



CITY OF SAINT PAUL
Melvin Carter, Mayor

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DATE: November 21, 2018

TO: Comprehensive and Neighborhood Planning Committee

FROM: Josh Williams, Senior City Planner

SUBJECT: Proposed designation of St. Andrew's Church as a Saint Paul Heritage Preservation Site

BACKGROUND

St. Andrew's Church, located in the Como Park neighborhood, has been nominated for local designation as a Saint Paul Heritage Preservation Site. When a nomination for local designation is made, the Saint Paul Heritage Preservation Commission (HPC) is responsible for evaluating whether or not the property meets criteria for local designation, and for consulting with the Saint Paul Planning Commission and the State Historic Preservation Office (SHPO) regarding the proposed designation. The nomination is then forwarded to the Saint Paul City Council for consideration.

PROCESS and PLANNING COMMISSION ROLE

On October 1, 2018, the Saint Paul Heritage Preservation Commission (HPC) received a nomination requesting review and consideration of St Andrew's Church for local designation as a Saint Paul Heritage Preservation Site. The HPC, having provided notice to affected property owners within 100 feet of the subject address and posted the agenda to the city website and the City's Early Notification System, duly conducted a public hearing on November 5, 2018 to review said request to designate the property as a Heritage Preservation Site where all interested parties, including the applicant and owner, were given an opportunity to be heard.

The HPC agreed that the property meets four criteria (1,4,5 & 7) for local designation and voted 8-1 to continue the designation process and forward the nomination to the Saint Paul Planning Commission and the Minnesota State Historic Preservation Office for review and recommendations. A *Designation Activities Checklist* and timeline is attached indicating the steps for pursuing local designation.

Per Saint Paul Legislative Code 73.05 (b), the Planning Commission shall make recommendations regarding proposed Heritage Preservation Site designations (emphasis added):

The heritage preservation commission shall advise the city planning commission of the proposed designation of a heritage preservation site, including boundaries, and a program for the preservation of a heritage preservation site, and secure from the city planning commission its recommendation with respect to the relationship of the proposed heritage preservation designation to the comprehensive plan of the City of Saint Paul, its opinion as to the effect of the proposed designation upon the surrounding neighborhood, and its opinion and recommendation

as to any other planning consideration which may be relevant to the proposed designation, together with its recommendation of approval, rejection or modification of the proposed designation. Said recommendation shall become part of the official record concerning the proposed designation and shall be submitted by the heritage preservation commission along with its recommendation concerning the proposed designation to the city council. The heritage preservation commission may make such modifications, changes and alterations concerning the proposed designations as it deems necessary in consideration of the recommendations of the city planning commission.

SITE DESCRIPTION

The Church of St. Andrew of St. Paul, commonly known as St. Andrew's Catholic Church or simply St. Andrew's, is in a residential neighborhood on Como Avenue, two blocks east of Lexington Avenue, and one block to the southwest of Lake Como. The property address is 1031-1051 Como Avenue West (lots 12-14, block 4 of the Warrendale Addition). The area is zoned single-family residential. Immediately to the north of and physically adjoining the church is a 3-story school building, constructed in 2014 on the former site of the church rectory. Adjoining the 2014 building to the north and east is a 1950s-era 3-story school building, which was originally the parish school for St. Andrew's. All buildings are currently occupied by the Twin Cities German Immersion School (TCGIS), a charter school serving grades K-8. Single-family homes are located immediately to the west and east of the TCGIS campus, which also includes two small parking lots and outdoor play space. A smaller church and associated surface parking lot are located to the south and east of the property. The remainder of the immediate neighborhood is low density residential, primarily single-family homes but including one 4-unit dwelling.

Designed by architect Charles A. Hausler, and constructed in 1927, the building represents an example of the Romanesque Revival style architecture. The church is a large, imposing building with overall dimensions of approximately 70 feet by 107 feet. The complex building features various bays, wings, towers, and roof forms. Resting on a raised basement, the building is clad in brown brick, in several dark tones, and trimmed with Bedford limestone. The elaborate brickwork features various patterns including Flemish, American, running, basket weave, and herringbone bonds, as well as extensive brick corbelling. A broad intersecting-gable roof, with multi-colored ceramic tiles, covers the main body of the church. The building achieves a highly-polychromatic effect using dark brick, light stone, and multi-colored tiles.

COMPREHENSIVE PLAN CONFORMANCE

The proposed designation is in conformance with the Comprehensive Plan. The Historic Preservation Chapter includes the following specific provisions regarding the nomination and protection of historic resources:

HP Strategy 3: Identify, Evaluate and Designate Historic Resources

3.11. Make the designation of significant historic resources as heritage preservation sites a priority for the City Council.

3.12. Designate historic resources, such as buildings, structures, objects, archaeological sites, historic districts, and landscapes as Saint Paul heritage preservation sites or historic districts.

HP Strategy 4: Preserve and Protect Historic Resources

4.3. Protect undesignated historic resources.

The HPC has found that St. Andrew's Church meets the legislative criteria (Sec. 73.05) for designation, indicating the value of St. Andrew's as an historic resource. As such the Comprehensive Plan policies cited clearly support the designation of St. Andrew's Church.

The proposed designation is also in conformance with the District 10 Como Community Council Plan, which is an addendum to the Comprehensive Plan. Specifically, the following policies apply to the nomination:

HLU 4: Enhance physical cohesiveness of the neighborhood by supporting initiatives that strengthen neighborhood identity.

HLU 4.1: Support programs, studies, and policies that serve to preserve its historical character.

HLU 4.1.8: Support the designation of historic resources such as buildings, structures, objects, archaeological sites, historic districts, and landscapes as Saint Paul heritage preservation sites or historic districts.

Policy HLU 4.1.8 supports the designation of historic resources, consistent with the nomination of St. Andrew's Church. Policies HLU 4 and 4.1 speak more generally to importance of historic resources to neighborhood fabric and identity, discussed more fully in the following section of this memorandum.

