

**ARCHITECTURE-HISTORY STUDIES FOR THE
ALLIANZ FIELD DEVELOPMENT PROJECT
ST. PAUL, RAMSEY COUNTY, MINNESOTA**

SHPO No. 2016-1711

**Submitted to:
Minnesota United FC**

**Submitted by:
Streamline Associates, LLC**

November 2019

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**Submitted to:
Minnesota United FC
4150 Olson Memorial Highway, Suite 300
Golden Valley, MN 55422**

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November 2018

MANAGEMENT SUMMARY

Minnesota United Soccer Club (MUSC) has developed a Major League Soccer Stadium and is planning additional mixed-use development in Saint Paul, Minnesota. These developments are located within a 34.43-acre area bounded by University Avenue to the north, Snelling Avenue to the west, Pascal Street to the east, and St. Anthony Avenue to the south. In addition to the 20,000-seat stadium, the remainder of the area will be redeveloped as mixed-use development, including retail and service commercial, hospitality, residential, office, institutional uses, and public and private open space. This development has included demolition of prior buildings and structures and construction of new buildings, street grid, utilities, and other infrastructure.

As part of the planning for the stadium and associated development, MUSC prepared an Alternative Urban Areawide Review (AUAR), and although some cultural resources studies have been completed, the identification of historic resources has not. To address this, MUSC contracted with Streamline Associates, LLC (Streamline) to complete Phases I and II architecture-history studies. The purpose of the Phase I study was to identify any architecture-history properties within the area of potential effects (APE) of the Project that may be eligible for or are listed in the National Register of Historic Places (NRHP). Phase II evaluations were completed for properties recommended for further research to reach agreement regarding their NRHP eligibility. The historic resources studies were conducted in accordance with the Minnesota Historic Sites Act and conform to the Minnesota State Historic Preservation Office (SHPO) guidelines for architecture-history surveys.

The Project is located in the NW-SW $\frac{1}{4}$ of Section 34, Township 29N Range 23W in St. Paul, Ramsey County, Minnesota. The APE accounts for possible changes in visual qualities, noise levels, and traffic patterns on surrounding properties resulting from the Project. In addition to the project area, the APE includes a $\frac{1}{4}$ -mile buffer around the AUAR area and comprises 358.8 acres (145.2 hectares).

Andrew Schmidt was the Principal Investigator for Streamline and report author. The Phase I investigation included both a literature search and field survey component. Because a reconnaissance-level survey was completed north of University Avenue in 2018, that portion of the APE was not surveyed. The field survey consisted of a pedestrian survey of all buildings and structures within the architecture-history APE south of University Avenue to identify and record buildings and structures 50 years in age or older. Note: because the stadium already has been built, properties older than 50 years, rather than 45 years, were inventoried.

A total of 303 properties were inventoried during the Phase I architecture-history survey. The majority of properties surveyed are residential, primarily single-family houses and including duplexes and apartment buildings. In addition, the survey included churches, a hospital, and commercial, office, and industrial buildings. From the Phase I properties, six properties were identified for Phase II evaluations. In addition, based on the results of the 2018 reconnaissance survey north of University Avenue, an additional six properties were evaluated, for a total of 12 Phase II evaluations. Appendix A depicts the APE and the locations of properties surveyed during the Phase I, properties not surveyed, and Phase II properties. Appendix B lists all of the properties inventoried. Appendix C consists of descriptions, statements regarding NRHP eligibility, and photographs of the Phase I properties.

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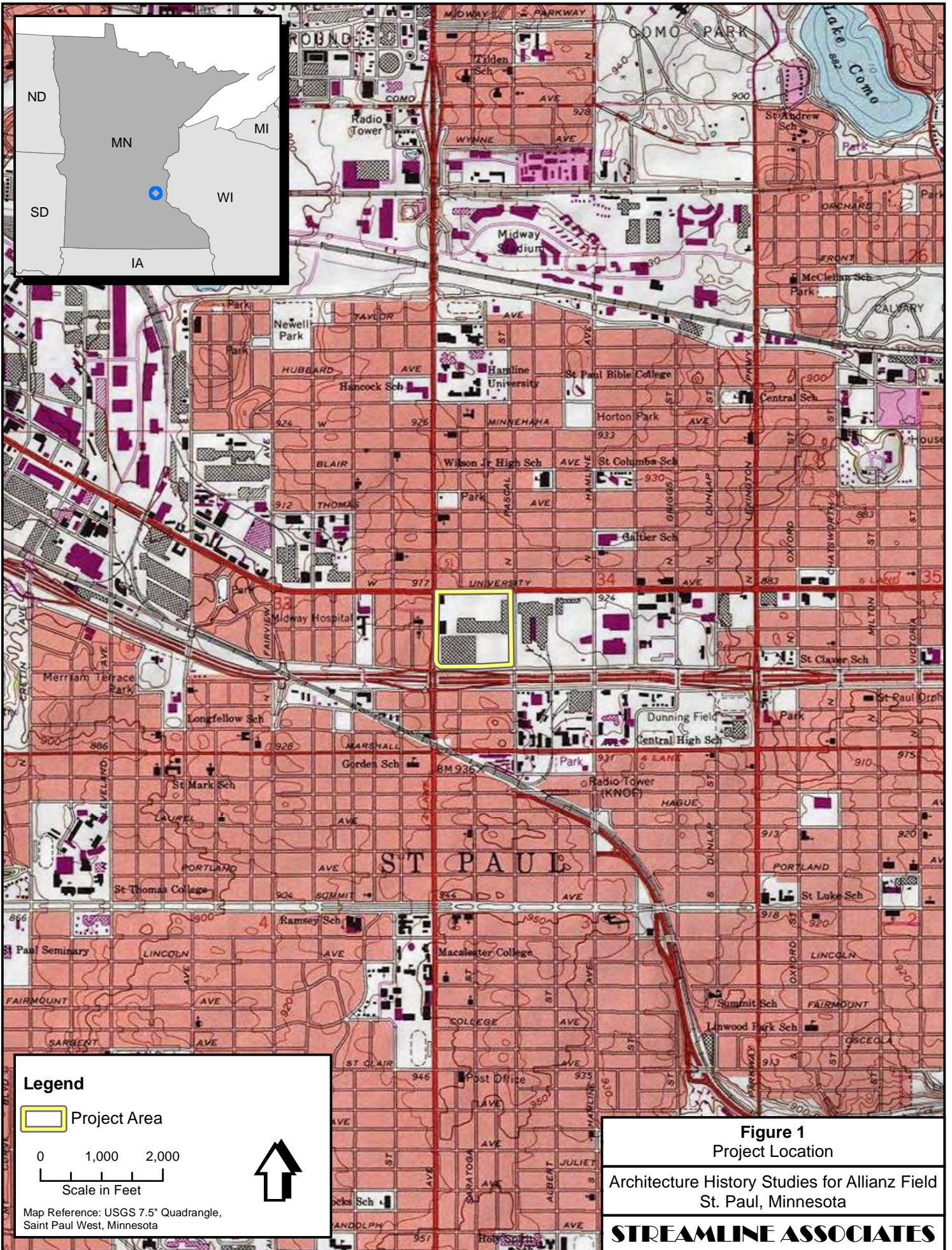
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1.0 INTRODUCTION

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Legend

 Project Area

0 1,000 2,000
 Scale in Feet



Map Reference: USGS 7.5" Quadrangle,
 Saint Paul West, Minnesota

Figure 1
 Project Location

Architecture History Studies for Allianz Field
 St. Paul, Minnesota

STREAMLINE ASSOCIATES

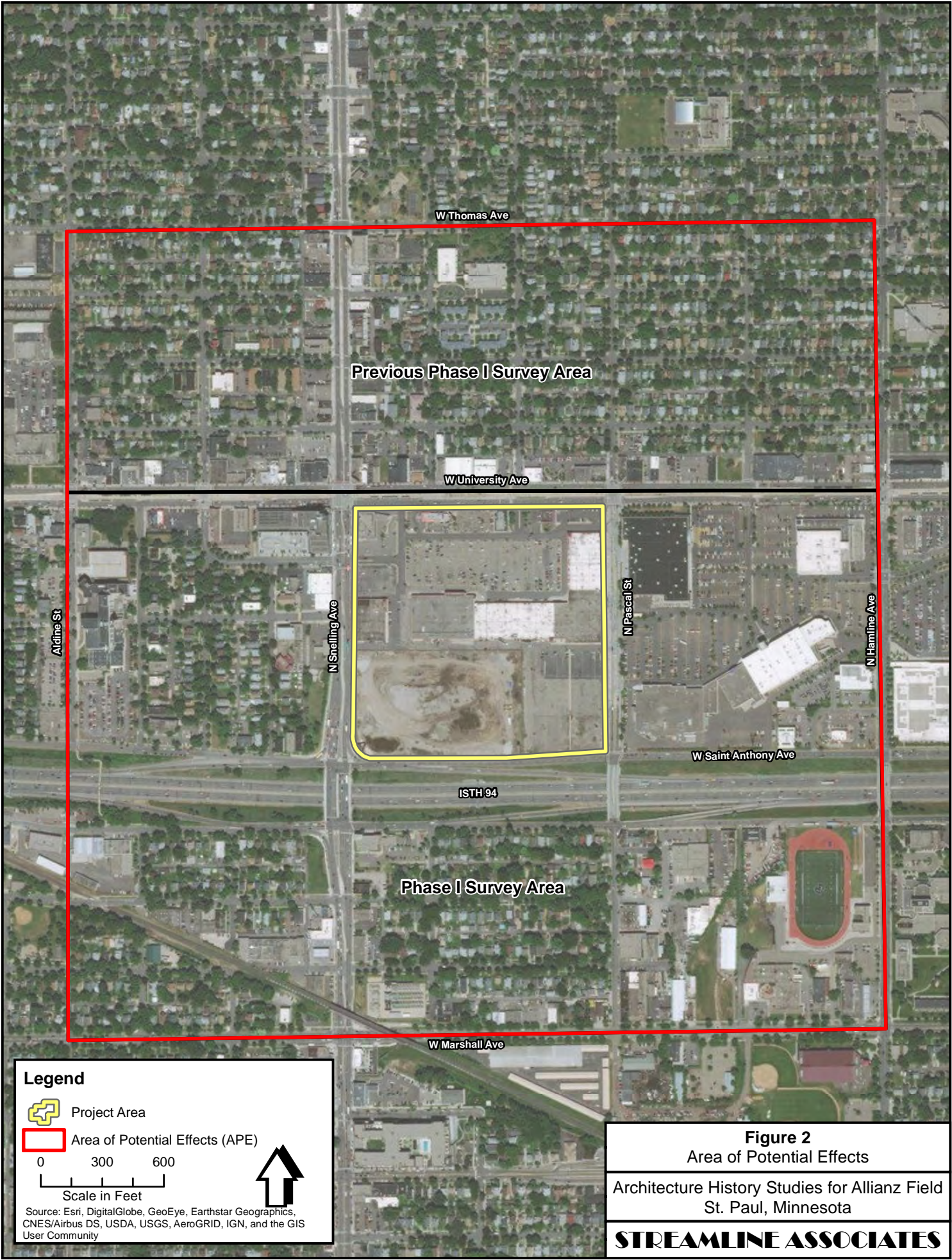





Figure 2
 Area of Potential Effects
 Architecture History Studies for Allianz Field
 St. Paul, Minnesota
STREAMLINE ASSOCIATES

Legend

 Project Area
 Area of Potential Effects (APE)

0 300 600
 Scale in Feet



Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AeroGRID, IGN, and the GIS User Community

2.0 METHODS

2.1 OBJECTIVES

The principal objectives of the Phases I and II architecture-history studies were to identify all previously recorded historic properties within the APE that are listed in or are eligible for listing in the NRHP, and to identify any other NRHP-eligible resources within the APE. Streamline's investigation was guided by the Secretary of the Interior's Standards and Guidelines for Historic Preservation (48 FR 44716). Fieldwork and preparation of the final report with recommendations were completed or directly supervised by the Principal Investigator, who meets the standards for History and Architectural History set forth in 36 CFR 61.

2.2 AREA OF POTENTIAL EFFECTS

Because the City of Saint Paul (City) was the Responsible Governmental Unit (RGU) for the AUAR, staff in Planning and Economic Development (PED) established an APE for historic properties. The APE was delineated to account for direct and indirect effects to historic properties in the vicinity of the project area. The APE encompasses the area within the AUAR project area, plus a ¼-mile buffer to account for indirect effects, which may include changes in visual qualities (direct views of project components and light pollution), noise levels, and traffic patterns for surrounding properties (Figure 2; also see Appendix A for individual parcels).

2.3 LITERATURE SEARCH

Streamline completed background research at the SHPO, the City, the Minnesota Historical Society (MHS) library, and the University of Minnesota. The purpose of research was to obtain historical information about the APE and to develop historic contexts for the APE. Research was completed at the SHPO in February 2019 to identify known historic properties and historic resources surveys in and near the APE. Parcel data, including dates of construction, were downloaded from the online MapRamsey interactive property map maintained by Ramsey County. In addition, topographic maps, aerial photographs, and historical maps were consulted to gather property information, including confirming build dates.

2.4 PHASE I SURVEY

The Phase I architecture-history field investigation consisted of a survey of all buildings and structures within the APE south of University Avenue. A Phase I survey was recently completed for the portion of the APE north of University Avenue as part of the Hamline-Midway neighborhood survey (Pearson et al. 2018), and therefore, this area was not surveyed as part of the current study. Buildings and structures 50 years in age or older were identified based on background research and professional judgment and were inventoried with field notes, digital photographs, and a GIS-mapped location. Note: because the stadium already has been built, properties older than 50 years, rather than 45 years, were inventoried. Buildings and structures less than 50 years old were not recorded, except for those that had potential exceptional significance (NRHP Criteria Consideration G).

Upon completing the field survey, Minnesota architecture-history inventory forms were prepared for the inventoried properties within the APE. If properties were previously inventoried and had a recommendation regarding NRHP eligibility more than 10 years ago, they were reassessed and were recorded on updated inventory forms. Properties were not recorded if they are currently listed in the NRHP or if they have had a previous eligibility finding within the past 10 years (see Survey Results below).

2.5 PHASE II EVALUATIONS

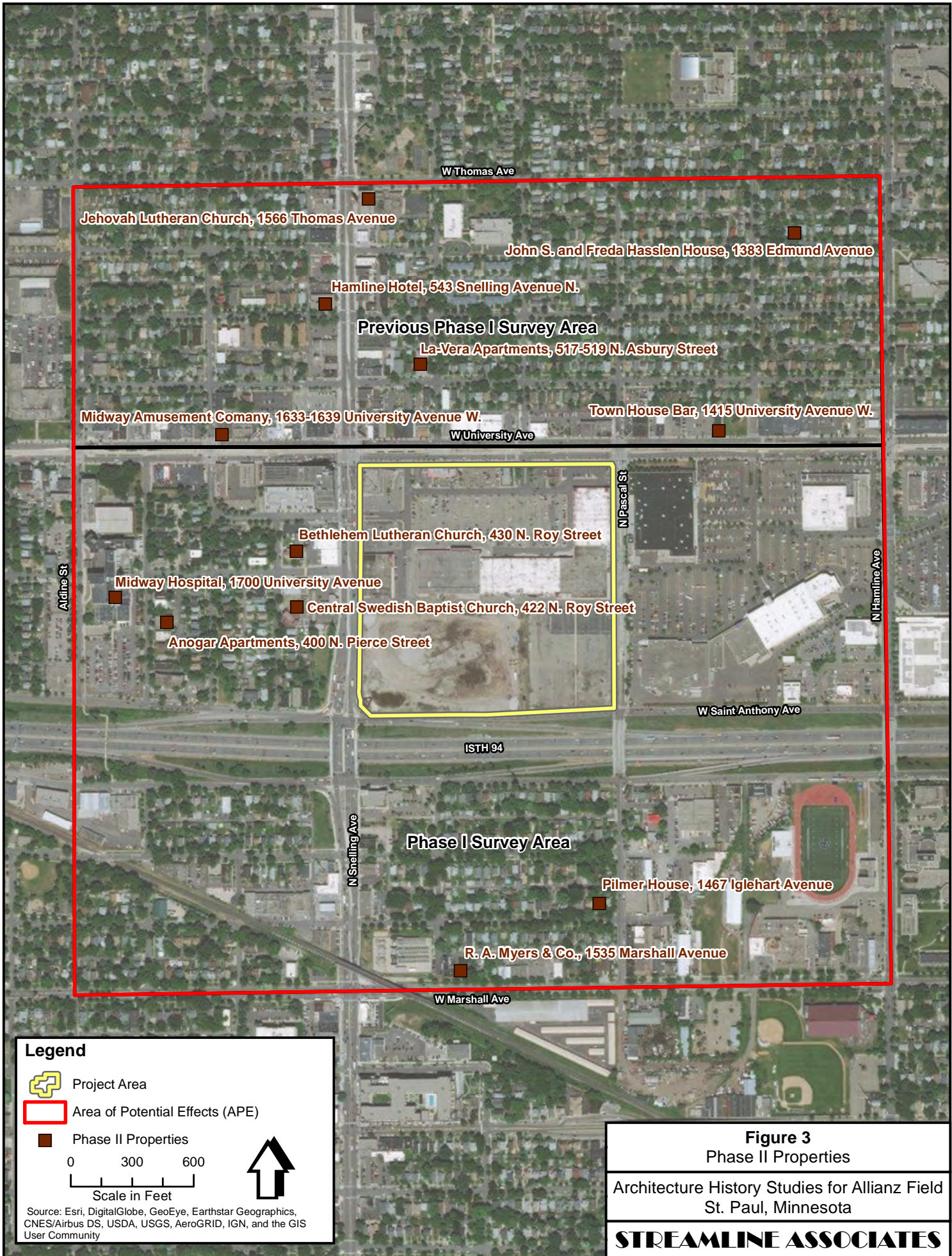
As a result of the Phase I survey, six properties were identified for Phase II evaluation for listing in the NRHP (Figure 3). In addition, six properties within the APE north of University Avenue were previously recommended for further research and evaluation. The six properties previously recommended for further evaluation are the following.

- John S. and Freda Hasslen House, 1383 Edmund Avenue (RA-SPC-9363)
- Jehovah Lutheran Church, 590 N. Snelling Avenue/1566 Thomas Avenue (RA-SPC-9738)
- Hamline Hotel, 543 Snelling Avenue N. (RA-SPC-3424)
- La-Vera Apartments, 517-519 N. Asbury Street (RA-SPC-6106)
- Midway Amusement Company, 1633-1639 University Avenue W. (RA-SPC-3917)
- Town House Bar, 1415 University Avenue W. (RA-SPC-3907)

As a result of the Phase I survey, Streamline recommended Phase II evaluation for the following six properties within the APE south of University Avenue (Figure 3, also see Appendix A).

- Pilmer House, 1467 Iglehart Avenue (RA-SPC-1888)
- Anogar Apartements, 400 N. Pierce Street (RA-SPC-5560)
- Central (Swedish) Baptist Church, 422 N. Roy Street (RA-SPC-3224)
- Bethlehem Lutheran Church, 430 N. Roy Street (RA-SPC-3225)
- R. A. Myers & Co., 1535 Marshall Street (not previously inventoried)
- Midway Hospital 1700 University Avenue (RA-SPC-3918)

Streamline conducted additional field documentation of the Phase II properties as well as additional historical research at the Minnesota Historical Society Library, Ramsey County Historical Society, St. Paul Central Library, and the University of Minnesota Libraries. Streamline then applied the NRHP criteria of significance to evaluate whether the properties are eligible for listing.



3.0 LITERATURE SEARCH RESULTS

3.1 PREVIOUS INVESTIGATIONS

Background research identified previous architecture-history surveys that overlapped with the current project APE, and properties within the APE that had a previous finding of eligibility. In addition, numerous properties have been previously inventoried but not evaluated for eligibility or are no longer extant.

From the early 1980s through the 2010s, numerous previous studies have included portions of the current APE. These studies include Phases I and II studies for Section 106 compliance, NRHP nomination forms, and local surveys and context studies. No properties within the current APE are listed in the NRHP.

During 2017-2018, a reconnaissance survey of historic resources was completed for the Hamline-Midway neighborhood, including the portion of the current APE north of University Avenue (Pearson et al. 2018). This study included a review of previous studies and inventoried properties, development of historic contexts, and inventory of 515 properties, 61 of which are within the Allianz Field APE. According to the study, one property within the current APE north of University Avenue was previously determined eligible for listing in the NRHP (Quality Park Investment Company Building, RA-SPC-3912). In addition, six properties within the current APE were recommended for further research to evaluate their NRHP eligibility:

- John S. and Freda Hasslen House (RA-SPC-9363)
- Jehovah Lutheran Church (RA-SPC-9738)
- Kimball/Hamline Hotel (RA-SPC-3424)
- La-Vera Apartments (RA-SPC-6106)
- Midway Amusement Company (RA-SPC-3917)
- Town House Bar (Tip Top Tap Bar, RA-SPC-3906)

Because the Hamline-Midway Phase I survey was completed so recently, the current literature search did not duplicate the effort of that study, but instead focused on the portion of the APE south of University Avenue. The following is a summary of previous studies within the current APE south of University Avenue (study area). Previously inventoried properties within the study area are summarized in Table 1.

- “Historic Sites Survey of Saint Paul and Ramsey County.” During the early 1980s, the Saint Paul HPC and Ramsey County Historical Society sponsored a countywide historical survey that inventoried numerous properties in Saint Paul, including within the study area (Murphy and Granger 1983). As part of this effort, historic contexts were developed for each Saint Paul neighborhood, and properties were recorded on inventory forms. Numerous properties within the current study area were inventoried, including some properties that are no longer extant. Because this survey was limited to reconnaissance level and was completed nearly 40 years ago, properties within the current study area that were inventoried as part of this survey were re-evaluated.
- Cultural Resources Investigations for the Central Corridor. Between 1994 and 2008, a series of cultural resources studies were completed along the various proposed alignments of the

Central Corridor (Green Line) Light Rail Transit (BRW, Inc., et al. 1995; Bradley et al. 2004; Hess Roise and Company 2008). One property within the current study area was inventoried and evaluated, the Minneapolis-St. Paul Interurban Streetcar Line (Twin City Rapid Transit Company). Although it was initially recommended eligible for listing in the NRHP, the former streetcar line was determined not eligible in 2006.

- Historic Context Studies. In 2001, a series of thematic historic context studies were prepared for the Saint Paul HPC, including for neighborhood commercial centers, religious buildings, residential real estate development, and transportation corridors (Zellie and Peterson 2001a-d). The neighborhood commercial centers context highlighted Snelling-University as an important streetcar-era commercial node, but it did not identify any specific buildings as significant.
- “Phases I and II Architecture-History Survey for the Hamline Avenue Bridge Project.” In 2012, architecture-history studies were completed for the replacement of the Hamline Avenue Bridge over Ayd Mill Road (Schmidt and Hutter 2012). A Phase II evaluation of the Chicago Milwaukee and St. Paul Short Line railroad corridor resulted in a determination that the railroad was not eligible for listing in the NRHP.
- During 2010 and 2012, several bridges within the study area were evaluated and determined not eligible for listing in the NRHP (Mead & Hunt 2010 and 2012).
- “Phases I and II Architectural History Survey for the A Line Bus Rapid Transit Project.” In 2015, architectural history studies were completed for the station areas of the A Line bus rapid transit (Schmidt et al. 2015). One of the station areas (Station 8A/B) overlapped with the current study area, resulting in a determination that the three properties within that APE node were not eligible for listing in the NRHP.
- In 2018, Trunk Highway 51 (Snelling Avenue) was evaluated for significance as a historic highway and was determined not eligible for listing in the NRHP (Mead & Hunt 2018).

In addition, two of the previously inventoried properties in the study area have been identified as notable by architectural historian Larry Millett. He describes the Central Baptist Church at 420 N. Roy Street as “an interesting stab at a Prairie Style church, with some vaguely classical features” and notes that it was designed by the firm of Alban & Hausler (Millett 2007: 550). Millett also recognizes the George Pilmer House at 1467 Iglehart Avenue as a “prosaic bungalow” transformed into “a stucco fantasy featuring swirls of color, a sculpted roofline, [and] a parabolic-arched canopy over the front door” (Millett 2007: 554).

Table 1. Previously Inventoried Properties

Address	Name	Inventory Number	NRHP Status
Trunk Highway 51	Trunk Highway 51 (Snelling Avenue)	RA-ROD-001	Not eligible
1492 Concordia Avenue	House	RA-SPC-0793	Not evaluated
289 Hamline Avenue N.	St. Paul Water Department Store Houses	RA-SPC-1690	Not evaluated, partially razed
1467 Iglehart Avenue	Pilmer House	RA-SPC-1888	Not evaluated
1578 University Avenue	Midway National Bank	RA-SPC-2990	Razed
455-457 Snelling Avenue N.	Commercial Building	RA-SPC-2991	Not eligible
451-453 Snelling Avenue N.	St. Paul Industrial Post Office Substation (Furniture Barn)	RA-SPC-2992	Not eligible

Address	Name	Inventory Number	NRHP Status
1460 University Avenue	Midway Shopping Center West Building	RA-SPC-2993	Razed
420 Roy Street N.	Central Baptist Church	RA-SPC-3224	Not evaluated
436 Roy Street N.	Bethlehem Lutheran Church	RA-SPC-3225	Not evaluated
304 Snelling Avenue N.	Commercial Building	RA-SPC-3420	Razed
308 Snelling Avenue N.	Commercial Building	RA-SPC-3421	Razed
400 Snelling Avenue N.	Minneapolis & St. Paul Railway, Snelling Avenue Paint Shop	RA-SPC-3422	Razed
1400 University Avenue	Montgomery Ward & Co.	RA-SPC-3905	Razed
1580-1602 University Avenue	Commercial Building	RA-SPC-3913	Razed
1700 University Avenue	Midway Hospital	RA-SPC-3918	Not evaluated
1345 Marshall Avenue	Tracy Oil Company	RA-SPC-4473	Razed
1381 Marshall Avenue	Highway Safety Appliance Company	RA-SPC-4474	Not evaluated
1657 Marshall Avenue	House	RA-SPC-4478	Not evaluated
400 Pierce Street N.	Apartment	RA-SPC-5560	Not evaluated
	CM&StP RR Short Line	RA-SPC-5837	Not eligible
University Avenue	Minneapolis-St. Paul Interurban Streetcar Line	RA-SPC-7001	Removed
Bridge 9377	Snelling Avenue over I-94	RA-SPC-8078	Not eligible
Bridge 9379	Pascal Street over I-94	RA-SPC-8079	Not eligible
Bridge 9381	Hamline Avenue over I-94	RA-SPC-8080	Not eligible
Bridge 62849	Pedestrian bridge over I-94 at Aldine	RA-SPC-8213	Not eligible

3.2 HISTORIC CONTEXTS

3.2.1 Neighborhood History

Despite the establishment of Fort Snelling in the 1820s, settlement in the area around present-day Saint Paul was not permitted by the U.S. Government until the Treaty of 1837. Taking advantage of the transportation afforded by the Mississippi River, Saint Paul's earliest Euro-American settlers took up claims along the waterway. By the 1840s, settlement was concentrated in the area that would become downtown Saint Paul, due to the level terraces which were excellent sites for steamboat landings. With the establishment of the Minnesota Territory in 1849 and the creation of Ramsey County later that year, even more settlers flooded into the area by way of steamboat on the Mississippi River (Schmidt et al. 2015).

During the 1850s and 1860s, the population of Saint Paul grew quickly. While many of the early settlers were native-born Americans, a large percentage of the new residents were recent immigrants to the United States, who after a short time in the eastern states, headed west in search of cheap farmland or work in the emerging industries of Saint Paul. The city's position at the head of the Mississippi River's navigable waters gave Saint Paul an advantage in commerce. With the coming of the railroads, Saint Paul's position as a commercial center was enhanced, and the city became a regional transportation hub (Schmidt et al. 2015).

The Merriam Park-Lexington-Hamline neighborhood is located in west-central Saint Paul. It is bounded on the north by University Avenue, on the east by Lexington Parkway, on the south by Summit Avenue, and on the west by the Mississippi River. The neighborhood is primarily residential with commercial and industrial developments along former streetcar lines, including University Avenue, Selby Avenue, and Snelling Avenue (Murphy and Granger 1983: 128).

One of the earliest routes through the Merriam Park-Lexington-Hamline neighborhood was the Red River Ox Cart Trail which was established in the 1840s. The route ran roughly along the current St. Anthony Avenue and Interstate 94 corridors and was used by traders travelling between the Red River settlements and Saint Paul. Another early route through the neighborhood was the Military Road running north from Fort Snelling, which was renamed Snelling Avenue in the 1850s. The first settlers to the neighborhood were innkeepers catering to the Red River traders (Murphy and Granger 1983: 128).

By the 1880s, several events occurred that shaped development of the Merriam Park-Lexington-Hamline neighborhood. Formation of the Minnesota Transfer railroad in 1883 created an industrial corridor that would eventually extend along University Avenue from Cleveland Avenue to Hamline Avenue. In addition to the industrial and warehouse buildings, this industrial corridor created thousands of jobs, which spurred residential development. The Short Line Railroad was laid through the northern portion of the neighborhood in 1880 and served commuters to Saint Paul and Minneapolis until the streetcar system was established. The neighborhoods also were influenced by establishment of five post-secondary schools within an approximately mile-and-a-half radius: Hamline University (1880 in its current location), Macalester College (1885 in its current location), University of St. Thomas (1885), Concordia University (1893) and the University of St. Catherine (1905). In addition, the State Fairgrounds and the University of Minnesota Saint Paul campus were established during the 1880s.

