that is also covered with an arch. The tympanum of the arch is infilled with square and diamond-shaped multi-colored ceramic tiles that match the colors of the roof tiles. (Figures 6-7) The adjacent gabled-roof bay contains an entrance, and appears to have been added at a later date, although the design and materials are consistent with the design of the church.

The next bay on the south elevation includes the tall, bell tower. Beginning at the base, the square tower features paired window openings that are similar to the windows on the second floor of the south bay. Next, the tower features a semi-circular balcony constructed with stone. This is followed by a narrow window, which is also found on the other elevations of the tower. An octagonal belfry is positioned at the top of the tower. Each side of the belfry contains a round-arched stone panel with four round windows. The panels are linked with broad stone bands. A low dome covered with multi-colored tiles completes the tower.

The next bay of the east elevation includes a high, gabled-roof section that represents the east transept of the church. Three, tall narrow windows are centered in the bay. The round-arched windows are separated by brick columns with stone bands. There is a cross just below the gable, which is formed by openings in the brickwork. A single brick pier capped with multi-colored tiles is positioned at the south side of the bay.

The final bay of the east elevation consists of a two-story projecting wing. The wing is covered with a gable roof, the north slope of which merges with the roof that covers the main body of the church. An entrance door set within a round-arched, brick-framed surround is positioned to the north side of the bay. A small double-hung window is located to the left of the entrance. The second story is defined by two, round-arched, multi-paned windows. Brick piers capped with multi-colored tiles are placed at each side of the bay.

The west elevation is nearly identical to the east elevation, except there is no tower, nor the later entrance bay found on the east elevation. (Figure 8) Instead, those areas of the west elevation feature additional window openings.

The north elevation originally featured three, round windows that opened onto the altar. But the openings have been infilled. A tall, square chimney is attached to the north elevation. Stone bands define the top of the chimney.

The interior of the church is in the form of a Greek cross covered by a groin vault. A balcony is located at the south end of the nave and is accessed by spiral stairs in each of the two towers along the principal elevation. The interior was simplified in the modern era as was often the case with Catholic churches as a result of the Second Vatican Council. (Figure 9) The lower level included spaces for dining and community gatherings and a kitchen.

Other Buildings

St. Andrew's School is located a short distance to the north of the church and faces Van Slyke Avenue. The school was designed by Shifflet, Backstrom, Hutchinson, and Dickey and was constructed in 1957. The two-story brick building rests on a raised basement and features large window openings and a flat roof. There are classrooms on the first and second floors and dining space and a kitchen on the lower level.

An addition in 2013-2014 by the Twin Cities German Immersion School linked the school with the church. The glass and metal-clad building extends from the north elevation of the church and wraps around the west elevation of the school. (Figure 10)

Current Status

In 2011, the congregations of St. Andrew's and the Church of the Maternity of Mary merged, and all functions transferred to the Maternity of Mary site at the intersection of Dale and Arlington. In 2013, the entire property was purchased by the Twin Cities German Immersion School.

Assessment of Integrity

St. Andrew's Church retains very good integrity. The exterior remains in very original condition and there have been few changes. The interior has experienced a loss of integrity as a result of a simplification of the interior during the modern era as well as the more recent removal of all the furnishings, including the pews, altar, and stained glass windows, which were relocated to the Church of the Maternity of Mary. However, the interior retains its original layout, proportions, and spatial arrangement.

The 2013-2014 addition has also resulted in a loss of integrity. However, the addition is only attached to the north elevation of the church, which was largely a blank wall. Moreover, the strong visual presence of the church and its three primary elevations are not affected by the addition.

The integrity of the overall property was impacted by the 2013 demolition of the rectory, which was designed by Bettenburg, Townsend, and Stolte in 1950, and the 2000 demolition of the

convent, which was designed by John Wheeler in 1926. However, the significance of the property is primarily associated with and represented by the church building.

SIGNIFICANCE STATEMENT

Period of Significance: 1927-1949

St. Paul Historic Contexts:

- Churches, Synagogues, and Religious Buildings: 1849-1950
- Residential Real Estate Development: 1880-1950

St. Paul Heritage Preservation Criteria/Criterion: 1, 4, 5, 7

St. Andrew's Catholic Church is architecturally significant as a well-designed example of the Romanesque Revival style. The church is not only significant in the Lake Como area, where it maintains a strong architectural presence, it is also among St. Paul's most distinctive period revival style churches. St. Andrew's Catholic Church is also significant for its association with Charles A. Hausler, who served as the first city architect for the city of St. Paul and whose large and diverse body of work had an important impact on the city.

St. Andrew's Catholic Church is also historically significant as an important institution in the Lake Como area that became a community center for the working-class congregation that it served. The church also served a community of Hungarian immigrants and is significant for its association with the Hungarian immigrant experience. The broader impact of the church was demonstrated by the five new congregations that were created from the area served by St. Andrew's Church.

History of St. Andrew's Congregation

St. Andrew's Catholic Church was established in 1895 when four local residents petitioned the pastor of the Church of St. Vincent to create a mission church in order to serve the growing population of the Lake Como area. Even though the area that was to become the heart of St. Andrew's parish had been platted in 1859 as "Como Villa," growth had been very limited. But in 1883, the right of way for a subsidiary line of the Northern Pacific Railway between St. Paul and Brainerd was routed just to the south of Lake Como. More importantly, the directors of the Northern Pacific decided to construct extensive shops along the right of way. Construction of the eleven buildings that were to comprise the Como Shops was completed in 1885. As the shops became operational, employees sought housing nearby, and Como Villa and adjacent areas saw a rapid increase in population.²

² Pierre, Kenneth Jerome, "The Church of St. Andrew, St. Paul, Minnesota, 1885-1946" (M.A. Thesis, University of St. Thomas, 1966), 8-9. Zellie, Carole and Garneth O. Peterson, "St. Paul Historic Context Studies: Churches, Synagogues, and Religious Buildings" (St. Paul Heritage Preservation Commission, St. Paul, Minnesota, 2001), 4.

The new mission church was housed in a building that had been constructed at the intersection of Hatch and Churchill streets in 1889 by a Presbyterian Congregation. After the Presbyterians vacated the building, it was purchased for St. Andrew's and moved diagonally across the intersection.

On April 6, 1907, St. Andrew's was incorporated as an independent parish. Father George Arctander became the first pastor. The congregation continued to grow and in 1908 the church was enlarged with a thirty foot addition. As of that same year the congregation included 195 families and a total of 923 parishioners.³

Following the death of Father Arctander, Father Thomas Printon was appointed the second pastor of St. Andrew's in 1910. Shortly after his arrival he made plans to improve the church building. In 1912, the church was raised and a basement hall was added for social functions. The front entrance to the church was also enlarged. But the congregation continued to grow and to help relieve the overcrowding, a new congregation, the Church of St. Columba, was established in 1914. St. Columba absorbed the southern portion of St. Andrew's parish.⁴

But even with the creation of this new parish, St. Andrew's still served 900 parishioners. It is interesting to note that the congregation was decidedly working class at this time. In the parish's 1916 statistical report, Father Printon stated, ". . . there are no business or professional men in this parish, except for one prize fighter."⁵

It had become clear a new church building was needed, as well as a school. Fund raising efforts began and land was purchased at the intersection of Argyle, Chatsworth, and Van Slyke streets. In 1919, a combination church and school building was completed. The two-story building was constructed on a raised basement and measured 98 feet long and 70 feet wide. The building was clad with brick and stone trim and covered with a flat roof. The church was located on the basement level, six classrooms were on the first floor, and the school auditorium was on the second floor. However, the congregation had difficulty raising funds for the building and its cost was ultimately paid through a gift of \$60,000 from Timothy Foley, a St. Paul businessman.

Thus, the first decade of Father Printon's pastorate began with a congregation of nearly 1,000 housed for worship in a church with a capacity of 300. It closed with a parish population of 1,458 in a larger church seating 850, but which was considered a temporary facility. It also closed with the prospect of over 200 pupils attending the first day of classes when St. Andrew's school opened in the fall of 1920.⁶

Between October 1923 and February 1926, more land was acquired for the parish that was located less than a block away from the combination church and school building. The land consisted of Lots 12-15, Block Four, of the Warrendale subdivision, on what is today Como Avenue. The first building erected on the property was a new convent in order to provide adequate living quarters for the nuns that staffed the school. Whereas six nuns from the Sisters

³ Pierre, 24.

⁴ Pierre, 28.

⁵ Quoted in Pierre, 29.

⁶ Pierre, 33.

of Notre Dame were able to staff the school in 1920, enrollment doubled to about 450 students by 1925, and twelve more teachers were needed. A fundraising effort began and in 1926 a new convent designed by John Wheeler was constructed.⁷

On November 5, 1926, just four days after the nuns moved into the new convent, a building committee met with Father Printon to decide on the first steps to construct a new church that was designed by Charles Hausler. Construction proceeded at a rapid pace and the building was completed by the end of 1927. The church was built just to the west of the convent.

The parish had become the social as well as the liturgical center for Andrew's 500 families. Events held in 1927 confirm the diverse activities of the parish. They included a succession of card parties, club meetings, an all parish bazaar, dances, plays, lawn socials, festivals, and a traditional St. Patrick's Day program celebrated by a two-hour stage program.⁸

The Great Depression also affected St. Andrew's. The building program of the 1920s had left the church with \$131,000 in debt. In 1937, the indebtedness had only been reduced to \$111,500.00.

The 1930s brought further changes to the congregation. On July 24, 1939, the Church of St. Rose of Lima was incorporated from the northern portion of St. Andrew's parish. One hundred families from St. Andrew's transferred to the new parish.⁹

But additional congregations would also be created from St. Andrew's as the Lake Como area grew and expanded into the suburbs. Corpus Christi was established in 1940. And then in March 1946, the Archdiocese created what became referred to as "The Great Divide" by designating the area west of Lexington to Snelling Avenues as a new parish to be called the Church of the Holy Childhood. Then in 1949, Maternity of Mary was established to the east of St. Andrew's. Four hundred twenty-five families alone transferred from St. Andrew's to the Maternity of Mary and Holy Childhood.¹⁰

St. Andrew's continued to thrive and the congregation constructed a new rectory just to the west of the church in 1950. The building was designed by Bettenburg, Townsend, and Stolte. In 1957, a new school was built just to the north of the church. The building cost approximately \$300,000 and contained twelve classrooms, a lunchroom for hot lunches, a library, an auditorium, and offices. The school was designed by Shifflet, Backstrom, Hutchinson, and Dickey. The old church and school building was eventually demolished.

In 1968, as a result of the Second Vatican Council, the interior of the church was modernized and simplified. St. Andrew's was one of the first churches in the Archdiocese to be updated. As part of the changes, the three stained-glass windows in the chancel were closed off, although one of the openings was later reopened.

⁷ Pierre, 37.

⁸ Pierre, 41.

⁹ Pierre, 42-43.

¹⁰ "1895-1995: Celebrating 100 Years as a Catholic Christian Community of the Como Area," (Ohio: United Church Directories, Church of St. Andrew, St. Paul, Minnesota), n.p.

In 1989, St. Andrew's school merged with the school at the Maternity of St. Mary. The merged school was called Maternity of Mary/St. Andrew's – MMSA, and was located at the Maternity of Mary site. The school was still used for parish functions and continued to house a preschool program, but space was also leased to the St. Paul Public Schools for special programs.¹¹ Space was later leased to a French language immersion program.