EFFECT ON SURROUNDING NEIGHBORHOOD

Historic properties can help define the character of their neighborhoods, create a strong sense of place, enhance the quality of life of residents, and serve as a catalyst for investment in surrounding properties. While some of the residential properties surrounding St. Andrew's Church predate the building, it has been a defining landmark of the neighborhood since 1927, and the scale of the church relative to surrounding properties has reinforced this role in defining neighborhood identity. Designation would help ensure that this neighborhood identity is maintained. It would also ensure that the historic integrity of the property is maintained, allowing their benefits to the surrounding neighborhoods to be sustained and enhanced. It can also pave the way for state or national designation as well as financial incentives such as historic rehabilitation tax credits and grants.

STAFF RECOMMENDATION

Staff recommends that the Comprehensive and Neighborhood Planning Committee recommend that the Planning Commission support the designation of St. Andrew's Church at 1031-1051 Como Avenue West as a Saint Paul Heritage Preservation Site.

Attachments:

1. St. Andrew's Church nomination
2. HPC staff report
3. Map of Proposed Designation Boundary
4. Preservation Program for St. Andrew's church
5. Draft Planning Commission Resolution
6. Designation Activities Checklist /Timeline

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

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



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

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

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

PROPERTY IDENTIFICATION

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

SHPO Inventory #: N/A

Property Type: Church

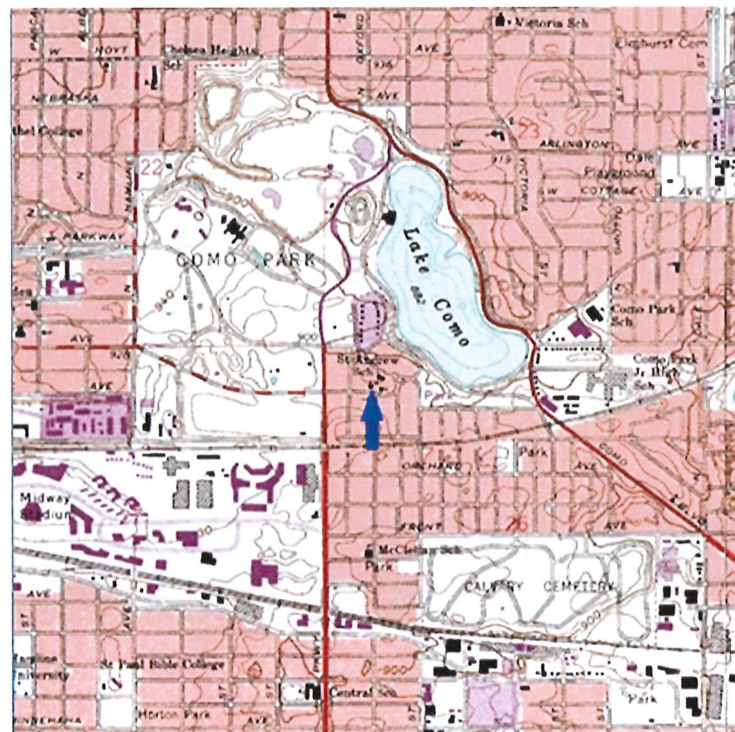
Legal Description: Lot 10 Block 4 of Warrendale

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

Ward: 5

Planning District: 10

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



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

HISTORICAL ABSTRACT

Building Permit #: 24765

Construction Date: 1927

Subsequent:

Architect: Charles A. Hausler

Builder: McGough Brothers

Moved: N/A

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

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

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

Historic Uses: Church

DESCRIPTION

Style: Romanesque Revival

Building Type: Church

No. of Stories: 2

Plan: Rectangular

Roof Type: Gable

Roof Material: Multi-colored ceramic tile

Structural System: Reinforced concrete

Foundation: Concrete

Façade Material: Brick masonry

Additional: Multi-colored ceramic tile

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

Other contributing features: N/A

VISUAL ASSESSMENT

Exterior Condition: Very good

Exterior historic Integrity: Very good

Surrounding Land Uses: Single family residential

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

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

DESCRIPTION STATEMENT

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Other Buildings

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

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

Current Status

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

Assessment of Integrity

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

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

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

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

SIGNIFICANCE STATEMENT

Period of Significance: 1927-1949

St. Paul Historic Contexts:

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

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

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

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

History of St. Andrew's Congregation

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

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

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

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

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

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

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

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

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

³ Pierre, 24.

⁴ Pierre, 28.

⁵ Quoted in Pierre, 29.

⁶ Pierre, 33.

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

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

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

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

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

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

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

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

⁷ Pierre, 37.

⁸ Pierre, 41.

⁹ Pierre, 42-43.

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

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

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

St. Andrew's Hungarian Immigrants

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

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

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

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

¹¹ "1895-1995," n.p.

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

¹³ Kirchner, 426.

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

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

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

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

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

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

Construction of St. Andrew's Catholic Church

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

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

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

¹⁷ Kirchner, 427.

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

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

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

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

Architectural Significance of St. Andrew's Catholic Church

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

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

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

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

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

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

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

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

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

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

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

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

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

Architect Charles A. Hausler

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Minnesota Ethnic History Project (MEHP) Collection, Project Records, 1969-1980, Minnesota Historical Society, St. Paul, Minnesota.