When the Short Line tracks were laid, Colonel John Merriam, father of Minnesota governor William Merriam, began to develop the area as a commuter suburb due to its location between Minneapolis and St. Paul. In 1882, Merriam platted a 142-acre tract bounded by the Short Line railroad on the north, Dewey Avenue on the east, Marshall Avenue on the south, and Cleveland (the Union) Avenue on the west (this area is west of the current study area). Merriam also established depots at Prior Avenue, Longfellow School, and Merriam Park to serve the neighborhood. Merriam laid out the streets in a conventional gridiron plan and sold lots with the stipulation that houses would be built within one year and cost at least \$1,500. The venture was a success with four additions added within the next two years. By 1885, the neighborhood was annexed by the City of Saint Paul (Murphy and Granger 1983:129).

Although the Short Line railroad led to some residential development, the neighborhood experienced its greatest residential growth during the early twentieth century. The Twin Cities Rapid Transit Company (TCRTC) developed a streetcar system in western Saint Paul during the 1890s and 1900s. Beginning with an electric trolley line on Grand Avenue in 1890, the TCRTC laid streetcar lines along University, Rondo, Selby, St. Clair, Snelling, and Prior Avenues during the 1890s. Following development of the streetcar lines, houses were built mainly on the east-west streets in the eastern and central parts of the neighborhood. In addition, a number of institutions were established in the neighborhood during these growth years: the Olivet

Congregational Church in 1907-1915; Merriam Park Presbyterian Church in 1912; the Central Baptist Church in 1913; St. Mark's Rectory in 1917; the Triune Masonic Lodge in 1910; the Richards Gordon School in 1913-1914; the St. Paul Water Department Store Houses in 1913-1914; the Charles Thompson Hall in 1916; and the Henry Hale Merriam Park Branch Library in 1930 (Murphy and Granger 1983: 134-136).

At points along the streetcar lines, particularly where the east-west lines intersected with Snelling Avenue, commercial nodes were developed to provide retail services to commuters. On many of these corners, mortgage and real estate companies built multi-block, mixed-use developments, including the popular store-and-flats buildings, which featured first-floor commercial space and upper-floor apartments (Zellie and Peterson, 2001a: 11). Architecturally the commercial buildings of the early twentieth century often had a functional exterior rather than period revival or artistic façades seen in previous decades. Following residential trends, plan books for commercial buildings were often used to illustrate designs to Saint Paul builders. The "Brick Front Store" commercial type was popular during this period. This type was a one- or two-story building defined by its rectangular lot, built as a single unit or a block-long row. Another commercial building type developing in the late 1910s and 1920s were automobile service stations at busy street corners on Snelling, University and Marshall Avenues (Zellie and Peterson, 2001a: 11-13).

Despite its proximity to streetcar lines, the area between Hamline Avenue and Aldine Street south of University Avenue developed sporadically during the late-nineteenth and early-twentieth centuries. The area east of Snelling Avenue on the south side of University Avenue, however, remained un-platted and was developed with industrial uses. By 1903, the White Enamel Refrigerator Company operated a factory west of Hamline Avenue, which was served by a railroad spur from the CM&StP Short Line. Over the following decade, the TCRTC established its car barn and repair shops in the southeast quadrant of the Snelling-University intersection, and in 1921, Montgomery Ward & Co. built its landmark Art Deco mail order warehouse to the east (G.M. Hopkins 1916; H.M Smyth 1908; Sanborn 1903, 1926, 1927). None of these facilities is extant.

Outside of the industrial uses along University Avenue, much of the current study area was platted as residential subdivisions, starting as early as 1887 and including Excelsior Park, College Park, Snelling Park, and Macalester View. By the turn of the century, additional new subdivisions were platted including Milham Park, Homer Hoyt Company's Addition, and Adams' Addition. Residential development was not uniform. Some blocks largely built-out by the 1910s while others still had vacant lots remaining by the late 1920s. As a result, residences range from story-and-a-half to two-story, Queen Anne and Neo-Classical Revival inspired pattern-book houses to single-story bungalows influenced by the Colonial Revival, Tudor Revival, Craftsman, and Prairie styles.

The houses from the 1890s to 1900s range from story-and-a-half to two-and-one-half stories in height, and almost all are wood frame with wood siding and details. Much of the wood building products were milled locally, and during the 1910s, two lumber yards were located in the survey area, the St. Paul Lumber and Materials Co. and Capital City Lumber Co. The earliest houses used locally quarried limestone for foundations, but by the early years of the twentieth century, less-expensive rock-faced concrete block became nearly universal for foundations. Houses in the neighborhood typically were built from stock plans or pattern books, and they may have been built

individually for owners or several at a time on speculation. The earliest houses in the neighborhood were often inspired by popular architectural styles from the turn of the twentieth century, including Queen Anne, Foursquare, and Neo-Classical Revival. Architectural features of these houses include hipped and gabled roofs, corner towers, projecting bays, open porches, and decorative wood detailing. Other houses from this period were of the vernacular Victorian variety, with front-gable or gable-and-wing roofs, open porches, and minimal adornment (Pearson et al. 2018: 24-25).

Most houses in the survey area date from the period 1910 to 1930 and are typically more modest in size than earlier houses. One or one-and-one-half stories in height, these houses often had low-pitched roofs with wide eaves. These houses are predominately wood framed with wood siding, stucco veneer, or occasionally brick cladding. Stylistically, the houses were inspired by the period revivals, such as Colonial Revival, Craftsman, Tudor Revival, and Mission Revival. During this period more multiple-family residences, often duplexes or two-story walk-up apartments. The apartments often had period revival features applied to the street-front façades (Pearson et al. 2018: 26-27). A context for this property type is provided in Section 3.2.3.

As Saint Paul and the rest of the country slipped into the economic depression of the 1930s, new construction almost completely stopped and would not resume on a large scale until after World War II. In addition, repairs and maintenance on existing buildings was often deferred during this time. After 15 years of limited residential construction, by the late 1940s, Saint Paul was poised for new construction. The city's population was growing during the postwar years and reached its twentieth-century peak in about 1960 with a population of more than 313,000 ("St. Paul, Minnesota Population History" 2017). During the late 1940s and early 1950s, new housing construction resumed, focusing on the far northern, eastern, and western portions of the city, where most of the available open lots were located. Within the Merriam Park-Lexington-Hamline neighborhood, there were scattered open lots or, in some cases, properties were redeveloped for residential. These were mainly single-family houses and duplexes, typically Minimal Traditional, Cape Cod, Ranch, or Rambler types, many of which came from stock plan books.

Because there were fewer opportunities for new construction during the late 1940s through 1960s, older existing buildings were often given "modern" updates. On houses, these alterations included replacement or covering the original wood siding with other materials, such as asbestos-cement shingles, stucco, or aluminum, vinyl or fiber cement sidings. Original three-over-one window sashes may have been replaced by one-over-one sashes and aluminum storms added. Open porches were often enclosed or occasionally removed, and with families growing due to the Baby Boom, rear or second-story additions were built. On commercial buildings, modernization often included covering brick with sheet metal or porcelain-enamel panels, removal of ornamentation especially from the cornice, and partial infilling of storefront windows.

During the 1960s, Saint Paul's population began to shrink, as middle-class, mostly white families moved to suburban locations, such as Roseville, Maplewood, and South Saint Paul. This trend accelerated during the 1970s, and the city's population shrunk from about 310,000 in 1970 to just over 270,000 in 1980. As a result of the shrinking population and competition from suburban malls, such as Rosedale, retail businesses struggled to remain viable, particularly along the older

streetcar-oriented commercial corridors, such as University Avenue, or the smaller commercial nodes.

One of the main trends in Saint Paul by the 1960s was urban renewal (see apartments context, Section 3.2.3 for discussion of this trend). In the Merriam Park-Lexington-Hamline neighborhood, the main impact of urban renewal was the construction of I-94 during the mid to late 1960s. Although construction of the freeway increased access to the neighborhood, it also displaced a swath of residents and pulled traffic away from University Avenue businesses.

3.2.2 Church Architecture in Saint Paul

Three of the Phase II evaluations address church buildings: Bethlehem Lutheran in the Midway, Central Baptist, and Jehovah Lutheran. In 2001, a historic context for religious buildings in Saint Paul was prepared for the period 1849-1950 (Zellie and Peterson 2001b). Because this document provides a thorough context for the development of churches, synagogues, and other religious buildings, the period up to 1950 is briefly summarized below. Supplemental information regarding the development of churches during the post-World War II era has been added. This should not be considered a definitive context for mid-century religious buildings. Such a context should be developed as part of a citywide context regarding Modernism in Saint Paul.

Saint Paul Churches in the Nineteenth and Early-Twentieth Centuries

During Saint Paul's earliest period, the years prior to 1880, churches provided an important part of the young city's social fabric and offered a safety net of services, including hospitals, shelters, and orphanages. By 1860, Saint Paul had 14 churches in a population of about 10,000 people. Other than the Catholic cathedral, these churches tended to be small, modest buildings with congregations of less than 100. As the city grew, so did its churches, and by 1880, Saint Paul had over 40 churches in its population of about 40,000. Catholics have long held a prominent place among Saint Paul churches, beginning with the formation of the Diocese of Saint Paul in 1851 and construction of the first cathedral, which was then replaced in 1858 with a larger building. French-Canadians made up most of the Catholic population, later bolstered by German and Irish immigrants. Most of the old-stock residents of Saint Paul were Protestant, and a variety of denominations established congregations during this period. Scandinavian and many German immigrants were also Protestant, though they tended to form their own congregations with services in their native languages. Three African-American congregations were formed during this period, including Pilgrim Baptist Church. These early churches were concentrated in what is now central downtown, and only two are extant: Assumption Church (1871) and First Baptist Church (1875) (Zellie and Peterson 2001b: 3-7).

During the period 1880 to 1900, Saint Paul's population grew to over 163,000 as the city became a leading wholesale and transportation center for the Northwest. With the growing population and wealth, the early downtown churches built larger buildings, and many new congregations formed to serve the expanding residential neighborhoods. The downtown congregations often built impressive church buildings that were designed by Saint Paul's best-known architects of the era, including Cass Gilbert, Clarence H. Johnston, J. Walter Stevens, William H. Willcox, and Alan H. Stem. Clad in brick and stone, these churches often reflected Romanesque Revival or Richardson Romanesque stylistic influence, as well as aspects of the Gothic Revival. Outside of downtown, new neighborhood churches tended to be smaller, and while some were designed by architects,

many were the product of local builders utilizing plan-book designs. The buildings reflected the popular Queen Anne or Shingle styles or a modest version of the Gothic Revival often termed Carpenter Gothic. Immigrant congregations also incorporated motifs from their homelands (Zellie and Peterson 2001b: 10-13).

In 1900, the number of churches in Saint Paul had grown to 156. The Lutheran denomination had the largest number of church buildings, while Roman Catholics had the most members (Zellie and Peterson 2011b: 15). Over the next 30 years, the trend for the large downtown churches was to move out of downtown, both pushed out by commercial construction and pulled by their membership, many of who had moved to the Hill District. These buildings were designed by Saint Paul's most prominent architects as well as national firms, such as Cram and Ferguson of Boston. The most spectacular example is the Saint Paul Cathedral (1915), designed by Emmanuel Masqueray.

During the early-twentieth century, Saint Paul continued growing rapidly, reaching a population of nearly 235,000 in 1920. New congregations continued forming and built new buildings in the rapidly expanding streetcar suburbs in the Lexington-Hamline, Midway, Merriam Park, and Macalester-Groveland neighborhoods. In addition, in these new neighborhoods and in older neighborhoods, as congregations grew, they built larger, second-generation church buildings. Common church designs from the period featured a prominent central spire and façade adorned with arched windows, tracery, pinnacles, and corbels. Another common variant was the English Gothic Revival church, which was “typically executed in dark red or brown brick with cream stone trim, a corner bell tower with crenellations and lancet-arched windows” (Zellie and Peterson 2001b: 16). Less commonly, new churches reflected the Neo-Classical Revival, Arts and Crafts, and Prairie styles. In addition to the German and Scandinavian congregations, new immigrant groups from eastern and southern Europe built churches that reflected their ethnicity.

Mid-Century Church Architecture

Increased interest in religion during the post-World War II period in the United States was accompanied by a sharp increase in membership in existing churches and the establishment of new congregations in suburban areas. For example, in 1955 it was projected that several thousand churches would be built each year across the country and that some 5,000 architectural firms worked at least occasionally on church projects. In addition to increased membership, congregations found themselves housed in buildings that did not match well with liturgical practices or theological beliefs. New approaches to worship required new architecture, and both existing and new congregations constructed new buildings during this time. Although there were denominational differences, many of the broad changes were widely adopted (Shear 1957:5, 33).

Modernist church design during the 1950s and 1960s, responded to new liturgical interpretations and practices, and moved away from traditional church architecture and its references to styles considered then to be anachronistic, such as Gothic and Romanesque. Many designers merged modern and traditional design offering a simplicity and structural honesty without starkness. The liturgical arts – stained glass window design, sculpture, and furnishings – were updated as abstracted designs, and symbolism replaced figural representations. The cruciform plan of the church fell out of favor, and architects experimented with square, circular, elliptical, trapezoidal, and parabolic plans in an effort to bring worshipers closer to the altar (Christ-Janer 1962:30-31,

60-61). However, many congregations wanted their churches to retain some traditional aspects while incorporating Modernist ideals. The resulting designs have been termed Traditional Modern, in which the form of the building conforms to traditional theological content, but decorative elements have been simplified or abstracted (McNamara 2011).

In the Catholic Church, updated church design was codified in Diocesan Building Directives issued in 1957 after a group of architects, theologians, liturgists, and pastors studied the issues. The 1957 directive urged that church architectural language be contemporary and genuine in expression and not be foreign or archaic. The directive urged that materials indigenous to the locale be used, and this suggestion appears to have been taken to heart in Minnesota where local Kasota stone was used for many Catholic churches (as well as churches of other denominations). The incorporation of sacred art with a symbolic character was encouraged, as were a free-standing altar and natural light (Diocesan Liturgical Commission 1957:7-9 and 1958:43-44).

During the Postwar Era in Minnesota, the desire for new church buildings, coupled with growing congregations and Modernist design trends, led to the development of several landmark churches. One of the first modern church designs in Minnesota was Saarinen & Saarinen's Christ Church Lutheran, built in 1948-1949 in south Minneapolis with a glass-front sanctuary and rectangular tower. In St. Columba Church, built in 1949-1951 in Saint Paul, Barry Byrne employed an Expressionist design free from traditional church architecture. A decade later, Marcel Breuer designed a Brutalist masterpiece in the Abby Church at St. John's University, built in 1959-1961 (Gebhard and Martinson 1977: 37, 66, 95, 110).

In Saint Paul, Christian churches of all denominations mirrored the mid-century trends. In parts of the city built out primarily during 1900 to 1930, such as the Midway, congregations grew and matured, and in the years following World War II, many built new churches or added education wings to existing buildings. As various ethnic neighborhoods became more diverse, historically ethnic churches often no longer identified with a particular ethnic group. Notable exceptions are Eastern Orthodox, Roman Catholic, and African American churches (Peterson and Zellie 2001b: 19). In the outlying edges of the city, newer congregations that had built temporary churches were replacing them with permanent buildings. As a result, there was a building boom of churches in Saint Paul from the late-1940s through the mid-1960s. Reflecting the mid-century car culture, these churches generally included a large parking lot.

In his Mid-Century Modern guide, Millett has identified numerous churches in Saint Paul from the postwar era (Millett 2014). A review of these church buildings indicates that most of them incorporated at least some aspects of Modernist church designs. For example, many of these churches avoided the period revival styles common prior to World War II, though they often retained traditional plans and arrangements. Often, the nave was a simple rectangular plan with a low-pitched gable roof or a steeply pitched A-frame roof. Less common were International Style-inspired designs and least common were Impressionist designs. Cladding materials were typically brick or stone, and occasionally, glass curtain walls were used on gable ends. Concrete was used for structural elements but rarely as a main cladding material. A few churches of the era drew more heavily upon the historical references from the past, leading to Modern Gothic or Modern Romanesque designs.

3.2.3 Apartment Buildings in Saint Paul

In a study of Minneapolis apartment buildings, Wagner (1991: 15) defined “apartment,” using a 1905 architectural manual, as a building with units set up for independent housekeeping, including a kitchen and bathroom per unit, and costing more than \$300 per year. Another author defined apartment buildings as usually having “three or more stories and at least five (usually more than 10) separate households, all having a common street entrance and roof” (Hancock 1985: 16). These definitions reflect the efforts by the turn of the twentieth century to develop respectable yet affordable urban housing for the middle class. Apartment buildings were being distinguished from lower-status options: tenements, which did not have individual bathrooms and typically no kitchens; boarding houses, which had public dining spaces but no individual kitchens; and rooming houses, which had no dining facilities or kitchens. Other, more expensive urban housing options included luxury apartments and apartment hotels. Having a common street entrance and roof reflect the efficiency and compactness of middle-class apartment-building designs by the early twentieth century, which allowed inclusion of kitchens and bathrooms in each unit at an affordable price. Although this definition would exclude rowhouses, due to their rarity in Saint Paul and their age (most were built prior to 1900), rowhouses should be evaluated for NRHP or local designation eligibility.

Wagner (1991: 3-7) identified national trends in apartment construction that also occurred at the local level. It is assumed that Saint Paul had similar trends. There were two main periods of apartment construction, 1870 to 1930 and 1960 to at least 1990. During the first period, apartment buildings transitioned from being built primarily as luxury suites for the wealthy to efficient and affordable housing for the middle and lower middle classes. The earliest apartment building in the United States was the Stuyvesant (Richard Morris Hunt, 1869) in New York City. Starting in the 1870s, palatial apartments were built for the very wealthy in downtown areas of most large cities, with each unit typically consisting of at least a dozen rooms, including servants’ quarters, and encompassing an entire floor. Slightly smaller luxury apartments for the upper-middle class were also developed at this time and were located both in and outside of downtown areas (Hancock 1985: 160).

When Blair House (originally Blair Flats) was constructed in 1887 in Saint Paul, the size (five stories and a footprint of nearly a quarter of a square block) and the architectural ornamentation were notable. The architect, Herman Kretz, would go on to design at least 20 other apartment buildings in Saint Paul, though none as ornate as Blair Flats (Hess and Larson 2006: 71, 78). Kretz was also a developer of apartment buildings. For example, in 1900 he built the Waldorf, a three-story walk up at Summit Avenue and St. Albans Street, at a cost of over \$50,000 (*Saint Paul Globe* 1900).

During the late-nineteenth century, as urban areas swelled from migration from small towns and rural areas, as well as from foreign immigration, many urban residents were housed in boarding/rooming houses. Although common in America since the 1830s, the number of boarding houses increased dramatically between 1890 and 1910, when the number of families sharing their housing with one or more boarders grew from 44,000 to 164,000 (Schlereth 1991: 104). The boardinghouses might be run by middle-class households with extra space and a sudden need for additional income, or by lower-income households seeking on-going additional income. Research in building permits and city directories indicates that, in Saint Paul during the early years of the

twentieth century, it was common for single-family type houses to have one or more boarders renting rooms. In some cases, the owner's family lived there with the boarder, while in others, the owner lived there briefly and then began renting out the house, or the owner built the house specifically as a rental.

Although preferable to tenement buildings, renting a room in a boarding or rooming house was considered low status, and middle-class residents, particularly those who were young and single, sought a respectable alternative. In Saint Paul and Minneapolis, development of multiple-family dwellings had begun during the 1880s, and the earliest buildings were two-story flats and two- to four-unit rowhouses. In addition, by the mid-1880s, tenements began to appear (Borchert et al. 1983:136-145). By the turn of the twentieth century, however, apartment buildings were still viewed as undesirable by some. For example, in 1901, when an apartment building was proposed at 301 Summit Avenue, neighboring residents strongly opposed it, the City Engineer stated that he would deny the building permit, and the City Assembly (Council) passed a resolution opposing construction of apartment or flats buildings on Summit Avenue between Selby and Cleveland Avenues (*Saint Paul Globe* 1901a).

Although there was resistance on Summit Avenue, respectable apartments were starting to be developed by the first decade of the twentieth century, and the architectural journals and newspapers began promoting apartment buildings as a good investment for developers. A 1901 newspaper article noted three new apartment buildings being constructed on Dayton Avenue with six flats in each, brick and marble exteriors, and interior finishes to be “the handsomest on the hill.” Another apartment building, designed by Louis Lockwood, was being built on Grand Avenue at St. Albans Street (*Saint Paul Globe* 1901b). In 1902, an apartment building for bachelor professional men opened in downtown at Ninth and Wabasha Streets. Said to be the first of its kind in Saint Paul, the building was marketed to businessmen looking for “stylish rooms in the business part of the city” (*Saint Paul Globe* 1902).

Nationally, between 1900 and World War I, apartment building construction remained steady, with multi-family housing starts at around 100,000 units per year. This number dropped during the war, then increased sharply during the early 1920s, and new multi-family housing starts peaked in 1927 at about 300,000 units annually. The 1927 figure would remain the peak of apartment construction through the first half of the twentieth century (Wagner 1990: 4). In Minneapolis, construction of flats and apartments peaked during 1915 to 1918 (Granger et al. 1993: 37). The peak of apartment construction in Saint Paul was likely also within the period of the mid-1910s to the late-1920s.

The increase in apartment construction during this time can be linked to several general trends, as discussed by Wagner (1991: 197-210, 245-246). During the late-nineteenth and early-twentieth centuries, Saint Paul's population grew rapidly, fueled largely by foreign-born immigrants and rural Minnesotans were moving into the city. By the early twentieth century, middle- and upper-class residents were moving away from the downtown area and into newer residential areas west of downtown. As noted above, apartments were becoming an increasingly acceptable and affordable option for middle-class families. In addition, family size decreased during the period from 1890 to 1930, including larger numbers of young, single workers who had moved to the city looking for jobs, further stimulating the interest in rental housing. As the city's streetcar system

expanded between 1890 and 1920, growing numbers of white-collar workers sought housing along the transit lines in order to commute to clerical, retail, financial, and professional jobs downtown. Finally, during the 1920s, housing mortgages were difficult to obtain, even for middle-class buyers, and were for relatively short periods, such as five years. This issue further stimulated the market for apartments.

After 1910, and particularly during the 1920s, as apartment living became more popular, developers in Saint Paul responded to the demand for apartment living by constructing new apartment buildings. As with the period prior to World War I, most of these buildings were small “Midwestern walk-ups” (Zellie 1993:25). By the 1920s, a common apartment building in Saint Paul consisted of two or three stories with a raised basement, containing four or six apartment units. The four-unit buildings, currently known as fourplexes, have two apartments on each floor, often with enclosed porches. A recessed center entrance leads into a central hallway and staircase. In some cases, the porches extend across the front façade.

A change in Saint Paul’s housing stock during the 1920s was the growing popularity of larger walk-up buildings that could be classified as apartment blocks. These buildings typically had brick-clad walls with stone or, occasionally, terra cotta details, and often they were given formal names. These buildings were large by Saint Paul standards, and about one-third of them contained 18 to 24 units. Typically, the apartment blocks had central halls bisecting the building from front to rear, and many of them included retail stores in the basement level (Wagner 1991:176,180).

A subset of the walk-up apartments was the courtyard apartment building, which originated in New York City in the 1880s as large apartment buildings built around a central courtyard. Often, the courtyards in the early examples were limited to narrow light wells or light courts, which provided limited light and ventilation to the interior rooms. The courtyard buildings often occupied an entire city block, and with the advent of passenger elevators, they could be built higher than the previous walk-up limit of four or five stories. Courtyard apartments would be built throughout the United States, and following World War I, they evolved into larger scaled buildings called garden apartments (Wagner 1991, 53-55, 64). The Chicago or Midwestern variant of the courtyard apartment was usually three to four stories and had a courtyard that was open to the street. “An iron grill or fence often set off the courtyard from the street and signaled that it was private, rather than public, space... These buildings were designed to offer their occupants access to air, light, and a landscaped court where children could play” (106 Group 2004: 185-187).

The more substantial apartment buildings required larger contractor firms that had more resources, and by the early-twentieth century, these firms largely replaced small-scale carpenters in apartment building construction. In addition, by the 1920s, large investors and developers mostly replaced the small investors and builders that had previously accounted for much of the apartment construction. The titles of developer, contractor, investor, builder, and architect were not always distinct in the late-nineteenth century and early-twentieth century. For example, a builder may have been referred to as “architect,” architects often worked closely with contractor firms, and apartment building contractors sometimes later became developers of future apartment buildings. Examples of development companies that built large numbers of apartments in Saint Paul include A. H. Heimbach and Company and Realty Service Company.

Stylistically, most apartment buildings (walk ups or larger blocks) from the 1920s in Saint Paul were designed in a version of the Period Revival styles, reflecting the residential and commercial architectural styles popular at the time. Most often, architects and builders applied stylistic elements to the entrances, windows, and cornices of street-front façades of two- or three-story walk-up type apartment buildings. The Period Revival styles included English Tudor, Colonial Revival, and Renaissance- and Spanish-inspired designs. Prairie School or Craftsman styles were utilized occasionally but were less common. From the late-1920s to World War II, many apartment façades incorporated Art Deco or Streamline Moderne elements.

Although located in Minneapolis, the Stevens Square Historic District (NRHP 1993) is an example of the apartment construction trend during the 1910s and 1920s. Located just south of downtown, the district is a collection of apartment buildings constructed between 1912 and 1926.

There is a great uniformity [within the district] in the treatment of the flat-roofed building mass, which is usually rectangular, the exterior material, which is usually brick, sometimes with stone trim, and of windows, which are usually rectangular with double hung sash... A prominent cornice is also a standard feature. Variants of the Renaissance Revival Style are evident with [additional] Mediterranean and Collegiate Gothic examples... Most buildings in the district can be characterized as utilitarian, but with a successful veneer of pretentious architectural forms which resulted in a substantial appearance” (Zellie 1993: 7.1).

Middle-class apartments often had amenities such as lobbies, landscaped courtyards, gardens, and roof terraces, and they took advantage of technological advances, which allowed for electricity, central heating, hot water, and laundry equipment (Wagner 1991:24-25). For example, a group of apartments on Grand Avenue west of Syndicate Street “were marketed as specimens of the ‘finest building construction in the world,’ fully soundproof, ‘absolute proof against fire,’ equipped with ‘every known modern appliance’” (Hess and Larson 2006: 139).

Grand Avenue was the recipient of many apartment buildings during the 1910s and 1920s, as were residential streets near the major streetcar intersection of Snelling and University Avenues. Smaller clusters of apartments were built along other streetcar routes, such as on Marshall Avenue near Prior Avenue. An example of this type of development is the group of nine apartments on Grand Avenue between Syndicate and Hamline Streets, which were two-story-with-raised-basement walk-ups constructed in the 1920s with Tudor or Renaissance Revival decorative elements applied to the façades (Hess and Larson 2006: 139-140). Another example of a cluster of apartments built near a streetcar route is on Charles Avenue between Snelling Avenue and Fry Street, where there are 11 two-story brick and stucco apartment buildings (Pearson et al. 2018: 27).

More research should be completed regarding developers and architects who specialized in apartment buildings during the late-nineteenth through early-twentieth centuries. For example, Carl Waldon was a prolific apartment builder during the late-nineteenth century, and Louis Lockwood designed many apartment buildings for Waldon and others (Sudheimer 1983). A. H. Heimbach & Co. is an example of a developer of apartments during the late-1910s and 1920s, and

Heimbach partnered with architects, including Charles Hausler, in the design of the buildings (*Minneapolis Tribune* 1922; Pearson et al. 2018: 28).

Despite the large numbers of apartments built during the 1910s and 1920s, residential buildings in Saint Paul remained primarily low-density types and, in particular, single-family houses. For example, in the mid-1930s, houses with one dwelling unit accounted for 78.7 percent of residential buildings, and houses with two dwelling units (i.e. “duplexes”) represented another 15.2 percent. Buildings with three or more dwelling units (which could be loosely termed “apartments,” though this number included “rowhouses”) were 3.3 percent of residential buildings (1,714 buildings). “Other dwellings,” which was not defined as a category but may have included rooming and boarding houses and store-and-flats buildings, were the remaining 2.8 percent (Schmid 1937: 199). In Minneapolis, 18.4 percent of the population lived in multi-family residential buildings, which like in Saint Paul, constituted 4 percent of the city’s residential buildings (Granger et al. 1993: 36).

Certain areas of the city contained much higher percentages of multi-family dwellings: in areas close to downtown Saint Paul, multi-family housing comprised 10 to 24 percent of the residential buildings. By the mid-1930s, two areas in particular were identified as “apartment house” areas: east of the State Capitol, which has been redeveloped with state office buildings; and the Cathedral Hill area, which still contains a high concentration of apartment buildings on Selby, Marshall, and Dayton Avenues west of the Cathedral (Schmid 1937: 180). The residents of these apartment buildings typically were middle-class wage earners, many of whom worked downtown (Zellie 1993:8, 28).

European immigrants had a strong preference for single family houses and duplexes over apartment buildings. When seeking housing, recent immigrants tended to live in rented quarters in other immigrants’ houses in working class neighborhoods, rather than in apartment buildings (Wagner 1991: 212-214). This phenomenon may explain why there are low percentages of multiple-dwelling-unit buildings in working class areas, such as neighborhoods on the East Side, where affordable housing would be in demand, but the immigrant population would tend to rent out rooms in houses.

As Saint Paul and the rest of the country slipped into the economic depression of the 1930s, new construction, especially residential, almost completely stopped. By the end of the decade, the number of multi-family housing starts rebounded to about one-third of the peak in the late-1920s. These buildings were the same variants on the Midwestern walk-up as those built in the 1920s, though the façades were typically Art Deco or Streamline Moderne. Examples are the Kieffer Brothers Apartments at Grand and Prior Avenues, built in 1939 with an Art Deco façade; four apartments at Ford Parkway and Fairview Avenue, built in 1941 with an Art Deco façade; and 1339 Sherburne Avenue, a Moderne apartment building constructed in 1940. The onset of World War II in the early 1940s, however, brought materials rationing and labor shortages, and housing construction again dropped off (Wagner 1991: 4).