St. Andrew's celebrated its 100th anniversary in 1995. But in 2011, the congregations of St. Andrew's and the Maternity of Mary merged, and functions transferred to the Maternity of Mary site at the intersection of Dale and Arlington. In 2013, the property was purchased by the Twin Cities German Immersion School.

St. Andrew's Hungarian Immigrants

St. Andrew's was also notable for the Hungarian immigrants in the congregation. From 1880, St. Paul led all cities in Minnesota with respect to Hungarian born residents, who were also known as Magyars. The immigrants followed employment opportunities and settled in several areas in St. Paul. The oldest area, located south and west of Lake Como, included Ward 12 as well as portions of Wards 8 and 10. Within this area were four of the principal turn-of-the-century employers of Hungarian immigrants: the Northern Pacific and Great Northern railways, the St. Paul Foundry, and Koppers Twin City Coke. In 1980, the Como area still had a cluster of Hungarian families.¹²

Hungarian Catholics largely attended three congregations in St. Paul – the Churches of St. Agnes, St. Bernard, and St. Andrew. Organized as German-language parishes on St. Paul's North Side, St. Agnes and St. Bernard attracted German-speaking Hungarians from the Rice Street neighborhood who had come from northern Hungary. The Hungarian-speaking Magyars from the Como district also regularly attended St. Andrew and St. Agnes – especially from 1912 to 1921, when Hungarian-born Father Erno Ruckert served the latter as assistant pastor. But some were drawn back to St. Andrew's when a parochial school was opened there in 1920.¹³

As early as 1903, St. Andrew's welcomed the first group of Hungarian immigrants to the area and to their church. Their arrival is considered part of the second wave of Hungarian immigration that lasted from the 1870s to the end of World War I. Hungarian immigration continued to increase the membership of the parish.¹⁴

Like many of the immigrants that settled in Minnesota, the Hungarian-Americans founded organizations to support their immigrant community. At least two such organizations were

¹¹ "1895-1995," n.p.

¹² Kirchner, Paul and Anne R. Kaplan, "The Hungarians." *In They Chose Minnesota: A Survey of the State's Ethnic Groups*, edited by June Dressing Holmquist (St. Paul: Minnesota Historical Society Press, 1981), 424-425.

¹³ Kirchner, 426.

¹⁴ Pierre, 24. Pierre interviewed Mr. and Mrs. John Tarr on August 28, 1966. Mr. Tarr first came to St. Paul from Fertoszaplak, Hungary, in 1905 with the help of Coleman Horwath who had emigrated from the same village in 1903. Mr. Tarr stated that the Meko, Lazar, Torok, Mentés, Hager, Basco and Varga families were also added to St. Andrew's Parish through immigration from Hungary.

created in St. Paul: the Baross Gabor Social and Sick Benefit Society founded in 1892 and the Holy Trinity Roman Catholic Benevolent Society founded in 1904.

In 1922, Hungarian families were pictured on the steps of St. Andrew's, at the entrance to the combination church and school building. (Figure 11) A caption on the photo reads "Hungarian Benevolent Society." Since no organization has been identified with that specific name, it may be a reference to the Holy Trinity Society or perhaps the Baross Gabor Society.

Little is known about the Holy Trinity Roman Catholic Benevolent Society, although the organization held celebrations at St. Andrew's. However, the Baross Gabor Society had a clear connection with St. Andrew's and held meetings at the church. The society, which remained in existence until 1973, had first met at "Como Hall" on Front Street, and then moved to the "German House" on Rice Street, and finally began to meet in the basement of St. Andrew's.¹⁵ Recent scholarship has also identified specific family members of St. Andrew's who were also members of the Baross Gabor Society.¹⁶

St. Andrew's long association with the Hungarian immigrant community may be summarized as follows:

St. Andrew, established as a territorial parish to serve all Catholics in the Como district, was popularly regarded as Hungarian because of its numerous Magyar members. Services were conducted in Latin and English, but the Magyar presence was nonetheless noticeable. Until the 1930s both the American and the Hungarian flags were displayed at the altar on traditional European holidays such as Holy Trinity Sunday, and as late as 1980 the parish retained an intangible but pervasive ethnic influence.¹⁷

Construction of St. Andrew's Catholic Church

On November 19, 1926, bids were opened for the construction of the new church and ground was broken on November 23. On December 2, an application for a building permit was filed with the city of St. Paul by M. J. McGough of the McGough Brothers construction company. The application described the proposed church as measuring 70 feet, one inch, by 107 feet, nine inches, and estimated to cost \$103,000. Building Permit No. 24765 was subsequently issued on December 6.

¹⁵ The Baross Gabor Social and Sick Benefit Society Collection, Immigration History Research Center (IHRC), University of Minnesota Libraries, Minneapolis Minnesota. Interview with Janos (John) Preda by Anne Kaplan, July 23, 1980, Minnesota Ethnic History Project (MEHP) Collection, Project Records, 1969-1980, Minnesota History Center, St. Paul, Minnesota.

¹⁶ In 2018, Roy Neal and Evan Hoel interviewed former members of St. Andrew's Church. Family names were cross-referenced with membership lists of the Baross Gabor Society and it was determined that members of the Horvath, Tarr, Meko, Jan, Lazar, Torok, Mentec, Hager, Basco, Vargo, Sass, Petro, and Kmerty families were members of both St. Andrew's and the society.

¹⁷ Kirchner, 427.

On December 25, 1926, *The Catholic Bulletin* reported that the concrete work for the church had begun the prior week. The article included the architect's rendering for the building.¹⁸ (Figure 12) On April 17, 1927, Easter Sunday, the cornerstone for the church was laid. The building was completed during the course of the year and was dedicated on December 4, 1927.

The following are among the contractors and companies that supplies materials for the building:

General Contractor – McGough Brothers
Electrical Contractor – Addicks Electric Co.
Plastering Contractor – M. and M.E. Gormanson
Ventilating Contractor – Capital City Roofing and Cornice Works
Arcadian Face Brick – Corning-Donohue Inc.
Marble and Tile Work – Hoff Marble and Tile Co.
Cut Stone – Wilcox Cut Stone Co.¹⁹

The church had a seating capacity of 810, with a capacity for the same number on the lower level, which could be used for social functions. The final cost of the building was approximately \$150,000, including the organ, furnishings, and other equipment.²⁰ Church records indicate that Hausler was paid a commission \$1,000.00 for the design of the church.²¹ (Figures 13-14)

Architectural Significance of St. Andrew's Catholic Church

St. Andrew's is an example of the Romanesque Revival Style, which is a revival of the Romanesque style that first developed in Europe in the 9th through the 12th centuries. Design features found in St. Andrew's that reflect this style include the use of semi-circular arches for all openings, and the use of arches, or a series of arches, even when there are no openings, in order to enrich the wall surface. The round arch motif is also repeated at a smaller scale in arcaded corbel tables. The towers with pyramidal roofs, the entrance portico set within a high recessed arch, and the tri-part window arrangement on the east and west elevations also reflect the style. The polychromatic use of stone and brick is also an element of the style.

Yet, Charles Hausler's design for St. Andrew's draws its inspiration from a variation of the Romanesque style that developed in southern France and northern Italy, which is characterized by complex designs and colorful ornament. This contrasts with variations of the Romanesque style in northern German-speaking areas, for example, which are characterized by simplicity in design and more monochromatic compositions.

Additionally, the building also includes other stylistic influences. At the time of its construction the building was described as Byzantine, a style that preceded the Romanesque. Design

¹⁸ "New St. Andrew's Church Under Way," *The Catholic Bulletin*, December 25, 1926, 11. Figure 12 is an image of the original rendering that was provided by Jennie Hausler, Charles Hausler's granddaughter.

¹⁹ A number of the contractors and material suppliers were identified through advertisements that were placed in an issue of *The Catholic Bulletin* dated December 3, 1927.

²⁰ "Archbishop to Bless St. Andrew's Church at Dedication Sunday," *The Catholic Bulletin*, December 3, 1927, 11.

²¹ "St. Andrew's Ledger," St. Andrew's Catholic Church Archives, Maternity of St. Mary Catholic Church, St. Paul, Minnesota.

elements in St. Andrew's that reflect this style include the interior spatial arrangement in the form of a Greek cross and the interior groin vaults.

One of the first studies to call attention to the importance of St. Andrew's was a survey of historic sites in St. Paul that was conducted in 1983. The building was described as a site of "major significance."²²

More recent scholarship also confirms the significance of the building. In the *AIA Guide to the Architecture of the Twin Cities*, architectural historian Larry Millett noted that St. Andrew's is "One of St. Paul's best period revival churches."²³ Millett further explained the importance of the building as follows:

My statement in the guide that St Andrew's is "one of the St. Paul's best Period Revival churches" was based on simple observation. I've looked at most of the Period Revival churches in St. Paul and St. Andrew's, by virtue of the quality of its design and its beautiful detailing, certainly deserves a high rank. St. Thomas More (St. Luke's) Catholic Church (1925) on Summit Ave. and Our Lady of Victory Chapel (1924) at St. Catherine's University are also outstanding. . . .

It's one of the neighborhood's most important works of architecture and in my opinion qualifies for listing on the National Register of Historic Places as well as local designation.²⁴

Thus, St. Andrew's is not only a significant building in the Como Lake area, but it is also among the most distinctive neighborhood churches in St. Paul.

Architect Charles A. Hausler

Charles A. Hausler was born in St. Paul on January 27, 1889 and lived in the West Seventh Street neighborhood. (Figure 15) He attended Adams Elementary School, Mechanic Arts High School, and the St. Paul School of Fine Arts.²⁵ He decided to become an architect and at age sixteen he began an apprenticeship with Clarence H. Johnston of St. Paul. (Figure 16) He then apprenticed with several other major architects in the region including Harry Wild Jones in Minneapolis and Louis Sullivan in Chicago. His apprenticeship with Sullivan is particularly notable as Sullivan is considered the father of the modern skyscraper and he exerted an important influence on a group of architects who practiced in what became known as the Prairie style.

Hausler returned to St. Paul before he was twenty years old and began a practice with Peter Linhoff. After three years, he became a partner of William Alban. Alban and Hausler designed a number of notable buildings in St. Paul including St. Anthony Park Methodist Episcopal Church (1911-1912) and Evangelical Lutheran Church of the Reformation (1913), both designed

²² Murphy, Patricia and Susan Granger, "Historic Sites Survey of Saint Paul and Ramsey County, 1980-1983" (Ramsey County Historical Society and St. Paul Heritage Preservation Commission, St. Paul, Minnesota, 1983), 63.

²³ Millett, Larry, *AIA Guide to the Twin Cities* (St. Paul, Minnesota Historical Society Press, 2009), 521.

²⁴ Larry Millett, email message to Steven Greenwood, May 31, 2018.

²⁵ Lathrop, Alan, "Minnesota Architects" (Minneapolis: University of Minnesota Press, 2010), 94-95.

in the Gothic Revival style. The firm also designed the Prairie style Knox Presbyterian Church (1912-14). (Figure 17)

Hausler left the partnership in 1914 when he was appointed St. Paul's first city architect in 1914, at the age of only twenty-five. One of his first assignments was to serve as the supervising architect for the James J. Hill Reference Library. During his tenure, numerous municipal facilities were designed in his office, including schools, branch libraries, fire stations, and park buildings. He designed the William L. Ames School (1915) and the Como Park Elementary School (1916), both classically inspired buildings. He also designed the Randolph Heights School (1916), which features elements from the Mission Revival style.