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

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

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

INSERT MAP AND ADDITIONAL PHOTOS:



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



Figure 2. South elevation. Photo Rolf Anderson



Figure 3. South elevation. Photo Rolf Anderson



Figure 4. Rose Window. Photo Rolf Anderson



Figure 5. East Elevation. Photo Rolf Anderson



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



Figure 7. Mosaic tile detail. Photo Rolf Anderson



Figure 8. West elevation. Photo Rolf Anderson



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



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

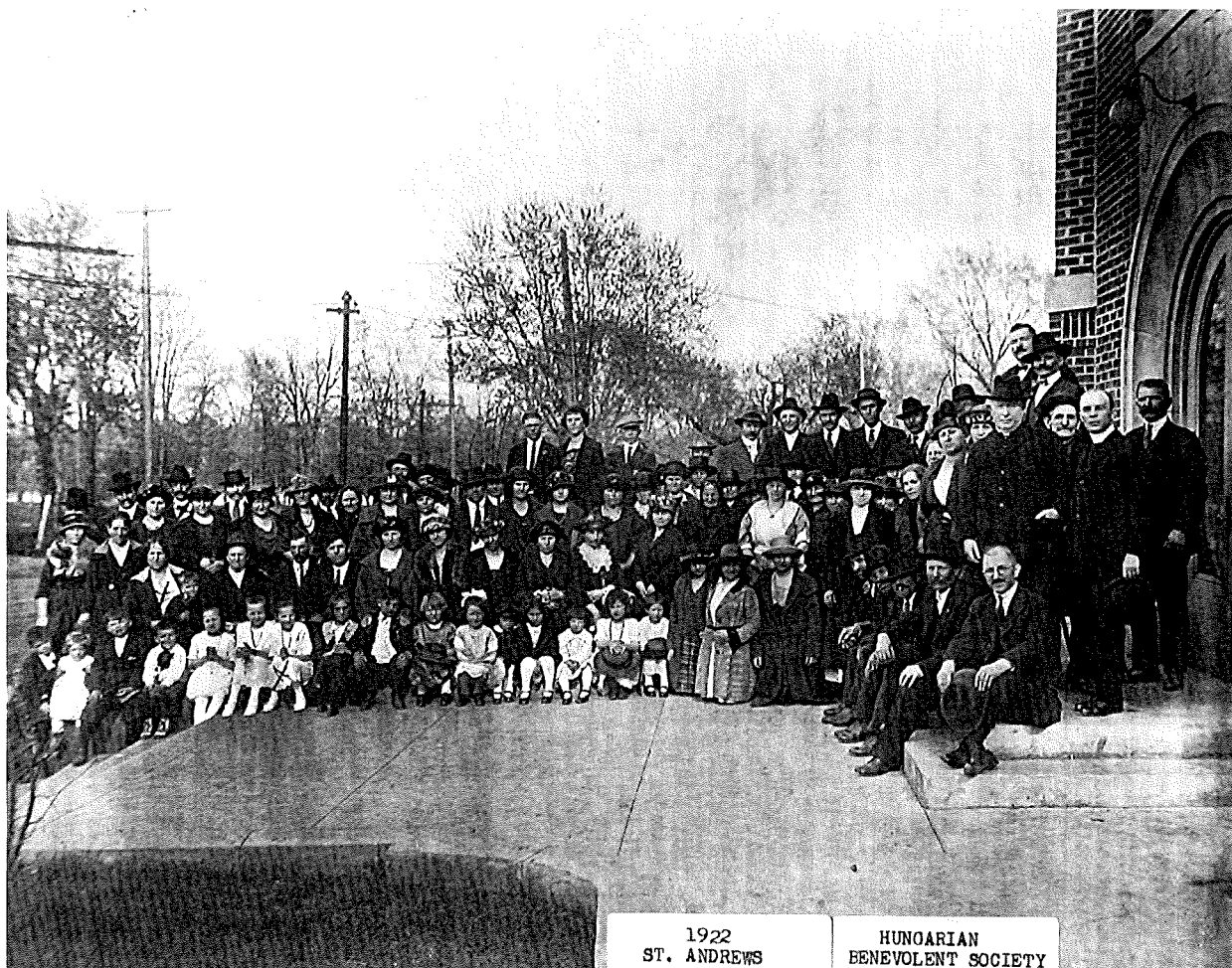


Figure 11. Hungarian families on the steps of St. Andrew's combination church and school building in 1922. Photo St. Andrew's Archives