After 15 years of limited residential construction resulting from depression and war, by the late 1940s, Saint Paul was poised for new construction. The city’s population was growing and reached its twentieth-century peak in about 1960 with a population of more than 313,000 (“St. Paul, Minnesota Population History” 2017). Although the population had grown substantially from

approximately 272,000 in 1930, there had been little new residential construction since that time. During the late 1940s and early 1950s, new housing construction resumed, focusing on the far northern, eastern, and western portions of the city, where open lots were still available. During that time, however, construction of apartment buildings lagged behind single-family houses. Federal housing policies made mortgages easier to obtain, encouraging ownership, and subsidized low-density, suburban, single-family houses. These policies, coupled with a cultural shift whereby Americans strongly favored those suburban single-family houses, effectively discouraged apartment construction during the early postwar years.

By the mid-1950s, as developable building lots became increasingly scarce in Saint Paul, new housing starts once again trended toward multi-family residential buildings as an efficient form housing. This trend was not unique to Saint Paul, and multi-family housing starts increased until, by 1958, they reached the previous peak level of 1927 (Wagner 1991: 4). During the 1950s, apartment buildings tended to be similar to the pre-World War II walk-ups but with Modernist influence and often minimal ornamentation. The apartment buildings on Snelling Avenue north of Highland Parkway and on Ford Parkway west of Snelling Avenue, are examples of this type.

In older parts of the city, scattered vacant lots were available for development, but often new construction required redevelopment, such as the apartment buildings on the north side of Thomas Avenue between Wheeler and Aldine Streets. This group was built during 1958-1964 on the site of a former construction storage yard. While private efforts such as this sometimes could redevelop older sites, often public assistance was necessary.

In older residential neighborhoods by the 1950s, such as Summit-University, many older properties had been minimally maintained for 25 years, and much of the building stock was considered substandard by city officials. Similar to cities across the country, Saint Paul officials were eager to lead their city into the modern age and embraced a strategy of redevelopment known as urban renewal. Urban renewal resulted from a series of federal programs, carried out by local sponsors, intended to rebuild areas in downtowns and residential neighborhoods that had high numbers of deteriorated buildings, high crime rates, and limited services or amenities. Deemed to be “blighted,” the buildings and infrastructure in these areas would be demolished and rebuilt according to modern standards. One strategy of urban renewal was to demolish blighted private housing and replace it with publicly owned housing. For large-scale development projects, multiple smaller parcels were acquired, the buildings demolished, and infrastructure built, such as street improvements and modern utilities.

In addition to site clearance and preparation, one goal of urban renewal was to provide affordable housing, often through public housing. Federal public housing programs had begun prior to World War II with New Deal programs to make loans and later grants to local public agencies for construction of low-income housing and also with creation of the federal Public Housing Administration (Atlas and Dreier 1994). After World War II, the Minnesota Legislature passed the Municipal Housing and Redevelopment Act of 1947. This Act enabled creation of the Saint Paul Housing and Redevelopment Authority (HRA), which would have the power of eminent domain to clear existing buildings and the ability to issue bonds to finance new construction. When the federal Housing Act of 1949 shifted the emphasis in public housing development to replacing substandard housing, the pieces were in place for large-scale housing redevelopment projects.

In 1950, the HRA began two public housing projects, the John J. McDonough Homes and Franklin D. Roosevelt Homes. The first phase of McDonough was completed in 1951 to the designs of Haarstick Lundgren and Associates, while Roosevelt was completed the following year to the designs of Ingemann Bergstedt and Cavin (Hess and Larson 2006: 199). Each development consisted of a group of two-story rowhouses built on undeveloped sites. Also notable was that the HRA commissioned two prominent Saint Paul architectural firms, a practice that would continue for public housing into the 1960s. Later in the decade, the HRA sponsored the Mount Airy Homes in the North End and undertook numerous smaller housing projects in the Summit-University neighborhood. In addition to housing, the HRA undertook commercial and industrial redevelopment, including the Capital Centre Project in downtown and the Riverview Project on the West Side (City Planning Board 1968: 22-23, 27-28; Berg and Pearson 2008: 51-54).

Although early public housing typically took the form of one- and two-story buildings, from the late 1950s through the mid-1970s, public housing often took the form of high-rise buildings. High rises saved on land acquisition costs, separated residents from the surrounding “blighted” neighborhoods, and with the use of modern materials, were intended to be clean and have plenty of light. The program of building high-rise public housing was a combination of idealism and a modernist aesthetic. As described by one architectural historian, the premises of public housing were, “land assembly through eminent domain, slum clearance for reconstruction, a regimented visual order, and the formation of predictable human habitat through economies of scale” (Heathcott 2011:101). This trend in public housing was expressed in large-scale publicly owned high-rises, large-site one- and two-story townhouses, and scattered site housing.

Often, Saint Paul’s top mid-century architectural firms were commissioned to design residential towers for public housing. The 13-story, octagonal-plan Central Apartments, built in 1962 to the design of Cavin and Page, is a notable example. Another Summit-University development, the seven-story Neill Hi-Rise was built in 1964 to the design of Ellerbe & Company. On the West Side, the 10-story Dunedin Terrace, built in 1966 to the design of Gerald Buetow, was a mix of senior-citizen high-rise apartments and family units in fourplexes.

During the early 1970s, the era of high-rise public housing reached its peak. After about 1975, however, the construction of high-rise public buildings quickly declined, as problems with operations and maintenance and a desire for lower density housing led the HRA to build more small-scale scattered-site housing.

Although privately financed apartments during the late-1950s and 1960s were, by and large, two to three stories with modest Modernist designs, an exception was the 29-story River Drive Apartments, completed in 1961 to the design of Minneapolis architect Benjamin Gingold. During the 1970s and later, even as public-housing high rises fell out of favor, private high-rise apartments would become more common, such as Kellogg Square (1972) and Exchange High Rise (1972) in downtown.

Apartment Building Types

A previous context study of apartments in Minneapolis identified a number of apartment building types (Granger et al. 1993: 43-47).

Single Lot Buildings. “Single lot buildings originated in New York City. The first were ornately detailed, luxury class buildings, typically of the French Second Empire style, which occupied a single city lot. Most were built in fashionable neighborhoods near downtown. By World War I few such buildings were being constructed” (Granger et al. 1993: 43). It is expected that few, if any, single lot buildings were constructed in Saint Paul.

Courtyard Apartments (with Chicago or Midwestern variant). “The courtyard apartment building also originated in New York City, following Parisian models. Beginning in the 1880s, large apartment buildings were erected around a central courtyard or plaza. Such buildings typically occupied an entire city block. Passenger elevators made it possible to build them higher than the previous walk-up limit of four or five stories in height. Courtyard apartments had more units per floor than single lot buildings, and usually had more variety in the size and layout of units.”

“The Chicago or Midwestern variant of the courtyard apartment was usually lower in height (three to four stories) than the New York variety due to lower population densities. Typically, such buildings were U-shaped, with the open end facing the street, rather than with a courtyard entirely enclosed by the walls of a square or rectangular building as in New York. The Midwestern variant was often designed with domestic and collegiate architectural styling and detailing” (Granger et al. 1993: 43). Although not as common as the walk-up type building, courtyard apartments were not uncommon in Saint Paul (see La-Vera evaluation below).

Duplex and Studio Apartments. “Duplex and studio apartments were located chiefly in New York City. The term duplex refers not to today’s two unit called a ‘duplex,’ but rather to an upper income, two story dwelling unit introduced in New York City in the early 1880s. The term studio apartment is also confusing because it refers not to today’s one room or efficiency apartment, but rather to a two story apartment unit which had one large (usually upper story) room for a tenant’s art studio, in addition to other regular rooms” (Granger et al. 1993: 44). It is expected that few, if any, of these types of apartments were constructed in Saint Paul.

Deckers and Double Deckers. “Deckers and double deckers were low-rise buildings which originated in the streetcar suburbs of Boston and Chicago, not in New York City. A decker had one unit per floor. Three deckers, with one unit on each of three floors, were particularly common in Boston. In the Midwest, three to four story walk-up buildings (saving the expense of elevators) with two units per floor (called double three deckers and double four deckers) were very common... After World War I the double decker evolved into the larger scaled three story walk-up” (Granger et al. 1993: 44). The double two decker, also known as four flat or currently fourplex, was identified as the most common apartment building type in Minneapolis, comprising 68 percent of all apartments in 1912, and 47.5 percent of new apartments built during 1912-1927. Double three and four deckers (six and eight units) were less common, comprising 14 percent of Minneapolis apartments in 1912 and 9 percent of new construction during 1912-1927 (Granger et al. 1993: 45). It is expected that the double two decker was a common apartment type in Saint Paul.

Garden Apartments. “The garden apartment building, common in New York City, developed as the pre-World War I courtyard apartment building type was increased in size. The garden

apartment became the most typical New York City and East Coast apartment building type after World War I... The fundamental rule for the garden apartment was that the building was not to cover more than 50 percent of the site, which usually encompassed a city block. Typically a group of six or more such buildings were erected at a time as part of a single complex. Each room in every apartment was designed with an outside facing window, eliminating the fully enclosed, brick surrounded, light wells and light courts of the New York courtyard apartment building” (Granger et al. 1993: 44). It is expected that garden apartments were rare in Saint Paul prior to World War II because large apartment complexes were uncommon. After the war, larger apartment buildings or complexes became more common, particularly when publicly funded or subsidized, and garden apartments became more common.

Midwestern and Western Walk-ups. “After World War I, the prewar double decker was expanded to become a three story walk-up, becoming the most common apartment building type constructed in the Midwest and West after World War I. Such buildings were typically three story, walk-up buildings of brick construction, with two units per floor... The exterior and interior of Midwestern walk-ups were usually designed in domestic styles, and most units had a view of either the street or a street-court. Most were located in residential neighborhoods outside of downtown and many were sited along streetcar lines.” Larger versions of the walk-up, also known as apartment blocks, typically had “20 to 40 small one to three-room units described with such terms as ‘studio,’ ‘bachelor,’ ‘kitchenette,’ or ‘efficiency.’ In the Midwest these buildings were typically U, H, or V shaped” (Granger et al. 1993: 44-45). It is expected that the walk-up was the most common apartment type in Saint Paul from World War I into the 1950s, after which mid- and high-rise apartments became more common.

High Rises. Beginning in the late-1950s with public housing and by the 1970s with private apartments, became a common apartment building type. These buildings often exceed 10 stories in height and 100 dwelling units, taking advantage of advances in reinforced concrete, curtain wall construction, and mechanical systems. Stylistically, the buildings demonstrated a Modernist aesthetic, influenced by the Brutalist, Articulated Frame, and International styles. It is expected that the high rise was a common apartment type in Saint Paul after 1960.

Other types of multiple-family housing during the late-nineteenth through early-twentieth century included row flats, row houses, apartment hotels, and bungalow courts. It is expected that these building types were all uncommon or rare in Saint Paul and, therefore, should be given consideration for potential significance.

4.0 PHASE I RESULTS SUMMARY

Andrew Schmidt served as the Principal Investigator and completed the Phase I survey during March 21-29, 2019. During the Phase I survey, all buildings and structures over 50 years old were inventoried, a total of 303 properties (Appendices A and B). Most of these properties are residential, primarily single-family houses as well as duplexes and apartment buildings. In addition, the survey included commercial/office buildings, industrial buildings, churches, and a hospital. Many of the commercial and industrial properties are grouped along University, Snelling and Marshall Avenues, and Pascal Street.

Following the field survey, some historical research was conducted for properties that demonstrated potential for historic significance and retained historic integrity. This research included a review of Sanborn fire insurance maps from 1926/1927 and 1949/1950, historic aerial photographs (1923, 1940, 1957, 1969), and Saint Paul city directories and U.S. census data (accessed via [ancestry.com](https://www.ancestry.com)). Of these properties, six warranted further research and evaluation at the Phase II level.

The Phase I survey area can be divided into four distinct quadrants, divided north-south by I-94 and east-west by Snelling Avenue. The area north of I-94 and east of Snelling Avenue includes the site of Allianz Field, and all previous buildings have been removed. The area north of I-94 and west of Snelling Avenue includes the Health East campus (formerly Midway Hospital), commercial buildings along University and Snelling Avenues, and residential properties in the middle. This area includes a higher percentage of multi-family residential buildings than other portions of the study area (15 properties vs. six in the other areas combined), which is related to its proximity to the Snelling-University commercial node. The area south of I-94 and east of Snelling Avenue includes industrial properties along Marshall Avenue and Pascal Street, commercial properties along Snelling Avenue, and a portion of the Concordia University campus. A pocket of residential properties is at the center of this area, historically hemmed in by the commercial and industrial properties. The area south of I-94 and west of Snelling Avenue is primarily residential, but it is bisected by a railroad corridor and includes commercial properties along Snelling Avenue and industrial properties along the railroad west of Pierce Street.

Residential development in the study area was not uniform, with some blocks largely built-out by the 1910s while others still had vacant lots in the late 1920s. As a result, residences range from story-and-a-half and two-story, Queen Anne and Neo-Classical Revival inspired pattern book houses to bungalows influenced by the Colonial Revival, Tudor Revival, Craftsman, and Prairie styles. These properties are modest houses and generally have been altered with replacement siding and window sash, enclosed porches, and additions. Original or early owners/residents were identified through city directories to address NRHP Criterion B potential, and no historic individuals have been identified based on this background research and field survey.

Appendices A and B provide maps and a table of the properties surveyed. Appendix C provides a description, historical background, and photograph for each property inventoried during the Phase I survey.

5.0 PHASE II PROPERTIES

5.1 ANOGAR APARTMENTS

400 N. Pierce Street (RA-SPC-5560)

Description. The Anogar Apartments is a multi-family residential building constructed in 1929 in the Spanish, or Mediterranean Revival, Style. Located mid-block on Pierce Street in a mixed-use neighborhood, the building is surrounded by residential properties to the north, east, and south, and the Health East medical complex to the west. The property is a 0.27-acre parcel that sits below the properties behind to the east, and a retaining wall is at the back of the property.

The flat-roofed building is two stories with a raised basement and has red brick walls laid in common bond with every eighth row alternating header/stretcher. The windows have replacement sashes. The primary façade faces west and its five bays are symmetrical with a center entrance bay and four window bays. The center bay features a single-door entry with wood-framed sidelights and transom and a flat-roofed canopy. Cream-brick pilasters with paired vertical soldier courses of red brick flank the entrance and extend from the basement through the first story levels. Above the entrance, a round-arched window has cream-brick sill and surrounds. Flanking the entrance on each side are paired windows and a Chicago style window with cream-brick sills and on the basement and first story, projecting cream-brick headers. Above the second-story windows, a band of cream brick extends across the façade, with an arched pattern over the center arched window. Above this band, there is a soldier-course band and a header band, each alternating red and cream brick. The parapet wall is shaped at the center and includes projecting faux eaves covered with red tile.

The decorative brickwork and tile of the west façade continues for one bay on the north and south elevations. The windows on the remainder of these elevations have cream-brick sills and, on the basement level, flat-arched lintels. On the first and second stories, bands of soldier-course bricks run along the lintel levels of the windows.



Anogar Apartments, 2019, looking east



Anogar Apartments, 2019, looking northeast

Historical Background. The Anogar Apartments building was constructed in 1929 by Anton O. Garley at a cost of \$25,000. An architect has not been identified. Garley was a contractor who also built and owned the apartment building at 426 Pierce Street (1927). Born in 1879 in

Minnesota to Norwegian immigrant parents, Garley lived in Trego, Wisconsin, during the 1910s and moved to Saint Paul in the 1920s, where he lived with his wife, Ora, and three children (U.S. Census Bureau 1910, 1920, 1930). In 1930, residents of the building were mainly white-collar or skilled blue-collar workers, and the building was known as Anogar Apartments (R. L. Polk and Co. 1930). See Section 3.2.3 Apartment Buildings in Saint Paul for historic context regarding apartments.

Evaluation. The Anogar Apartments was evaluated for NRHP eligibility using the Criteria of Significance.

Criterion A. The Anogar Apartments building is generally associated with the development of the Midway area of Saint Paul and apartment building construction in the early decades of the twentieth century. However, the Anogar does not appear to have significant associations with these trends. Built in 1929, the Anogar is late in the era for both trends, and its construction did not lead to new development trends. Furthermore, Garley appears to have been a small-scale builder who is not known to have influenced apartment building trends in Saint Paul. For these reasons, the Anogar Apartments does not meet Criterion A.

Criterion B. The Anogar Apartments is not known to be associated with persons significant in history. Garley was a small-scale builder who does not appear to have been a leader or innovator within construction trades, nor has any other information come to light linking him to significant events or trends in Saint Paul. For these reasons, the Anogar Apartments does not meet Criterion B.

Criterion C. As noted above, an architect was not named on the building permit. This apartment building is the most ornate of the apartments in the study area; it is a fine, if unremarkable, example of the Spanish Style applied to a small apartment building. Two stories with raised basement and a Period Revival façade were the most common features of apartment buildings in Saint Paul during the 1910s and 1920s. There are fuller expressions of the Spanish Style in Saint Paul. Although the building retains a high degree of integrity, this alone does not convey significance. For these reasons, the Anogar Apartments is not a distinctive example of a period or style of construction and does not meet Criterion C.

Criterion D. The Anogar Apartments has not yielded, nor is likely to yield, significant new information in history and, therefore, does not meet Criterion D.

5.2 BETHLEHEM LUTHERAN IN THE MIDWAY CHURCH

430 N. Roy Street (RA-SPC-3225)

Description

The Bethlehem Lutheran in the Midway Church building is located at the northeast corner of N. Roy Street and Shields Avenue on a 0.48-acre parcel that slopes to the north. The church is in a mixed-use neighborhood, with commercial buildings to the east on Snelling Avenue and north on University Avenue, and houses and apartments to the west and south. Another church, Central Baptist, is located to the south. Bethlehem Lutheran is comprised of a main church building, an office wing on the east, and a 1955 addition on the north.

The main church building is one-story with a raised basement and a steeply pitched gable roof that is two-stories in height. The foundation is not visible. The walls are variegated brown brick laid in common bond with every seventh row alternating header/stretcher. The basement level projects slightly like a water table, topped by a row of soldier-course brick and another row of angled soldier-course brick with stone accents.

Although the main gables face east and west, the primary façade is on the south (Shields Avenue) elevation. A square bell tower at the southeast corner dominates this façade. The main entrance, which projects slightly from the south side of the bell tower, has a gothic-arched opening with stone surrounds, replacement double doors, and a multi-light transom. A pair of brick pilasters flanking the doorway are topped with stone pediments and joined by a slate-covered shed roof over the entrance. A date plate on the east pilaster has a cross motif and reads “AD 1930.” Above the entrance, a middle-level window has a multi-light fixed sash with a stone sill and flat-arch lintel, and an upper-level window has a stone sill, a brick gothic-arched lintel, and a pair of fixed sashes with wood tracery. A projecting cornice is adorned with a sawtooth-patterned soldier course, and the parapet wall is crenellated with stone coping. A spire rises above the tower. A small gable-roofed wing that projects from the southwest corner of the façade features a gothic-arched entrance flanked by multi-light fixed-sash windows with stone sills. A soldier-course brick band extends across the lintels. A triangular parapet wall has rectangular-patterned brickwork and stone coping. Between the bell tower and the wing, four window bays are separated by brick pilasters with stone caps. Although the basement-level windows are glass block, the main windows have gothic-arched openings with stained-glass tri-part sashes and wood tracery. A soldier course runs along the eave.

The west elevation, facing Roy Street, is composed of a large center bay flanked by pilasters and narrow, recessed side bays. The brickwork is the same as the south elevation, and the basement windows are also glass block. The center bay is adorned with square-patterned brickwork with header, stretcher, and soldier courses and stone at the corners. Above this brickwork, a large multi-light stained-glass window is set within a gothic-arched opening. A stone crucifix motif is located above this window in the gable. Like the south elevation, the pilasters have stone pediments and coping, as does the gable.

On the east end of the church building, a two-story office wing with a mansard roof extends perpendicular to the main gable. Pilasters divide the façade into three bays and extend above the mansard, terminating in pediments with stone coping. The center and south bays have two sets of

paired windows on each story, while the north bay has single windows, all with stone sills and flat-arch lintels. The first-story windows have six-over-six wood sashes, and the second-story windows have been infilled. The south bay has a gable roof over its south half.

The north elevation is similar to the south, with a gable-roofed wing at the northwest and pilasters separating window bays with gothic-arched stained-glass windows. A concrete ramp runs along the basement level. At the northeast, a two-story flat-roofed addition extends to the north. The walls are clad in brick laid in common bond, and a rectangular brick pylon rises above the roof at the southwest corner of the addition. On the west elevation, the windows consist of paired aluminum fixed sashes over louver sashes and are flanked by metal panels. On the north elevation, a single window opening has been infilled on the first story and has a pair of aluminum fixed sashes with one louver sash. On the east elevation, there is a continuous band of windows.



Bethlehem Lutheran, 2019, looking northwest



Bethlehem Lutheran, 2019, looking northeast



Bethlehem Lutheran, 2019, looking east



Bethlehem Lutheran showing Education Wing, 2019, looking southeast



Bethlehem Lutheran, view of Sanctuary

Historical Background

Bethlehem Lutheran in the Midway Church was organized in 1910. The “in the Midway” reference was to distinguish it from another Bethlehem Lutheran Church on the East Side.¹ The new congregation had a building constructed in 1911 on the site of the current building, dedicating the church on June 11 of that year (Hoag 1976: 5). Although the new congregation had five ministers in its first seven years, in 1918, Rev. George Hansler began a long period of service to the congregation. With this stability in leadership, the congregation paid off the original building, bought additional land, and raised funds for a new building. By 1926, membership had grown to about 500 adults, and Sunday School attendance was about 240 children (*Saint Paul Daily News* 1926).

According to contemporary newspaper articles, the “first unit” of the new church was built in 1926 and consisted of “only the basement of the new church... [which] has been roofed and will be used until money is raised to build the superstructure” (*Saint Paul Daily News* 1926; *Saint Paul Dispatch* 1926). The new building was constructed adjacent to the 1911 church. Apparently fundraising efforts were successful, and in 1930, the original church was demolished, and the new building was completed at a cost of approximately \$50,000 (St. Paul Building Permit #41533; *Saint Paul Pioneer Press* 1930). No architect is listed on the building permit, but a 1926 newspaper article stated, “the architect for the new building was F. C. Klawiter” (*Saint Paul Daily News* 1926). Although only the basement with a temporary roof was built in 1926, it is likely that Klawiter designed the entire building.

Frederick C. Klawiter (1889-1983) specialized in bank buildings. In 1923, he opened an office in the Pioneer Building downtown, “specializing in the planning and designing of bank buildings and equipment. Mr. Klawiter has recently resigned from his position as architect for the A. Moorman Company, bank builders of St. Paul” (*American Architect and Architecture* 1923: 16). Also in 1923, Klawiter, in association with a local firm, designed a six-story bank building in downtown Lincoln, Nebraska. Klawiter’s bank designs were often Neo-Classical Revival in style, with one-story examples in Highland and Knoxville, Illinois; Gays Mills, Wisconsin; and Minot, North

¹ The church was also referred to as “Midway Evangelical Lutheran Bethlehem Church” and “New Bethlehem Lutheran Church.”

Dakota (Zimmer and Murphy 2019). Klawiter also designed the Union National Bank building in Minot, North Dakota, in association with George H. Bugenhagen.

Apparently feeling the effects of the postwar baby boom, Bethlehem Lutheran in the Midway constructed an education wing in 1955 on the north side of the building.

Evaluation

Bethlehem Lutheran in the Midway Church was evaluated for NRHP eligibility using the Criteria of Significance as well as Criteria Consideration A, which applies to religious properties.

Criterion A. To meet Criterion A, a building must be associated with events that have made a significant contribution to the broad patterns in history. When Bethlehem Lutheran in the Midway was organized in 1910 and its church building constructed the following year at the corner of Roy Street and Shields Avenue, it served a rapidly growing streetcar-suburb neighborhood in Saint Paul. However, the current building dates to 1926, 1930, and 1955 and, as such, is not associated with the early growth of the Midway neighborhood. Furthermore, the church did not have a strong ethnic identity, and no significant events at the church have been identified. For these reasons, Bethlehem Lutheran in the Midway Church does not meet Criterion A.

Criterion B. To meet Criterion B, a building must be associated with the lives of significant persons. No such persons are known to be associated with the church. Therefore, Bethlehem Lutheran in the Midway Church does not meet Criterion B.

Criterion C. To meet Criterion C, a building must embody the distinctive characteristics of a type, period, or method of construction, or represent the work of a master. Bethlehem Lutheran in the Midway Church was designed Frederick C. Klawiter. Information found for Klawiter suggests he was a well-regarded bank designer, but it appears that he designed smaller banks and provided bank-design expertise to architectural teams on larger projects. More research would be required to determine the status of Klawiter as a master architect. However, because he was known as a bank architect, a traditional church design, such as Bethlehem Lutheran in the Midway Church, would not be a significant aspect of his portfolio.

Bethlehem Lutheran in the Midway Church was an English Gothic Revival Style church designed in 1926 and completed in 1930. As noted by Zellie and Peterson (2001b: 16), variations of this style had been popular in Saint Paul since the 1890s. Significant examples of the type include Immanuel Masqueray's Bethlehem Lutheran Church at 655 Forest Street (1915) and Gilbert and Holyoke's St. Clements Episcopal Church at 901 Portland Avenue (1895) (Hess and Larson 2006: 95 and 253, note 77). Most congregations built more modest examples, and by the early-twentieth century, they were "typically executed in dark red or brown brick with cream stone trim, a corner bell tower with crenellations and lancet-arched windows were standard features" (Zellie and Peterson 2001b: 16). Bethlehem Lutheran in the Midway Church has these characteristics, but it is not a distinctive design. Completed in 1930, it is late for a Period Revival church, and it does not demonstrate notable variations in the style. Although it is a fine representation of the style, it is not a significant example. For these reasons, Bethlehem Lutheran in the Midway Church does not meet Criterion C.

Criterion D. To meet Criterion D, the building or its grounds must have the demonstrated potential to yield important information within a specific context, provided the information is not available in extant documentary evidence. Because church buildings from the early-twentieth century are well documented, Bethlehem Lutheran in the Midway Church is not likely to yield significant new information and does not meet Criterion D.

5.3 CENTRAL SWEDISH BAPTIST CHURCH

422 N. Roy Street (RA-SPC-3224)

Description

The Central Swedish Baptist Church (Central Baptist) building is located at the southeast corner of N. Roy Street and Shields Avenue on a 0.7-acre parcel that slopes to the east. The church is in a mixed-use neighborhood, with commercial buildings to the east on Snelling Avenue, and houses and apartments to the south and west. Another church, Bethlehem Lutheran, is located to the north. Central Baptist is comprised of the original 1913 church, a wing added in the 1950s to the east, another addition in the 1960s to the south of the wing, and a large wing added in 1974 to the south of the original building.

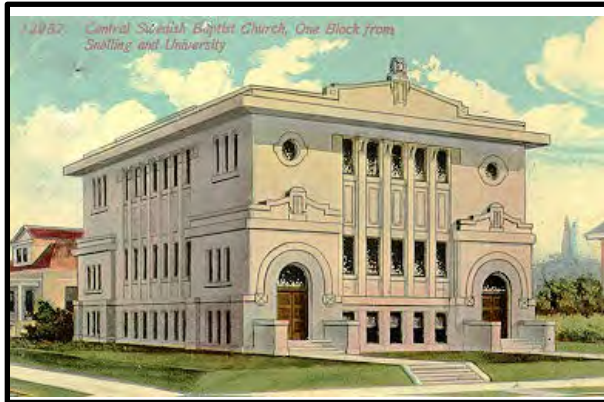
The original church building is two-story equivalent with a raised basement level. Standing on a poured-concrete foundation, the walls are clad in glazed cream brick with unglazed buff brick on the raised basement, laid in running bond. The building has a flat roof with low parapet walls. The primary façade, which faces west toward Roy Street, is symmetrically composed with a pair of slightly projecting entrance bays flanking a center bay marked by vertically stacked windows. Each entrance has a round-arched doorway with brick and smooth-cut limestone surrounds, wood double doors, and stained-glass transoms. Above each arch, a projecting stone cornice is topped by a pediment with stone coping and a centered, stone geometric motif. Above each pediment, a round porthole window has a stained-glass sash and limestone surround. The center bay has five vertically stacked window sets, each with three levels of windows and brick spandrels between with rectangular patterns in the brick. The windows on the raised basement level are flush with the wall surface, whereas the upper levels are inset and separated by brick pilasters with geometric-patterned stone capitals. The windows have stone sills and lintels, and all but two of them have stained-glass sashes. The façade terminates with a projecting cornice and a parapet with a center pediment, at the peak of which is a stone geometric and a stylized crucifix.

The north elevation of the original church building has a tripartite arrangement similar to the west. The center bay has the same materials and arrangements, except it is wider, consisting of seven vertical window sets. The lower level windows have plain one-over-one sash, and the middle level windows have been infilled with brick. The upper level windows have stained-glass sashes. The outer bay on the west projects slightly, like the entrance bays on the west elevation, and is marked by three windows on each level consisting of one-over-one sash on the lower level and stained glass above. The outer bay on the east is mostly covered by the 1950s addition, which wraps around from the east.