Hausler designed three branch libraries for the city, St. Anthony Park, Arlington Hills, and Riverview. The three classically inspired buildings are listed on the National Register of Historic Places.²⁶ He also designed the Mounds Park Pavilion (1916).

In 1915, Hausler hired Clarence "Cap" Wigington as the office's senior draftsman. Wigington was an African-American architect who grew up in Omaha, Nebraska. Today, Wigington is recognized as the nation's first black municipal architect.

Even while he was employed as city architect, Hausler maintained a private practice. One of his partners was Percy Dwight Bentley, who along with Hausler was also a notable practitioner of the Prairie style. The partnership produced a number of finely crafted Prairie style residences in St. Paul including the Frank and Rosa Seifert House (1914) and the Albert Wunderlich House (1915). Hausler also designed his own house (1917) in the Prairie style.²⁷

Hausler resigned from his position as city architect in 1922 when he was elected to the state legislature. He represented St. Paul in the senate, starting out as a progressive Republican and ending up as a member of the Farmer-Labor party, although he continued to practice architecture while serving in the legislature. He left the state senate in 1939 to resume his career in architecture full-time.²⁸

In 1929, Hausler designed the Minnesota Building in downtown St. Paul. The building is considered the first in the Twin Cities to employ the Art Deco style. The building is listed on the National Register.²⁹ Hausler also designed a new Art Deco style façade for the Minnesota Milk Company Building on University Avenue, which is also listed on the National Register.³⁰

²⁶ Murphy, Patricia, Greg Carstons, and Matthew Michaud, "St. Paul Carnegie Libraries," National Register of Historic Places Nomination Form, 1984.

²⁷ Hausler's own house was built at 1735 West 7th Street, but it has been moved to 526 Grace.

²⁸ Hausler, Charles A. (1889-1971), <http://www.mnopedia.org/person/hausler-charles-1889-1971>.

²⁹ Zahn, Thomas and Bethany Gladhill, "Minnesota Building," National Register of Historic Places Nomination Form, 2009.

³⁰ Zahn, Thomas, "Minnesota Milk Company Building," National Register of Historic Places Registration Form, 2013. Because Hausler's work on the building was limited to modifications to the existing complex, the building was nominated to the National Register because of the importance of the Minnesota Milk Company rather than because of its architectural design.

But Hausler's architectural practice extended far beyond St. Paul. He designed schools, churches, and commercial buildings throughout region. He was described as "... an excellent public relations man and was particularly persuasive with school boards," and he designed schools in Minnesota communities that included Tracy, Fulda, Farmington, Buhl, and Greenbush.³¹ The Catholic Church also became a very important client for Hausler. He designed dozens of churches, schools, convents, and rectories for the Catholic Church, which are located in Minnesota, Wisconsin, and North Dakota. His most notable designs include St. Boniface Church (1929) in Minneapolis, St. Joseph's Church (1929) in Owatonna, and St. Mary's Church (1930) in Hague, North Dakota, which is listed on the National Register. Stylistically, these later churches typically featured the Romanesque Revival style, rather than the Gothic style that was common for Hausler's early church designs.

Hausler died in St. Paul on July 12, 1971. He is notable as St. Paul's first city architect and for his prolific practice that was remarkable for its diverse range of architectural styles and high-quality designs.

³¹ Brooks, H. Allen, *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries* (New York: W. W. Norton and Company, 1972), 317.

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St. Andrew’s Archives. Church of the Maternity of Mary. St. Paul, Minnesota

Records of the Baross Gabor Benefit Social and Sick Benefit Society Collection, Immigration History Research Center Archives (IHRCA), University of Minnesota Libraries, Minneapolis, Minnesota

St. Andrew's Archives. Church of the Maternity of Mary. St. Paul, Minnesota

INSERT MAP AND ADDITIONAL PHOTOS:



Figure 1. St. Andrew's Catholic Church with Lake Como to the northeast. Ramsey County Property Map



Figure 2. South elevation. Photo Rolf Anderson



Figure 3. South elevation. Photo Rolf Anderson



Figure 4. Rose Window. Photo Rolf Anderson



Figure 5. East Elevation. Photo Rolf Anderson



Figure 6. South portion of the east elevation. Photo Rolf Anderson



Figure 7. Mosaic tile detail. Photo Rolf Anderson



Figure 8. West elevation. Photo Rolf Anderson



Figure 9. Interior view, n.d. Photo St. Andrew's Archives



Figure 10. St. Andrew's Church at the left, the school building at the right, and the addition that connects the buildings in the center. Photo Rolf Anderson



Figure 11. Hungarian families on the steps of St. Andrew's combination church and school building in 1922. Photo St. Andrew's Archives



Figure 12. Architect's rendering of St. Andrew's Church. Image courtesy Jennie Hausler



Figure 13. Historic photograph of St. Andrew's ca. 1930. Image St. Andrew's Archives



Figure 14. Historic interior view ca. 1930. Image St. Andrew's Archives



Figure 15. Charles Hausler ca. 1920. Photo Minnesota Historical Society



Figure 16. Charles Hauser at far right during his apprenticeship in Clarence H. Johnston's office, 1904. Photo courtesy Jennie Hausler



Figure 17. Charles Hausler (standing) in his office, ca. 1911-14. Photo courtesy Jennie Hausler

DATE OF FORM: October 1, 2018 (rev. November 14, 2018)

PREPARED BY: Rolf Anderson, Barb Bezat, Marilyn Chiat, Alan Lathrop, and Bob Roscoe

city of saint paul
planning commission resolution
file number 18-81
date December 14, 2018

Resolution on Recommendations to the Heritage Preservation Commission Regarding the Nomination of the Former St. Andrews Church at 1031 Como Avenue for Designation as a Local Heritage Preservation Site

WHEREAS, the former St. Andrews Church at 1031 Como Avenue has been nominated for designation as a local heritage preservation site; and

WHEREAS, the Saint Paul Heritage Preservation Commission has initiated review of said nomination pursuant to Saint Paul Legislative Code Sec. 73.05; and

WHEREAS, Sec. 73.05(b) states that the Saint Paul Planning Commission shall advise the Heritage Preservation Commission regarding the proposed designation based on consideration of the Saint Paul Comprehensive Plan, consideration of potential effects on the surrounding neighborhood of the designation, and evaluation of other planning considerations as related to the nomination; and

WHEREAS, the Planning Commission finds that policies HP 3.11, 3.12, and 4.3 of the Heritage Preservation Chapter of the Comprehensive Plan and policies HLU 4.1 and 4.1.8 of the Como Community Council Plan are consistent with the proposed designation; and

WHEREAS, the Planning Commission finds that policy LU 1.55 is not consistent with the proposed designation; and

WHEREAS, the Planning Commission finds that the Comprehensive Plan, on balance, does not support the proposed designation of the former St. Andrews Church as a Local Heritage Preservation Site; and

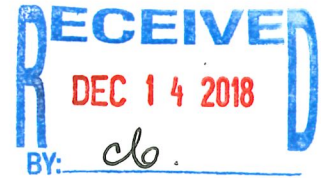
WHEREAS, the Planning Commission finds that the potential negative impacts of the proposed designation on the neighborhood surrounding the former St. Andrews Church are more likely and greater than the potential positive effects; and

WHEREAS, the Planning Commission finds that the planning considerations regarding support for educational institutions and the importance of promoting neighborhood vitality outweigh the considerations regarding support for preservation of an individual structure the nomination of which may result in disuse of the structure; and

moved by Risberg
seconded by _____
in favor 12 with 1 abstention (Khaled)
against 1 (Fredson)

WHEREAS, the Planning Commission hereby forwards its recommendation on to the Heritage Preservation Commission.

NOW, THEREFORE, BE IT RESOLVED, that based on consideration of the Saint Paul Comprehensive Plan, consideration of potential effects on the surrounding neighborhood of the designation, and evaluation of other planning considerations, that the Saint Paul Planning Commission recommends against the proposed designation of the former St. Andrews Church as a local heritage preservation site.



December 11, 2018

Christine Boulware
Department of Planning & Economic Development
City of Saint Paul
25 West Fourth Street, Ste. 1400
Saint Paul MN 55102

Re: Local designation of St. Andrew's Church, 1031-1051 Como Avenue, SHPO File Number 2019-0487

Dear Ms. Boulware,

Thank you for the opportunity to comment on the above referenced designation and preservation program. It has been reviewed pursuant to Minnesota Statutes §471.193, subd. 5., and 73.05 (4) of Saint Paul's Legislative Code.

Constructed in 1927, St. Andrew's Church is a large brick and limestone edifice that utilizes Flemish, American, basket weave, and herringbone brick bonds in a polychromatic finish with different colored brick, stone, and multi-colored tiles. Stylistically, the church evokes Romanesque Revival elements highlighted by the use of a semi-circular arch for window and door openings; arches used decoratively to enrich a blind arcade in the upper gable, and a façade flanked by engaged towers capped by octagonal turrets with multi-colored tile roofs. Behind the church is a two-story school dating from 1957; a 2014 addition connects the school to the north wall of the church.

St. Andrew's Church is significant for its association with Charles Hausler, the well-known architect who in 1914 was appointed as city architect for the City of St. Paul. Hausler designed numerous ecclesiastical, municipal, educational, and commercial buildings in St. Paul and the region. St. Andrew's is also architecturally significant at the local level as a distinctive and well-conserved example of the Romanesque Revival style. Finally, the church gains additional significance for its long association with the Hungarian immigrant community located in the Como neighborhood of St. Paul. We concur that St. Andrew's Church is an ideal candidate for local designation.

The proposed preservation program for St. Andrew's Church will help establish a desired and consistent level of quality and aesthetics for the character-defining features of the historic building. These guidelines will assist current and future owners of the property as well as the Heritage Preservation Commission to plan for and evaluate proposed exterior alterations, new construction, and demolition adjacent to the building, and any other changes that may impact the integrity of the building.

If you have any questions regarding our assessment of this property, please contact me at 651.201.3291 or michael.koop@state.mn.us.

Sincerely,

A handwritten signature in blue ink that reads "Michael Koop". The signature is fluid and cursive, with the first name "Michael" and the last name "Koop" clearly legible.