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

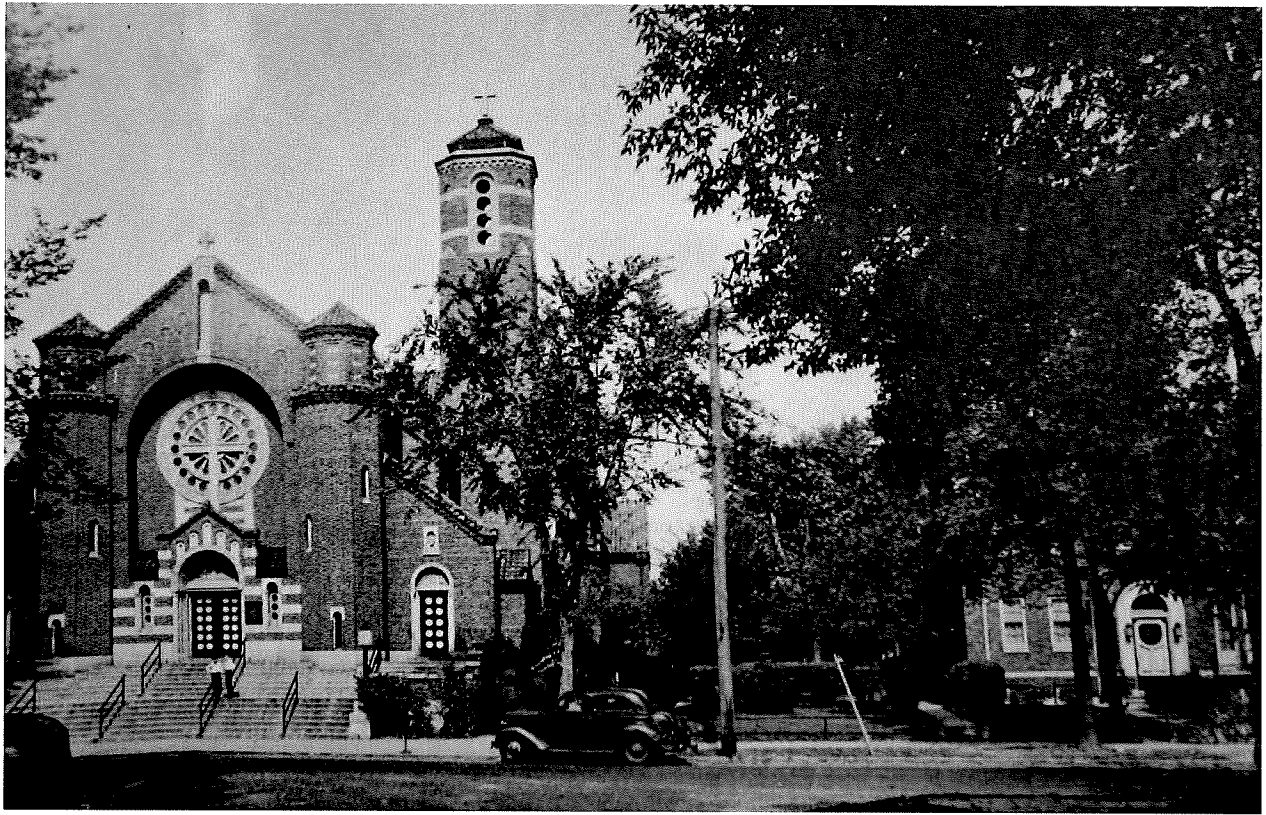


Figure 13. Historic photograph of St. Andrew's ca. 1930. Image St. Andrew's Archives