The east addition to the Central Baptist Church building is a two-story flat-roofed wing. It has a poured concrete foundation, and walls of glazed cream brick similar to the original building except laid in American bond. Due to the slope of the property, the addition's first story is at the same level as the raised basement of the original building. Windows, consisting of one-over-one sashes with concrete sills, are grouped in pairs and extend in rows on each story on the north and east elevations. A band of concrete separates the first and second stories, and recessed spandrel panels extend to the second story windows. Another concrete band extends along the lintel level of the second-story windows. An entrance, located near the northwest corner facing west, is slightly inset with flared concrete surrounds and a transom. The second addition extends to the south and

is also two stories with a flat roof. Of curtain wall construction, the walls consist of concrete panels punctuated by paired windows. Each window set consists of a square louver sash and a tall, narrow fixed sash above with anodized-aluminum frame and spandrel panel. Many of the louver sashes have been replaced with air conditioner units. An entrance bay is located between the additions and is marked by aluminum-and-glass doors and aluminum fixed-sash windows.

The 1974 addition extends from the south elevation of the original building. The addition covers most of the original façade, except for the upper level, which has fenestration pattern and materials identical to the north elevation. This addition has a one-story middle section and a two-story south section. The walls are concrete block with vertical grooves. The west elevation of the middle section includes the current main entrance to the church, which is set within a recess three bays wide. The entrance bay consists of anodized-aluminum and glass doors and transoms and is flanked by bays consisting of tall anodized-aluminum fixed-sash windows. The two-story section has aluminum sliding sash windows and an irregular roofline.



Central Baptist Church, rendering ca. 1913



Central Baptist Church, 2019, looking east



Central Baptist Church, 2019, entrance detail



Central Baptist Church, 2019, looking southeast



Central Baptist Church, 2019, looking south



Central Baptist Church, 2019, looking southwest



Central Baptist Church, 2019, looking northeast



Central Baptist Church, 2019, addition connection

Historical Background

Central Baptist Church was organized as Second Swedish Baptist Church in 1893 and was located a small chapel at 948 Albemarle Street that had been used for several years as a mission or “outpost station” by First Swedish Baptist Church. Within the first year, the membership doubled from 34 to 77 members. The congregation continued growing, and in 1898-1899, it built a new church at 417 Rice Street. In 1913, the church moved westward to serve the growing Midway area and built a new church building at 420 N. Roy Street. The congregation, which had grown to 210 members by this time, then changed the church name to Central Swedish Baptist Church. In 1917, the church began adding services in English (prior to this, services had been offered exclusively in Swedish), and by the early 1930s, Swedish services were phased out. Also in the early 1930s, the name of the congregation changed to Central Baptist Church. Membership continued growing, and by 1943, it was 421 (Central Baptist Church 1943; Weniger 2018).

Central Swedish Baptist Church was designed by Alban and Hausler, which was a partnership of William L. Alban and Charles A. Hausler. Charles Hausler’s designs over his long career included civic and commercial buildings, churches, residences, banks, hospitals, and schools throughout Minnesota, western Wisconsin, and eastern Dakotas. His designs encompassed a wide-range of architectural styles, including Gothic Revival, Romanesque, Beaux Arts, Craftsman, Prairie School, and Art Deco Hausler was born in 1889 in Saint Paul, and although he did not finish high school, he apprenticed with Clarence Johnston in Saint Paul, Harry Jones in Minneapolis, and

Solon Beman and Louis Sullivan in Chicago. When he returned to Saint Paul in 1908, Hausler began a series of partnerships, including with Peter Linhoff (1908-1911), William Alban (1911-1913), Percy Bentley (1914), and Ernest Hartford (1915-1916). He served as Saint Paul's first City Architect from 1914 to 1923, during which he designed many schools, branch libraries, fire stations, and park buildings, some in the Prairie School style. Hausler was elected to the State Senate in 1922, where he served for 16 years. He then resumed his architectural practice in 1939, working nearly to the time of his death in 1971. A concise biography can be found at the Northwest Architectural Archives, and Hess and Larson (2006: 96-99) and Lathrop (2010: 94-95) offer more detailed accounts.

William Alban also had a long architectural career in Minnesota, though not as much in the public eye as Hausler. Born in 1873, Alban received architectural training in Chicago and then moved to Saint Paul prior to 1900 to be the chief draftsman for Omeyer and Thori. He then established a practice with Martin Thori and James Fisher until first Thori (1905), then Fisher (1910) died. Alban then formed a partnership with Hausler and, after Hausler left, another with George Lockhart. During the 1920s through mid-1940s, Alban maintained a solo practice, then joined Ellerbe Architects until 1954, when he retired to resume private practice until his death in 1961 (Hess and Larson 2006: 253, note 82; Lathrop 2010: 3).

When Alban and Hausler formed their partnership in 1911, the Prairie School style had only recently been introduced to Minnesota. Developed by Frank Lloyd Wright and others in Chicago around the turn of the century, the Prairie School was introduced to Saint Paul by the Minneapolis firm Purcell, Feick and Elmslie in the 1912 Beebe House. A few years earlier, Purcell and Feick had designed Stewart Memorial Presbyterian Church (1909-1910) in south Minneapolis, taking inspiration from Wright's Unity Temple (1905-1910) in Oak Park, Illinois. The Stewart Memorial church building is significant for its robust expression of the Prairie style, including asymmetrical cubic massing, flat roof, broad eaves, and bands of windows. It was among the earliest examples of a Prairie School design in the Twin Cities, and it was a notable departure in church architecture both for its application of the Prairie style and its lack of a bell tower.

During his time in Chicago, particularly in Sullivan's office, Hausler would have been exposed to the Prairie School. He brought those ideas with him to Saint Paul and, with his partners, would design a number of Prairie-inspired buildings, including three important examples of Prairie-style houses in Saint Paul: the Seifert House (1914), the Wunderlich House (1915), and his own house (1917). During the 1910s, Hausler was also adept with other styles, as demonstrated by a pair of Gothic Revival churches, St. Anthony Park ME Church (1911-1912) and Evangelical Church of the Reformation (1913), as well as his classically inspired libraries and other public buildings.

In 1913, the Alban and Hausler firm designed two churches that combined elements of the Prairie School and Neo-Classical Revival styles, Knox Presbyterian Church and Central Swedish Baptist Church. Like Purcell and Feick's Stewart Memorial church, these buildings did not conform to then-traditional church design. By the turn of the century, many Christian Science churches already had embraced Beaux Arts or Neo-Classical designs, including two buildings in Minneapolis for the First Church of Christ, Scientist (Septimus Bowler 1897 and Solon Beman 1914). For the traditional Protestant denominations and Catholics, however, a Gothic Revival or

Romanesque design remained the standard. A notable early departure was Alban's Beaux Arts First Methodist Church (ca. 1910).

The designs of Knox Presbyterian and Central Baptist were similar. They both utilized Prairie School elements, including cubic massing; horizontal elements, such as projecting cornice and bands of windows; and geometric-patterned stained-glass windows and stonework. These elements were coupled with the classically inspired symmetrical façades with projecting end entrance pavilions and full-height pilasters in the center bays. For Knox, the primary façade is on the long elevation, and the walls are faced with red brick; on Central Baptist the primary façade is on the short elevation, and the walls are cream brick.

Over the years, Central Baptist has expanded its building, like many congregations. In 1948 and 1962, Central Baptist added an education and office wing to its east (rear) elevation. In 1974-1975, a major addition, including a new sanctuary, was made to the south elevation, and subsequently, the original sanctuary was converted to a gymnasium. Currently, the church membership numbers about 300 and shares the building with Central Baptist Childcare.

Significant as work of a master and representing his early use of the Prairie style; also significant for period, type, or method representing a transition in church design away from Period Revivals, which in the years following World War II, would result in a full embrace of Modernism in church design.

Evaluation

Central Baptist Church was evaluated for NRHP eligibility using the Criteria of Significance as well as Criteria Consideration A, which applies to religious properties.

Criterion A. To meet Criterion A, a building must be associated with events that have made a significant contribution to the broad patterns in history. When the Central Swedish Baptist congregation moved to the Midway area and built a new church in 1913 at the corner of Roy Street and Shields Avenue, it served a rapidly growing streetcar-suburb neighborhood in Saint Paul. It was one of numerous churches that were forming or moving into the area. Although Central Baptist was historically a Swedish congregation, that affiliation began to fade after the move. English services were introduced in 1917 and gradually replaced Swedish altogether. For these reasons, Central Baptist Church does not have significant historical associations and does not meet Criterion A.

Criterion B. To meet Criterion B, a building must be associated with the lives of significant persons. No such persons are known to be associated with the church. Therefore, Central Baptist Church does not meet Criterion B.

Criterion C. To meet Criterion C, a building must embody the distinctive characteristics of a type, period, or method of construction, or represent the work of a master. Bethlehem Lutheran in the Midway Church was designed Charles Hausler and William Alban. Hausler was a master architect, as discussed above, and his many collaborations, both in private practice and as City Architect, were an important aspect of his designs. During the early 1910s, Hausler was incorporating a Prairie-School influence into his designs, as demonstrated by both Central Baptist

and Knox Presbyterian churches. He would go on to design Prairie School houses in private practice and Prairie School public buildings as City Architect.

In addition to being a significant work of a master architect, Central Baptist Church demonstrates distinctive characteristics of a type and period of construction. When Central Baptist Church was built, it was uncommon for churches to be designed in a style other than Period Revivals. Non-traditional church design would become standard practice in the years following World War II, and Central Baptist is an early example of this trend. Furthermore, the design of the church is an early example of Prairie School influence in Saint Paul. Along with the 1912 Beebe House, it is among the earliest such designs, and along with Knox Presbyterian, is the only known Prairie School church in Saint Paul. For these reasons, Central Baptist Church meets Criterion C in the area of Architecture.

Criterion D. To meet Criterion D, the building or its grounds must have the demonstrated potential to yield important information within a specific context, provided the information is not available in extant documentary evidence. Because church buildings from the early-twentieth century are well documented, Central Baptist Church is not likely to yield significant new information and does not meet Criterion D.

Because the significant associations for Central Baptist Church relate to its design and architect, the period of significance of the property is 1913, the year it was built.

Integrity. In order for a property to be eligible for listing in the NRHP, it must not only meet the Criteria of Significance, it must also retain historic integrity. Central Baptist Church remains in its historic location, and because it is still in use as a church, it also retains its association. Changes to the building, however, have compromised other aspects of its integrity. The additions to the south and east elevations and a portion of the north elevation have resulted in loss of historic materials in those areas of the building. In addition, the cornice has been covered with metal, and a number of the stained-glass windows have been removed and infilled with brick or replaced with plain one-over-one sashes. Although some of the original workmanship is evident, including the stonework and the remaining stained-glass windows, losses of historic materials and conversion of the original sanctuary have partially compromised this aspect. The additions also disrupt the overall design, setting, and feeling of the building. Although aspects of its Prairie School influence remain evident, including the bands of windows, the broad projecting cornices, and the geometric-patterned stained glass windows, its original free-standing cubic massing is less apparent as a result of the additions as well as the retaining wall in front of the primary façade.

The losses of some aspects of integrity of Central Baptist Church compromise its ability to convey its significant design qualities. This is especially apparent when compared to Knox Presbyterian Church, which appears to meet NRHP Criterion C for the same reasons as Central Baptist Church. Knox Presbyterian Church has a single addition on its rear elevation, which is much less visible than those on Central Baptist Church, and it appears to retain more of its historic materials and workmanship. Despite the historic significance of Central Baptist Church, due to changes that have compromised its historic integrity, it is recommended not eligible for listing in the NRHP. However, the City may want to complete a designation study for its eligibility to be designated as a local historic landmark.

5.4 JOHN S. AND FREDA HASSLEN HOUSE

1383 Edmund Avenue (RA-SPC-9363)

Description

The Hasslen House is located within a residential neighborhood on Edmund Avenue mid-block between Albert Street and Hamline Avenue on a 0.11-acre lot. The property has multiple trees and is slightly elevated above the street level. A hip-roofed single-car garage is located at the rear of the property, accessed via the alley.

The house is a story-and-a-half Craftsman bungalow with a side-gabled roof. Resting on a rock-faced concrete-block foundation, the walls are clad in wood-shingle siding. The primary (south) façade has a partial-width enclosed porch with a gable roof and adorned with bargeboards and exposed beams and rafter tails. The porch was originally open-sided. To the east of the porch, a Chicago-style window set has a center window with a fixed eight-over-one wood sash flanked by six-over-one wood sashes. A gable-roofed dormer has a pair of six-over-one wood-sash windows and exposed rafter tails in the eaves, and it is adorned with bargeboards and wood brackets in the gable. The east and west elevations have gabled dormers with six-over-six wood-sash windows and the same features as the south dormer. The dormers are later additions.



Hasslen House, 1912, looking north



Hasslen House, 1912, looking northeast



Hasslen House, 2019, looking north



Hasslen House, 2019, looking northeast



Hasslen House, 2019, looking northwest

Historical Background

On the building permit of the house at 1383 Edmund Avenue, John Hasslen is listed as “owner,” “architect,” and “contractor.” In addition to his jobs with a building contractor and lumber company, Hasslen was a builder active in the Midway area (Pearson, et al. 2018: 99). For example, in 1907, he built the house at 1613 Carroll Avenue. The Midway area of Saint Paul was growing rapidly during the early decades of the twentieth century, and many of the new houses were built by carpenter/contractors. In the streetcar suburbs of the late-nineteenth and early-twentieth centuries, a common development pattern was for small-scale builders such as Hasslen to build a group of houses in a subdivision, ranging from several to perhaps a dozen. There were numerous individual carpenters who built clusters of houses in the Phase I survey area. For example, according to building permits, John Paquette built the six houses at 1620, 1624, 1642, 1646, 1664 Concordia Avenue and 406 N. Fry Street. Similarly, William F. Peterson built six houses at 1472, 1476, 1482, 1486, 1490 Iglehart Avenue and 1610 Concordia Avenue. Other small-scale builders known to be active in the area include: Ole Haugen, Andrew Saxrud, and Edward Wolfe.

In addition to individual builders, building companies with sufficient volume would employ carpenters and craftsmen to build houses in multiple neighborhoods in Saint Paul. Examples of active contractor firms in the area south of University Avenue between Lexington and Fairview Avenues include Brown Realty & Building Co., Baltuff Building Co., Home Building Co., Peters Home Building Co., and William Murphy & Son. Other building companies were formed to acquire large tracts of land, subdivide them, and build on or sell developable lots. Perhaps the best known of these speculative developer/builders during the early twentieth century in Saint Paul was Dennis E. Lane, who built low-cost bungalows throughout the Macalester-Groveland neighborhood during the 1910s and larger, Period Revival houses in Highland Park during the 1920s (Hess and Larson 2006: 92). Homer H. Hoyt Company platted the area south of University Avenue between Snelling Avenue and Aldine Street and built at least a dozen houses in and near the subdivision. Other building companies known to be active in the area include: McAnulty Improvement & Investment Company; A. H. Heimbach Company; and E. H. Berry & Company.

These builders typically utilized designs from lumberyard plans and pattern books to build modest houses inspired by nationally popular styles, including by the early twentieth century Arts and Crafts/Craftsman, Period Revivals and Prairie School. The standardized plans within the pattern books had been developed by architects beginning in the mid-nineteenth century for small

picturesque cottages and, by the end of the century, were widely available in a variety of styles (for discussion of builders/contractors, pattern book designers, and architects, see for example Jackson 1985 and Smeins 1999). In addition, by the early twentieth century, a new residential form had been introduced, the bungalow. Designed specifically for small houses (rather than miniature versions of Victorian mansions), bungalows typically were one- or one-and-a-half stories, had low-pitched roofs and bands of windows, and were laid out with relatively open floor plans. Pattern books offered bungalow designs in a variety of architectural styles, and often, builders took liberties with the architectural details.

A common architectural style in the pattern books was the Arts and Crafts or Craftsman. The Arts and Crafts Style was an intentional break from the perceived excesses of ornamentation of Victorian architectural styles. Components of the style typically included an emphasis on natural materials, particularly wood and stone, broad eaves with exposed rafter tails and wood brackets, and open porches supported with stone piers and wood columns (often battered). Windows were often in groups of two or three with three-over-one sashes and wide wood surrounds.

John Hasslen built the house at 1383 Edmund Avenue in 1912, where he lived with his wife Freda until 1921. Born in 1885, John immigrated to the United States with his parents in 1888. He worked as a teamster for a warehouse company by age 18, then took up carpentry. By 1910, he was working at the James J. Hill house and at the historic Sibley House in Mendota. John lived at his parents' house at 1326 Thomas Avenue until 1912, when he married Freda and built their house. The Hasslens had three children, Jane, born in 1914, John Jr., born in 1918, and Thomas, born in 1926. John worked as a foreman for contractor John M. Carlson during 1914-1917. In 1918, he began a long career with S. Berglund Lumber Company, first as a manager, then branch manager in 1919, and estimator from 1920 into the 1950s. In 1922, the Hasslens moved to 1508 Minnehaha Avenue, then in 1924 to 1886 Portland Avenue. By 1940, the Hasslens were living at 717 N. Pascal Street, where they would live through 1955. By the late 1950s, there are no listings for the Hasslens in Saint Paul city directories. Where the Hasslens lived in their final years is not known, but John lived to age 100, dying in 1986 (Minnesota Department of Health n.d.; Pearson, et al. 2018: 98-99; R. L. Polk and Co. 1904-1955; U.S. Census Bureau 1920, 1930, 1940).

Evaluation

The John S. and Freda Hasslen House was evaluated for NRHP eligibility using the Criteria of Significance.

Criterion A. The Hasslen House is generally associated with the development of the Midway area of Saint Paul and small-scale builders in the early decades of the twentieth century. However, these do not appear to be significant associations. The Hasslen House is one of hundreds built during the 1910s in the area, and it was not among the first nor did its construction lead to new development trends. Furthermore, Hasslen's construction activity in the area was typical of small-scale builders, as noted above. More influential were the development companies, which built many more houses in the neighborhood and throughout the city. For these reasons, the Hasslen House does not meet Criterion A.

Criterion B. The Hasslen House is not known to be associated with persons significant in history. John Hasslen had a long career with a local lumber company, extending from the late-1910s into

the 1950s. Prior to this, he was a carpenter who built houses in the Midway area. However, he does not appear to have been a leader or innovator within construction trades, nor has any other information come to light linking him or Freda to significant events or trends in Saint Paul. For these reasons, the Hasslen House does not meet Criterion B.

Criterion C. As noted above, the only name to appear on the building permit for the Hasslen House is John Hasslen. As a carpenter, he most likely used a pattern-book plan in the design of the house. Indeed, the house is a fine, if unremarkable, example of the Craftsman style, and it includes a number of elements typical of the style, including bargeboards, exposed beams and rafter tails, and eave brackets. However, this is a modest expression of the style and is one of thousands built in the Twin Cities during the 1910s and 1920s. There are fuller expressions of the Craftsman style in Saint Paul, such as 2000 Marshall Avenue (Lane House). Although the Hasslen House retains a high degree of integrity, this alone does not convey significance, and numerous examples of Craftsman bungalows in Saint Paul retain integrity. Examples just within the Allianz Field Phase I survey area that illustrate the Craftsman style and retain a high degree of integrity include 1491, 1529, 1536, and 1555 Iglehart Avenue. For these reasons, the Hasslen House is not a distinctive example of a period or style of construction and does not meet Criterion C.

Criterion D. The Hasslen House has not yielded, nor is likely to yield, significant new information in history and, therefore, does not meet Criterion D.

5.5 JEHOVAH LUTHERAN CHURCH

590 N. Snelling Avenue/1566 Thomas Avenue and 590 N. Snelling Avenue (RA-SPC-9738)

Description

The Jehovah Lutheran Church building is located at the southeast corner of Snelling and Thomas Avenues on a 1.04-acre parcel, including the parking lot to the east. The church is in a mixed-use neighborhood, with commercial buildings on Snelling Avenue, Hamline Park to the north, and houses to the south and east. Jehovah Lutheran is comprised of a three-story equivalent nave with an abstract bell tower and a one-story wing to the east. A surface parking lot at the corner of Thomas Avenue and Asbury Street is paved with asphalt and flanked by a wide grassy boulevard with trees.

The main church building is a simple cubic volume with a flat roof. Standing on a poured-concrete foundation, the walls are clad with preformed stone-aggregate concrete panels over a steel frame. The panels are patterned with stylized letters “ihc,” the first three letters of the Greek name for Jesus. The primary façade, which faces west toward Snelling Avenue, is asymmetrically composed with a deeply inset entrance bay on the north. The façade is dominated by a bell tower that rises well above the roofline and consists of three rectangular columns clad in preformed concrete panels terminating in a flat roof. The inset entrance bay features three steel crosses: a full-height red cross at the front, a smaller white cross slightly set back, and a smaller black cross positioned horizontally over the entrance. An entrance vestibule has metal-framed glass walls and shed roof and three doorways. Above the vestibule, the wall features colorful vertical mosaic tiles. The center bays are clad in the patterned concrete panels and are divided by narrow full-height stained-glass windows. The south bay has eight narrow full-height stained-glass windows, which light the sanctuary and are separated by thin vertical concrete bands.

The north elevation is entirely clad with the patterned concrete panels except for a single-story center bay that has narrow stained-glass windows separated by vertical concrete bands. The south elevation, clad in patterned concrete panels, has no windows or doors. The lower portion of the west elevation is encompassed by the wing, and above, it is clad in patterned concrete panels pierced by five narrow full-height stained-glass windows.

The one-story wing, which houses classrooms and offices, extends east along Thomas Avenue. The walls are clad with plain concrete panels, and the roof is flat. The north elevation has a centered entrance with double doors flanked by side lights and a flat-roofed canopy supported by square concrete columns. The window units are multi-light fixed sashes and have metal-paneled bulkheads. The east and south elevations are concrete paneled. The only opening on the east elevation is a single door, but the south elevation has seven narrow fixed-sash windows.

The interior space of the church complex encompasses 50,000 square feet, including a full basement. The interior of the main church building includes artistic features. In the sanctuary, a blue acoustic ceiling with curving edges rises above teal-colored columns, and a 22-foot, carved-wood sculpture of Jesus is suspended above the altar. A curved sandcast chapel wall and a carved-wood baptismal font are adorned with doves, and a number of doors feature ornate wood door pulls.



Jehovah Lutheran Church, 2019, looking southeast



Jehovah Lutheran Church, 2019, looking northeast



Jehovah Lutheran Church, 2019, looking east



Jehovah Lutheran Church, 2019, entrance detail



Jehovah Lutheran Church, 2019, looking southwest



Jehovah Lutheran Church, 2019, looking southwest



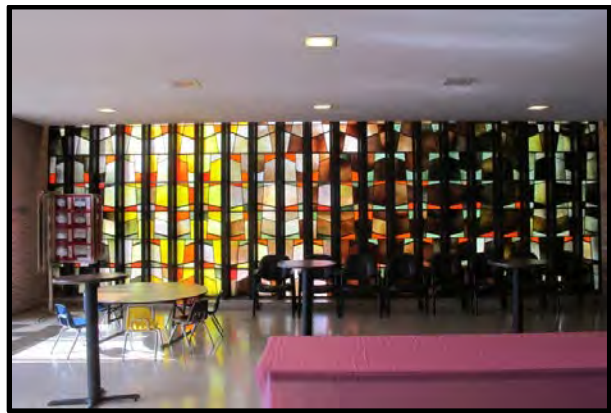
Jehovah Lutheran Church, 2019, looking west



Jehovah Lutheran Church, view of Sanctuary



Jehovah Lutheran Church, view of Chapel



Jehovah Lutheran Church, detail of stained glass

Historical Background

Jehovah Evangelical Lutheran Church was organized in 1923 and met in the former Masonic Hall on Snelling Avenue prior to building their own church. Rev. Schumacher was the church's first pastor, and he led the congregation until the late-1940s and through construction of two buildings. The first church building was constructed in 1924 on Thomas Avenue near Snelling, in a Tudor Revival design by architect Carl Buetow. Only four years later in 1928, a new church building was constructed fronting Snelling Avenue and connected to the first building. The new building was also designed by Carl Buetow but in the English Gothic Revival style. Over the next three decades, the congregation would continue to grow, reaching 1,200 members by the early 1960s (Hoag 1976: 28; Jehovah Lutheran Church ca. 2003; *Pioneer Press* 1928, 1964). With a large congregation on a busy commercial street, Jehovah Lutheran began planning for a new church building.

Construction of the new Jehovah Lutheran Church began in November 1962 and included demolition of the earlier buildings on site. Church leaders chose to build on the existing site in order to continue serving the community, and worship services were held at Central Lutheran School during construction. The new church was completed in March 1964 to the designs of architectural firm Harold Spitznagel & Associates of Sioux Falls, South Dakota, under the direction of partner Wallace Steele. The church building received positive local reviews, which noted the "sharp, square lines" of the building and its "striking display of modern church art"

(*Minneapolis Tribune* 1964; *Saint Paul Pioneer Press* 1964). Built at an estimated cost of \$900,000, the church had a seating capacity of 700, and included a chapel, and an education wing with 19 individual classrooms, a game room, a choir room, a nursery, administrative offices, and a dining room with seating for 400.

The sanctuary and chapel included original artwork by award-winning sculptor Palmer Eide, an art professor at Augsburg College in Sioux Falls, South Dakota, who received numerous church art commissions during the 1960s. Eide carved the 22-foot statue of Jesus from laminated korina, a South American wood, and the baptismal font and door pulls from black walnut. The chapel wall behind the font was cast in a mixture of volcanic ash and cement (*Minneapolis Tribune* 1964).

As noted above, the Jehovah Lutheran church building was designed by Harold Spitznagel & Associates. In addition to the positive local reviews, the building received a First Honor Award in 1966 from the South Dakota chapter of the American Institute of Architects (AIA) (Pearson, et al. 2018: 105). The Spitznagel firm was a well-respected and prolific mid-century architectural shop.

Harold Spitznagel was born in 1896 in Sioux Falls, South Dakota. He began studying architecture at the Art Institute of Chicago, then transferred to the University of Pennsylvania to complete his B.A. in architecture in 1925. After working for several architectural firms in Indianapolis and Chicago during the late 1920s, Spitznagel returned to Sioux Falls in 1930 and established his own firm. Beginning with the Moderne style Sioux Falls Municipal Building (1936), the firm would design numerous public, commercial, and church buildings in Modernist styles over the three decades following World War II. In 1945, Spitznagel began a long relationship with Augustana College that would result in development of a numerous campus buildings. Reflective of the postwar building boom, as well as Spitznagel's high-quality designs, his firm grew during the 1950s and 1960s to a staff of 32 by 1970, incorporating as Harold Spitznagel & Associates, Inc. in 1958, then The Spitznagel Partners (TSP) in 1967. During this period, Spitznagel was a respected member of the profession, serving as president of the South Dakota Chapter of the AIA (1954-1955) and vice-president of the national AIA (1966-1967) and receiving numerous honors and awards (Lathrop 2007).

During the 1950s and 1960s, the Spitznagel firm was well known for its design of churches. Wallace Steele, first a staff architect and later a partner, led many of the firm's church designs and was awarded state and national architectural awards (Hyk 2016: 16). Among Spitznagel's early ecclesiastical designs, the First Congregational Church of Spencer, Iowa, (1953) has an A-frame nave, a design he would return to in subsequent churches and for which he won architectural awards. The Church of St. Mary in Sioux Falls (1958), another award-winning design, consisted of a rectangular nave with a low-pitched gable roof and carillon bells set within concrete columns forming an abstract campanile. Other award-winning early church designs include First Presbyterian Church (1958) and Our Savior's Lutheran Church (1959), both in Sioux Falls. As an established designer of religious buildings, Spitznagel & Associates would design 24 churches between 1960 and 1970 alone (Lathrop 2007).

Spitznagel often collaborated with artists for interior and exterior sculpture and murals, and inclusion of artwork became a trademark of his designs. Noted liturgical artist Palmer Eide

collaborated with Spitznagel on a number of buildings and was commissioned for numerous items at Jehovah Lutheran, as discussed above.

One of Spitznagel's relatively few commissions in Minnesota, Jehovah Lutheran Church, in its extensive use of concrete cladding, represented a departure from the firm's earlier church designs, which were typically clad in brick. With a rectangular nave and abstract bell tower similar to previous church designs, Jehovah Lutheran utilized pre-cast, patterned concrete panels for cladding. This, along with a deeply inset entrance bay with vertical mosaic tiles and a series of tall, narrow stained-glass windows separated by vertical concrete bands, created an "unusual church, quite different from any other in the Twin Cities" (Millett 2007: 563).

Membership at Jehovah Lutheran has dropped dramatically in the decades since construction of the current church, a result of changing demographics in the Midway area and a general decline in church membership. Membership stood at about 140 in 2007. Nevertheless, the congregation remained engaged with the community, such as by partnering with a Hmong Lutheran congregation, establishing Rainbow Child Development Center, and providing meeting and gathering space to community groups.

Evaluation

The Jehovah Lutheran Church was evaluated for NRHP eligibility using the Criteria of Significance as well as Criteria Consideration A, which applies to religious properties. Note: a full historic context for mid-twentieth century Modernist buildings, particularly for religious institutions, has not been completed for Saint Paul. Completion of such a context could lead to re-assessment of the eligibility of this property.

Criterion A. To meet Criterion A, a building must be associated with events that have made a significant contribution to the broad patterns in history. Jehovah Lutheran has been an active church congregation in the Hamline-Midway neighborhood since 1923. Having grown during the 1950s and 1960s, the congregation and the Missouri Synod made a major investment in the 1964 building, demonstrating an on-going commitment to the neighborhood. The establishment of the congregation, however, is generally associated with the growth of the Midway area of Saint Paul during the early-twentieth century. Jehovah Lutheran was one of numerous congregations of various denominations that formed during this period to serve the new neighborhoods. The church's subsequent growth following World War II was also a common pattern, resulting from the baby boom and a general increase in interest in religion. Furthermore, no significant events are known to have occurred at this location. For these reasons, Jehovah Lutheran Church does not meet Criterion A.