Michael Koop
State Historic Preservation Office

cc: Michael Justin, Chair, Saint Paul HPC

St. Andrew's Church

Part 4

Sec. 74.10. Preservation Program and Design Review Guidelines



St. Andrew's Church (Photo: Rolf Anderson)

- A. Introduction.** The City's Legislative Code, Chapter 73 creates the Saint Paul Heritage Preservation Commission and grants powers and duties that include the review of city permits for work at designated sites and districts. Specifically, §73.04(4) states the commission shall protect the architectural character of heritage preservation sites through review and approval or denial of applications for city permits. The following guidelines for design review will serve as the basis for the Heritage Preservation Commission's design review decisions for St. Andrew's Church. The guidelines define the most important elements of the Site's unique physical appearance and state the best means of preserving and enhancing these elements in rehabilitation. Their purpose is to assure that design review will be based on clear standards rather than the tastes or opinions of individual commission members. When applying the guidelines, the Commission, in clearly defined cases of economic hardship, will also consider deprivation of the owner's reasonable use of property. Decisions of the Heritage Preservation Commission are subject to appeal to the City Council (§73.06(h)).
- B. General Intent.** The City of Saint Paul, a Certified Local Government in the National Historic Preservation Program, has agreed to conduct its design review of locally designated heritage preservation sites and districts according to the *Secretary of the Interior's Standards for the Treatment of Historic Properties (2017) (The Standards)*. The Standards are codified in 36 CFR Part 68 and are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility. *The Standards* provide general information to determine appropriate treatments for historic properties. They are intentionally broad in scope in order to apply to a wide range of circumstances. The Standards have been designed to enhance the understanding of basic preservation principals and may be applied to one historic resource or a variety of historic resource types such as Districts, Sites, Buildings, Structures, and Objects. The Standards identifies four primary treatments: preservation, rehabilitation, restoration, and reconstruction.
- Preservation** is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project. However, new exterior additions are not within the scope of this treatment. The Standards for Preservation require retention of the greatest amount of historic fabric along with the building's historic form.
- Rehabilitation** is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. The Rehabilitation Standards acknowledge the need to alter or add to a historic building to meet continuing or new uses while retaining the building's historic character.
- Restoration** is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. The Restoration Standards allow for the depiction of a building at a particular time in its history by preserving materials, features, finishes, and spaces from its period of significance and removing those from other periods.
- Reconstruction** is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. The Reconstruction Standards establish a limited framework for recreating a vanished or non-surviving building with new materials, primarily for interpretive purposes.

Although there are components that may include restoration and preservation treatments, it is the Standards for Rehabilitation that is emphasized when reviewing proposals. The ten Standards for Rehabilitation are:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

C. Description

1. **Boundaries and Sites:** *St. Andrew's Church*: 1031-1051 Como Avenue West, Inventory # RA-SPC-0709 All of Lots 12 thru 14 Block 4 of Warrendale

D. Guidelines for Repair and Rehabilitation of Sites

Although the ways we use buildings have changed over the years, we can still appreciate the historical and visual values that historic buildings present. To ensure that subsequent generations can also appreciate them, the goals of rehabilitation and repair of historic buildings are twofold. The first is to maintain the appearance of age (patina). The second is to maintain the authenticity of the historic building and its materials and design.

1. **Limestone and Brick Masonry.** Limestone is a product of natural forces and varies in its physical properties. All limestones contain calcium carbonate but vary in the amount of calcium magnesium carbonate (dolomitic limestones), clay minerals (argillaceous limestones), or other minerals they contain. Natural variation can lead to stones that appear similar but differ significantly in actual composition. Traditionally, the term brick refers to a unit composed of clay. The durability of a brick depends on its composition and the manufacturing process used. Fired bricks are a long-lasting and durable building material. Even if aggressive treatments have been successful on other masonry surfaces, for limestone they should be used only in cases of extreme need. Also, water will slowly dissolve limestone. Treatments which seal the surface can trap water inside the limestone and lead to its dissolution and should not be used.

- (a) **Cleaning:** Limestone and other masonry should be cleaned only when necessary to halt deterioration or to remove graffiti. Cleaning should never be undertaken if freezing temperatures are expected within two (2) weeks of the cleaning. Cleaning should always start with the gentlest method possible; unpressured water and soft, natural or plastic bristle brushes.

Only if more gentle methods do not work, low pressure water can be considered to remove problem stains. This type of cleaning should be used sparingly and very carefully. The pressure should be low (under 300 psi), and wide-angle (35- and 45-degree) nozzle tips should be used. The nozzle should be kept a minimum of 36 inches from the surface of the masonry.

If detergents are necessary, water soluble, non-ionic cleaners are preferred because they rarely have chemical interactions with masonry. Chemical cleaners should be a method of last resort, and they should not be used except for removing oil or solvent stains. Corrosion stains (rust, verdigris, etc.) should be removed with a product specifically designed for the stain. Acid-based cleaners should never be used because they dissolve limestone.

Muriatic (hydrochloric) acid, other mortar removers, and many "restoration" masonry cleaners contain acid and must not be used on or near limestone. Brick and stone surfaces shall not be sandblasted with dry or wet grit, ice, soda, slag or other abrasives. Abrasive cleaning methods generally erode the surface of the material, which will alter the appearance and can increase the speed of decomposition.

- (b) **Paint and Whitewash:** Limestone masonry is usually a durable exterior material, but there are cases where masons historically covered soft stones and bricks with sacrificial coatings to improve their durability. Masonry that has not been painted or whitewashed should not be painted. If the masonry coating existed historically, this coating should be maintained or re-applied.

Whitewash, limewash, color wash and mineral paints are a class of materials that are designed to be used on masonry. They also do not inhibit the evaporation of water vapor from the masonry. If masonry was historically painted with one of these materials, then it should be maintained with the coating. Whitewashes, limewashes, and color washes are inexpensive and easily removed if necessary. However, they require frequent (every 1-5 years) reapplication. Mineral paints are expensive and difficult to remove, but durable.

Paints, historically, were made of oils that dried through oxidation. They limited the evaporation of water from the masonry and altered its color even after the paint was gone. The vast majority of current paints are made from latex polymers that trap water inside masonry. Because they can cause problems with moisture, paint should not be applied to masonry unless it is required to solve a specific technical problem that has been studied and identified and determined to comply with applicable design guidelines.

The removal of paint or other coatings from masonry surfaces should only be attempted if unpainted surfaces are historically appropriate and if removal can be accomplished without damage to the masonry. An appropriate paint removal product, specifically for the removal of graffiti, shall be applied on inconspicuously sited test areas to determine its effect on the masonry and its effectiveness in removing the paint.

- (c) **Stucco:** Stucco, also known as parging or rendering, is basically a thin coat of mortar applied to the exterior of masonry. Historically, it was used as a sacrificial coating or for improving the exterior appearance of rubble masonry. Stonework that was historically visible should not be stuccoed. Existing stucco should be maintained by periodic re-application or covering with a thinner sacrificial coating (see whitewash above). If necessary, new stuccos should not contain latex or other non-mineral ingredients and should be as vapor permeable as possible (type O or softer) to encourage water vapor to evaporate from the masonry. New stucco shall match historic applications in color and texture and should not alter the profile of openings and details. Skim coats should not alter openings or other details, such as architraves, belt courses, quoins etc. The addition or repair of stucco should be performed by experienced professionals using craftsmanship similar to the levels described in the guides described in repointing (below).
- (d) **Other Coatings:** Chemical coatings can accelerate deterioration of the masonry and are frequently expensive and / or unnecessary. Waterproof or water repellent coatings or surface consolidation treatments should not be applied unless required to solve a specific technical problem that has been studied and identified and determined to comply with applicable design guidelines. In rare cases where a consolidant or paint coating is determined to be historically and structurally appropriate, the color and finish is subject to review.
- (e) **Repair:** Limestone and brick are usually durable materials, but all masonry systems need periodic maintenance. Unpredictable events can lead to damage to the masonry systems. These situations will require some repair. For any repair, original masonry and mortar shall be retained whenever possible without the application of any surface treatment. Repointing (tuckpointing) is periodic maintenance for exterior masonry that is usually performed on a 50-year cycle for exposed joints and much less frequently for protected joints. Repointing should only be done on areas that need repair. Usually, this is on those mortar joints where mortar is missing to a depth that is at least equal to the width of the joint, or the mortar has completely detached from the masonry units. Any repointing work should be done by experienced professionals and should conform to standards of craftsmanship laid out in guides to repointing. Deteriorated or damaged mortar, when necessary, shall be repaired or replaced with a flexible mortar that maintains a good bond with the masonry but allow the exit of water vapor from the core of the wall. This is usually a type O or softer, but a type N can be used in cases of durable masonry. New mortar joints should resemble the original in size, shape, color, texture and profile, if known. New mortar joints should be flat and minimally recessed if the original joint profile is not known. Deteriorated masonry should be maintained unless it has lost more than two inches of its exterior face or can no longer bear weight. The deteriorated masonry and all surrounding mortar should be carefully removed so that the new stone or brick fits in the same area and the new mortar bonds to the surrounding masonry. Replacement stone and brick should match that removed stone in size, color, texture, profile and veining.

(f) Insulating Historic Masonry Walls: Current standards for comfort and energy efficiency often require improving the thermal performance of the exterior envelope of a building. However, contemporary insulation can damage a solid masonry wall because of the potential of interstitial condensation. Usually, it is simpler to find efficiency gains in other parts of the building envelope, such as the addition of storm windows or attic insulation (see Energy Efficiency below). The addition of insulation to solid masonry should be used only as a last resort. Plaster and lath interior walls have effective insulation in the form of an air gap behind, and they should be maintained. Any new insulation system should be vapor-permeable in both directions and should not use steel studs. No vapor barriers should be added, and the insulation should allow the movement of moisture. Because they are vapor barriers, spray foam insulations, polystyrene boards (Styrofoam), foil-backed bats or boards, asphalt-paper-backed bats or boards, and polyethylene sheets should not be used.

(g) Resources: The following National Park Service publications contain more detailed information about masonry.

Preservation Brief #1: The Cleaning and Waterproof Coating of Masonry Buildings.

Preservation Brief #2: Repointing Mortar Joints in Historic Brick Buildings.

Preservation Brief #6: Dangers of Abrasive Cleaning to Historic Buildings.

Preservation Brief #22: The Preservation and Repair of Historic Stucco.

Preservation Brief #39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings.

2. Siding, Shingles and Tiles. Historic brick and stone buildings may have areas of siding or shingles, decorative tiles or there may be additions on the building that are historically significant. Historic wood, metal and fired-clay materials are of equal importance as masonry and should be treated accordingly.

(a) Repair: Original wood and metal siding, shingles and tiles should be retained whenever possible without the application of any surface treatment. A similar material should be used to repair or replace, where necessary. New siding, shingles and tiles added to the structure or site should be compatible with the material, color, texture, size, design, and arrangement of the original materials.

(b) Vinyl, Aluminum and Composite Materials: Avoid covering architectural features with new materials that are inappropriate to the historic nature of the building, including vinyl, aluminum, hard-board siding or panels, stucco, artificial stone or brick veneer, and/or vinyl or aluminum siding.

(c) Decorative Siding Treatments: Wooden shingles used for cladding material or decoration, such as in the gable ends, shall be conserved and retained. If replacement is necessary, shingles should replicate the original in material, width, pattern, thickness, profile, texture and weather (lap). Decorative siding treatments, such as paneled patterns used in the gable ends, on bays or around openings shall be retained and repaired. If replacement is necessary, the new shall match in material, size, pattern, profile and texture.

(d) Painting: Wood shingles or siding may have been painted or whitewashed for practical and aesthetic reasons. Paint should not be indiscriminately removed from wooden surfaces as this may subject the building to damage and change its appearance. Exterior wooden surfaces shall be maintained with appropriate paint or stain. Color is a significant design element and exterior paint colors should be appropriate to the period and style of the historic building. Building permits are not required for painting, and although the Heritage Preservation Commission may review and comment on paint color, paint color is not subject to Heritage Preservation Commission approval.

(e) Resources: The following National Park Service publications contain more detailed information about wood.

Preservation Brief #9: The Repair of Historic Wood Windows.

Preservation Brief #10: Exterior Paint and Problems on Historic Woodwork.

Preservation Brief #17: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.

Preservation Brief #32: Making Historic Properties Accessible.

Preservation Brief #37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing.

Preservation Brief #39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings.