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

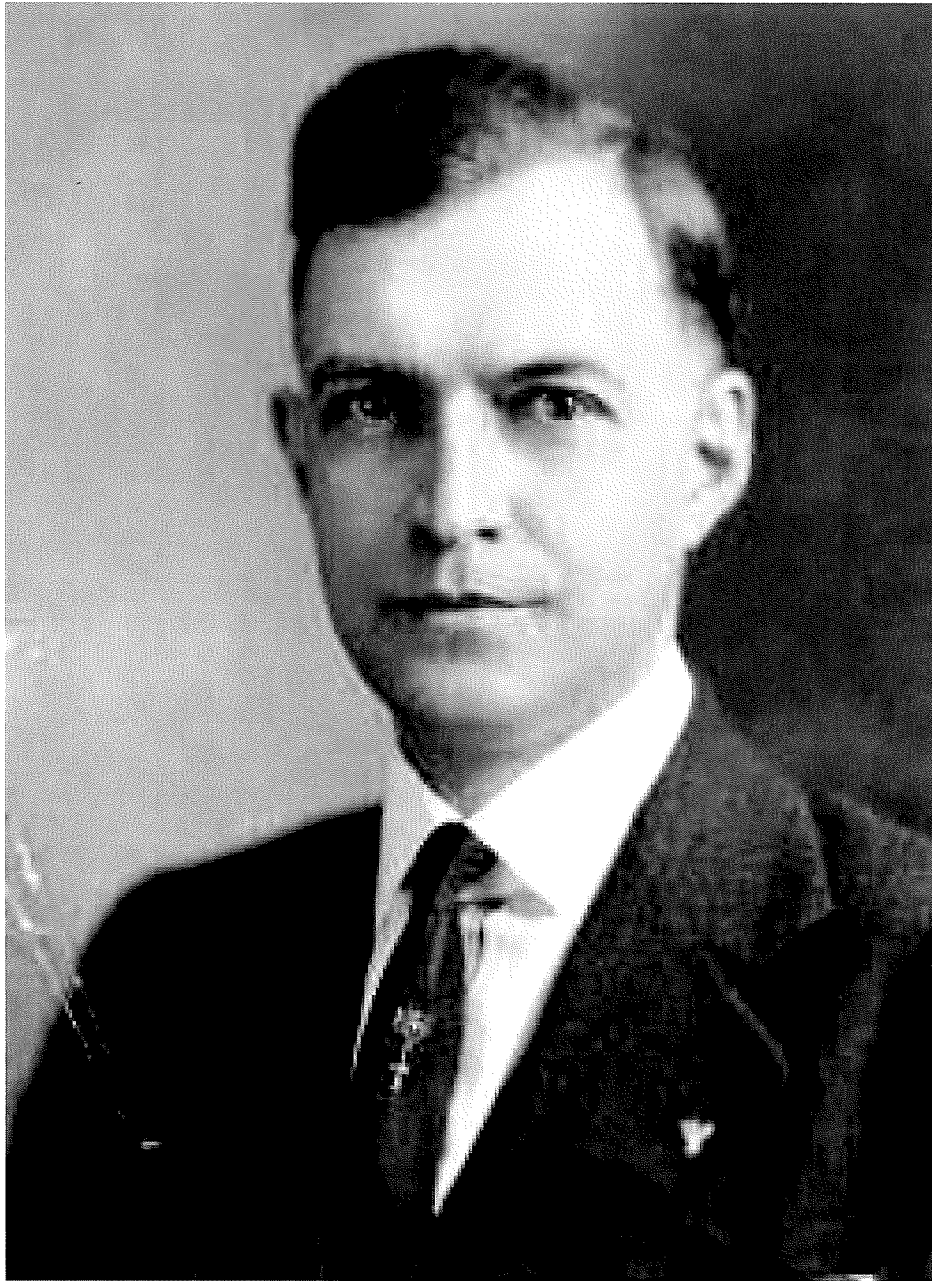


Figure 15. Charles Hausler ca. 1920. Photo Minnesota Historical Society

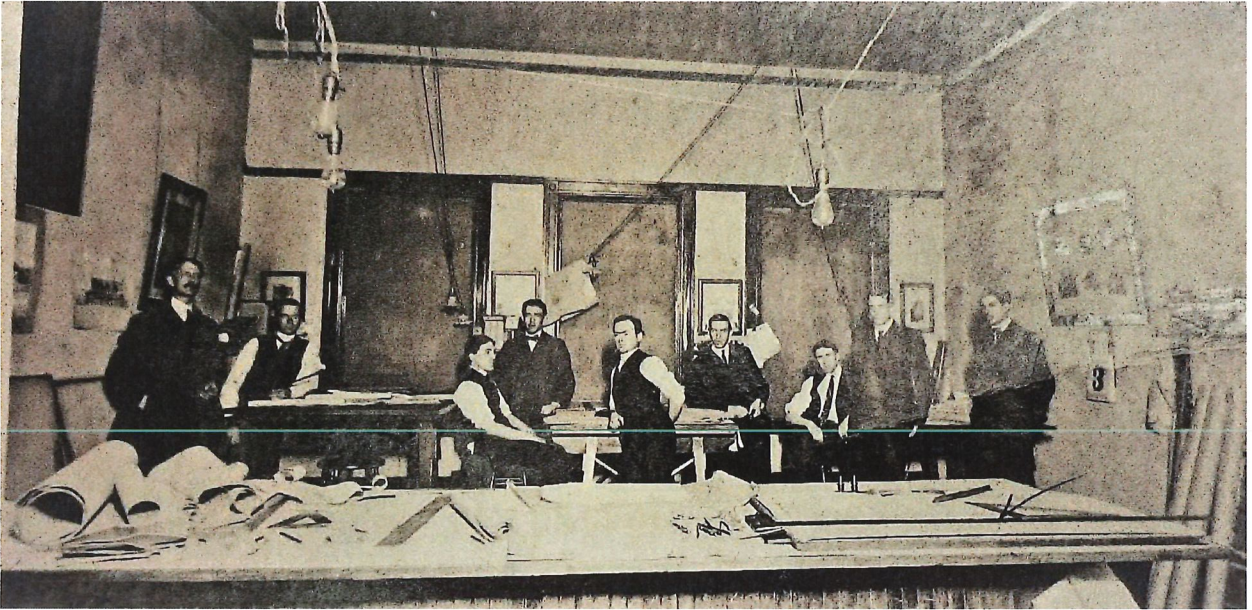


Figure 16. Charles Hauser at far right during his apprenticeship in Clarence H. Johnston's office, 1904. Photo courtesy Jennie Hausler



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

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

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

CITY OF SAINT PAUL
HERITAGE PRESERVATION COMMISSION STAFF REPORT

FILE NAME: St. Andrew's Church

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

CURRENT NAME: Twin Cities German Immersion School

INVENTORY #: RA-SPC-0709

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

LOCATION/ADDRESS: 1031 Como Avenue West

HISTORIC ADDRESS: 1051 Cross Street (renamed Como Avenue)

ARCHITECT: Charles A. Hausler

BUILDER: McGough Brothers

DATE OF CONSTRUCTION: 1927

BUILDING PERMIT#: 24765

DATE OF HPC PUBLIC HEARING: November 5, 2018

LEGAL DESCRIPTION: Lot 10 Block 4 of Warrendale

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

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

WARD: 5

PLANNING DISTRICT: 10

STAFF INVESTIGATION AND REPORT: Christine Boulware

DATE OF REPORT: October 30, 2018

A. PURPOSE: To consider local designation of the St. Andrew's Church as a Saint Paul Heritage Preservation Site.

B. CODE CITATIONS:

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

heritage preservation site, including boundaries, and a program for the preservation of a heritage preservation site, and secure from the city planning commission its recommendation with respect to the relationship of the proposed heritage preservation designation to the comprehensive plan of the City of Saint Paul, its opinion as to the effect of the proposed designation upon the surrounding neighborhood, and its opinion and recommendation as to any other planning consideration which may be relevant to the proposed designation, together with its recommendation of approval, rejection or modification of the proposed designation. Said recommendation shall become part of the official record concerning the proposed designation and shall be submitted by the heritage preservation commission along with its recommendation concerning the proposed designation to the city council. The heritage preservation commission may make such modifications, changes and alterations concerning the proposed designations as it deems necessary in consideration of the recommendations of the city planning commission.

3. Section 73.05 states for *Communication with state historical society*. A copy of the heritage preservation commission's proposed designation of a heritage preservation site, including boundaries, and a program for the preservation of a heritage preservation site, shall be sent to the state historical society in accordance with Minnesota Statutes, Section 471.193, Subdivision 6. Section 73.05 states for *Hearings*. Prior to the heritage preservation commission recommending to the city council any building, district or object for designation as a heritage preservation site the commission shall hold a public hearing and seek the recommendation of all concerned citizens
4. Section 73.05 states for *Finding and recommendations*. The heritage preservation commission shall determine if the proposed heritage preservation site(s) is eligible for designation as determined by the criteria specified in paragraph (a) of this section, and if the heritage preservation commission recommends to the city council that the site(s) be designated as a heritage preservation site, the commission shall transmit to the city council with its recommendation its proposed program for the preservation of the site.

C. BACKGROUND:

1. The Historic Sites Survey of St. Paul and Ramsey County was the first comprehensive inventory of historic buildings in St. Paul. The project began in December of 1980 and was completed in May of 1983. While Saint Andrew's is now located in District 10, at the time of the 1983 survey it was in District 6. St. Andrew's Church was inventoried during the survey (RA-SPC-0707) and identified as a Site of Major Significance and the Warrendale neighborhood was identified as a potential historic district. The 1983 survey was the start in developing neighborhood contexts by district council boundaries.
2. In 2001, the HPC commissioned six context studies including *Residential Real Estate Development: 1880-1950* which concluded that the original plat of Warrendale is a strong first candidate for further study as a local historic district and its significance is based on the planning ideas of the original plat, the strength of the developer's original marketing efforts, and the resulting architectural and community character. The context study noted that further study of the architecture and landscape of the area would result in a potential historic district both compact and representative of key ideas of its period of urban and architectural development.