Criterion B. To meet Criterion B, a building must be associated with the lives of significant persons. No such persons are associated with the church. Therefore, Jehovah Lutheran Church does not meet Criterion B.

Criterion C. To meet Criterion C, a building must embody the distinctive characteristics of a type, period, or method of construction, or represent the work of a master, or possess high artistic value. Jehovah Lutheran was designed by the firm Harold Spitznagel & Associates. Over his long career, Harold Spitznagel designed numerous important buildings, primarily in South Dakota, was

named a Fellow in the AIA, and led a highly successful architectural firm. By the early 1960s, however, the firm was a corporation with multiple partners, and Wallace Steele was the lead architect for Jehovah Lutheran

However, the Church of Saint Bridget has a distinct Traditional Modern architectural style. Its cruciform plan, crossing tower, triumphal arch entrance, and tall stained-glass windows are simplified versions of traditional theological content, and shows the move towards a church building that focuses on the importance of the people in the church and not the building itself. In comparison to other Catholic churches built between the mid-1950s and the mid-1960s in Minneapolis, Saint Bridget's building is the most traditional in its theological content, especially with its cruciform plan. With the addition of its modern and simplified decoration, the Church of Saint Bridget is a distinctive example of a period and type of church construction and meets Criterion C. Furthermore, because the property meets Criterion C, the Church of Saint Bridget also meets Criteria Consideration A (its significance is for its design qualities, not for its religious affiliation).

Criterion D. To meet Criterion D, the building or its grounds must have the demonstrated potential to yield important information within a specific context, provided the information is not available in extant documentary evidence. Because church buildings from the mid-twentieth century are well documented, the Church of Saint Bridget is not likely to yield significant new information and does not meet Criterion D.

No major alterations have been made to Jehovah Lutheran Church, it remains in use as a church, and it remains on a commercial street in a larger residential neighborhood. Therefore, the property retains integrity of location, design, materials, workmanship, setting, feeling, and association. The recommended period of significance is the year the church building was completed, 1964.

5.6 HAMLIN HOTEL

543 N. Snelling Avenue (RA-SPC-3424)

Description. The Hamline Hotel (Kimball Court Apartments) is a multi-family residential building constructed in 1926. Located at the northwest corner of Snelling and Charles Avenues in a mixed-use neighborhood, there are primarily commercial buildings to the north, south, and east and residential properties to the west. The property is a 0.22-acre parcel, and the building encompasses the entire lot except for the sidewalk and boulevard.

The flat-roofed building is three stories with a raised basement and has brick walls laid in running bond. Two colors of brick – light orange and dark orange – were used to highlight patterned brickwork. The window openings have brick sills and replacement sashes. The primary façade faces east toward Snelling Avenue and its five bays are symmetrical with a center entrance/stairwell bay and four window bays. The center bay features a single-door entry with wood-framed sidelights and transom and a metal-framed fabric canopy. Above the entrance, paired windows are offset from the lighter brick by dark brick surrounds and a decorative arch. On the flanking bays, the basement level is dark brick, whereas the first through third stories are light brick. Soldier courses of dark brick separate the stories, and quoin patterns at the corners and rectangular panels at the cornice are also dark brick. On the basement and first story, the windows are Chicago style with replacement sashes, and the second and third stories have paired one-over-one replacement sashes. A low parapet wall, stepped at the outer bays, is covered with metal flashing.

The decorative brickwork east façade continues south elevation with dark brick at the basement level, dark brick bands above the windows on each story, and dark brick panels at the cornice. The window openings are a mix of single and double sashes. The north and west elevations have cream brick walls with no decorative brickwork, and the windows are a mix of single and paired sashes.



Hamline Hotel, 2019, looking west



Hamline Hotel, 2019, looking southwest



Hamline Hotel, 2019, looking northwest



Hamline Hotel, ca. 1926, looking northwest

Historical Background. This apartment building was constructed in 1925-1926 as the Kimball Hotel, named after the original owner and proprietor, Root E. Kimball. At an estimated cost of \$175,000, this three-story-and-basement building was substantial. No architect or contractor was indicated in the original building permit, but Kimball was a contractor during the early 1920s and may have overseen construction himself. Born in 1861, Kimball was in his sixties when he had the building built, and his tenure was brief; by 1928, Louis Linden was listed as the hotel proprietor. Still listed as the Kimball in 1930, two years later, the building was known as the Hamline Hotel (R. L. Polk and Co. 1926-1932; U.S. Census Bureau 1920). Although some residents are listed in city directories and census records, the building is listed under “Hotels.” It may have operated as an apartment hotel or simply had some longer-term residents. Those residents tended to be middle class and often worked in local businesses and industries (R. L. Polk and Co. 1930-1934). See Section 3.2.3 Apartment Buildings in Saint Paul for historic context regarding apartments.

By the late 1940s, the Hamline Hotel was operating as a hotel, and in 1947, it was the site of an African American civil rights sit-in.

During the early-twentieth century, African Americans represented a small percentage of the population in Minnesota: in 1910, there were 7,084 African Americans in a population of approximately two million or 0.3 percent. Many of the state’s black residents lived in Saint Paul and Minneapolis, and in both cities, vibrant communities developed as the number of African Americans increased. During World War I and the 1920s as southern blacks migrated to northern cities due to employment opportunities. By 1940, Saint Paul’s African American population reached 4,139 or about 1.5 percent of the city’s population (Delton 2002a: 420). The Rondo neighborhood was the center of the African American community, located in the area south of University Avenue roughly between Rice and Dale Streets.

“As elsewhere, African Americans in Minnesota suffered discrimination. Despite antidiscrimination laws, many restaurants and clubs refused them service, swimming pools were segregated, and restrictive covenants barred them from most neighborhoods. The most pervasive form of discrimination in Minnesota was economic: white employers simply refused to hire African Americans” (Delton 2002a: 420).

In response to on-going discrimination, African Americans in Saint Paul have a long history of taking action when denied services from white institutions, agencies, and businesses. For example because local orphanages would not admit black children, in 1906, African Methodist Episcopal (AME) missionaries formed the Crispus Attucks Home in Saint Paul for black orphans and elderly and ill people. The Saint Paul Urban League was founded in 1923 to help African Americans find jobs and to provide social services, advocacy, and education to members of the community. The Welcome Hall Community Center, which opened in 1916, and the Hallie Q. Brown Community Center, which opened in 1929, offered services for families, youth, and senior citizens; provided recreation and entertainment; and “provided lodging for visiting black professionals, entertainers, and travelers, who were often prohibited from staying or eating at white hotels” (Foss and Wilder 2016: 49-55).

Other organizations focused on protecting the legal rights of Saint Paul African Americans. The National Association for the Advancement of Colored People (NAACP) was formed in 1909 in New York City with the goal “to secure for all people the rights guaranteed in the 13th, 14th, and 15th Amendments to the U.S. Constitution.” Meanwhile, the Twin City Protective League formed in 1912 for “the betterment of the condition of the Afro-Americans of the Twin Cities,” and in the following year, the League split into two chartered organizations, the Saint Paul and Minneapolis branches of the NAACP. One of the best-known leaders of the NAACP was Roy Wilkins, who grew up and spent his early career in Saint Paul and later served as Executive Director of the NAACP from 1955 to 1977 (Foss and Wilder 2016: 49-50).

In the 1930s, African Americans began to gain political clout in Minnesota. Although black workers long had been denied access to labor unions, federal legislation and relief programs caused a political realignment. Labor unionists and African Americans, grateful for the New Deal, began to support the Democratic Party, and union leaders began to see that racial and ethnic divisions would impede further progress for workers. By the 1940s, a coalition formed whereby the worker-dominated Farmer-Labor Party joined white urban liberals and African Americans to form Minnesota’s Democratic-Farmer-Labor (DFL) Party.

Despite the advances from organizing, advocacy, and self-help, during the 1940s, racial discrimination against African Americans in housing, home loans, and insurance continued, making affordable housing difficult to obtain. A study by the Governor’s Interracial Commission found that “the overwhelming number” of blacks were unable to find housing to rent or buy outside of the “definite neighborhoods to which white persons ‘expect Negroes to be restricted’” (quoted in Foss and Wilder 2016: 73). The black community in Saint Paul, as elsewhere, was met with discrimination not only in housing, but in public institutions, employment, and wages. Seeking new ways to bring about change, activists increasingly turned to direct action, which gave rise to the Civil Rights Movement, a coordinated campaign of civil resistance, primarily in the south to end segregation and discrimination. The mass movement is generally considered to have begun in the mid-1950s and continued through 1968.

Before the mass movement of civil rights activism of the 1950s and 1960s, however, the stage was set previously, as described above, through political realignment, education, and opportunities brought by economic expansion. In addition, during the 1940s, the development of direct-action civil-resistance tactics was crucial. In 1941, A. Philip Randolph’s threatened march on

Washington to demand equal employment opportunities and desegregation in the military led President Roosevelt to issue an executive order creating the Fair Employment Practices Committee (FEPC). Non-violent direct action such as this was also being advocated by the early 1940s by organizations such as the Congress of Racial Equality (CORE) and the Fellowship of Reconciliation (FOR).

By the late 1940s, activists such as Bayard Rustin with CORE, James Farmer with FOR, and others were advocating for non-violent direct action informed by Gandhian non-violence, methods honed by labor activists during the 1930s, such as the sit-down strike, and their own pacifism. At a time often considered to be the low ebb in the long civil rights movement, CORE activists helped to keep the movement alive by travelling the country to hold week-long series of workshops or “institutes.” During these institutes, they did more than educate about racial equality, they engaged in demonstrations, including direct action intended to desegregate public facilities. The institutes, which averaged between 150 and 250 participants, were held approximately 10 times per year at various locations from 1943 to 1955. During this critical period leading up to the mass Civil Rights Movement in the south, the institutes trained thousands of future activists, from marchers in Montgomery to leaders of the Student Non-violent Coordinating Committee (SNCC) (Wolcott 2018: 33, 38, 41-42).

In January 1947, Rustin was in Saint Paul for a week-long series of lectures and workshops at various institutions, including Hamline University and Macalester College. Professor Russel Compton of Hamline made a reservation for Rustin at the Hamline Hotel. However, when Rustin, who was African American, arrived, the clerk first claimed the reservation did not exist, then stated that, although a reservation had been made, no rooms were available. Rustin then stated that he would sit in the lobby until he could see the manager, thereby staging an impromptu sit-in. According to a newspaper account, Rustin sat in the lobby all night and was joined by Professor Compton and James Morrill, President of the University of Minnesota, who sat with Rustin for much of the night. According to another account, Rustin was “joined by local activists,” suggesting a larger number of participants. In any case, the next morning, Rustin left the hotel to attend his scheduled engagements, telling the hotel management that he would return for a room later that day. When Rustin returned, he was provided a room at the hotel (*Saint Paul Dispatch* 1947; Wolcott 2018: 58, note 84).

The actions of Rustin and others during the late-1940s were an important test of the non-violent direct action tactics later used to dismantle segregation in the south. According to Wolcott (2018: 31):

Activists like Bayard Rustin and James Farmer taught nonviolent direct action in hundreds of workshops and race relations institutes. Participants brought these tactics into the streets as they engaged in major desegregation campaigns in northern and western cities... Their eventual contributions to the southern mass movement helped launch the second Reconstruction in America.

Evaluation. The Hamline Hotel was evaluated for NRHP eligibility using the Criteria of Significance. Note: although this property was originally known as the Kimball Hotel, it has been the Hamline Hotel since at least 1932, and it achieved significance under that name.

Criterion A. The Hamline Hotel is associated with the African American Civil Rights Movement of the mid-twentieth century. During the 1940s, Bayard Rustin and other activists were offering trainings and demonstrations in the methods of non-violent direct action to confront segregation that would be used starting in the mid-1950s in the south. The Hamline Hotel was the site of an impromptu and successful sit-in that allowed an African American man, who had been denied service, to stay at the hotel. The events at the Hamline Hotel in January 1947 are associated with the Civil Rights Movement and demonstrate the importance of desegregating public facilities in the north, which trained and empowered activists to confront segregation in the south. For these reasons, the Hamline Hotel meets Criterion A.

Criterion B. The Hamline Hotel is not known to have important associations with persons significant in history. Bayard Rustin could potentially meet Criterion B, but his association with the hotel was limited to the single event, and other properties would have a more robust association with his life. For these reasons, the Hamline Hotel does not meet Criterion B.

Criterion C. As noted above, an architect was not named on the building permit. Although currently an apartment building, it seems to have operated as a hotel during its early years. Its architectural features – quoins, arched brickwork, and shaped parapet – indicate a very modest eclectic Period Revival influence, which was the most common for apartment buildings in Saint Paul during the 1910s and 1920s. There are numerous fuller expressions of this type of multi-family residential building in Saint Paul. For these reasons, the Hamline Hotel is not a distinctive example of a period or style of construction and does not meet Criterion C.

Criterion D. The Hamline Hotel has not yielded, nor is likely to yield, significant new information in history and, therefore, does not meet Criterion D.

Integrity. Because the significance of the Hamline Hotel is based on an event, the period of significance is limited to a single year, 1947. There have been alterations to the building, notably, the removal of a tower element and replacement of window sashes and the entry canopy. Despite these changes, the overall design and materials of the building are largely intact, as is the workmanship of the decorative brickwork. In addition, the building remains in its historic location, and it retains its historic feeling and association. Finally, despite changes to the setting on Snelling Avenue, the building remains in an urban commercial corridor on the edge of a residential area that is compatible with its historic setting.

5.7 LA-VERA APARTMENTS

517-519 N. Asbury Street (RA-SPC-6106)

Description. The La-Vera Apartments is a multi-family residential building constructed in 1916. Located at the northwest corner of Asbury Street and Sherburne Avenue in a mixed-use neighborhood, there are primarily commercial buildings to the south and west residential properties to the north and east. The property is a 0.21-acre parcel, and the building encompasses the entire lot except for a small courtyard and the sidewalk and boulevard.

The building consists of two parallel main masses oriented east-west with a perpendicular connection at the west, forming a central courtyard. Each of the three sections is two stories with a raised basement and has a hipped roof. Standing on a concrete foundation, the walls are brown brick laid in running bond with soldier courses at the foundation and above the first-story windows and are stucco at the second-story window level. The windows are three-over-one wood sashes with brick sills, many in pairs or triples. The building is oriented toward Asbury Street and reads like two smaller buildings, each with a symmetrical façade composed of two sets of triple windows flanked by paired windows on each floor. The flanking windows have wood planter boxes with brackets below the sills. Each section also has a hip-roofed dormer. Within the courtyard, two entrances, set at angles, are each accessed by concrete steps and covered by hipped canopies with wood brackets. The south façade faces Sherburne Avenue and has a variety of single, double, and triple windows, and there are planter boxes under the east and west windows. Two of the window openings have been partially infilled and have aluminum sliding sashes. A hip-roofed dormer is on the roof slope. The north and west elevations have a variety of windows like the south.



La-Vera, 2019, looking northwest



La-Vera, 2019, looking southwest



La-Vera Courtyard, 2019, looking west



La-Vera, 2019, looking north

Historical Background. The La-Vera Apartments was previously evaluated in 2004, and that study identified the following property history.

The La-Vera Apartments were built during 1916 on two lots at the northwest corner of Asbury Street and Sherburne Avenue. A. H. Heimbach is listed as both owner and builder on the building permit and no architect was identified. The occupants of the La-Vera Apartments in 1930 included office workers and wage-earners in “blue-collar” occupations such as driver, plasterer, meat cutter, and barber.

Albert H. Heimbach was identified as a contractor in the 1915 and 1920 city directories. By 1920, family member William V. Heimbach had joined Albert in the A. H. Heimbach & Company firm, which had an office at 1611 University Avenue. Heimbach appears to have been one of the first property developers to erect apartment buildings in the vicinity of Snelling and University Avenues. In addition to the La-Vera Apartments, Heimbach was identified as the owner of the apartment buildings erected at 535 Asbury Street (1917) and 1604 Charles Avenue, west of Snelling Avenue (1919).

Heimbach participated in the development of what would become a cluster of small apartment buildings near the streetcar line intersection and commercial node at University and Snelling Avenues. In all, four buildings were located on Asbury Street in the two blocks north of University Avenue, built between 1911 and 1936. A slightly larger group of apartments was built west of Snelling Avenue. A group of three identical plain brick and stucco apartment buildings that have Craftsman-style entrances were built at 1598, 1604 and 1618 Charles Avenue in 1919. Albert H. Heimbach was identified as the owner of one of these buildings (1604 Charles Avenue). A pair of two-story flat buildings erected in 1921 across the street at 1905 and 1916 Charles. The residents of these apartment buildings, no doubt, worked in the businesses located along University Avenue and in downtown St. Paul, both locations easily reached via streetcar (Bradley et al. 2004: 188-189).

In addition to the apartments identified above, “Heimbach built several other groups of apartments in Merriam Park: at Dayton & Snelling, Dayton & Prior, and seven at Snelling & Portland

Avenues. Heimbach’s company also innovatively built incinerators, and by 1925 the Heimbach Incinerator Co. was running from 1609 University” (Pearson et al. 2018: 101).

Construction of the La-Vera Apartments was part of a broader trend of apartment construction in Saint Paul during the early-twentieth century and, in particular, development of the courtyard apartment building type. As discussed in Section 3.2.3 above, courtyard apartments first evolved during the 1880s in New York City in an effort to maintain density of dwelling units while allowing light and ventilation to interior rooms. While the early courtyards were often little more than light wells, by the early-twentieth century, the Chicago or Midwestern variant of the courtyard apartment opened up the courtyard and typically oriented it toward the street.

Previous studies have speculated that courtyard apartments were rare in Saint Paul (Bradley et al. 2004; Pearson et al. 2018). In an effort to understand the frequency of courtyard apartments, the current study undertook a reconnaissance review utilizing Google Earth of building footprints in the areas of highest concentrations of apartment buildings. While not a comprehensive inventory, this analysis indicates that there are numerous examples in Saint Paul of courtyard apartments both with a full courtyard and the earlier light-court variety. In addition to La-Vera, there are at least 20 extant apartment buildings with full courtyards, built between 1904 and 1961, all but two of which were built prior to 1930 and including seven built in 1922 alone. In addition, there are at least nine of the earlier light-court variety apartment buildings, built between 1882 and 1926. These numbers suggest that, while courtyard apartments were not as common as the rectangular-plan walk-up apartments, they were not uncommon and certainly were not rare. Like their rectangular-plan counterparts, these buildings typically were adorned with Period Revival architectural features on their streetfront façades.

The following is a list of extant apartment buildings in Saint Paul identified as having a full courtyard:

Address	Name	Year Built	SHPO Number
699-701 E. 3 rd Street		1961	RA-SPC-2489
138 Arundel Street N.		1960	RA-SPC-7301
517-519 N. Asbury Street	La-Vera	1916	RA-SPC-6106
443 Ashland Avenue		1925	
145 S. Chatsworth Street		1922	
183 S. Chatsworth Street		1922	
385-391 Laurel Avenue		1918	RA-SPC-4130
95 N. Lexington Parkway	Lincoln Court	1922	RA-SPC-4258
542 Lincoln Avenue		1926	
572 Lincoln Avenue		1922	
77 N. Milton Street		1924	
73-81 N. Oxford Street	St. Regis	1913	
436-438 Portland Avenue		1904	RA-SPC-4928
614 Portland Avenue		1913	
713 Portland Avenue		1920	
1395 Portland Avenue		1922	
1522-1524 Portland Avenue	The Theodore	1922	RA-SPC-4901
894 St. Clair Avenue		1924	
194 Summit Avenue	Park Court	1922	RA-SPC-3575
134 S. Victoria Street		1921	RA-SPC-6643

79 N. Western Avenue	The Commodore	1920	
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In addition, the following apartment buildings have a narrow, light-court type of courtyard:

Address	Name	Year Built	SHPO Number
300 Dayton Avenue		1915	RA-SPC-7332
381-389 Dayton Avenue		1915	RA-SPC-0917
617 Dayton Avenue		1916	RA-SPC-6817
220 Marshall Avenue		ca. 1915	
545 N. Snelling Avenue	Kimball/Hamline	1926	
442 Summit Avenue	The Livingston	1898	RA-SPC-3618
672-678 Summit Avenue	The Waldorf	1900	RA-SPC-3652
85-91 S. Victoria Street		1882	RA-SPC-6640
115 N. Western Avenue		1902	RA-SPC-6654
165 N. Western Avenue	Blair Flats	1887	RA-SPC-5026

Evaluation. The La-Vera Apartments was evaluated for NRHP eligibility using the Criteria of Significance.

Criterion A. The La-Vera Apartments building is generally associated with the development of the Midway area of Saint Paul and apartment building construction in the early decades of the twentieth century. However, the La-Vera does not appear to have significant associations with these trends. Built in 1916, the La-Vera is relatively early for apartments in the Midway area, but it is not the first. For example, other early apartments in the area include: 425 Roy Street, 1907; 1530 Sherburne Avenue, 1911; 417 Roy Street, 1914; and 1605 Marshall Avenue, 1916. The developer, A. H. Heimbach & Company, was an active builder of apartments and houses in Saint Paul during the 1910s and 1920s, but the La-Vera is one of many properties built by the firm. For these reasons, the La-Vera Apartments does not meet Criterion A.

Criterion B. The La-Vera Apartments is not known to be associated with persons significant in history. Heimbach was a medium-scale builder who appears to have also had success a new type of incinerator. However, he does not appear to meet Criterion B, and if he did, the La-Vera Apartments would not have significant association with his achievements.

Criterion C. As noted above, an architect was not named on the building permit. This apartment building is an example of a period and type, a courtyard apartment with Prairie School stylistic influence. Previous studies of La-Vera have suggested that courtyard apartments are rare in Saint Paul. Current analysis has demonstrated that there are at least 20 similar courtyard apartments in Saint Paul, 18 of which were built in the same time period as La-Vera. La-Vera is not the earliest of these buildings, nor is it the largest or most ornate. It does not demonstrate unusual design characteristics, such as the St. Regis at 73-81 N. Oxford Street (1913), which was built in an E-plan with two courtyards facing the street.

The Prairie School was a significant architectural style in Saint Paul and Minneapolis during the 1910s and 1920s. Among the earliest examples of a Prairie School design in the Twin Cities, Stewart Memorial Presbyterian Church (Purcell and Feick, 1909-1910) in south Minneapolis, is

significant for its robust expression of the Prairie style. The Prairie School was introduced to Saint Paul by the Minneapolis firm Purcell, Feick and Elmslie in the 1912 Beebe House. Three other early and particularly fine expressions of the Prairie School include the Seifert House (1914), the Wunderlich House (1915), and the Hausler House (1917). Knox Presbyterian Church and Central Swedish Baptist Church, both built in 1913 to the designs of Alban and Hausler, are also distinct examples of the style in Saint Paul. Notable elements of the Prairie School include: asymmetrical cubic massing; a flat or low-pitched roof, often hipped in form with broad eaves; walls veneered with dark brick on the first floor and light stucco above; bands of windows, often with three-over-one sashes; and horizontal bands and geometric patterns.

In addition to architect-designed houses, the Prairie School influenced the design of hundreds of houses in Saint Paul and Minneapolis during the late-1910s and 1920s through pattern book and lumber yard plans utilized by local builders. In these buildings, Prairie School elements are often applied to otherwise standard forms, such as simple cubic massing on houses or apartments or a courtyard type, as in La-Vera. Although, cumulatively, these buildings are a significant aspect of the built environment in Saint Paul and Minneapolis, individual examples are not significant expressions of the Prairie School. Simply applying elements of the Prairie School to standard building types is not a distinctive expression of the style. Furthermore, while use of the Prairie School is less common on apartment buildings than houses or duplexes, this alone does not confer significance on a building such as La-Vera. For these reasons, the La-Vera Apartments is not a distinctive example of a period or type of construction and does not meet Criterion C.

Criterion D. The La-Vera Apartments has not yielded, nor is likely to yield, significant new information in history and, therefore, does not meet Criterion D.

5.8 MIDWAY AMUSEMENT COMPANY

1633-1639 W. University Avenue (RA-SPC-3917)

Description. The former Midway Amusement Company building (currently Axman Surplus) is a commercial building constructed in 1935. Located at the northeast corner of University Avenue and Fry Street in a mixed-use neighborhood, the building is surrounded by residential properties to the north and commercial properties to the east, west, and south. The building encompasses the entire 0.22-acre parcel except for sidewalks.

The flat-roofed building is one story with a poured-concrete foundation and brick walls laid in common bond with headers every seventh row. The primary façade faces University Avenue to the south and has a main entrance bay on the west, a large center bay with storefront windows, and a secondary entrance bay on the east. A bulkhead of enameled panels is below the storefront windows. The bays are separated by brick pilasters, which are fluted through stacked headers alternating with recessed soldier bricks, and a sign panel with alternating stacked stretchers and soldiers extends across the façade. The entrance bay features a pair of glass-and-aluminum doors and a storefront window and multi-light transom framed with anodized aluminum. A sign projects above the entrance that reads “AXMAN SURPLUS” with a cartoon executioner figure. The center bay features six storefront windows each with four-light transoms and framed with anodized aluminum. The east bay features a pair of glass-and-aluminum doors and a storefront window, each with a four-light transom.

The west façade, which faces Fry Street includes one storefront bay at the south and four window bays with a side entrance between the middle bays. The south bay continues the pattern of the south façade and features three storefront windows, each with four-light transoms, and decorative brickwork. Continuing north, the next two bays each have three rectangular fixed-sash windows with brick sills and soldier-course lintels. The northern two bays each have four square fixed-sash windows, the southernmost of which has been infilled. The side entrance is a single steel door. The north elevation has a single opening, a loading door accessed from the alley. The east elevation abuts the building at 1629 University Avenue.



Midway Amusement Co., 2019, looking northeast



Midway Amusement Co., 2019, looking north



Midway Amusement Co., 2019, looking northwest



Midway Garden Stage, ca. 1940



Midway Garden Bar, ca. 1940



Midway Amusement Co. Billiard Room, ca. 1940



Midway Amusement Co. Bowling Alleys, ca. 1940

Historical Background

During the early twentieth century, University Avenue developed as a commercial corridor along the streetcar line, and in particular, in the area around the Snelling Avenue intersection, where two major streetcar lines crossed. Businesses along University included all order of retail stores as well as entertainment venues, such as restaurants, night clubs, and dance halls. With the end of Prohibition in 1933, entertainment establishments could legally serve alcohol, and while many, no

doubt, had done so clandestinely prior to 1933, they could now advertise “beverages.” City directories from the 1930s list many establishments under this heading throughout the city and on University Avenue, in particular.

Alcohol aside, bowling alleys, billiard rooms, dance halls, roller skating rinks, and movie theaters were all common attractions in Saint Paul during the 1930s and 1940s. For example, in 1936, the city directory lists 27 billiard rooms, seven bowling alleys, 34 movie theaters, four roller rinks, and four dance halls. In 1946, there were 10 billiard rooms, 20 bowling alleys, 34 movie theaters, and at least one roller rink and dance hall (R. L. Polk & Co. 1936, 1946).

The large commercial node around the Snelling-University intersection attracted numerous entertainment venues during the 1920s and 1930s, including the following. Except where otherwise noted, information is from Andersen 2019.

- The Coliseum Pavilion was a dance hall operated by Lane Amusement Co. during the 1920s and 1930s and roller rink during the 1940s and 1950s that was located on University Avenue and Lexington Parkway, adjacent to the Lexington Ballpark.
- The Boulevards of Paris was a night club and restaurant at 1100 University Avenue that operated from 1929 to 1933, and then operated as the Silver Dime into the 1940s.
- By the early 1930s, a restaurant and dance hall named Deauville Chateau and later Napoleon’s Café was located at 1353-1355 University Avenue by 1950 (R. L. Polk & Co. 1932, 1936; Sanborn Map Co. 1950).
- The Turf Club was originally Kirch and Gillis Bar in the 1930s, and then Kirch and Gillis Café by the 1940s, featuring a restaurant, dancing, and entertainment. The Turf Club opened circa 1950 and became a community meeting place and country-western bar.
- The Prom Ballroom, one of Saint Paul’s biggest music venues, opened in 1941 on University Avenue between Griggs and Dunlap Streets and hosted big bands during the 1940s and then a mix of big bands and rock bands during the 1950s and 1960s.
- Home Plate Billiard Hall was at 1927 University Avenue in 1935 (R. L. Polk & Co. 1935).
- Park Recreation Parlor on Snelling Avenue at Selby Avenue in 1935 featured beverages, billiards and bowling (R. L. Polk & Co 1935). Later known as Park Nite Club.

In addition, the Minnesota Transfer YMCA had opened in 1921 at University and Prior Avenues and included bowling alleys and billiard tables, as well as gymnasiums. Also located at University and Prior, the Midway Club had an entertainment committee that sponsored dances and other social events (McClure 1994: 8).

The building at 1633-1639 University Avenue was built in 1933 as a store building by contractor W. W. Magee for owner Joseph Teschner at a cost of \$20,000 (St. Paul Building Permit #24987). By 1934, Midway Amusement Company was operating a billiard room, bowling alleys, and a restaurant/night club in the building, and Clarence Wallraff was the President/General Manager. During the late 1930s and 1940s, the club operated by Midway Amusement Company was known alternately as Midway Garden Night Club, Midway Garden Gay Ninety Stage Bar, or simply Midway Garden (R. L. Polk & Co. 1934-1946).

Midway Garden offered live entertainment by at least 1937, when a traveling orchestra called the Arions performed at the club for the month of April. The entertainment soon took on a comedic

note as Freddy Fisher and The Schnickelfritz novelty band, known as “The World’s Most Unsophisticated Band,” was playing the club by that summer. Bands that followed over the next couple of years include the Rodeoliers, which featured a “musical cow,” Darrell Fischer and the Minnesota Lumberjacks, and Fiddle Bow Bill and His Dew-Valley Acorns, billed as “The dizziest, daffiest, goofiest band that ever hit these Twin Cities” (Andersen 2019). The entertainment continued in this vein through the 1940s.