- 3. Roofs, Chimneys, Cornices and Parapets.** The roof of any building is a critical part of keeping water out of the walls. The roof, detailing, and water conveyance systems (gutters, downspouts, etc.) should be checked annually and repaired immediately if any problems occur.
- (a) Roof Structure:** The historic structure of a roof for masonry buildings must be maintained. Truss roofs must not be replaced with rafter roofs, and any horizontal roof members, including tension rods, must not be removed. Masonry walls are weak in tension, and the horizontal thrust of rafters can distort and collapse walls unless the walls are designed to counter the forces.
 - (b) Roof Shape:** The original roof type, slope, overhangs and architectural details shall be preserved. The size, shape and original roof features such as towers, dormers, cupolas and parapets shall also be preserved. New roof features may be acceptable if compatible with the original design and not conspicuously located.
 - (c) Materials:** Original roofing material should be retained if possible, otherwise it should be replaced with new material that matches the old in composition, size, shape, color, and texture. When partially re-roofing, deteriorated roof coverings should be replaced with new materials that match the original in composition, profile, size, shape, color and texture. When entirely re-roofing, new materials which differ to such an extent from the original in composition, size, shape, color or texture that the appearance of the building is altered shall not be used. The predominant roofing material on the church are multi-colored tiles.
 - (d) Alterations:** The roof shape shall not be altered except to restore it to the original documented appearance. The addition of architecturally compatible elements like dormers may be considered by the HPC on a case-by-case basis. Documentation includes pictorial or physical evidence of the former appearance of the building.
 - (e) Skylights:** New skylights and vents should be behind and below parapet level for flat roofs. Skylights and vents shall not be installed on principal elevations for sloped roofs. Modern skylights are a simple way to alter a roof to admit light and air without disrupting its plane surface. Skylights should be flat and as close to the roof plane as possible. They should not be placed on the front or highly visible roof planes.
 - (f) Chimneys, Stovepipes and Smokestacks:** Chimneys and smokestacks should be preserved or restored to their original condition. In the absence of historical documentation on the original design, chimney design should be in keeping with the period and style of the building. New chimneys and stovepipes should not be installed on front roof planes.
 - (g) Cornices, Parapets and Other Details:** All architectural features that give the roof its essential character should be preserved or replaced in kind. Similar material should be used to repair/replace deteriorating or missing architectural elements such as cornices, brackets, railings and chimneys, whenever possible. The same massing, proportions, scale and design theme as the original should be retained.
 - (h) Resources:** The following National Park Service publications contain more detailed information about roofs.
Preservation Brief #4: Roofing for Historic Buildings.
Preservation Brief #19: The Repair and Replacement of Historic Wooden Shingle Roofs

Preservation Brief #29: The Repair, Replacement, and Maintenance of Historic Slate Roofs.

Preservation Brief #35: Understanding Old Buildings: The Process of Architectural Investigation.

- 4. Windows and Doors.** Windows and doors are character defining architectural features of any building, and they establish the visual rhythm, balance and general character of the facades. Any alteration, including removal of moldings or changes in window and door size, style or type, can have a significant and often detrimental effect on the appearance of the building. It is important to note that in most cases, historic windows can be affordably repaired and made to perform as well as modern windows. Historic windows that are easily repairable are often replaced at greater cost because owners only contact companies that replace windows.
- (a) Openings:** Existing window and door openings should be retained. New window and door openings should not be introduced into principal or highly visible elevations. New openings may be acceptable on secondary or minimally visible elevations so long as they do not destroy or alter any architectural features and the size and placement is in keeping with the solid-to-void (wall-to-openings) ratio of the elevation. Enlarging or reducing window or door openings to fit stock window sash or new stock door sizes shall not be done.
- (b) Panes, Sashes and Hardware:** Historic windows should be preserved, and repair of historic windows shall be considered before replacement. If replacement is warranted, windows should be replaced in-kind. Window panes should be clear glass. Reflective, tinted, spandrel, or opaque glass is not permitted. The stylistic period or periods a building represents should be respected. Missing or irreparable windows should be replaced with new windows that match the original in material, size, general muntin and mullion proportion and configuration and reflective qualities of the glass. Replacement sash should not alter the setback relationship between window and wall. Heating and air conditioning units should not be installed in the window frames when the sash and frames may be damaged. Window installations should be considered only when all other viable heating and cooling systems would result in significant damage to historic materials. Window installations may be acceptable in secondary facades.
- (c) Trim:** Historic window casings and exterior trim should be retained wherever possible. If replacement is necessary, the original material and profile shall be replicated. Historic trim should not be covered with metal or synthetic coverings (wrapping or panning).
- (d) Lintels, Arches, Pediments, Tympanums, Sculptural Panels, Surrounds and Sills:** Lintels, sills, architraves, pediments and hoods are an important part of the design, structure and water protection of the window. They should be retained or repaired if possible. If repair is not feasible, then replacement elements should be crafted with the same materials, profiles, scales, details, and craftsmanship. Historic colors, if determined, and textures should be matched when repairing these elements.
- (e) Storms and Screens:** Storm windows and doors are an important first line in making a building energy efficient. They should be compatible with the character of the building and should not damage window and door frames, nor require removal of original windows and doors. Exterior storms should be appropriate in size and color and resemble historic wood storms. Combination storm windows should have wood frames or be painted to match trim colors. If combination metal storms are installed, they shall have a baked-enamel finish, be attached to the exterior (blind) stops, and have an exterior surface flush with the adjacent brick molds. Storm windows should resemble the inner window and should not have vertical or horizontal divisions which conflict with the divisions of the inner sash. Storms and screens should not pan or wrap the opening or casing.

- (f) **Shutters:** Shutters were a feature of some historic buildings, and they functioned as climate control, security, and sometimes as windows. Exterior shutters should not be added to a building unless there is evidence that they existed historically. Where appropriate, shutters should be, or appear to be, functional and should be mounted to the window casing. Shutters should be constructed of wood and should be simple (paneled wood) unless evidence proves otherwise.
- (g) **Security Measures:** There are situations where visible security features for window and door openings are useful, but they should be installed so that they can be removed later with minimal damage to the historic building. Historic trim or other architectural features shall not be removed for the installation of security bars or grills. Interior shutters are a traditional option that sensitively add security and insulation to existing windows.
- (h) **Awnings and Canopies:** Some historic buildings employed awnings for climate control and as a form of decoration. Awnings and canopies should not be used when they conceal richly detailed entries and windows. Aluminum or plastic awnings shall not be used. Surface design elements should not detract from or conflict with the related structure's age and design. Awnings should have a traditional shape such as a tent shape or be rounded when the opening is arched. Awnings should be used in a traditional application for shading window or door openings.
- (i) **Resources:** The following National Park Service publications contain more detailed information about windows and doors.
 - Preservation Brief #3: Conserving Energy in Historic Buildings.*
 - Preservation Brief #9: The Repair of Historic Wood Windows.*
 - Preservation Brief #10: Exterior Paint and Problems on Historic Woodwork.*
 - Preservation Brief #17: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.*
 - Preservation Brief #37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing.*

5. **Stairs, Railings and Landings.** A broad set of stairs ascend to the main entrance of the building and extend across the full-width of the façade. Stairways to the basement level flank the front stairway. The stairs, railings and landings should be considered significant architectural features of the building and treated as such.
- (a) **Preservation:** Stairs, railings and landings which are historic or appropriate to the building and its development should be retained. Stairs and approaches reflecting later styles of architecture are often important to the building's historical evolution and should be retained. Removing or altering the stairs, railings, and landings should be avoided. The treatment of historic materials should follow the guidelines for masonry.
 - (b) **Reconstruction:** If stairs and railings removed from the building are to be reconstructed, the new work must be based upon photographic documentation, physical evidence, and historical research. Simple designs should be used if evidence is lacking to avoid speculation. A professional can help create a design that is compatible in design and detail with the period and style of the building. In replacing railings, it is important to maintain the original spacing, design, section and profile of the balustrades.
 - (c) **Decorative Features:** Decorative architectural features such as cornices, brackets, railings, and those doors and windows should be preserved. New material used to repair or replace, where necessary, deteriorated architectural features of masonry, iron, cast iron, terra-cotta and tile should match the original as closely as possible.

- (d) **Additions and Infill:** If new materials must be added for necessity or compliance, the old materials should be preserved in place. Taller railings should be slim in profile and mounted behind existing balustrades. Infilling should be avoided, but infill panels should not displace or obscure porch columns, knee walls, and balustrades. Deck and fire stair additions and new balconies may be acceptable in some cases but should be kept to the rear of buildings where they will be the most inconspicuous and detract the least from the historical context. The detailing of decks and exterior stairs should be compatible with the period and style of the building.
- (e) **Resources:** The following National Park Service publications contain more detailed information about porches.
Preservation Brief #17: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.
Preservation Brief #32: Making Historic Properties Accessible.
6. **Fencing, Enclosures and Walls.** Many properties have small walls and other enclosures that are part of the historic fabric of the building site. Historic fencing and walls that are identified as contributing elements to the Site should be appropriately maintained and preserved and elements of walls should be treated as elements of historic buildings.
7. **Mechanical Systems.** Modern standards of comfort can require the installation of systems that could disrupt the visual and material integrity of a building. The installation of climate control systems should be carefully considered and designed by professionals.
- (a) **Location and Siting:** Mechanical related equipment should be sited in such a way that they do not obscure, alter or disrupt principal elevations and prominent views, especially on roof tops and primary facades. Mechanical related equipment that is sited on grade should be inconspicuously sited. In some cases, appropriate screening such as low hedges, may be necessary. Any equipment that must be attached to the exterior of a wall should be done in an unobtrusive location and into mortar joints only. If mechanical attachments, such as water or cooling line sets must cut through a historic masonry wall, the installation should damage as few stones or bricks as possible. It is preferable to extensively damage one stone than to moderately damage four stones. The installation of modern equipment should be carefully planned to avoid damage and removal of historic materials from the interior.
- (b) **Grills, Exhaust Fans, etc.:** Grills, vents, exhaust outlets for air conditioners, bath and kitchen exhaust fans should be incorporated into filler panels or exhausted through the roof, if possible. They may be painted the same color as the filler panel and should be as low in profile as possible.
- (c) **Resources:** The following National Park Service publications contain more detailed information about mechanical systems.
Preservation Brief #24: Heating, Ventilating, and Cooling Historic Buildings-Problems and Recommended Approaches.
8. **Sustainability.** The introduction of modern conveniences and comforts has required the addition of many electrical and fuel-burning mechanicals into historic properties. Historic construction will never function in the same way as contemporary construction, and some energy-efficiencies designed for contemporary construction will damage historic properties. Improving efficiency in historic properties should be performed with an overall plan; not piecemeal improvements without consideration for unintended consequences.
- (a) **Energy Audit and Planning:** Both the property owner and the property will be best served if an audit is performed to try and identify where inefficiencies exist in the building. The audit will identify which parts of the building are causing the most energy loss. It is the research that will give the owner the most return for a given investment, and it will also minimize the loss of historic fabric. A plan for step-by-step improvement is obtained by using preservation guidelines and the energy audit.

(b) Upgrading Building Performance: Before altering historic materials, there are steps that can be taken to greatly increase system efficiency; from closing off rooms that are not in use to upgrading heating and cooling systems and other appliances. Upgrades that minimally alter the materials and appearance of the building should be considered only if system improvements do not achieve significant savings. The following steps are minimally-invasive to the authenticity of the building and are less likely to damage historic fabric:

- (1) Reduce air leakage.
- (2) Add attic insulation.
- (3) Install storm windows.
- (4) Insulate basements and crawlspaces.
- (5) Seal and insulate ducts and pipes.
- (6) Weather strip doors and add storm doors.