Churches, Synagogues, and Religious Buildings: 1849-1950 notes that at the time of the context study, there are "over seventy surviving churches from this period [1900-1930]"

that have been inventoried. It is not known the number that have been demolished since the context study was completed in 2001. The study describes, "Catholic church construction after 1900 included ... Several still extant twin-towered churches were built during this period, including the Church of St. Casimir at 937 Jessamine Ave. E (1904) and the 1,000-seat Church of St. Bernard (1907) by John Jager. The three-towered Church of St. Andrew at 1051 Como Avenue was completed in 1927."

D. FINDINGS:

1. **Legislative Code Sec. 73.05(b)** - The Planning Commission has not yet weighed in on the designation of St. Andrew's Church.
 - a. **Comprehensive Plan** - The designation is generally consistent with the goals and objectives of the Comprehensive Plan. Specifically, the Historic Preservation Chapter strategies call for designation and protection of historic resources:
HP 3.11 - Make the designation of significant historic resources as heritage preservation sites a priority for the City Council.
HP 3.12 - Designate historic resources, such as buildings, structures, objects, archaeological sites, historic districts, and landscapes as Saint Paul heritage preservation sites or historic districts; and
HP 4.3 - Protect undesignated historic resources.
Protect any undesignated property that is eligible for local designation or listing on the NRHP from destruction or a substantial loss of historic character until the HPC has an opportunity to consider alternatives to adverse effects, or pursue historic designation of the property, and/or find parties interested in acquiring and preserving it (see Strategy HP-1);
 - b. The ***District 10 Como Community Plan: An Addendum to the Saint Paul Comprehensive Plan (2010)***, specifically states:
HLU 4.1.8 "Support the designation of historic resources such as buildings, structures, objects, archaeological sites, historic districts, and landscapes as Saint Paul heritage preservation sites or historic districts."
2. **Legislative Code Sec. 73.05(c)** and **Minnesota Statutes §471.193, subd. 6**, staff will submit the nomination form and draft preservation program to the State Historic Preservation Office if the HPC recommends St. Andrew's Church for designation as a local heritage preservation site.
3. The general integrity is assessed by evaluating seven aspects or qualities as defined by the National Park Service. St. Andrew's Church has integrity of location, design, setting, materials, workmanship, feeling and association. The **exterior historic integrity** of St. Andrew's Church is good to very good.
4. The **period of significance** for St. Andrew's Church is from **1927** when the church was constructed, to **1949** when over 400 families transferred from St. Andrew's Church to the newly established Maternity of Mary and Church of the Holy Childhood.
5. To understand the significance of individual properties or a group of properties, "**historic contexts**" are developed and informally refer to both a document and an understanding of circumstances surrounding an event or property. The National Park Service defines historic contexts as "those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) within history or prehistory is made clear." Contexts are based on a theme, geographic limits, and a chronological period to provide a framework for identifying, evaluating and treating the full range of properties that represent each historic context. Already established Saint Paul context studies that are applicable to St. Andrew's Church are *Residential*

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

6. The **architectural significance** of St. Andrew's Church is noted in the nomination. The nomination highlights the primary Romanesque Revival Style architecture of the church with detail/design inspiration of northern Italy and southern France. The church also retains Byzantine influences in design elements and its Greek-cross layout. Larry Millett, local architectural historian notes in the *AIA Guide to the Architecture of the Twin Cities* that St. Andrew's Church is, "One of St. Paul's best period revival churches" and "by virtue of the quality of design and its beautiful detailing, [it] certainly deserves a high rank."
7. **Criteria (1)** St. Andrew's Church contributes to and is part of the character, interest and value as part of the development and heritage of the City of Saint Paul. The architectural style of the church along with its architectural and social value to the to the Warrendale neighborhood, former parishioners, along with its place in the development of the neighborhood between the two world wars demonstrates
8. **Criteria (4)** St. Andrew's Church is the retains the distinguishing characteristics of a Romanesque Revival Style Church in a northern Italy/southern France vocabulary with colorful Byzantine ornament and complex design.
9. **Criteria (5)** St. Andrew's Church was designed by architect, Charles A. Hausler who was the first city architect for Saint Paul. Hauslers architectural designs, including the Minnesota Building, the Minnesota Milk Company building, the St. Anthony Park, Riverview and Arlington Hills Carnegie Libraries, Riverview Commercial Club (razed), among dozens of other building in the city. His work has influenced the development of and in the City of Saint Paul.
10. **Criteria (7)** The Warrendale neighborhood has a unique layout designed by H.W.S. Cleveland, as it is not a grid, but a curvilinear plan and St. Andrew's Church is sited in a unique location within the plat. St. Andrew's Church is a singular physical characteristic and an established and familiar visual feature of the Warrendale neighborhood.
11. Saint Andrew's Church is significant under criteria (1), (4), (5) and (7) of Section 73.05 (a) of the Legislative Code.

E. STAFF RECOMMENDATION:

Based on the above findings, staff recommends that the nomination be accepted by the HPC and the HPC recommend Saint Andrew's Church for designation as a Saint Paul Heritage Preservation Site for City Council consideration.

F. ATTACHMENTS:

1. Nomination Form
 - a. Part I: Introduction and Significance
 - b. Part 2: Limestone Context
 - c. Part 3: Description of Individual Properties
 - d. Part 4: Draft Preservation Program - forthcoming
2. Letters of testimony
3. Previous inventory form and 1903 Sanborn Insurance Map

St. Andrew's Church
Part 4
Preservation Program and Design Review Guidelines



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

1 Introduction

The City's Legislative Code, Chapter 73 creates the Saint Paul Heritage Preservation Commission and grants powers and duties that include the review of city permits for work at designated sites and districts. Specifically, §73.04(4) states the commission shall protect the architectural character of heritage preservation sites through review and approval or denial of applications for city permits. The following guidelines for design review will serve as the basis for the Heritage Preservation Commission's design review decisions for St. Andrew's Church. The guidelines define the most important elements of the Site's unique physical appearance and state the best means of preserving and enhancing these elements in rehabilitation. Their purpose is to assure that design review will be based on clear standards rather than the tastes or opinions of individual commission members. When applying the guidelines, the Commission, in clearly defined cases of economic hardship, will also consider deprivation of the owner's reasonable use of property. Decisions of the Heritage Preservation Commission are subject to appeal to the City Council (§73.06(h)).