As a stage bar, the entertainment at Midway Garden may have been a little racier than the novelty bands advertised. According the recent study of Minneapolis music history, “Hennepin Avenue had two distinct types of venues: theaters and ‘stage bars.’” The theaters mainly staged vaudeville programs, in which music was also an important part. However, “Music played a secondary role at stage bars, which were, first and foremost, strip clubs. Musicians often played in small crannies next to the stage and hoped that no fights broke out” (Roise et al. 2018: 21). It should be noted, though, that no advertisements or references to burlesque shows at Midway Garden have been found, and a circa 1940 photograph shows the Fiddle Bow Bill band on stage.

During the 1950s, Midway Amusement Company continued to offer billiards, bowling, and dining, as well as the Midway Garden Nite Club, and R. F. Nagel was the President. By the end of the decade, Midway Amusement was listed as “bowling and tavern,” and there was no longer a listing for Midway Garden (R. L. Polk & Co. 1955, 1960). In 1960, Midway Amusement closed, and in the following year, Family Playland, a family recreation center, opened at 1639 University Avenue. This venture was apparently short-lived, and by 1965, General Products Corp. offered closeouts on merchandise. In 1966, Ax Man Surplus opened and has operated in this location continuously since then (Andersen 2019).

Evaluation

The Midway Amusement Company Building was evaluated for NRHP eligibility using the Criteria of Significance.

Criterion A. The Midway Amusement Company Building was constructed in 1933, and although it is not known if the building was purpose built, by 1934, Midway Amusement was operating from it. The entertainment options offered – billiards, bowling, dining, and live entertainment – were common for the period, and many establishments in Saint Paul offered some or all of them. Although Midway Amusement appears to have been among the larger operations, it is not an early example of this type of entertainment, nor is it known to have influenced the industry or to have been the site of an important event. For these reasons, the Midway Amusement Company Building does not meet Criterion A.

Criterion B. The Midway Amusement Company Building is not known to be associated with persons significant in history and does not meet Criterion B.

Criterion C. The Midway Amusement Company Building has modest patterned brickwork but lacks a clear architectural stylistic influence. As a storefront building, it was a typical form and type of construction. The architect is not known, but even if it were the work of a master, this would not be a distinctive example of his work. The building is not a distinctive example of a period, type, or method of construction and does not meet Criterion C.

Criterion D. The Midway Amusement Company Building has not yielded, nor is likely to yield, significant new information in history and, therefore, does not meet Criterion D.

5.9 MIDWAY HOSPITAL

1700 University Avenue (RA-SPC-3918)

Description

Currently the Health East Midway Campus, this 6.12-acre property consists of the original Midway Hospital building (1925-1926), the south building addition (1969), parking ramp (1983), and surface parking lot. In addition, the University Park Medical Building (1983) adjoins the parking ramp to the northwest. Despite the later construction, the original hospital building remains visible from Aldine and Pierce Streets. The medical center is in a mixed-use neighborhood, with commercial buildings to the north on University Avenue, residential to the east, surface parking lots to the west, and I-94 to the south.

The original building is four stories with a raised basement and consists of a central, east-west massing with wings extending northwest and south. An additional wing on the east is two stories with a raised basement. This building exhibits modest Renaissance Revival style, including a tower with round-arched window openings and a crenelated parapet, and arches and other decorative brickwork. The building is clad in red brick laid in common bond, and the basement level projects slightly to form a water table with a stone cap. The windows have replacement sashes with stone sills.

The original main façade is on the northwest elevation of the northwest wing and is symmetrically organized in three bays. The center bay originally included the main entrance, which has been infilled with brick and windows at the basement and first story. The second through fourth stories each have four inset windows separated by projecting pilasters and with spandrel panels adorned with geometric brickwork and darker red brick. Above the fourth-story windows, a single segmental arch extends across the bay. The outer bays have one window on each story and spandrel panels with geometric brickwork. The parapet wall, which is capped with stone coping, is triangular over the center bay and, on the outer bays, has inset stone panels simulating crenellations.

The northwest elevation of the northwest wing has a west bay with a single window per story and spandrel panels with geometric brickwork and a parapet with an inset stone panel. A narrow, recessed bay appears to be a stairwell because windows are set between each floor. The east bay has paired windows on each story with original three-over-three wood sashes and spandrels with geometric brickwork. A square tower rises above this bay and has slightly projecting pilasters at the corners and, on each face, paired multi-light windows with gothic-arched lintels that are over-arched with a larger gothic arch. Above these windows, smaller gothic-arched openings have been infilled with brick. The parapet walls have stone coping and a crenellation on each face of the tower.

The southwest elevation of the northwest wing has a west bay with a single window per story and spandrel panels with geometric brickwork and a parapet with an inset stone panel. The east bay has three sets of paired windows per story with geometric-patterned spandrels and a projecting stone band at the sill level of the fourth-story windows. The south wing extends from the southwest corner of the main massing, and its west elevation adjoins the southwest elevation of the northwest wing. On its east elevation, the fenestration pattern and materials are the same, and the projecting

stone band at the fourth story continues across this elevation. On the south elevation, the windows are less ornate, with a simple stone sill and plain spandrels.

The main massing of the original hospital building is largely hidden from the street. Its north elevation remains intact with the exception of a skyway connection to the adjacent parking ramp. This elevation is seven bays wide, with windows groups of one, two, and three on each story, and geometric-patterned spandrels. The eastern two bays project slightly and have a higher parapet wall, which includes a pediment over each bay. A two-story wing extends from the east elevation and includes a brick chimney stack that rises to the height of the tower. Windows on this wing are single or in pairs and have geometric-patterned spandrels. The parapet walls are rectangular with stone coping and crenellations.

The south building, although connected to the south wall of the original hospital building, has the appearance of a separate building. The building is in the Articulated Frame Modernist mode, with exposed concrete framing and brick curtain walls. The building is laid out in a T-plan, with an eight-story main tower, a seven-story wing extending to the west, one-story sections in the ells, and a two-story section to the south. The tower and wing are concrete framed with cream-brick curtain walls and aluminum fixed-sash windows with enamel spandrel panels, mostly in pairs. The eighth story is clad in metal panels with bands of fixed-sash windows, and the seventh story of the wing has a wide cornice of metal panels. The main entrance is located in the northwest ell and consists of a one-story lobby section with glass curtain walls. A two-story equivalent canopy supported on massive square columns projects over the entrance to the west. A one-story section, located in the southwest ell, has red-brick and concrete-paneled walls and narrow fixed-sash windows. The red brick carries through to the first story of the west elevation of the tower wing. A two-story section wraps around the south elevation and south half of the east elevation of the tower. This section has cream-brick walls, aluminum fixed-sash windows, and a south entrance.

The medical building and parking ramp are stand-alone buildings connected to the original hospital via a skyway.

Midway Hospital was originally oriented both to University Avenue and Aldine Street, with the main entrance facing northwest. Set back from University Avenue, the hospital had a park-like greenspace to the north that is now occupied by a parking ramp and medical office building. The main entrance on the northwest-facing façade originally had stone surrounds with a segmental arched opening and a stone sign panel inscribed with “MIDWAY HOSPITAL” and was accessed via stone steps with brick wingwalls (Midway Hospital 1927). These elements have been removed.



Midway Hospital, 2019, looking southeast



Midway Hospital, 2019, looking east



Midway Hospital, 2019, looking southeast



Midway Hospital, 2019, looking west



Midway Hospital, 2019, looking northwest



Midway Hospital South Building, 2019, looking north



Midway Hospital South Building, 2019, looking northeast



Midway Hospital South Building, 2019, looking east



Midway Hospital, ca. 1930, looking southeast



Midway Hospital, from 1927 promotional brochure

Historical Background

Nominations for NRHP listing prepared for Abbott Hospital and Eitel Hospital in Minneapolis included historic contexts for the evolution of hospitals from the mid-nineteenth through mid-twentieth centuries (Gales and Roise 2010; Pearson 2007). Those contexts are summarized here, with information regarding Saint Paul hospitals added.

During the mid-nineteenth century, hospitals were generally run as charitable institutions, often affiliated with religious denominations, that treated people who could not afford a private physician or other practitioner. Patients were typically crowded in 30-bed wards, where disease spread easily and where little could be done for patients except to make them as comfortable as possible while they waited to die. Following this pattern, Saint Paul's two earliest hospitals were affiliated with religious denominations. St. Joseph's (Catholic), founded in 1853, built the first dedicated hospital building in 1854, and St. Luke's (Episcopal) opened the second hospital in the city in 1857 (Hall and Smith 1987: 6; St. Joseph's Hospital 1987: 11-12). The Ancker Hospital, also known as City-County or, later, Saint Paul-Ramsey Hospital, however, was a secular hospital, established in 1872 to serve the poor and indigent.

By the late-nineteenth century, conditions were changing in hospitals. Medical practice was becoming scientific and doctors sought to distinguish themselves from traditional practitioners and

druggists. Medical training, which had been based on the apprenticeship model, shifted to medical schools and nursing schools, and licensing began to be required and enforced. Many of the medical schools, and nearly all of the nursing schools, were attached to hospitals, providing a ready supply of medical professionals trained in the latest methods. These scientifically trained doctors working with increasingly standardized methods brought their practices to hospitals, which were then transformed from charitable wards to treatment centers. Increased emphasis was placed on sanitation and ventilation. Hospitals began adding specialized functions, such as laboratories and operating rooms, and new technology, such as the X-ray. In addition, private hospitals increasingly catered to the wealthy and middle class, who could pay for services, allowing for more expansion of services. Public hospitals, which were supported by cities and counties, assumed the role of caring for low-income patients.

By the turn of the twentieth century, Saint Paul had grown dramatically, from a population of about 20,000 in 1870 to about 163,000 in 1900. As the city's population grew, hospitals also improved their record of healing the sick, and as a result, they grew in scale and in scope, adding more beds for patients and specialized spaces for new services. In addition, many new hospitals were established during the late-nineteenth and early-twentieth centuries. Nationwide, in 1872, there were only 178 hospitals, but this number surged to 4,000 by 1910 (Gales and Roise 2010: 8.8). At St. Joseph's, for example, new wings were added to the original building in 1878 and 1885, and a new building was constructed in 1895. Within 10 years, doctors at St. Joseph's were routinely performing surgery and using X-ray for diagnoses (St. Joseph's Hospital 1979: 25-26, 29). In 1892, St. Luke's moved from its downtown location into a spacious three-story building it had commissioned Clarence Johnston to design. Ancker also provided major accident and emergency services, as well as treatment for tuberculosis and other contagious diseases for all city residents (Saint Paul-Ramsey Hospital Study Committee 1965: 4-6).

By the early twentieth century, there were numerous hospitals in Saint Paul, and the number was increasing. For example, in 1910, Saint Paul hospitals included: Bethesda Hospital, 249 E. Ninth Street; City and County Hospital on Jefferson and Colborne; Cobb Hospital 2056 Iglehart Avenue; Luther Hospital Association, 397 E. Tenth Street; Mounds Park Sanitarium (hospital), Earl and Thorn Streets; St. Joseph's Hospital, Exchange and Ninth Streets; St. Luke's Hospital, Smith Avenue and Sherman; and Saint Paul German Hospital, 225 Prescott. Two years later in 1912, three additional hospitals had opened: St. John's German Lutheran Hospital, 408 Hoffman Avenue; St. Thomas Hospital, Laurel and Cleveland Avenues; and Midway General Hospital, 389 Snelling Avenue (R. L. Polk and Co 1910, 1912). Cobb, St. Thomas, and Midway hospitals were all located in the western portion of the city, which was growing rapidly during the early twentieth century. St. Thomas Hospital was short-lived, and Cobb Hospital, after being damaged by a fire, closed in the 1920s.

Two later, notable additions to Saint Paul's medical facilities were the Charles T. Miller Hospital and Children's Hospital. In 1920, Charles T. Miller opened a new \$900,000, state-of-the-art hospital near the Cathedral that was operated by a group of well-established Saint Paul physicians drawn to the modern facility. Four years later, Children's Hospital opened as the first pediatric hospital in the city (United Hospital Foundation 1987: 61-62).

As hospitals expanded, they continued adding specialized medical services, and the general public embraced those services. One example is obstetrics. Hospitals began adding obstetricians to their staffs around the turn of the century, and within decades, this relatively new field became nearly universal. In Minneapolis, the percentage of births in hospitals jumped from 14 percent in 1914 to 87.5 percent in 1933, and then to 99.7 percent in 1954 (Gales and Roise 2010: 8.6). Surgical facilities, labor and delivery rooms, laboratories, and diagnostic spaces all became standard for hospitals during the early twentieth century. In addition, hospitals shifted from multiple-bed wards to semi-private rooms of two or four beds.

As a result of the increased services and specialization in hospitals during the period between World Wars I and II, large new hospital facilities were built. These facilities took the form of new wings added to older hospitals or entirely new buildings. At three- or four-stories in height with long façades of regularly spaced windows, these additions and buildings often resembled apartments or collegiate buildings. Not all hospitals were growing during this period, which was a time of consolidation. Although the total number of hospital beds in Minnesota increased 75 percent between 1930 and 1948, the number of facilities declined, meaning smaller hospitals were having difficulty competing with their large, and growing, counterparts (Gales and Roise 2010: 8.10).

Midway Hospital reflects the hospital trends of the early-twentieth century. In early 1912, Midway Hospital was incorporated by Dr. J. D. Utley, the founding physician, and the hospital was in operation by August. The hospital was a small 18-bed facility located within a remodeled former boarding house, with a hipped roof, large gabled dormers, and Neo-Classical Revival details (McClure 1994: 10; *Minneapolis Tribune* 1912). The new facility served as a general hospital, providing services to the Midway area and conveniently located near the major streetcar intersection at Snelling and University Avenues. The western neighborhoods of Saint Paul were growing rapidly during the early twentieth century, and the establishment of institutions, including a new, modern hospital, were an important aspect of this growth.

Despite its promise, Midway Hospital failed in 1920, and although the reasons for that failure are not known, the Northwestern Baptist Hospital Association acquired the hospital and began a partnership with the Midway Club (Chamber of Commerce) to build a new facility. In 1921, the Midway Club began a fundraising effort to build a new hospital, and the Baptist Association pledged to contribute two dollars for every one dollar raised (McClure 1994: 10-11). About 7 ½ acres of land were acquired at University Avenue and Aldine Street for the new building. Construction began in 1925, and the new Midway Hospital opened in 1926 in a four-story-with-basement building with a capacity of 127 beds at an approximate cost of \$750,000. The director of the new hospital was Bertha Morris, and Anna Friedburg was resident manager. The association, which later became the Baptist Hospital Fund, operated Midway Hospital as a non-profit general hospital (Midway Hospital ca. 1965). After the move, the former Midway Hospital building was used as a residence for nurses, and the hospital operated a nurse training program.

Although an architect has not been identified, the new Midway Hospital building was designed in a modest Renaissance Revival, with arched windows and main entry and a tower. The building type could be described as a multi-story pavilion type, in which wards and, later, semi-private rooms were connected by corridors on each floor (Thompson 1985: 91-92). This type of hospital

building was developed in the nineteenth century, and during the 1890s, both St. Joseph's and St. Mark's had built new pavilion-type hospital buildings.

In the years following World War II, scientific specialization in medicine increased, and new technology rapidly expanded. In addition, federal funding of medical research grew, and hospitals became both research and treatment centers. Also, during the 1950s, middle-class Americans fully embraced hospital treatment. Although, as late as 1932, middle-income usage of health services was low, comparable to that of low-income levels, by the 1950s, the receipt of medical services for middle-income consumers had risen to a level comparable to those at the upper income (Gales and Roise 2010: 8.10). With new programs and services and the increased number of patients, during the 1950s and 1960s, hospitals entered another period of expansion. In Saint Paul by the early 1950s, five of the city's hospitals were undertaking major building expansions to add beds and services, including Charles T. Miller, St. John's, Riverview, St. Joseph's, and St. Luke's.

In 1961, St. Luke's completed another major expansion, this time in a cloverleaf layout that represented the latest in hospital design, consisting of three circular sections, each with a center nurses' station and patient rooms around the periphery. This innovative building is extant and is part of the current United Hospital campus. In the mid-1960s, the old Ancker city hospital was replaced with a 561-bed, \$16.5-million facility, which was renamed Saint Paul-Ramsey Hospital (Saint Paul-Ramsey Hospital Study Committee 1965: 8; Hall and Smith 1987: 47).

Like its counterparts in Saint Paul, during the 1960s, Midway Hospital undertook major expansions. The first, in 1961-1962, was the South Building, which was originally three stories in height and was built to the designs of Ellerbe and Company at a cost of \$3.5 million. With the new South Building attached to the south façade of the original building, Midway Hospital had a capacity of 250 beds, plus teaching/training areas for nurses on each floor, and a chapel (Midway Hospital 1962). By the mid-1960s, Midway Hospital was admitting 7,000 patients per year and treating over 18,000 outpatient cases per year. The hospital included a full-range of specialty services, including x-ray, laboratory, physical therapy, and pharmacy (Midway Hospital ca. 1965: 13, 17). In 1969, five additional floors were added to the South Building, bringing it to its current eight-story height.

Currently, the former Midway Hospital is the Health East Midway Campus. Later additions to the campus include a parking ramp, which is attached to the original building via skyway, and the five-story University Park Medical Building, located to the north of the original building along Aldine Street.

Evaluation

The Midway Hospital was evaluated for NRHP eligibility using the Criteria of Significance.

Criterion A. The Midway Hospital complex was constructed in 1925-1926 with major expansions in 1961-1962 and 1969. This was the second location of the hospital, which had been established in 1912 on Snelling Avenue. Midway Hospital is significant both for its association with the development of the western portion of Saint Paul and for its association with the evolution of hospitals during the twentieth century. Although the hospital's original building is no longer extant, the first building at the current location was built at a time when the Midway area of Saint

Paul was still experiencing rapid growth. A large modern hospital in this portion of the city was important enough to community leaders that they partnered with the Northwest Baptist Hospital Association to raise funds for the facility. The resulting building was among the largest hospitals in Saint Paul and included state-of-the-art facilities. This building demonstrates the need for hospitals to grow to accommodate new services and technologies and increased demand. When Midway Hospital expanded in the 1960s, the new building demonstrates mid-century hospital expansions that resulted from continued advances in technology, Federal funding for medical research, and full acceptance of hospital care by the American public. Midway Hospital stands as an excellent physical documentation of these important phases of hospital evolution. Furthermore, it is believed to be the only remaining early-twentieth-century hospital building in Saint Paul, and the later South Building illustrates the evolution of hospitals during the twentieth century. For these reasons, Midway Hospital meets Criterion A.

Criterion B. Midway Hospital is not known to be associated with persons significant in history and does not meet Criterion B.

Criterion C. As a period, type, or method of construction, Midway Hospital does not appear to be distinctive. Stylistically, it is a modest example of Renaissance Revival, and its method of construction appears to have been standard for the time. As a building type, it is a pavilion hospital, a form pioneered in the nineteenth century and that made its first appearance in Saint Paul during the 1890s. The 1960s additions, built in two phases, is an example of Articulated Frame, common in institutional buildings by the late 1960s. Although an architect of the earlier building has not been identified, even if the designer were a master architect, Midway Hospital is not likely to be a distinctive example of his work. The South Building was designed by Ellerbe and Company, which had grown rapidly during the 1950s to become one of the 100 largest architectural firms in the country. Notable Modernist designs in Saint Paul include the Mutual Service Insurance Companies Building (1953) and Minnesota Mutual Life Insurance Company Building (1955). Midway Hospital does not appear to be a distinctive example of the firm's designs. For these reasons, Midway Hospital does not meet Criterion C.

Criterion D. Midway Hospital has not yielded, nor is likely to yield, significant new information in history and, therefore, does not meet Criterion D.

The recommended period of significance for Midway Hospital begins in 1926, the year the first building at the current location was completed, and ends in 1969, the year the expansion of the South Building was completed. Although there have been alterations to the 1926 building, the addition of the South Building represents the hospital's evolution during the period of significance. Other alterations include removal of the original entrance from the building's northwest façade, and construction of the medical office building and parking ramp on the hospital grounds that had been green space. The South Building is largely intact, though the main entrance on Aldine Street has been remodeled. Despite the alterations, both buildings retain most of their historic materials, and the overall design of both remain apparent. In addition, the complex remains in its historic location, and in continuing as a health care facility, it retains its historic feeling and association.

5.10 GEORGE PILMER HOUSE

1467 Iglehart Avenue (RA-SPC-1888)

Description

The Pilmer House is a single-family residential building constructed in 1920 but better known for its sculptural concrete-work created by George Pilmer beginning about 1974. Located on Iglehart Avenue just east of Pascal Street, the house is within a small residential neighborhood bounded by commercial and light industrial on Pascal Street and Marshall and Snelling Avenues, and by I-94 to the north. The property is a standard city lot that sits about 3 feet above street level, and a terraced concrete retaining wall with rounded edges slopes down to the sidewalk. The property also includes free-standing sculptural works of shaped concrete, including an amorphous abstract piece and a round planter in the front yard and a large shallow bowl east of the house.

The one-story, cross-gable-roofed house has stucco-veneered walls, mostly with a textured finish. The foundation is not visible, and the windows are replacement sashes. The notable features of the house are the shaped concrete decorative elements, primarily on the south façade. A gable-roofed projecting bay has a parapet with four upward curving triangular peaks that serve as a sort of screen across the front gable of the roof. The main entrance is enclosed by a stylized vestibule with parabolic-arched openings on three sides and a side-sloping roof. Next to the entrance within the vestibule, a slightly projecting, round window consists of a plastic salad bowl embedded in the wall. West of this vestibule, a concrete planter curves around the southwest corner. The south façade is painted in multi-colored swirls. The west façade is stucco-veneered with two window openings and, at the northwest corner, a parabolic-arched gateway with a curving triangular peak similar to the south elevation. The east façade includes a section with circles etched into the stucco and painted various colors, a curved planter, and a parabolic gateway with a curved triangular peak.



George Pilmer House, 2019, looking northeast



George Pilmer House, 2019, looking north



George Pilmer House, 2019, looking northwest

Historical Background

The house at 1467 Iglehart Avenue was built in 1920 for Mark V. Gray, a laborer who lived here through 1922. Various residents lived here through the 1920s, including stonecutter John Baird, streetcar operator Leonard Hisdahl, and assistant bank cashier Frank Brennan. From at least the mid-1940s to 1960, George Larson, a driver, lived here (St. Paul Building Permit Index Card; R. L. Polk & Co. 1921-1960).

George Pilmer was born in 1921 and emigrated from Scotland 1959, arriving in South Saint Paul where he had relatives. A plasterer by trade, Pilmer lived with his wife in the Highland Park neighborhood until she died in 1973, at which time he bought the house at 1467 Iglehart Avenue. Soon after, Pilmer began making architectural/artistic alterations to the house and yard, a process that he would continue until he sold the property in 2005 (Millett 2003).

This house was inventoried in 1981 by the Saint Paul/Ramsey County survey and has been highlighted by Larry Millett. In a 2003 *Pioneer Press* article, Millett describes the house as an example of a “folk folly,” which he defines as “buildings, monuments, outdoor sculptures, grottoes, and other structures that are the product of a highly personal, unorthodox vision,” and that are built without the assistance of an architect, plan book, or building contractor. Also known as naïve art, follies are created by artists or artisans with no formal artistic or architectural training. The best-known example is Simon Rodia’s Watts Towers in Los Angeles, which he created between 1921 and 1954 despite no formal training. The property has since been listed in the NRHP and recognized as a National Historic Landmark (Goldstone 1990). Other architectural follies listed in the NRHP include the following:

- Bancroft Tower, Worcester, Massachusetts, 1900, built to look like a castle
- Kingfisher Tower, Otsego Lake, New York, 1876, 60-foot tower
- Coral Castle, Dade County, Florida, 1923-1951, carved megalithic stones arranged as a castle
- The Parthenon, Nashville, Tennessee, 1897, full-scale replica of the Parthenon
- Hoffman Tower, Lyons, Illinois, 1908, castle-like tower

Pilmer was an artisan highly skilled in plastering but had no architectural training. He was, however, self-taught in architectural history and appreciated the work of Antoni Gaudi, a late-

nineteenth to early-twentieth century architect, “known for his surreal, highly sculpted buildings, mostly in Barcelona, Spain” (Millett 2003).

Evaluation

The George Pilmer House was built in 1920, and its early history (prior to acquisition by Pilmer in 1973) is not associated with significant events, trends, or persons in history, and it was not a distinctive example of a period, type, or method of construction. Since 1973, the sculptural forms added to the house illustrate Pilmer’s plastering skill and artistic expression, in particular through the covered entry with parabolic-arched openings and the shaped parapet along the south-facing gable. The property also includes free-standing sculptural works of shaped concrete. For this reason, the property, noted by Millett as “one of St. Paul’s genuine architectural treasures,” may possess high artistic values and may meet NRHP Criterion C, at some point.

Because Pilmer’s work on his house was carried out over a roughly 30-year span between about 1974 and 2005, it is currently too recent to be evaluated under the standard NRHP criteria. The NRHP allows for properties less than 50 years old to be listed (Criteria Consideration G), but such properties must be of exceptional significance. Other examples of architectural follies listed in the NRHP tend to be larger and more elaborate and were listed after reaching 50 years of age under the standard criteria. The Pilmer House does not appear to be of exceptional significance and does not meet Criteria Consideration G. The property, however, should be evaluated in the future under Criteria C.

A designation study may be appropriate now for the Pilmer House for designation by the City as a Saint Paul Heritage Site. The house may be eligible for local designation for, “Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood, community or the City of Saint Paul” (Heritage Preservation Ordinance Sec. 73.05). The house appears to be an established and familiar visual feature within its neighborhood.

5.11 R. A. MYERS & CO. BUILDING

1535 Marshall Avenue (RA-SPC-10777)

Description

The R. A. Myers & Co. building is an industrial complex consisting of a main building constructed in 1934 and a warehouse addition built circa 1950. Located on Marshall Avenue at Asbury Street in a mixed-use neighborhood, the property is surrounded by industrial properties to the east and west, railroad tracks and a self-storage complex to the south, and residential to the north. The property is on a slight rise, and the building is about 5 feet above street level, with concrete steps providing access from Marshall Avenue to the former main entrance.

The one-story flat-roofed building has concrete-block walls, with textured-stucco veneer and a row of soldier-course brick along the foundation on the south. The windows are anodized-aluminum fixed sashes. The building's main façade faces south and exhibits modest Spanish Style influence. The symmetrical façade consists of a center entrance bay and four window bays with pilasters separating them. The center bay features two narrow round-arched doorways that have been infilled with anodized aluminum fixed sashes. Projecting pilasters decorative diamond-patterned tiles flank the center bay and extend into the parapet. A projecting wood cornice extends across the center bay. Each of the window bays has a pair of inset window openings with shaped headers and a sloped parapet wall covered with red tiles. As noted, the windows have replacement sashes, and the sills are covered with anodized aluminum. The pilasters extend into the parapet and, at the corners, have diamond-patterned tiles.

On the west elevation, the southern bay is similar to the south façade, with stucco-veneered wall, shaped window opening, pilasters, and a tile-covered parapet. The remainder of the west elevation has exposed concrete-block walls and square window openings with brick sills. The northern section of the building is two stories. On the east elevation, the stucco and tiled parapet extend one bay, then transition to concrete block. There are no openings. The circa 1950 addition extends to the northeast of the original building. The one-story flat-roofed addition demonstrates some stylistic elements on its south elevation, including two bays separated by pilasters extending into the parapet wall, which is sloped and covered with asphalt shingles. The bays have been infilled with vertical wood. The east elevation of the addition is covered with vertical-wood siding.



R. A. Myers & Co., 2019, looking north



R. A. Myers & Co., 2019, looking northeast



R. A. Myers & Co., 2019, looking northwest

Historical Background

The industrial plant was built for R. A. Myers & Co., a chemical manufacturer specializing in floor soaps, floor wax, and cleaning supplies. Formed by Roy A. and Leona Myers in 1934, the company operated from this property at least until 1960. Roy Myers was born in Michigan in 1895, and Leona was born in Minnesota in 1896. They married in 1917 and had a daughter, also named Leona, in 1919 (U.S. Census Bureau 1930). Myers was listed in Saint Paul city directories as a salesman in 1917, as a salesman for Rochester Germicide in the 1920s, as a chemist in 1932, and as a manufacturer's agent in 1933. With this background, Myers then formed R. A. Myers & Co. with himself as President and his wife Leona as Vice President (R. L. Polk & Co. 1917-1934).

During the early twentieth century, chemical manufacturing for commercial and industrial use was a growing industry in Saint Paul. As a major transportation hub, Minnesota Transfer encouraged the development of clusters of industry in the Midway area beginning in the late-nineteenth century, including livestock, agriculture and food, and wood products (Pearson et al. 2018: 82). Starting as a by-product of these industries, chemical manufacturing developed into a separate industry during the early twentieth century. In 1917, 10 chemical manufacturers were listed in the Saint Paul city directory, and by 1927, that number had grown to 16. In particular, manufacture of cleaning supplies was an area of growth. The best known of these companies was Ecolab, which was founded in 1923 as Economics Laboratory, first focusing on carpet cleaner, then dishwashing and all-purpose cleaner (Kirkland 2017). In 1927, Economics Laboratory was located at 2694 University Avenue. The company would go on to become one of the largest in Minnesota in any industry.

Upon forming R. A. Myers & Co. in 1934, Myers turned to building a manufacturing plant for soaps and floor wax. A building permit was issued in March 1934 for a one-story commercial building with an estimated cost of \$2,500, and construction began immediately. Inspector's notes on the permit indicate that by late April construction was "finished except plastering" (St. Paul Building Permit #31827).