Other, more invasive alterations should be avoided because they can alter or destroy the historic integrity of the building through removal of materials or long-term moisture problems.

(c) Solar: Consider on-site, solar technology only after implementing all appropriate treatments to improve energy efficiency of the building. Analyze whether solar technology can be used successfully and will benefit the historic building without compromising its character or the character of the site. Install solar in a compatible location on the site or on a non-historic building or addition where it will have minimal impact on the historic building and the site. Install low-profile solar equipment so that it is not visible or only minimally visible and so that it does not damage historic material or details and it easily reversible.

(d) Resources: The following National Park Service publications contain more detailed information about energy.

Preservation Brief #3: Conserving Energy in Historic Buildings.

Preservation Brief #24: Heating, Ventilating, and Cooling Historic Buildings-Problems and Recommended Approaches.

E. Guidelines for Signage, Awnings and Accessories

- 1. General.** Signs should blend with the character of the buildings on or near which they are placed. Signs should not conceal architectural detail, clutter the building's image, or distract from the unity of the facade but, rather, should complement the overall design. Signs, graphics and lighting should be designed as part of the facade. A master plan for signage is encouraged.
- 2. Materials.** Sign materials should complement the materials of the related building. Surface design elements should not detract from or conflict with the related structure's age and design in terms of identification symbol (logo), lettering, and related patterns or pictures. Materials used should be the same as those used for signs during the period of the building's construction, such as wood, wrought iron, masonry and metal grill work. Newer materials such as extruded aluminum and plastics may not be appropriate.
- 3. Types.** The sign type should enhance the building's design and materials. There are a number of types of signs which may be used: (1) single-faced; (2) projecting, double-faced; (3) three-dimensional; (4) monument; and (5) temporary signs.

4. **Location and Method of Attachment.** Signs should be appropriately sized and complement the building exterior; roof-top signs are inappropriate except in cases where physical or pictorial documentation shows they were present and reconstruction is considered appropriate. There should be no sign above the cornice line or in the uppermost portion of a facade wall. Signs should not alter or conceal architectural details. Painted signs may be permissible on glass windows and doors. The facade should not be damaged or altered in sign application, except for necessary attachment points. Any attachment points on masonry surfaces should be in mortar joints only. The method of attachment should respect the structure's architectural integrity and should become an extension of the architecture. Projecting signs should have a space separating them from the building. (Protection of architecture in method of attachment shall be regarded as a basis for granting variance of the normal zoning code prohibition against guy wire supports for projecting signs.)
5. **Illumination.** If illumination is necessary, signs should be lit from on the site (not internal illumination). Because they are historically inappropriate, there should be no flashing, blinking, moving, or varying intensity lighting. Subdued lighting is preferred. Backlit fluorescent or exposed neon are not appropriate.
6. **Resources:** The following National Park Service publications contain more detailed information about signs and awnings.
Preservation Brief #25: The Preservation of Historic Signs.
Preservation Brief #44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design.

F. Guidelines for New Construction, Additions and Alterations

1. **General.** In general, historic properties should be used as their historic intended purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment. There are cases where small additions or detached new construction will not materially impair the historic or architectural character of the building or its site. New construction can be detached structures on the same property of the historic structure or an addition that is physically attached to the historic structure. Guidelines for new construction focus on general rather than specific design elements in order to allow for architectural innovation. Existing historic buildings and landscape features should be retained and rehabilitated. New construction should reinforce the historic architectural and visual character of the site. The subject of new additions is important because a new addition to a historic building has the potential to change its historic character as well as to damage and destroy significant historic materials and features. A new addition also has the potential to confuse the public and to make it difficult or impossible to differentiate the old from the new or to recognize what part of the historic building is genuinely historic.
2. **Location.** New construction on the site should not detract from the primary historic building and should be subordinate in massing to the historic structure. Therefore, additions to the primary historic building should be on the rear of the building and visually set back from the side elevations. New, separate buildings generally should be set in the rear half of the property and should not obscure the views to the historic building from the public right-of-way. Proper placement of new detached buildings and even additions require an understanding of the development of the property over time and the surrounding area so that new construction is consistent with historic development patterns.
The massing, volume, and height of any new construction should be subordinate to the massing, volume, and height of the existing historic structure on the site. Additions or new buildings on the site that "dwarf" the historic buildings will not comply with these guidelines.
3. **Roofs and Cornices.** New roof, and cornice designs should be compatible with the primary building on the site. It is more important for roof and roof edges to relate in size and proportion, than in detailing.

4. **Materials and Details.** The materials and details of new construction should relate to the materials and details of the primary building on the site but should not be slavishly imitative.
5. **Windows and Doors.** Windows, doors, and openings should relate to those of the primary building on the site in the ratio of solid to void, distribution of window openings, and window setback from the exterior wall plane. The proportion, size, style, function and detailing of windows and doors in new construction should relate to that of existing adjacent buildings. Window and door frames should be wood, but imitative materials can be considered on a case-by-case basis.
6. **Resources:** The following National Park Service publications contain more detailed information about additions and new construction.
Preservation Brief #14: New Exterior Additions to Historic Buildings: Preservation Concerns.
Preservation Brief #17: Architectural Character-Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character

G. Guidelines Concerning Site Considerations

1. **General.** The traditional pattern of streets, curbs, boulevards and sidewalks in the area should be maintained. Distinctive features of spaces in the area such as fences, retaining walls and steps that are important in defining the context should be preserved. The relationship of buildings to open space and setbacks of buildings is important to preserve. New street furniture and landscape improvements such as benches, bus shelters, kiosks, sign standards, trash containers, lighting, planters and fences should be compatible with the character of the Sites. The historic urban street pattern should be retained and enhanced in improvement projects.
2. **Fences and Retaining Walls.** Fences which are low and allow visual penetration of front yard space are preferable to complete enclosure. Fences of wrought iron or aluminum which enclose the front yard area should be no taller than four (4) feet. Cyclone/chain-link fences should not be used to enclose front yards or the front half of side yards. Stone, brick and split face concrete block are preferable to landscape timber for the construction of retaining walls.
3. **Lighting.** The location and style of exterior lights should be appropriate to the structure's age and original design intent.
4. **Hardscaping and Landscaping.** New hardscaping and landscaping should respect the historical and architectural character of the existing property.

H. Guidelines for Demolition and Moving Buildings

Proposals for demolishing structures, partial or whole, while reviewed with special care by the Heritage Preservation Commission, are not necessarily in conflict with the guidelines. When reviewing proposals for demolition of structures, the Heritage Preservation Commission will consider the following:

1. The architectural and historical merit of the building. This includes consideration of the integrity of the structure and whether it was constructed during the Period of Significance.
2. The effect of the demolition on surrounding buildings, the effect of any proposed new construction on the remainder of the building (in case of partial demolition) and on surrounding buildings.
3. The economic value or usefulness of the building as it now exists in comparison with the value or usefulness of rehabilitating the building or structure for a new use.
4. The physical condition of the structure and the feasibility of continued use with considerations of maintenance, safety, and compliance with codes.

Proposals for moving structures off designated sites shall be reviewed as a demolition and proposals for moving structures onto the designated sites shall be reviewed as new construction.

Glossary

Adaptive Reuse. Conversion of a building originally designed for a certain purpose to a different purpose.

Ashlar. A stone that has been dressed (see dressing) on four or more sides. Ashlar stones are square and regular in the wall. The outside face can be dressed or left rock-faced. Ashlar stone is usually laid in full courses (see course).

Balustrade. A row of upright posts (balusters) which support a railing.

Bay. A structural division of a building defined by projections, columns, pilasters or window groupings.

Belfry. A structure enclosing bells for ringing, usually as part of a bell tower or a steeple.

Belt Course. A horizontal, decorative band around a building, often of a projecting, contrasting material.

Blind Arch. An arch found in a wall or a building that has been infilled with solid construction and cannot serve as a passageway, door or window. May be constructed as intentional design element.

Bracket. A support element under eaves or other overhangs that is often decorative.

Clapboards. Narrow overlapping wooden boards, often tapering in thickness, nailed horizontally and used as siding.

Clerestory. An upper fenestrated section of a building designed to provide natural light to a high-ceilinged room.

Coping. That capping member of a wall or parapet, usually sloped to shed water.

Corbel. A brick or stone support produced by extending successive courses out from the wall surface.

Cornice. Projecting ornamental molding which crowns a wall or an entablature.

Course. In masonry, coursing describes the built levels of the masonry units. A full course is a level that is horizontally constant and of even thickness (height). All brick and ashlar stone masonry are fully coursed. Stones that are less dressed (see dressing) can be semi-coursed or random (uncoursed).

Crenellation. Typically found on a castle or fortification, the term refers to a parapet with alternating openings and raised sections. The raised portions are called merlons, and the openings are called embrasures.

Dentils. A row of small rectangular blocks forming a molding that resembles teeth, usually part of a cornice.

Dormer. A roofed structure, usually housing a window, which is vertically set on a sloping roof.

Dressing. Dressing is the process of cutting and chiseling that gives stone its shape and final appearance. The surfaces of the stone are usually flattened and left with or without tool marks, or they can be left rock-faced.

Eaves. The underpart of a roof that extends beyond the structure's wall.

Fenestration. The arrangement, proportions, and pattern of windows and door opening in a wall.

Finial. A decorative, pointed ornament on the top of a spire, gable, or pinnacle.

Flashing. A sheet, usually metal, used to make an intersection of materials watertight.

Frieze. An ornamental band immediately below the cornice.

Gable. The triangular upper portion of an end wall under a pitched roof.

Integrity. The authenticity of a historic building, site, or resource as evidenced by its location, design, setting, materials, workmanship or association.

Keystone. The central stone of an arch.

Light. An individual pane of glass between mullions and muntins on a window.

Lintel. A horizontal beam spanning an opening and supporting construction above.

Massing. The combination of height, volume, and scale of a building in relation to its surroundings.

Mortar. A mixture of minerals mixed as a workable paste that then sets to a hard material. It keeps masonry units in the location where the mason placed them, fills the gaps between the units, protects the wall interior from liquid water, and absorbs the expansion, contraction, and movement of the building. Mortar is traditionally sand and / or small gravel with lime and possibly other binders such as cement, clay, or pozzolana.

Mullion. A vertical member dividing (and often supporting) a series of windows or panels: mullions are wider than muntins.

Muntins. A narrow bar dividing a window onto individual lights.

Parapet. A low projecting wall at the edge of a roof.

Pediment. An architectural element consisting of a gable, usually triangular in shape, placed above the horizontal structure of the entablature, typically supported by columns.

Pilaster. A shallow pier attached to a wall, sometimes having a capital and base to resemble a classical column.

Portico. A porch leading to the entrance of a building or extended as a colonnade with a roof structure over a walkway supported by columns or walls.

Preservation. The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.

Principal Elevation. The exterior face of a building which is considered an architectural front and/or facing a public right-of-way. A building may have more than one principal elevation given visibility and architectural detail.

Property. Any land, building, structure or object, surface or subsurface area, natural or landscape feature.

Quoins. Bricks or stones used to define the corners of masonry buildings.

Reconstruction. The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time in its historic location.

Rehabilitation. The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Repointing. The process of removing the old mortar and applying new mortar between brick and masonry joints.