2 General Intent

The City of Saint Paul, a Certified Local Government in the National Historic Preservation Program, has agreed to conduct its design review of locally designated heritage preservation sites and districts according to the *Secretary of the Interior's Standards for the Treatment of Historic Properties (2017) (The Standards)*. The Standards are codified in 36 CFR Part 68 and are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility. *The Standards* provide general information to determine appropriate treatments for historic properties. They are intentionally broad in scope in order to apply to a wide range of circumstances. The Standards have been designed to enhance the understanding of basic preservation principals and may be applied to one historic resource or a variety of historic resource types such as Districts, Sites, Buildings, Structures, and Objects. The Standards identifies four primary treatments: preservation, rehabilitation, restoration, and reconstruction.

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project. However, new exterior additions are not within the scope of this treatment. The Standards for Preservation require retention of the greatest amount of historic fabric along with the building's historic form.

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. The Rehabilitation Standards acknowledge the need to alter or add to a historic building to meet continuing or new uses while retaining the building's historic character.

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the

removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. The Restoration Standards allow for the depiction of a building at a particular time in its history by preserving materials, features, finishes, and spaces from its period of significance and removing those from other periods.

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. The Reconstruction Standards establish a limited framework for recreating a vanished or non-surviving building with new materials, primarily for interpretive purposes.

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

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

and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

3 Description

3.1 Boundaries and Sites

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

4 Guidelines for Repair and Rehabilitation of Sites

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

4.1 Limestone and Brick Masonry

Limestone is a product of natural forces and varies in its physical properties. All limestones contain calcium carbonate but vary in the amount of calcium magnesium carbonate (dolomitic limestones), clay minerals (argillaceous limestones), or other minerals they contain. Natural variation can lead to stones that appear similar but differ significantly in actual composition. Traditionally, the term brick refers to a unit composed of clay. The durability of a brick depends on its composition and the manufacturing process used. Fired bricks are a long-lasting and durable building material.

Even if aggressive treatments have been successful on other masonry surfaces, for limestone they should be used only in cases of extreme need. Also, water will slowly dissolve limestone. Treatments which seal the surface can trap water inside the limestone and lead to its dissolution and should not be used.

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

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

If detergents are necessary, water soluble, non-ionic cleaners are preferred because they rarely have chemical interactions with masonry. Chemical cleaners should be a method of last resort, and they should not be used except for removing oil or solvent stains. Corrosion

stains (rust, verdigris, etc.) should be removed with a product specifically designed for the stain. Acid-based cleaners should never be used because they dissolve limestone. Muriatic (hydrochloric) acid, other mortar removers, and many “restoration” masonry cleaners contain acid and must not be used on or near limestone. Brick and stone surfaces shall not be sandblasted with dry or wet grit, ice, soda, slag or other abrasives. Abrasive cleaning methods generally erode the surface of the material, which will alter the appearance and can increase the speed of decomposition.¹

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

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

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

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

4.1.3 Stucco: Stucco, also known as parging or rendering, is basically a thin coat of mortar applied to the exterior of masonry. Historically, it was used as a sacrificial coating or for improving the exterior appearance of rubble masonry. Stonework that was historically visible should not be stuccoed. Existing stucco should be maintained by periodic re-application or covering with a thinner sacrificial coating (see whitewash above). If necessary, new stuccos should not contain latex or other non-mineral ingredients and should be as vapor permeable as possible (type O or softer) to encourage water vapor to evaporate from the masonry. New stucco shall match historic applications in color and texture and should not alter the profile of openings and details. Skim coats should not alter openings or other details, such as architraves, belt courses, quoins etc. The addition or repair of stucco should be

¹ See Mack & Grimmer (2000). “Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.” <http://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>.

performed by experienced professionals using craftsmanship similar to the levels described in the guides described in repointing (below).

4.1.4 Other Coatings: Chemical coatings can accelerate deterioration of the masonry and are frequently expensive and / or unnecessary. Waterproof or water repellent coatings or surface consolidation treatments should not be applied unless required to solve a specific technical problem that has been studied and identified and determined to comply with applicable design guidelines. In rare cases where a consolidant or paint coating is determined to be historically and structurally appropriate, the color and finish is subject to review.

4.1.5 Repair: Limestone and brick are usually durable materials, but all masonry systems need periodic maintenance. Unpredictable events can lead to damage to the masonry systems. These situations will require some repair. For any repair, original masonry and mortar shall be retained whenever possible without the application of any surface treatment.

Repointing (tuckpointing) is periodic maintenance for exterior masonry that is usually performed on a 50-year cycle for exposed joints and much less frequently for protected joints. Repointing should only be done on areas that need repair. Usually, this is on those mortar joints where mortar is missing to a depth that is at least equal to the width of the joint, or the mortar has completely detached from the masonry units. Any repointing work should be done by experienced professionals and should conform to standards of craftsmanship laid out in guides to repointing.²³

Deteriorated or damaged mortar, when necessary, shall be repaired or replaced with a flexible mortar that maintains a good bond with the masonry but allow the exit of water vapor from the core of the wall. This is usually a type O or softer, but a type N can be used in cases of durable masonry. New mortar joints should resemble the original in size, shape, color, texture and profile, if known. New mortar joints should be flat and minimally recessed if the original joint profile is not known.

Deteriorated masonry should be maintained unless it has lost more than two inches of its exterior face or can no longer bear weight. The deteriorated masonry and all surrounding mortar should be carefully removed so that the new stone or brick fits in the same area and the new mortar bonds to the surrounding masonry. Replacement stone and brick should match that removed stone in size, color, texture, profile and veining.