In 1939, R. A. Myers & Co. patented "Dure-O-Wax," a trade name it had been using for its floor wax since 1937. The company was still doing business as R. A. Myers & Co. in 1948 but was owned by Sterling Jones Laboratories of Minneapolis. By 1955, the company was listed as R. A. Myers & Co. at 1535 Marshall Avenue, though Sterling Jones was the company president. Roy

and Leona Myers were living in Roseville at that time, apparently retired (R. L. Polk & Co. 1948-1955; U.S. Patent Office 1948: 848).

Although an architect is not listed on the permit for 1535 Marshall Avenue, a letter from the City Architect's Office attached to the permit states that Eugene V. Schaefer was the architect (St. Paul Building Permit #31827). Little is known about Schaefer's life and career. He was born in Minnesota in 1898, and by 1922, he was a draftsman for William Alban. By 1926, he was a draftsman in Clarence Johnston's firm, and during the late-1920s to early-1930s, he worked in the City Architect's office. In 1932, Schaefer is listed as an architect in private practice with an office in the Endicott Building and later on Wabasha Street. He would maintain this practice through at least 1956 (R. L. Polk and Co. 1922-1956; Taylor and Larson 2001: 32). Although few examples of Schaefer's designs have been identified, in 1956 he designed an addition to St. Bridget's School and Church in Minneapolis (Northwest Architectural Archives n.d.).

Schaefer's design for the R. A. Myers & Co. building was in a Period Revival that has been termed Spanish Style. During the early twentieth century, particularly the 1920s, various modes of Period Revival architectural styles had become popular, especially for residences. One of these revivals that combined elements of Spanish, French, Italian, Moorish, and Spanish Colonial was the Spanish Style (sometimes referred to as Mediterranean Revival). Influenced by the Mission Revival Style in California, the Spanish Style was eclectic by nature, employing combinations of "a low-pitched red-tile roof, trowel-textured stucco walls, a mix of arched and rectangular openings, and decorative wrought-iron balconies" (Hess and Larson 2006: 117).

The Spanish Style was embraced not only by architects, who designed notable examples, but also local builders, pattern book and lumberyard plans, and newspaper real estate columns. As an eclectic style not tied to specific historic precedents, the Spanish Style did not put limits on floor plans or building forms. Therefore, although it was not as popular in Saint Paul as the English Colonial Revival and Tudor Revival styles, the Spanish eclectic could be applied to a variety of building types, including houses, apartments, and commercial and institutional buildings.

Examples of the Spanish Style in Saint Paul include a variety of residential building types:

- Murphy House, 1774 Stanford Avenue (1922, Percy Dwight Bentley)
- Francis and Alice Brewer House, 544 Desnoyer Avenue (1925, William M. Linden Co., builder)
- Nicholas Brewer House, 510 Frontenac Place (1925, William M. Linden Co., builder)
- Schroekenstein House, 656 Chippewa Avenue (1926, Myrtus Wright)
- Duplex, 1501 Summit Avenue (1922)
- Bungalow courts at 93-97 Cleveland Avenue S. (1925), 333-335 Cleveland Avenue S. (1927, Elmer H. Justus) and 336-338 Cleveland Avenue S. (1925, attributed Jay Alexrod)
- Anogar Apartments, 400 N. Pierce Street (1929)

A social/institutional use of the Spanish Style is demonstrated in the Minnesota Boat Club Boathouse on Raspberry Island (1910, George S. Carsley), which is also an early example of the style in Saint Paul. The gas station at 1138 Payne Avenue (1925, J. F. and L. A. Cramer, builders) is an example of the Spanish Style applied to a commercial building in Saint Paul.

Evaluation

The R. A. Myers & Co. Building was evaluated for NRHP eligibility using the Criteria of Significance.

Criterion A. The R. A. Myers & Co. Building is generally associated with the development of industry in the Midway area of Saint Paul, though its location on Marshall Avenue would have been out of the service area of Minnesota Transfer. As a chemical manufacturer during the 1930s, the company was part of a growing industry. However, it was not among the earliest of these companies, of which there were 16 in Saint Paul by 1927, nor is it known to have made a significant impact on the industry. For these reasons, the R. A. Myers & Co. Building does not meet Criterion A.

Criterion B. The R. A. Myers & Co. Building is not known to be associated with persons significant in history. Roy Myers appears to have been a moderately successful businessman, but not a leader or innovator within the chemical manufacturing industry, nor has any other information come to light linking him or Leona to significant events or trends in Saint Paul. For these reasons, the R. A. Myers & Co. Building does not meet Criterion B.

Criterion C. The R. A. Myers & Co. Building was constructed in 1934 in a modest Spanish Style design by Eugene Schaefer. The building is a fine, if unremarkable, example of the style, and it includes a number of typical elements, including red clay tiles, textured stucco, and arched openings. However, this is a modest expression of the style applied to the primary façade of the building. In addition, it was built after the style's heyday in the 1920s. Furthermore, Schaefer is not known to be a master architect. For these reasons, the Hasslen House is not a distinctive example of a period, style or method of construction and does not meet Criterion C.

Criterion D. The R. A. Myers & Co. Building has not yielded, nor is likely to yield, significant new information in history and, therefore, does not meet Criterion D.

5.12 TOWN HOUSE BAR

1415 W. University Avenue (RA-SPC-3907)

Description

The former Town House Bar (currently Black Hart) is a commercial building constructed in 1935. Located on the north side of University Avenue between N. Albert and N. Pascal Streets in a mixed-use neighborhood, the building is surrounded by residential properties to the north and commercial properties to the east, west, and south. The building encompasses the entire 0.11-acre parcel except for the sidewalk.

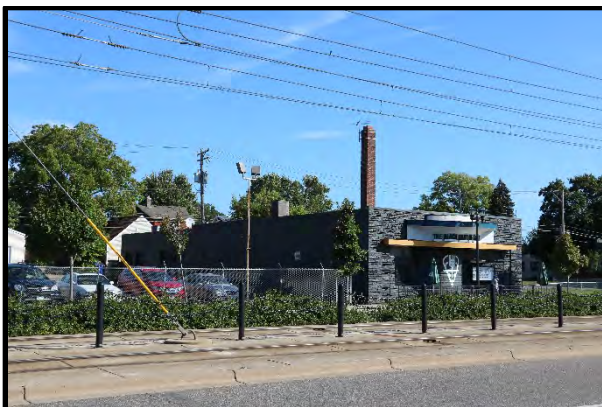
The flat-roofed building is one story with brick walls laid in running bond. On the primary façade, which faces University Avenue to the south, the walls with an ashlar-stone veneer. This façade has a recessed bay at the center with walls that angle inward to the main entrance, which is set within a projecting semi-circular vestibule with a door on either side. Above the entrance vestibule, a fabric awning and two stacked semi-circular canopies project over the sidewalk. The rooftop above the entrance once held a prominent lighted sign that read, “The Town House,” but this sign has been removed. The east façade, which faces a vacant lot, has only two small window openings and decorative, stippled brickwork along the cornice. The west elevation has several windows of varying sizes, plus some former openings that have been infilled with brick.



Town House Bar, 2019, looking north



Town House Bar, 2019, looking northwest



Town House Bar, 2019, looking northeast



The Town House, circa 1952



The Town House Interior, circa 1952

Historical Background

The early history of The Town House was described in Pearson, et al. (2018): “This one-story building at 1415 University Avenue was built in 1924 as a dry-cleaning business. The building was designed in a Modified Art Deco style by locally prolific architectural firm of Toltz, King and Day. It was converted to a restaurant and later became the Tip Top Tap bar in 1941.”

The Tip Top Tap was remodeled in 1946 to the design of noted interior designer Werner Wittkamp. Born in Russia, Wittkamp worked as a set designer in Berlin and Hollywood, and then he came to Saint Paul circa 1930, where he designed several notable interior spaces. His work included the Lowry Ballroom in downtown and the Commodore Hotel Bar, both significant examples of Art Deco interior design. His later works include the Willwerscheid Mortuary and the Lexington Restaurant on Grand Avenue (Berg and Pearson 2007; Millett 2007: 501).

The Tip Top Tap was renamed The Town House in 1949, and city directories from the 1950s list the establishment as “restaurant and beverages.” By 1960, The Town House was listed as a restaurant operated by George and John McLean (R. L. Polk & Co. 1951, 1954, 1960). From the early 1960s to 1968, Clark Armstead, founder of Clark’s Submarines, owned the restaurant (Andersen 2019).

Emmett Jewell bought The Town House in 1968. Jewell was born in 1926 in Saint Paul. From the late-1940s to at least 1960, Jewell was an accountant and manager who lived with his wife Kathleen at several addresses in the Highland Park and Merriam Park neighborhoods (R. L. Polk & Co. 1948-1960; U.S. Census Bureau 1940). After the bar he previously owned in the Rondo neighborhood was removed by the I-94 construction, Jewell sought a new investment, but his timing could not have been worse. As the middle-class residents of neighborhoods surrounding University Avenue left the city for the suburbs, many businesses along this long commercial strip struggled to remain viable. By 1969, The Town House was facing bankruptcy. In what was “almost a desperate move,” Jewell and his manager Greg Weiss converted the restaurant into a gay bar. Weiss distributed flyers that read, “The Town House: A New Gay Bar in St. Paul” to gay bars in Minneapolis and in the Loring Park, Powderhorn, and West Bank neighborhoods (Enke

2007: 45; Pearson et al. 2018). This was a daring move for Jewell, but it occurred within a context of growing recognition of the rights of LGBT people.

In the years following World War II in America, there was strong societal pressure for heterosexual and gender conformity. In workplaces, schools, and the media, the pervasive message was that only heterosexual relationships were acceptable, and non-conformity was not only discouraged, it could lead to loss of employment or arrest. During the 1950s, some gay men and lesbians began organizing, forming advocacy and educational groups, and creating support networks. In addition, they began carving out social spaces for themselves, and “bars were critically important sites of queer connection, community, and resistance” (Littauer 2018: 76). In some cities, openly gay bars were operating by the mid-1950s, including the Black Cat in San Francisco, a gay male bar, and several lesbian bars in the North Beach neighborhood. In most cities, however, gay bars kept a lower profile. In Saint Paul, as early as the 1940s, Kirmser’s, a bar downtown at 382 Wabasha Street, “was straight by day and ‘under-ground queer’ by night,” but it was the only gay bar with a liquor license in the city between World War II and 1960. Other bars and after-hours clubs operated without licenses, often out of people’s homes (Enke 2007: 39, 280, note 36). In Minneapolis during the 1950s and early-1960s, there were several gay bars, including Sutton’s and the Viking Room.

The appearance of gay bars, however, led to a backlash, and police raids were commonplace during the 1950s and into the 1960s throughout the country. As early as 1959, gay men began physically resisting the police, as at Cooper’s Donuts in Los Angeles (Littauer 2018: 77), but generally, the police raids continued through the 1960s.

During the mid- to late-1960s, inspired by the African American civil rights movement and the antiwar movement, LGBT activists began advocating for gay liberation, rather than just tolerance. Whereas older homophile organizations had sought to represent gay men and lesbians as upstanding, respectable members of society, the sexual revolution and counterculture shaped younger activists, who sought full freedom of expression and direct action such as protests. These efforts culminated in June of 1969 at the Stonewall Inn in New York City. During an otherwise routine police raid, the gay and trans patrons began throwing bottles and rocks until the police retreated. Crowds of gay and straight people gathered at the Stonewall in support of the protest for several days afterward, bringing brought national attention to the police harassment (Strub 2018: 84). Locally, in May 1969, Fight Repression of Erotic Expression (FREE), Minnesota’s first LGBT organization, was founded (Holdgrafer 2014).

For lesbians, in addition to the potential for police harassment, gay male bars were not always friendly places during the 1960s. As with straight bars, gay bars often conformed to gender norms of the time and required women to wear skirts or dresses and to be accompanied by men. As a result, lesbians began organizing their own social spaces: at first warehouse parties and other underground gatherings, and then gay bars for women. One such bar in the Twin Cities was Honey’s in Saint Paul, which was opened by Honey Harrold in 1967 but burned down two years later (Enke 2007: 44). At the same time, some lesbians, tiring of male-dominated organizations, had formed groups to advocate for lesbian-specific issues and, in some cases, advocate for the complete separation of the sexes (Strub 2018: 87).

Though it was not the first, the Town House was the only gay bar with a liquor license in 1969 in Saint Paul. The rebranding of the Town House as a gay bar, however, was subtle. According to Holly Monnett, “It wasn’t as okay to be gay back in those days and we didn’t have a sign out front. It was almost like a private club in a way” (Landsvwerk 2018). Monnett began working for the Town House in 1974, later becoming the manager and then buying the bar in 1985. Other gay bars opened in Saint Paul by the mid-1970s, including the Noble Roman, which was located on Grand Avenue near Victoria Street, the Belmont near University and Dale, and the D ‘n’ O, located near the Town House (Enke 2007: 281, note 54).

In addition to setting the trend for gay bars to open in the 1970s, the Town House was considered “‘the women’s bar’ of the 1970s,” and it “functioned as the epicenter of lesbian life in the Twin Cities of the early 1970s” (Enke 2007: 44; Murphy et al. 2010: 314). It took a concerted effort on the part of its women patrons, however, for the Town House to reach this status. After Honey’s burned down in 1969, lesbians in the Twin Cities were looking for a new gathering place just as the Town House was rebranding as a gay bar. Although the Town House was initially considered a gay male bar, “women showed up there in numbers unseen at any previous bar with the exception of Honey’s” (Enke 2007: 45). The Town House also offered several benefits that appealed to women: it was in a well-lit area mostly surrounded by residential properties, it shared a large, open parking lot with Montgomery Ward’s across the street, and University Avenue was a major bus line.

During the early 1970s, the Town House was shared by gay men and lesbians, and they tended to gather in men’s and women’s areas. By 1974, however, some men wanted the bar for themselves and tried to force the women out by reducing the women’s area. Not willing to give up their space, the women and some men held a sit-in on the dance floor, and after being removed by police, staged a weekly public picket outside the bar. Between the pickets and a legal challenge using Saint Paul’s newly passed gay rights ordinance, Town House management relented. This was highly unusual: “To draw such attention to a gay bar was unprecedented; lesbian patrons and their male supporters had never demanded rights from a gay bar—and from the city—in so public a fashion” (Enke 2007: 47-48). Jewell then installed his daughter Kelly as the new manager and hired Harrold as a co-manager, and between them, they converted the Town House into a bar friendly to women. It should be noted that the Town House did not become an exclusively lesbian bar; rather, it was “pretty gender equal.” However, this was unusual for gay bars, and bars in general, at that time. During the 1970s, “the Town House functioned as a meeting ground for diverse women across class, gender expression, political identity, and generation” (Enke 2007: 48).

The Town House continued to operate as a gay bar through the 2010s, owned and operated, as noted above by Holly Monnett. In 2018, under new ownership, the Town House re-opened as Black Hart, a “queer Midway soccer bar” (Tarbox 2019).

Evaluation

The Town House Bar was evaluated for NRHP eligibility using the Criteria of Significance. The property was previously evaluated in 2007 as the Tip Top Tap, and following NRHP guidance, that evaluation only considered events through the late 1950s (50 years prior) (Berg and Pearson 2007). Because new information has come to light regarding events 50 years (or nearly so) prior

to 2019, the property has been re-evaluated. Additional historic context should be developed regarding the LGBT community in Saint Paul and the Twin Cities during the 1960s and 1970.

Criterion A. When the Town House converted to a gay bar in 1969, it was part of a trend toward increased acceptance of LGBT people by the mainstream, and it was the only openly gay bar. It also started a trend because, by the mid-1970s, there were several gay bars operating in Saint Paul. In addition, beginning in 1974, the Town House became known as “the women’s bar” because, unlike gay bars that preceded it in Minneapolis, the Town House was a place lesbians and gay men were equally welcomed. For these reasons, the Town House meets Criterion A in the area of social history.

Criterion B. The Town House is not known to be associated with persons significant in history and does not meet Criterion B. Additional research and context development could identify persons meeting this criterion in the future.

Criterion C. As noted above, in 1946, the Town House building was remodeled to designs by Werner Wittkamp, who designed significant interior spaces in Saint Paul during the early- to mid-twentieth century. However, the building has been altered, including removal of the marquee, re-facing of the façade with ashlar-stone veneer, and removal and partial enclosure of storefront windows. Likewise, the interior has been extensively remodeled. For these reasons the Town House cannot convey the significance of Wittkamp’s design. Furthermore, in its current appearance, the building does not illustrate a significance period, type, or method of design. For these reasons, the Town House does not meet Criterion C.

Criterion D. The Town House has not yielded, nor is likely to yield, significant new information in history and, therefore, does not meet Criterion D.

The period of significance of the Town House begins in 1969, when it began advertising as a gay bar. Due to its relatively recent history, however, more passage of time may be necessary to determine an end point of the period of significance.

Integrity. The Town House has been altered in ways that have compromised its integrity from the 1946 remodel designed by Werner Wittkamp, but it retains sufficient integrity to convey its significance as an early gay bar in Saint Paul. However, the building retains enough integrity to convey its later significance. The building remains in its historic location, and the basic form and design of the building remains, including the inset entrance and the curved, two-tier canopy. The building remains a bar that advertises itself as welcoming to the LGBT community, and its feeling and association remain. Although the setting of University Avenue has been altered, it continues to function as a commercial corridor as it did 50 years ago.

6.0 SUMMARY OF RECOMMENDATIONS

Minnesota United Soccer Club (MUSC) has developed a Major League Soccer Stadium and is planning additional mixed-use development in Saint Paul, Minnesota. These developments are located within a 34.43-acre area bounded by University Avenue to the north, Snelling Avenue to the west, Pascal Street to the east, and St. Anthony Avenue to the south. As part of the planning for the stadium and associated development, MUSC prepared an Alternative Urban Areawide Review (AUAR). As part of the AUAR process, MUSC contracted with Streamline Associates, LLC (Streamline) to complete Phases I and II architecture-history studies. In addition to the project area, the area of potential effects includes a ¼-mile radius around the AUAR area to account for potential visual, noise, and traffic changes resulting from the stadium and related developments.

During the Phase I survey, 303 properties were inventoried. Based on this survey and the 2018 Hamline-Midway survey, 12 properties were identified for Phase II evaluation. The following is a summary of recommendations regarding these properties.

- Anogar Apartements, 400 N. Pierce Street (RA-SPC-5560), is recommended not eligible for listing in the NRHP due to lack of historical significance.
- Bethlehem Lutheran Church, 430 N. Roy Street (RA-SPC-3225), is recommended not eligible for listing in the NRHP due to lack of historical significance.
- Central Swedish Baptist Church, 422 N. Roy Street (RA-SPC-3224), is recommended as meeting NRHP Criterion C but lacking sufficient historic integrity to be eligible for listing in the NRHP.
- Hamline Hotel, 543 Snelling Avenue N. (RA-SPC-3424), is recommended eligible for listing in the NRHP under Criterion A.
- John S. and Freda Hasslen House, 1383 Edmund Avenue (RA-SPC-9363), is recommended not eligible for listing in the NRHP due to lack of historical significance.
- Jehovah Lutheran Church, 590 N. Snelling Avenue/1566 Thomas Avenue (RA-SPC-9738) is recommended eligible for listing in the NRHP under Criterion C.
- La-Vera Apartments, 517-519 N. Asbury Street (RA-SPC-6106), is recommended not eligible for listing in the NRHP due to lack of historical significance.
- Midway Amusement Company, 1633-1639 University Avenue W. (RA-SPC-3917), is recommended not eligible for listing in the NRHP due to lack of historical significance.
- Midway Hospital 1700 University Avenue (RA-SPC-3918), is recommended eligible for listing in the NRHP under Criterion A.
- Pilmer House, 1467 Iglehart Avenue (RA-SPC-1888), is recommended for evaluation in the future because its notable design qualities post-date 1974. A local designation study, however, may be appropriate now.
- R. A. Myers & Co., 1535 Marshall Street (RA-SPC-10777), is recommended not eligible for listing in the NRHP due to lack of historical significance.
- Town House Bar, 1415 University Avenue W. (RA-SPC-3907), is recommended eligible for listing in the NRHP under Criterion A.

In addition, Streamline has identified areas for future research that were beyond the scope of the current study.

A historic context study of the mid-century era and Modernist architecture in Saint Paul should be completed to assist in the evaluation of properties built or modified during 1945-1975.

Because relatively few of the buildings in Midway neighborhoods were designed by architects, more research regarding builders active in the area should be completed. In addition, supplemental research regarding architects and builders of apartment buildings in Saint Paul should be completed.

At the conclusion of the Phase I field survey and initial research, six properties were identified for Phase II evaluation in the area south of University Avenue. As the building permit research was completed, however, several additional properties that may have historic significance have been identified. Although completion of Phase II evaluations for these additional properties was beyond the scope of the current study, further research and evaluation may be appropriate for the following properties.

- 1463 Marshall Avenue: automobile service building from the 1920s
- 394 Pierce Street: Modernist residential design by Gerald Buetow
- 460 Pierce Street: design by Florence Glindmeier

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

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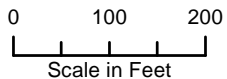
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APPENDIX A: PHASE I SURVEY RESULTS MAP



Legend

-  Project Area
-  Area of Potential Effects (APE)
-  Phase II Properties
-  290 Map Number
-  Surveyed Properties (Phase I)
-  Previously Not Eligible
-  Vacant or Less Than 50 Years



Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AeroGRID, IGN, and the GIS User Community



Appendix A
Phase I Survey Results




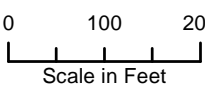




Architecture History Studies for Allianz Field
St. Paul, Minnesota

STREAMLINE ASSOCIATES

-  91
-  90
-  89
-  88
-  87
-  86
-  85
-  84



Legend

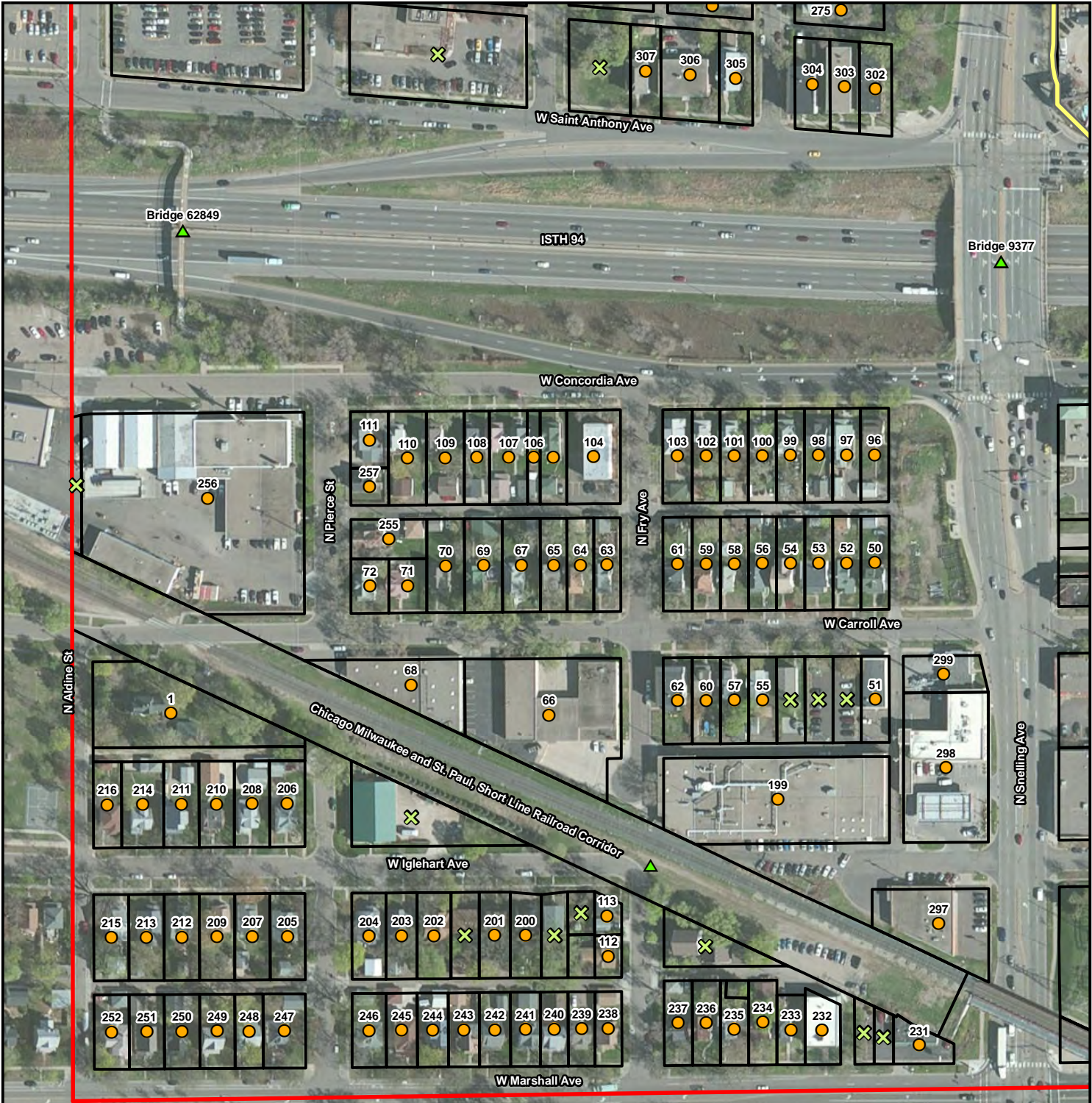
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-  Area of Potential Effects (APE)
-  Phase II Properties
-  0 100 200
Scale in Feet
-  290 Map Number
-  Surveyed Properties (Phase I)
-  Previously Not Eligible
-  Vacant or Less Than 50 Years

Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AeroGRID, IGN, and the GIS User Community








Appendix A
Phase I Survey Results

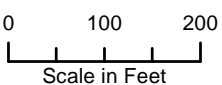
Architecture History Studies for Allianz Field
St. Paul, Minnesota

STREAMLINE ASSOCIATES



Legend

-  Project Area
-  Area of Potential Effects (APE)
-  Phase II Properties
-  290 Map Number
-  Surveyed Properties (Phase I)
-  Previously Not Eligible
-  Vacant or Less Than 50 Years



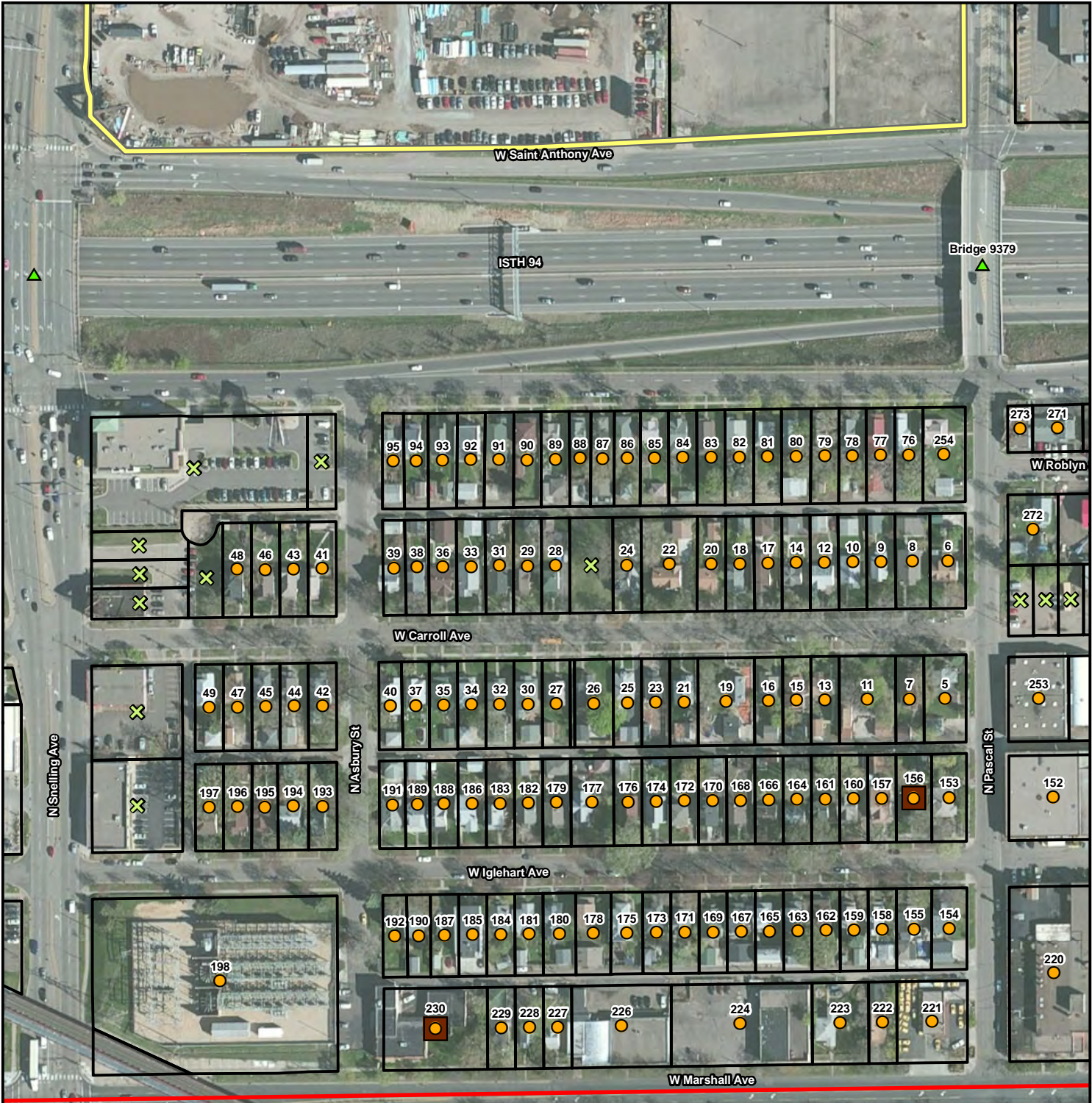
Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AeroGRID, IGN, and the GIS User Community