Restoration. The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

Rhythm. The relationship of buildings to open space along the street and between structures, the relationship of solids to voids and the repetition or pattern of features on building facades and landscapes.

Rose Window. A term used to describe a circular window, especially those found in churches and divided into segments by stone mullions and tracery.

Sandblasting. The operation of forcibly propelling a stream of abrasive material, such as sand, against a surface under high pressure to smooth a rough surface, roughen a smooth surface, shape a surface, or remove surface contaminants.

Secondary Elevation. Generally, the sides and rear of a building which are not considered the architectural front and/or not facing a public right-of-way.

Setback. The distance of the primary façade from the street.

Sill. In windows, the horizontal member below the window that projects from the wall surface. The sill is sloped to direct water away from the surface and interior of the wall.

Site. The location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing or ruined, or vanished, where the location itself possesses historic, cultural, or archeological value.

Storm Windows. Windows which are mounted on the outside of the main windows of a building.

Structure. Anything constructed or erected with a more or less fixed location on or in the ground or in or over a body of water. A structure shall include, but not be limited to, buildings, fences, walls, signs, canopies, decks, patios, antennas, piers, bridges, docks, and any objects or things permanently attached to the structure.

The Secretary of the Interior's Standards for Rehabilitation. The most recent standards for rehabilitating historic buildings established by the National Parks Service, United States Department of the Interior.

Bell Tower. Designed to hold bells (or appear to hold bells), commonly found on churches or civic buildings. In certain architectural design may be like a steeple without a spire.

Transom window. A small operable or fixed window located above a door or other window.

Turret. A small tower that projects vertically from the wall of a building.

Tympanum (tympana). The semi-circular or triangular decorative wall surface over an entrance, door or window, which is bounded by a lintel and arch. It often contains sculpture or other imagery or ornament.

Veneer. Exterior facing of brick, stone, etc. that provides a decorative, durable, non-load-bearing surface.

Water Table. A projecting ledge above the foundation sloped to direct water away from the structure.



Proposed Church of Saint Andrew Local Heritage Preservation Site Boundaries

SHPO Inventory #RA-SPC-0709 ■ 1031-1051 Como Ave W ■ Warrendale Block 4, Lots 12-14 ■ 11/19/2018



This document was prepared by the Saint Paul Planning and Economic Development Department and is intended to be used for reference and illustrative purposes only. This drawing is not a legally recorded plan, survey, official tax map or engineering schematic and is not intended to be used as such. Data source: St. Paul Enterprise GIS, 2018.

Proposed Heritage Preservation Site
 Parcels
 Lots
 Building Footprints

0 0.005 0.01 0.02 Miles

Date: 11/19/2018 3:58:54 PM Document Path: K:\GIS\GIS Data and Research\Projects\2018\2018_11_17_Proposed_Saint_Andrew_Local_Heritage_Preservation_Site_Boundaries_2018_11_19_Proposed_Saint_Andrew_Local_Heritage_Preservation_Site_Boundaries.mxd

January 6, 2019

Michael T. Hayes
2809 Pahl Avenue
St. Anthony, MN 55418
mhayes6851@comcast.net
651-983-6170

Dear Mr. Gause:

In response to the recent actions of both the St. Paul Historic Planning Commission and the State Historic Preservation Office's recommendation of historic preservation of the former St. Andrews church in the Warrendale neighborhood of St. Paul, I have the following comments:

1. **This recommendation is against the will of the current owners/occupants of the building, Twin Cities German Immersion School (TCGIS).** The school has let it be known repeatedly it does not favor this designation for the building. This designation will not benefit the school in any way whatsoever, and instead, will place undo financial hardships onto TCGIS.
2. **Historic designation of the former St. Andrew's church, at the encouragement of the Save Historic St. Andrew's group (SHSA), has had the effect of turning the designation into a financial weapon against the school.** SHSA and the HPC know full well this is a financial "poison pill" being tied to the school. TCGIS, which is publicly funded and financially supported by the state, is bound to spend only a portion of its budget on maintaining facilities—the bulk of its budget is used for the education of its student body. The school will truly struggle to maintain the exterior of such a building to the codes dictated by such a designation. Upgrading the mechanicals (heating system, insulation, plumbing, etc.) will also have further restrictions placed on it.

Throughout this process, there has been no consideration whatsoever by either of these groups on the financial burden they are knowingly placing on the school if the designation succeeds. This may force the school to move, and if so, it will also make it more difficult to sell the property with this designation.

3. **The building's interior has been altered beyond recognition of anything remotely tied to a former church.** How many members of the HPC or SHPO have actually been inside the former church? There are pictures on the SHSA website showing the interior of the building when it was an active church. In the pictures on the SHSA website, note the details associated with the altar, the wooden pews, marble statues and stain glass. The picture below this paragraph is of the same building as it is used today (Aula). The altar, the wooden pews, stain glass and statues are long gone. These have all been replaced by a large open space with laminated flooring. The inside today certainly does not look like anything of historic significance.

Additionally, the former church has had a large addition placed onto it, which is of an entirely different style---a contemporary school building. The former church itself is no longer a “standalone” building--it is adjoined by the contemporary building, which, in turn, is joined to the original school structure itself.



Inside the former St. Andrew's building today. The altar, wooden pews, stained glass, marble statues and original flooring are gone. In their place is a large open area with laminated flooring.

- 4. Historic designation of the property has been opposed by the St. Paul Planning Commission by 12-1.** The planning commission did not want to move forward with the designation without the owner's consent. In addition, they cited the city's comprehensive plan that “emphasizes working directly with educational institutions”. While a historic designation may have a limited benefit to groups like SHSA, the school is currently an anchor to the neighborhood.

The school is well known not just to Warrendale, but also to St. Paul, Minneapolis, the entire metro area, its local business leaders, and even in Germany. The school is currently thriving. A forced historic designation will do nothing to advance the school. Worse, a potentially suddenly vacant site will do nothing for the Warrendale neighborhood.

Thank you for your consideration of the points I raised. I truly hope you consider the broad impact the potential designation would bring against the will of its current owners/occupants (TCGIS). I raise these points as a parent of a student currently attending TCGIS.

Best Regards,

Michael T. Hayes

Boulware, Christine (CI-StPaul)

From: Gause, George (CI-StPaul)
Sent: Monday, January 07, 2019 12:16 PM
To: Boulware, Christine (CI-StPaul)
Subject: FW: Comment to reject historical designation for TCGIS/Aula (formerly known as St. Andrews)

From: Rich Iwen <richiwen@gmail.com>
Sent: Monday, January 07, 2019 12:13 PM
To: Gause, George (CI-StPaul) <George.Gause@ci.stpaul.mn.us>
Subject: Comment to reject historical designation for TCGIS/Aula (formerly known as St. Andrews)

January 7, 2019

To the HPC Commissioners

I urge you to reject the historical designation application for the building formerly known as St. Andrews Church, for the following reasons.

1. The owner of the building, Twin Cities German Immersion School (TCGIS) has not requested and does not desire historical designation, and is on the record as strongly opposing this forced designation. Designation will severely constrain the property rights of the owner by an act of government, with no compensation for the loss of those rights.
2. As a point of clarification, the building is not "St. Andrew's Church." The parish was dissolved, the building was deconsecrated and sold. It is not a church. It is a school building owned by TCGIS and is called the "Aula".
3. The HPC Vice Chair, Barbara Bezat, was hired by and worked with the petitioners, an organization named "Save Historic St. Andrews" (SHSA) to prepare the application. While she, quite rightly, has recused herself from voting on this matter, the fact of her knowledge of any specific interests of the other commissioners, plus the other commissioners' knowledge that their colleague wrote and supports the application, creates an untenable conflict. The goal of public servants must not be merely to avoid conflict of interest, but must be to avoid even the appearance of a conflict of interest. This process has failed that standard.
4. The "historical nature and elements" that this application hopes to preserve can best be supported elsewhere. The Planning Commission had specific concerns about historical designation being "weaponized" in this situation. To wit: (a) SHSA claims that this building should be preserved due to the fact it may have been designed by Charles Hausler, yet SHSA is not working to preserve other buildings by Hausler. (b) SHSA claims that the architectural design and details of this building exist in no other building, but they do - as noted in TCGIS's presentation to this Commission in November, and SHSA is not working to preserve other buildings.
5. Historic preservation guidelines state that the best building for preservation is building being used for its original purpose. If SHSA and the HPC wish to preserve a church designed by Hausler, there are many others - which are still being used as churches! If HSA and the HPC wish to preserve a school designed by Hausler, there are several in St. Paul - which are still being used as schools! But preserving a church being used as a school when there are better candidates makes no sense, especially since the owner does not support designation.
6. The Como neighborhood is not known as a Hungarian neighborhood. There are no Hungarian festivals, restaurants, identity, etc. Preserving a building against the wishes of the owner in favor of a community that faded from view in the Como neighborhood over 70 years ago does nothing to improve the Como neighborhood, will not restore this alleged Hungarian community, and does not preserve this alleged Hungarian history or community, and does a profound disservice to the ongoing active TCGIS community currently centered on the site.

7. As noted in TCGIS's presentation to the HPC in November, the peak of this alleged Hungarian community lasted approximately 20 years. TCGIS and its vibrant school community has already created 5 years of history on the Como site - a quarter of the length that the HPC wishes to preserve. Since TCGIS owns the property, it is reasonable to assume that TCGIS's history will eclipse the 20 year's of "Hungarian" history - so long as HPC does not meddle by forcing this designation.

8. The building is a poor candidate for designation because it has already been extensively modified inside and out, with a modern addition joining directly to rear of the building.

9. The St. Paul Planning Commission voted 12-1 against historical designation for the building. While historical preservation is one point on the City's Comp plan, economic development is more important on the comp plan - and this project makes the city more appealing for additional economic development. This weaponized historical designation, if confirmed, will be a huge deterrent to any additional economic development in St. Paul.

10. TCGIS is a public school, funded entirely by the State of Minnesota with taxpayer dollars for education. Designation would force the school to spend those education dollars on historic preservation work. HPC's forced designation would create an untenable conflict with TCGIS's financial funding.

11. TCGIS wishes to replace the Aula with a purpose-built school building. Forced designation would obviously stop those plans. HPC guidelines state that any new structure should be set back and to the rear of the historic building. However, there is no room for another building on the Como lot given the lot size and the other existing buildings on the lot. Simply put, this designation would end any possibility of TCGIS using the property it owns to best meet its needs (see point 1) with a potentially disastrous effect on the school's education program, student body, funding and finances, and very existence.

I urge you to revoke your recommendation for historic designation.

-Rich Iwen
TCGIS parent
2436 30th Ave S
Minneapolis, MN 55406

Boulevard, Christine (CI-StPaul)

From: Lisa Linnell <llinnell70@gmail.com>
Sent: Sunday, January 06, 2019 5:56 PM
To: Gause, George (CI-StPaul); Boulevard, Christine (CI-StPaul); Suhan, Allison (CI-StPaul)
Cc: #CI-StPaul_Ward5; #CI-StPaul_Ward4
Subject: Opposition to Preservation Program and Design Review Guidelines for the Twin Cities German Immersion School

To the Saint Paul Heritage Preservation Commission:

Re: Opposition to Preservation Program and Design Review Guidelines for the Twin Cities German Immersion School

The recent action by the St Paul Heritage Preservation Commission (HPC) exposes the deeply flawed approach of considering historical preservation in a vacuum, setting aside the practical consequences of historic designation on the building's owner and the realities cities face as they meet the current and future needs of their dynamic populations. I write in opposition to the "preservation program" and historic designation for the building that is now part of the Twin Cities German Immersion School (TCGIS).