Appendix A
Phase I Survey Results

Architecture History Studies for Allianz Field
St. Paul, Minnesota

STREAMLINE ASSOCIATES



Legend

- Project Area
- Area of Potential Effects (APE)
- Phase II Properties
- 290 Map Number
- Surveyed Properties (Phase I)
- Previously Not Eligible
- Vacant or Less Than 50 Years

0 100 200
Scale in Feet

Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AeroGRID, IGN, and the GIS User Community








Appendix A
Phase I Survey Results

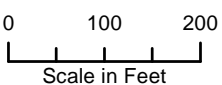
Architecture History Studies for Allianz Field
St. Paul, Minnesota

STREAMLINE ASSOCIATES



Legend

-  Project Area
-  Area of Potential Effects (APE)
-  Phase II Properties
-  290 Map Number
-  Surveyed Properties (Phase I)
-  Previously Not Eligible
-  Vacant or Less Than 50 Years



Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AeroGRID, IGN, and the GIS User Community



Appendix A
Phase I Survey Results

Architecture History Studies for Allianz Field
St. Paul, Minnesota

STREAMLINE ASSOCIATES

APPENDIX B: PHASE I SURVEY RESULTS TABLE

Map Number	Address	Property Name	SHPO No.	Construction Date	NRHP Recommendation
1	296 Aldine Street		RA-SPC-10552	1885	Phase I Not Eligible
2	1410 Carroll Avenue		RA-SPC-10553	1958	Phase I Not Eligible
3	1449 Carroll Avenue		RA-SPC-10554	1952	Phase I Not Eligible
4	1450 Carroll Avenue		RA-SPC-10555	1948	Phase I Not Eligible
5	1462 Carroll Avenue		RA-SPC-10556	ca. 1928	Phase I Not Eligible
6	1463 Carroll Avenue		RA-SPC-10557	1947	Phase I Not Eligible
7	1468 Carroll Avenue		RA-SPC-10558	1920	Phase I Not Eligible
8	1469 Carroll Avenue		RA-SPC-10559	1921	Phase I Not Eligible
9	1471 Carroll Avenue		RA-SPC-10560	1900	Phase I Not Eligible
10	1477 Carroll Avenue		RA-SPC-10561	1921	Phase I Not Eligible
11	1478 Carroll Avenue		RA-SPC-10562	1899	Phase I Not Eligible
12	1479 Carroll Avenue		RA-SPC-10563	1954	Phase I Not Eligible
13	1480 Carroll Avenue		RA-SPC-10564	1926	Phase I Not Eligible
14	1485 Carroll Avenue		RA-SPC-10565	1929	Phase I Not Eligible
15	1486 Carroll Avenue		RA-SPC-10566	1922	Phase I Not Eligible
16	1490 Carroll Avenue		RA-SPC-10567	1924	Phase I Not Eligible
17	1491 Carroll Avenue		RA-SPC-10568	1929	Phase I Not Eligible
18	1493 Carroll Avenue		RA-SPC-10569	1926	Phase I Not Eligible
19	1494 Carroll Avenue		RA-SPC-10570	1915	Phase I Not Eligible
20	1495 Carroll Avenue		RA-SPC-10571	1924	Phase I Not Eligible
21	1500 Carroll Avenue		RA-SPC-10572	1931	Phase I Not Eligible
22	1501 Carroll Avenue		RA-SPC-10573	1953	Phase I Not Eligible
23	1506 Carroll Avenue		RA-SPC-10574	1915	Phase I Not Eligible
24	1509 Carroll Avenue		RA-SPC-10575	1916	Phase I Not Eligible
25	1510 Carroll Avenue		RA-SPC-10576	1917	Phase I Not Eligible
26	1514 Carroll Avenue		RA-SPC-10577	1924	Phase I Not Eligible
27	1520 Carroll Avenue		RA-SPC-10578	1936	Phase I Not Eligible
28	1521 Carroll Avenue		RA-SPC-10579	1916	Phase I Not Eligible
29	1523 Carroll Avenue		RA-SPC-10580	1916	Phase I Not Eligible
30	1524 Carroll Avenue		RA-SPC-10581	1922	Phase I Not Eligible
31	1525 Carroll Avenue		RA-SPC-10582	1919	Phase I Not Eligible
32	1528 Carroll Avenue		RA-SPC-10583	1919	Phase I Not Eligible
33	1531 Carroll Avenue		RA-SPC-10584	1920	Phase I Not Eligible
34	1532 Carroll Avenue		RA-SPC-10585	1919	Phase I Not Eligible
35	1534 Carroll Avenue		RA-SPC-10586	1920	Phase I Not Eligible
36	1535 Carroll Avenue		RA-SPC-10587	1920	Phase I Not Eligible
37	1538 Carroll Avenue		RA-SPC-10588	1936	Phase I Not Eligible
38	1539 Carroll Avenue		RA-SPC-10589	1915	Phase I Not Eligible
39	1541 Carroll Avenue		RA-SPC-10590	1905	Phase I Not Eligible
40	1542 Carroll Avenue		RA-SPC-10591	1924	Phase I Not Eligible
41	1543 Carroll Avenue		RA-SPC-10592	1900	Phase I Not Eligible
42	1544 Carroll Avenue		RA-SPC-10593	1919	Phase I Not Eligible
43	1547 Carroll Avenue		RA-SPC-10594	1910	Phase I Not Eligible

Map Number	Address	Property Name	SHPO No.	Construction Date	NRHP Recommendation
44	1548 Carroll Avenue		RA-SPC-10595	1920	Phase I Not Eligible
45	1550 Carroll Avenue		RA-SPC-10596	1920	Phase I Not Eligible
46	1551 Carroll Avenue		RA-SPC-10597	1910	Phase I Not Eligible
47	1554 Carroll Avenue		RA-SPC-10598	1920	Phase I Not Eligible
48	1555 Carroll Avenue		RA-SPC-10599	1910	Phase I Not Eligible
49	1560 Carroll Avenue		RA-SPC-10600	1919	Phase I Not Eligible
50	1595 Carroll Avenue		RA-SPC-10601	1922	Phase I Not Eligible
51	1598 Carroll Avenue		RA-SPC-10602	1924	Phase I Not Eligible
52	1601 Carroll Avenue		RA-SPC-10603	1909	Phase I Not Eligible
53	1607 Carroll Avenue		RA-SPC-10604	1913	Phase I Not Eligible
54	1611 Carroll Avenue		RA-SPC-10605	1906	Phase I Not Eligible
55	1612 Carroll Avenue		RA-SPC-10606	1912	Phase I Not Eligible
56	1613 Carroll Avenue		RA-SPC-10607	1906	Phase I Not Eligible
57	1618 Carroll Avenue		RA-SPC-10608	1905	Phase I Not Eligible
58	1619 Carroll Avenue		RA-SPC-10609	1907	Phase I Not Eligible
59	1621 Carroll Avenue		RA-SPC-10610	1908	Phase I Not Eligible
60	1622 Carroll Avenue		RA-SPC-10611	1919	Phase I Not Eligible
61	1625 Carroll Avenue		RA-SPC-10612	1908	Phase I Not Eligible
62	1626 Carroll Avenue		RA-SPC-10613	1914	Phase I Not Eligible
63	1631 Carroll Avenue		RA-SPC-10614	1910	Phase I Not Eligible
64	1635 Carroll Avenue		RA-SPC-10615	1910	Phase I Not Eligible
65	1637 Carroll Avenue		RA-SPC-10616	1927	Phase I Not Eligible
66	1642 Carroll Avenue		RA-SPC-10617	1960	Phase I Not Eligible
67	1643 Carroll Avenue		RA-SPC-10618	1914	Phase I Not Eligible
68	1650 Carroll Avenue		RA-SPC-10619	1969	Phase I Not Eligible
69	1651 Carroll Avenue		RA-SPC-10620	1912	Phase I Not Eligible
70	1655 Carroll Avenue		RA-SPC-10621	1910	Phase I Not Eligible
71	1661 Carroll Avenue		RA-SPC-10622	1912	Phase I Not Eligible
72	1663 Carroll Avenue		RA-SPC-10623	1912	Phase I Not Eligible
73	1396 Concordia Avenue		RA-SPC-10624	1961	Phase I Not Eligible
74	1400 Concordia Avenue		RA-SPC-10625	1961	Phase I Not Eligible
75	1450 Concordia Avenue		RA-SPC-10626	1909	Phase I Not Eligible
76	1470 Concordia Avenue		RA-SPC-10627	1904	Phase I Not Eligible
77	1472 Concordia Avenue		RA-SPC-10628	1906	Phase I Not Eligible
78	1476 Concordia Avenue		RA-SPC-10629	1906	Phase I Not Eligible
79	1480 Concordia Avenue		RA-SPC-10630	1911	Phase I Not Eligible
80	1482 Concordia Avenue		RA-SPC-10631	1910	Phase I Not Eligible
81	1488 Concordia Avenue		RA-SPC-10632	1916	Phase I Not Eligible
82	1492 Concordia Avenue		RA-SPC-0793	1919	Phase I Not Eligible
83	1496 Concordia Avenue		RA-SPC-10633	1920	Phase I Not Eligible
84	1500 Concordia Avenue		RA-SPC-10634	1921	Phase I Not Eligible
85	1504 Concordia Avenue		RA-SPC-10635	1916	Phase I Not Eligible
86	1508 Concordia Avenue		RA-SPC-10636	1916	Phase I Not Eligible
87	1510 Concordia Avenue		RA-SPC-10637	1916	Phase I Not Eligible
88	1512 Concordia Avenue		RA-SPC-10638	1916	Phase I Not Eligible

Map Number	Address	Property Name	SHPO No.	Construction Date	NRHP Recommendation
89	1518 Concordia Avenue		RA-SPC-10639	1917	Phase I Not Eligible
90	1520 Concordia Avenue		RA-SPC-10640	1929	Phase I Not Eligible
91	1524 Concordia Avenue		RA-SPC-10641	1917	Phase I Not Eligible
92	1530 Concordia Avenue		RA-SPC-10642	1922	Phase I Not Eligible
93	1532 Concordia Avenue		RA-SPC-10643	1925	Phase I Not Eligible
94	1536 Concordia Avenue		RA-SPC-10644	1914	Phase I Not Eligible
95	1540 Concordia Avenue		RA-SPC-10645	1915	Phase I Not Eligible
96	1596 Concordia Avenue		RA-SPC-10646	1900	Phase I Not Eligible
97	1600 Concordia Avenue		RA-SPC-10647	1885	Phase I Not Eligible
98	1606 Concordia Avenue		RA-SPC-10648	1910	Phase I Not Eligible
99	1610 Concordia Avenue		RA-SPC-10649	1906	Phase I Not Eligible
100	1614 Concordia Avenue		RA-SPC-10650	1922	Phase I Not Eligible
101	1618 Concordia Avenue		RA-SPC-10651	1911	Phase I Not Eligible
102	1620 Concordia Avenue		RA-SPC-10652	1910	Phase I Not Eligible
103	1624 Concordia Avenue		RA-SPC-10653	1910	Phase I Not Eligible
104	1630 Concordia Avenue		RA-SPC-10654	1924	Phase I Not Eligible
105	1638 Concordia Avenue		RA-SPC-10655	1910	Phase I Not Eligible
106	1642 Concordia Avenue		RA-SPC-10656	1911	Phase I Not Eligible
107	1646 Concordia Avenue		RA-SPC-10657	1909	Phase I Not Eligible
108	1648 Concordia Avenue		RA-SPC-10658	1909	Phase I Not Eligible
109	1654 Concordia Avenue		RA-SPC-10659	1908	Phase I Not Eligible
110	1660 Concordia Avenue		RA-SPC-10660	1906	Phase I Not Eligible
111	1664 Concordia Avenue		RA-SPC-10661	1906	Phase I Not Eligible
112	259 Fry Street		RA-SPC-10662	1900	Phase I Not Eligible
113	269 Fry Street		RA-SPC-10663	1900	Phase I Not Eligible
114	381 Fry Street		RA-SPC-10664	1920	Phase I Not Eligible
115	382-384 Fry Street		RA-SPC-10665	1925	Phase I Not Eligible
116	385 Fry Street		RA-SPC-10666	1910	Phase I Not Eligible
117	386-388 Fry Street		RA-SPC-10667	1925	Phase I Not Eligible
119	391 Fry Street		RA-SPC-10669	1913	Phase I Not Eligible
120	393 Fry Street		RA-SPC-10670	1911	Phase I Not Eligible
121	394 Fry Street		RA-SPC-10671	1922	Phase I Not Eligible
122	397 Fry Street		RA-SPC-10672	1914	Phase I Not Eligible
123	398 Fry Street		RA-SPC-10673	1906	Phase I Not Eligible
124	401 Fry Street		RA-SPC-10674	1916	Phase I Not Eligible
125	402 Fry Street		RA-SPC-10675	1908	Phase I Not Eligible
126	405 Fry Street		RA-SPC-10676	1914	Phase I Not Eligible
127	406 Fry Street		RA-SPC-10677	1907	Phase I Not Eligible
128	409 Fry Street		RA-SPC-10678	1914	Phase I Not Eligible
129	410 Fry Street		RA-SPC-10679	1910	Phase I Not Eligible
130	413 Fry Street		RA-SPC-10680	1911	Phase I Not Eligible
131	414 Fry Street		RA-SPC-10681	1908	Phase I Not Eligible
132	417 Fry Street		RA-SPC-10682	1916	Phase I Not Eligible
133	418 Fry Street		RA-SPC-10683	1918	Phase I Not Eligible
134	419 Fry Street		RA-SPC-10684	1914	Phase I Not Eligible

Map Number	Address	Property Name	SHPO No.	Construction Date	NRHP Recommendation
135	422 Fry Street		RA-SPC-10685	1911	Phase I Not Eligible
136	423 Fry Street		RA-SPC-10686	1925	Phase I Not Eligible
137	428 Fry Street		RA-SPC-10687	1912	Phase I Not Eligible
138	429 Fry Street		RA-SPC-10688	1915	Phase I Not Eligible
139	432 Fry Street		RA-SPC-10689	1914	Phase I Not Eligible
140	435 Fry Street		RA-SPC-10690	1914	Phase I Not Eligible
141	434 Fry Street		RA-SPC-10691	1916	Phase I Not Eligible
143	437 Fry Street		RA-SPC-10693	1913	Phase I Not Eligible
144	438 Fry Street		RA-SPC-10694	1907	Phase I Not Eligible
145	444 Fry Street		RA-SPC-10695	1905	Phase I Not Eligible
146	445 Fry Street		RA-SPC-10696	1909	Phase I Not Eligible
147	447 Fry Street		RA-SPC-10697	1910	Phase I Not Eligible
148	453 Fry Street		RA-SPC-10698	1915	Phase I Not Eligible
149	459 Fry Street		RA-SPC-10699	1908	Phase I Not Eligible
150	289 Hamline Avenue N.	St. Paul Water Department Store Houses	RA-SPC-1690	1914	Phase I Not Eligible
151	1441 Iglehart Avenue		RA-SPC-10700	1962	Phase I Not Eligible
152	1457 Iglehart Avenue		RA-SPC-10701	1952	Phase I Not Eligible
153	1461 Iglehart Avenue		RA-SPC-10702	1922	Phase I Not Eligible
154	1462 Iglehart Avenue		RA-SPC-10703	1916	Phase I Not Eligible
155	1466 Iglehart Avenue		RA-SPC-10704	1924	Phase I Not Eligible
156	1467 Iglehart Avenue	Pilmer House	RA-SPC-1888	1900	See Phase II
157	1471 Iglehart Avenue		RA-SPC-10705	1914	Phase I Not Eligible
158	1472 Iglehart Avenue		RA-SPC-10706	1909	Phase I Not Eligible
159	1476 Iglehart Avenue		RA-SPC-10707	1909	Phase I Not Eligible
160	1477 Iglehart Avenue		RA-SPC-10708	1915	Phase I Not Eligible
161	1479 Iglehart Avenue		RA-SPC-10709	1909	Phase I Not Eligible
162	1482 Iglehart Avenue		RA-SPC-10710	1910	Phase I Not Eligible
163	1484 Iglehart Avenue		RA-SPC-10711	1920	Phase I Not Eligible
164	1485 Iglehart Avenue		RA-SPC-10712	1953	Phase I Not Eligible
165	1486 Iglehart Avenue		RA-SPC-10713	1920	Phase I Not Eligible
166	1487 Iglehart Avenue		RA-SPC-10714	1953	Phase I Not Eligible
167	1490 Iglehart Avenue		RA-SPC-10715	1920	Phase I Not Eligible
168	1491 Iglehart Avenue		RA-SPC-10716	1912	Phase I Not Eligible
169	1492 Iglehart Avenue		RA-SPC-10717	1916	Phase I Not Eligible
170	1495 Iglehart Avenue		RA-SPC-10718	1916	Phase I Not Eligible
171	1498 Iglehart Avenue		RA-SPC-10719	1915	Phase I Not Eligible
172	1499 Iglehart Avenue		RA-SPC-10720	1920	Phase I Not Eligible
173	1502 Iglehart Avenue		RA-SPC-10721	1920	Phase I Not Eligible
174	1503 Iglehart Avenue		RA-SPC-10722	1937	Phase I Not Eligible
175	1506 Iglehart Avenue		RA-SPC-10723	1922	Phase I Not Eligible
176	1507 Iglehart Avenue		RA-SPC-10724	1937	Phase I Not Eligible
177	1511 Iglehart Avenue		RA-SPC-10725	1890	Phase I Not Eligible
178	1514 Iglehart Avenue		RA-SPC-10726	1911	Phase I Not Eligible
179	1515 Iglehart Avenue		RA-SPC-10727	1921	Phase I Not Eligible

Map Number	Address	Property Name	SHPO No.	Construction Date	NRHP Recommendation
180	1516 Iglehart Avenue		RA-SPC-10728	1917	Phase I Not Eligible
181	1520 Iglehart Avenue		RA-SPC-10729	1916	Phase I Not Eligible
182	1521 Iglehart Avenue		RA-SPC-10730	1920	Phase I Not Eligible
183	1523 Iglehart Avenue		RA-SPC-10731	1916	Phase I Not Eligible
184	1524 Iglehart Avenue		RA-SPC-10732	1917	Phase I Not Eligible
185	1528 Iglehart Avenue		RA-SPC-10733	1915	Phase I Not Eligible
186	1529 Iglehart Avenue		RA-SPC-10734	1923	Phase I Not Eligible
187	1532 Iglehart Avenue		RA-SPC-10735	1914	Phase I Not Eligible
188	1533 Iglehart Avenue		RA-SPC-10736	1912	Phase I Not Eligible
189	1535 Iglehart Avenue		RA-SPC-10737	1916	Phase I Not Eligible
190	1536 Iglehart Avenue		RA-SPC-10738	1915	Phase I Not Eligible
191	1539 Iglehart Avenue		RA-SPC-10739	1917	Phase I Not Eligible
192	1540 Iglehart Avenue		RA-SPC-10740	1928	Phase I Not Eligible
193	1543 Iglehart Avenue		RA-SPC-10741	1910	Phase I Not Eligible
194	1547 Iglehart Avenue		RA-SPC-10742	1919	Phase I Not Eligible
195	1551 Iglehart Avenue		RA-SPC-10743	1919	Phase I Not Eligible
196	1555 Iglehart Avenue		RA-SPC-10744	1919	Phase I Not Eligible
197	1559 Iglehart Avenue		RA-SPC-10745	1920	Phase I Not Eligible
199	1605 Iglehart Avenue		RA-SPC-10747	1968	Phase I Not Eligible
200	1630 Iglehart Avenue		RA-SPC-10748	1921	Phase I Not Eligible
201	1634 Iglehart Avenue		RA-SPC-10749	1923	Phase I Not Eligible
202	1638 Iglehart Avenue		RA-SPC-10750	1910	Phase I Not Eligible
203	1644 Iglehart Avenue		RA-SPC-10751	1915	Phase I Not Eligible
204	1646 Iglehart Avenue		RA-SPC-10752	1923	Phase I Not Eligible
205	1650 Iglehart Avenue		RA-SPC-10753	1922	Phase I Not Eligible
206	1651 Iglehart Avenue		RA-SPC-10754	1926	Phase I Not Eligible
207	1660 Iglehart Avenue		RA-SPC-10755	1921	Phase I Not Eligible
208	1661 Iglehart Avenue		RA-SPC-10756	1925	Phase I Not Eligible
209	1666 Iglehart Avenue		RA-SPC-10757	1926	Phase I Not Eligible
210	1673 Iglehart Avenue		RA-SPC-10758	1925	Phase I Not Eligible
211	1677 Iglehart Avenue		RA-SPC-10759	1908	Phase I Not Eligible
212	1678 Iglehart Avenue		RA-SPC-10760	1914	Phase I Not Eligible
213	1686 Iglehart Avenue		RA-SPC-10761	1923	Phase I Not Eligible
214	1689 Iglehart Avenue		RA-SPC-10762	1923	Phase I Not Eligible
215	1696 Iglehart Avenue		RA-SPC-10763	1913	Phase I Not Eligible
216	1699 Iglehart Avenue		RA-SPC-10764	1926	Phase I Not Eligible
217	1371 Marshall Avenue		RA-SPC-10765	1950	Phase I Not Eligible
218	1381 Marshall Avenue	Highway Safety Appliance Company	RA-SPC-4474	1946	Phase I Not Eligible
219	1437 Marshall Avenue		RA-SPC-10766	1936	Phase I Not Eligible
220	1457 Marshall Avenue		RA-SPC-10767	1938	Phase I Not Eligible
221	1463 Marshall Avenue		RA-SPC-10768	1926	See Recommendations
222	1471 Marshall Avenue		RA-SPC-10769	1904	Phase I Not Eligible
223	1479 Marshall Avenue		RA-SPC-10770	1922	Phase I Not Eligible
224	1481 Marshall Avenue		RA-SPC-10771	1926	Phase I Not Eligible

Map Number	Address	Property Name	SHPO No.	Construction Date	NRHP Recommendation
226	1509 Marshall Avenue		RA-SPC-10773	1936	Phase I Not Eligible
227	1515 Marshall Avenue		RA-SPC-10774	1900	Phase I Not Eligible
228	1519 Marshall Avenue		RA-SPC-10775	1900	Phase I Not Eligible
229	1525 Marshall Avenue		RA-SPC-10776	1922	Phase I Not Eligible
230	1535 Marshall Avenue	R. A. Myers & Co.	RA-SPC-10777	1934	Phase II Not Eligible
231	1585 Marshall Avenue		RA-SPC-10778	1926	Phase I Not Eligible
232	1605 Marshall Avenue		RA-SPC-10779	1916	Phase I Not Eligible
233	1609 Marshall Avenue		RA-SPC-10780	1906	Phase I Not Eligible
234	1615 Marshall Avenue		RA-SPC-10781	1949	Phase I Not Eligible
235	1617 Marshall Avenue		RA-SPC-10782	1903	Phase I Not Eligible
236	1621 Marshall Avenue		RA-SPC-10783	1909	Phase I Not Eligible
237	1627 Marshall Avenue		RA-SPC-10784	1902	Phase I Not Eligible
238	1631 Marshall Avenue		RA-SPC-10785	1914	Phase I Not Eligible
239	1635 Marshall Avenue		RA-SPC-10786	1911	Phase I Not Eligible
240	1639 Marshall Avenue		RA-SPC-10787	1913	Phase I Not Eligible
241	1641 Marshall Avenue		RA-SPC-10788	1914	Phase I Not Eligible
242	1649 Marshall Avenue		RA-SPC-10789	1914	Phase I Not Eligible
243	1651 Marshall Avenue		RA-SPC-10790	1914	Phase I Not Eligible
244	1657 Marshall Avenue	House	RA-SPC-4478	1912	Phase I Not Eligible
245	1661 Marshall Avenue		RA-SPC-10791	1924	Phase I Not Eligible
246	1665 Marshall Avenue		RA-SPC-10792	1910	Phase I Not Eligible
247	1671 Marshall Avenue		RA-SPC-10793	1904	Phase I Not Eligible
248	1677 Marshall Avenue		RA-SPC-10794	1915	Phase I Not Eligible
249	1683 Marshall Avenue		RA-SPC-10795	1910	Phase I Not Eligible
250	1689 Marshall Avenue		RA-SPC-10796	1905	Phase I Not Eligible
251	1691 Marshall Avenue		RA-SPC-10797	ca. 1915	Phase I Not Eligible
252	1699 Marshall Avenue		RA-SPC-10798	ca. 1905	Phase I Not Eligible
253	296 Pascal Street N.		RA-SPC-10799	1961	Phase I Not Eligible
254	331 Pascal Street N.		RA-SPC-10800	1902	Phase I Not Eligible
255	314 Pierce Street		RA-SPC-10801	ca. 1905	Phase I Not Eligible
256	315 Pierce Street		RA-SPC-10802	1946	Phase I Not Eligible
257	322 Pierce Street		RA-SPC-10803	1906	Phase I Not Eligible
258	382 Pierce Street		RA-SPC-10804	1923	Phase I Not Eligible
259	390 Pierce Street		RA-SPC-10805	1950	Phase I Not Eligible
260	394 Pierce Street		RA-SPC-10806	1958	See Recommendations
261	400 Pierce Street	Anogar Apartments	RA-SPC-5560	1929	Phase II Not Eligible
262	412 Pierce Street		RA-SPC-10807	1926	Phase I Not Eligible
263	418 Pierce Street		RA-SPC-10808	1924	Phase I Not Eligible
264	422 Pierce Street		RA-SPC-10809	1924	Phase I Not Eligible
265	426 Pierce Street		RA-SPC-10810	1927	Phase I Not Eligible
266	432 Pierce Street		RA-SPC-10811	ca. 1920	Phase I Not Eligible
267	436 Pierce Street		RA-SPC-10812	1915	Phase I Not Eligible
268	442 Pierce Street		RA-SPC-10813	1923	Phase I Not Eligible
269	450 Pierce Street		RA-SPC-10814	1900	Phase I Not Eligible
270	460 Pierce Street		RA-SPC-10815	1960	See Recommendations

Map Number	Address	Property Name	SHPO No.	Construction Date	NRHP Recommendation
271	1449 Roblyn Avenue		RA-SPC-10816	1912	Phase I Not Eligible
272	1454 Roblyn Avenue		RA-SPC-10817	1926	Phase I Not Eligible
273	1459 Roblyn Avenue		RA-SPC-10818	ca. 1952	Phase I Not Eligible
274	379 Roy Street N.		RA-SPC-10819	ca. 1910	Phase I Not Eligible
275	380 Roy Street N.		RA-SPC-10820	1914	Phase I Not Eligible
276	381 Roy Street N.		RA-SPC-10821	1888	Phase I Not Eligible
277	384 Roy Street N.		RA-SPC-10822	1930	Phase I Not Eligible
278	387 Roy Street N.		RA-SPC-10823	1921	Phase I Not Eligible
279	388 Roy Street N.		RA-SPC-10824	1924	Phase I Not Eligible
280	393 Roy Street N.		RA-SPC-10825	1925	Phase I Not Eligible
281	396 Roy Street N.		RA-SPC-10826	1924	Phase I Not Eligible
282	397 Roy Street N.		RA-SPC-10827	1915	Phase I Not Eligible
283	400 Roy Street N.		RA-SPC-10828	1918	Phase I Not Eligible
284	403 Roy Street N.		RA-SPC-10829	1916	Phase I Not Eligible
285	405 Roy Street N.		RA-SPC-10830	1952	Phase I Not Eligible
286	409 Roy Street N.		RA-SPC-10831	1922	Phase I Not Eligible
287	415 Roy Street N.		RA-SPC-10832	1925	Phase I Not Eligible
288	417 Roy Street N.		RA-SPC-10833	1914	Phase I Not Eligible
289	420 Roy Street N.	Central Baptist Church	RA-SPC-3224	1913	Phase II Not Eligible
290	421 Roy Street N.		RA-SPC-10834	1931	Phase I Not Eligible
291	425 Roy Street N.		RA-SPC-10835	1937	Phase I Not Eligible
292	431 Roy Street N.		RA-SPC-10836	1915	Phase I Not Eligible
293	435 Roy Street N.		RA-SPC-10837	1909	Phase I Not Eligible
294	436 Roy Street N.	Bethlehem Lutheran Church	RA-SPC-3225	1925	Phase II Not Eligible
295	439 Roy Street N.		RA-SPC-10838	1907	Phase I Not Eligible
296	1627 Shields Avenue		RA-SPC-10839	1908	Phase I Not Eligible
297	271 Snelling Avenue N.		RA-SPC-10840	1958	Phase I Not Eligible
298	285 Snelling Avenue N.		RA-SPC-10841	1951	Phase I Not Eligible
299	297 Snelling Avenue N.		RA-SPC-10842	1960	Phase I Not Eligible
302	1595 St. Anthony Avenue		RA-SPC-10843	1937	Phase I Not Eligible
303	1599 St. Anthony Avenue		RA-SPC-10844	1938	Phase I Not Eligible
304	1609 St. Anthony Avenue		RA-SPC-10845	1915	Phase I Not Eligible
305	1615 St. Anthony Avenue		RA-SPC-10846	1889	Phase I Not Eligible
306	1621 St. Anthony Avenue		RA-SPC-10847	1960	Phase I Not Eligible
307	1629 St. Anthony Avenue		RA-SPC-10848	1915	Phase I Not Eligible
308	1664 University Avenue W.		RA-SPC-10849	1966	Phase I Not Eligible
309	1700 University Avenue W.	Midway Hospital	RA-SPC-3918	1926	Phase II Eligible

APPENDIX C: PHASE I SURVEY PROPERTIES