First and foremost, the HPC fails to even acknowledge that this building is no longer St Andrew's Church. It was decommissioned and sold by the Catholic Church nearly a decade ago. The Catholic Church did not consider the building architecturally, culturally, or historically significant and sold the building without any preservation restrictions. The 1983 historic survey conducted by Ramsey County shows the property was not considered eligible for local, state, or national designation. The plans for the building are not in Charles Hausler's archives at the University of Minnesota and were never included in the historic designation application. TCGIS opponents like to say "You knew what you were buying." Yes, it knew it was buying a property that the Catholic Church and Ramsey County did not consider historic. For this reason, it is profoundly irresponsible of the city to now attempt to place historic preservation restrictions on the building and its owner, the Twin Cities German Immersion School Building Company.

Second, what is set out in the "Preservation Program and Design Review Guidelines" is not an actionable plan of any sort. It is a wish list being imposed on a nonprofit school by an advisory body, listing no ways that these mandates should be fulfilled and paid for by the building's owner and no acknowledgement of the financial hardships placed on the owner. It even places modifications for sustainability and energy efficiency secondary to purely aesthetic concerns. To expect a nonprofit publicly funded school to set aside its obligations to educate students and devote time, energy, money, and staff resources to the upkeep of a building that is only recently considered "historic" by a few people is preposterous. Why would nonprofit organizations choose to purchase older structures in St Paul, knowing they too could be saddled at any time with an unwanted historic designation pushed for by a small group of marginally interested parties. This is a terrible precedent for St Paul to set and will not serve the long-term interests of St Paul and the goals of its comprehensive plan.

Third, the building has already been significantly altered: church relics and architectural features have been removed, and the back of the building is now attached to the rest of the school. These significant alterations are consistent with the building's current function; it is no longer a church.

How useful is a process that does not consider the practical effects of designation: the additional time and expense to the building's owner of maintaining a historically designated property, the signals sent to potential St Paul property owners that their plans could also be scuttled through unwanted historic designation? I, as a parent and a taxpayer, do not want any additional time, money, and energy taken away from educating TCGIS's students in service to an unwanted historic designation being pursued by a small group of who never use the building and only care about the view from

their yards. For the HPC to suggest to TCGIS that historic preservation of a building should be a priority over the school's educational mission is the kind of attitude St Paul should leave behind.

Using historic preservation as a weapon against redevelopment is like trying to preserve the city in amber, telling thriving institutions like TCGIS that they are not welcome in St Paul and should move out. (In fact, some have already said this.) Applying an overly broad definition of "historic" that encompasses anything "old" would leave much in this city untouched, with the rules of the game dictated by those who have little investment in the outcome, who value exterior aesthetics over function, who like to look at a building but not actually use it. St Paul's 2040 Comprehensive Plan is just that: comprehensive. City Commissions and elected officials need to look holistically about the needs of the city residents, including supporting thriving schools that make the city attractive to families and prepare St Paul's youngest residents for life-long success.

The city should not set the precedent of allowing historic preservation designation over the objection of building owners, and it should not look at historic preservation in a purely academic context, ignoring the practical effects, which is exactly what this preservation program does. When historic preservation is used as a weapon, what does the city expect to gain?

Lisa Linnell and Charles Nielson

1472 Holton Street

Saint Paul, MN 55108

Boulevard, Christine (CI-StPaul)

From: Cynthia Miller <cynmillbea@hotmail.com>
Sent: Monday, January 07, 2019 12:55 PM
To: Gause, George (CI-StPaul); Boulevard, Christine (CI-StPaul)
Cc: #CI-StPaul_Ward5
Subject: Former St. Andrew's Church Historic Designation

Dear Public Officials,

I am not currently a resident of St. Paul but my family is in its eighth year of attendance at Twin Cities German Immersion School. I am appalled that the government of the city of St. Paul is considering setting the dangerous precedent of declaring a property historic over the wishes of the property owner, with complete disregard to the physical and financial realities of such an action, particularly since the property is owned by a public school. This is indicated as well by the blatant disregard for referring to the property by its correct, current name. The vice-chair of the HPC is also a consultant to the group of neighbors who are pursuing this action against the school, which strikes me as a major conflict of interest.

I understand this committee's intent is to only consider the historic nature of the property. But even this seems to have been done with little research or consideration beyond what the special interest historic preservation group has provided. There is still no irrefutable evidence of the actual architect, purported to be Charles Hausler, first city architect of St. Paul. And even if it is Hausler, I fail to understand why this fact heightens the importance of the property. I imagine every city has had a "first city architect." I imagine the City of St. Paul has had many "first" people in department jobs. Hausler's other designs are well-represented around the city. It has been clear to many in the school community, particularly those like myself who have been involved since the school took over the property five years ago, that historic designation is being used as a weapon by those who wish the school to simply leave the neighborhood, due to antagonism against charter schools, German culture, increased traffic twice a day for a total of a half hour for around half of the calendar year (among other complaints), as well as a desire to have a neighborhood exactly the way a few dozen people want it, despite the streets being public property maintained by the taxpayers of St. Paul and the property site invigorating the area with an increasingly successful school that is one-of-a-kind in the United States.

I believe in historic preservation and wish our society as a whole valued it enough to fund it as it ought to be. But I also believe in reality. The exterior of the building contains none of the original windows, the back wall is connected to a contemporary building, the roof needs expensive repair, and the smell of mold from the basement can sometimes be detected from outside the building. This is a property that its builder and former owner, the Catholic Church, did not deem historic enough to keep and preserve. It's a building that other studies (eg, 1983 site survey) did not deem historic enough to keep and preserve. It is an egregious oversight to slap a historic designation on a property with no plan for funding and maintenance. Please do not let the bullying behavior of a group of people with no connection to the current owner who want to look at the outside of a pretty building while driving away a thriving public school override the realities of this situation and make it harder for more deserving historic properties in the future to get the attention and funding they may need. I urge you to consider the conclusions of citizens of District 10 and the City Planning Commission and reject the historic designation for TCGIS's Aula. Thank you.

Cynthia Miller
2574 Fernwood St
Roseville MN

Heritage Preservation Commission
Jan 7, 2019

To Whom it May Concern;

Although the Heritage Preservation Commission normally views the issue of historic designation through a very narrow prescribed set of requirements, it would behoove them, before this vote, to consider the precedent they would be setting by granting historic status on an application put forth by a hostile group of neighbors against the wishes of the property owner five years after the purchase of said property, and how this precedent may ultimately diminish their legitimacy as a governing body.

Sec. 73.03.1(a) of the municipal code states, *“Any person having an ownership, leasehold, or contingent interest in the heritage preservation site is eligible to file an application with the commission to permit use of the site in a manner consistent with its historic use.”*

My questions for the Commission on this point are; does living in proximity to the site in question rise to the level of contingent interest? If so, where is the boundary between someone who has standing to file the application and someone who does not? Also, should contingent interest not be deemed subordinate to the interest of the property owner? Otherwise, as Saint Paul Planning Commissioner Adrian Perryman stated after the 12-1 commission vote against historic designation, *“establishing [this] precedent could allow the designation process to be “weaponized” to prevent development.”*¹

Even if the HPC finds itself unconcerned with the trampling of property rights, I wonder if any of the commissioners have visited the site in question. The *former* Saint Andrews church has already lost any historical integrity. Rather than a stand-alone church, the ‘Aula’ makes up one third of the entire Twin Cities German Immersion School building and has been gutted internally. It’s northern face has already been completely removed to enable it to be connected to new and modern construction. No one makes any historic claim to the other two thirds of this building.

As we see in the Commission’s own Preservation Program under C.1 boundaries and sites, the preservation is limited to “St. Andrew’s Church” which does not exist. It also lists “All of Lots 12 thru 14 Block 4 of Warrendale” which essentially draws a line through the middle of the TCGIS building. My question to the Commission on this point is does the Commission have precedent for granting historic status to sub-sections of buildings?

My final question for the commission is what evidence in this current case is strong enough for current HPC commissioners to grant historic status to the ‘Aula’ sub-section of the TCGIS building that was denied historic status by this very same commission in 1983 when it was still, in fact, a free-standing and operational church?

Thank you,
Anthony Radecki
5904 Park Ave South
Minneapolis, MN 55417
Anthony.radecki@gmail.com

¹ ‘Planning Commission Opposes Historic Designation for St. Andrew’s Building’ District 10 Como Community Council. Dec. 14, 2018.
http://www.district10comopark.org/planning_commission_delays_decision_on_historic_designation.html?fbclid=IwAR24H423LIUCQStpkOEDoSqVH12pGQsB8v-DmuH2HXDcX3Lpj_i0FjP2v4s

07 January 2019

To: City of St. Paul, Heritage Preservation Commission
Re: Heritage Preservation Program and Site Boundary, Twin Cities German Immersion School

Dear Commissioners:

We write as neighbors of the Twin Cities German Immersion School (TCGIS) with no other ties or relationship to the school.

It appears the Heritage Preservation Commission plans to recommend historic designation of the St. Andrew's church, requiring a public school to maintain an edifice to Roman Catholicism, despite the Minnesota Constitution's "free exercise" clause prohibiting the forced support of a religious structure. Accordingly, the Commission has prepared a draft Heritage Preservation Program and proposed Site Boundary and is presently accepting comments on these proposals.

Setting aside our concerns regarding the proposed designation, we recommend two additions to the Heritage Preservation Program.

First, there are at least 450 victims who suffered sexual abuse at the hands of priests harbored by the Archdiocese of St. Paul and Minneapolis. Three of the credibly-accused priests: John McGrath, Joseph Wajda, and James Stark, (according to the Archdiocese's website, *safe-environment.archspm.org*), served at St. Andrew's, with Wajda assigned from 1987 to 1989, the same year the school was closed. Documents obtained by litigants from the Archdiocese's abuse records provide clear evidence that Wajda committed abuse while at St. Andrew's. Stark and Wajda were removed from the ministry in 1986 and 2003, respectively; McGrath died in 1995, before public disclosure of the allegations.

We recommend that the Heritage Preservation Program require a memorial to the victims of abuse. St. Andrew's church is a particularly appropriate venue for a memorial plaque or educational display, not only because three pedophile priests "served" at the church, but because the parish was disbanded and the building deconsecrated and sold by an organization desperately in need of funds to defend itself against litigation (eventually settled at \$210 million). The closure and sale of St. Andrew's was for naught, however, as the Archdiocese filed for bankruptcy shortly thereafter.

Second, we recommend that the bell tower be excluded from historic designation so that it can be demolished. The phallographic tower looms as a symbol of male dominance, power, and political authority, and has inserted itself into the neighborhood landscape (and our kitchen window) long enough. If the tower is to be included in the designation, we ask that the Heritage Preservation Program document the history and legacy of phallic symbology and its perpetuation in religious and civic architecture.

We believe the Heritage Preservation Commission should pay for these elements through its existing budget, rather than saddling the TCGIS with the additional costs.

We offer no comments on the proposed site boundary. We will provide our comments regarding the merits of designation to the City Council at the appropriate time.

Thank you for your consideration of these comments.

Rebecca Wooden
Gerald Flom
1121 Argyle Street
St. Paul, MN 55103