4.1.6 Insulating Historic Masonry Walls: Current standards for comfort and energy efficiency often require improving the thermal performance of the exterior envelope of a building. However, contemporary insulation can damage a solid masonry wall because of the potential of interstitial condensation.⁴ Usually, it is simpler to find efficiency gains in other parts of the building envelope, such as the addition of storm windows or attic insulation (see

² See Mack & Speweik (1998). "Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings." <http://www2.cr.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>

³ See Frew (2007). "Pointing with Lime." <http://www.buildingconservation.com/articles/pointing/lime-pointing.htm>

⁴ See Hutton (2004). "Condensation." <http://www.buildingconservation.com/articles/condensation/condensation.htm>

Energy Efficiency below).⁵ The addition of insulation to solid masonry should be used only as a last resort. Plaster and lath interior walls have effective insulation in the form of an air gap behind, and they should be maintained. Any new insulation system should be vapor-permeable in both directions and should not use steel studs. No vapor barriers should be added, and the insulation should allow the movement of moisture. Because they are vapor barriers, spray foam insulations, polystyrene boards (Styrofoam), foil-backed bats or boards, asphalt-paper-backed bats or boards, and polyethylene sheets should not be used.⁶

4.1.7 Resources: The following National Park Service publications contain more detailed information about masonry.

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

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

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

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

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

4.2 Siding, Shingles and Tiles

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

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

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

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

4.2.4 Painting: Wood shingles or siding may have been painted or whitewashed for practical and aesthetic reasons. Paint should not be indiscriminately removed from wooden

⁵ See Hensley & Aguilar (2011). "Preservation Brief 3: Improving Energy Efficiency in Historic Buildings." <http://www2.cr.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>

⁶ See Jenkins & Curtis (2014). "INFORM: Improving Energy Efficiency in Traditional Buildings." <http://conservation.historic-scotland.gov.uk/publication-detail.htm?pubid=6947>

surfaces as this may subject the building to damage and change its appearance. Exterior wooden surfaces shall be maintained with appropriate paint or stain. Color is a significant design element and exterior paint colors should be appropriate to the period and style of the historic building. Building permits are not required for painting, and although the Heritage Preservation Commission may review and comment on paint color, paint color is not subject to Heritage Preservation Commission approval.

4.2.5 Resources: The following National Park Service publications contain more detailed information about wood.

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

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

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

Preservation Brief #32: Making Historic Properties Accessible.

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

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

4.3 Roofs, Chimneys, Cornices and Parapets

The roof of any building is a critical part of keeping water out of the walls. The roof, detailing, and water conveyance systems (gutters, downspouts, etc.) should be checked annually and repaired immediately if any problems occur.

4.3.1 Roof Structure: The historic structure of a roof for masonry buildings must be maintained. Truss roofs must not be replaced with rafter roofs, and any horizontal roof members, including tension rods, must not be removed. Masonry walls are weak in tension, and the horizontal thrust of rafters can distort and collapse walls unless the walls are designed to counter the forces.

4.3.2 Roof Shape: The original roof type, slope, overhangs and architectural details shall be preserved. The size, shape and original roof features such as towers, dormers, cupolas and parapets shall also be preserved. New roof features may be acceptable if compatible with the original design and not conspicuously located.

4.3.3 Materials: Original roofing material should be retained if possible, otherwise it should be replaced with new material that matches the old in composition, size, shape, color, and texture. When partially re-roofing, deteriorated roof coverings should be replaced with new materials that match the original in composition, profile, size, shape, color and texture. When entirely re-roofing, new materials which differ to such an extent from the original in composition, size, shape, color or texture that the appearance of the building is altered shall not be used. The predominant roofing material on the church are multi-colored tiles.

4.3.4 Alterations: The roof shape shall not be altered except to restore it to the original documented appearance. The addition of architecturally compatible elements like dormers may be considered by the HPC on a case-by-case basis. Documentation includes pictorial or physical evidence of the former appearance of the building.

4.3.5 Skylights: New skylights and vents should be behind and below parapet level for flat roofs. Skylights and vents shall not be installed on principal elevations for sloped roofs. Modern skylights are a simple way to alter a roof to admit light and air without disrupting its plane surface. Skylights should be flat and as close to the roof plane as possible. They should not be placed on the front or highly visible roof planes.

4.3.6 Chimneys, Stovepipes and Smokestacks: Chimneys and smokestacks should be preserved or restored to their original condition. In the absence of historical documentation on the original design, chimney design should be in keeping with the period and style of the building. New chimneys and stovepipes should not be installed on front roof planes.

4.3.7 Cornices, Parapets and Other Details: All architectural features that give the roof its essential character should be preserved or replaced in kind. Similar material should be used to repair/replace deteriorating or missing architectural elements such as cornices, brackets, railings and chimneys, whenever possible. The same massing, proportions, scale and design theme as the original should be retained.

4.3.8 Resources: The following National Park Service publications contain more detailed information about roofs.

Preservation Brief #4: Roofing for Historic Buildings.

Preservation Brief #19: The Repair and Replacement of Historic Wooden Shingle Roofs

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

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

4.4 Windows and Doors

Windows and doors are character defining architectural features of any building, and they establish the visual rhythm, balance and general character of the facades. Any alteration, including removal of moldings or changes in window and door size, style or type, can have a significant and often detrimental effect on the appearance of the building. It is important to note that in most cases, historic windows can be affordably repaired and made to perform as well as modern windows. Historic windows that are easily repairable are often replaced at greater cost because owners only contact companies that replace windows.

4.4.1 Openings: Existing window and door openings should be retained. New window and door openings should not be introduced into principal or highly visible elevations. New openings may be acceptable on secondary or minimally visible elevations so long as they do not destroy or alter any architectural features and the size and placement is in keeping with the solid-to-void (wall-to-openings) ratio of the elevation.⁷⁸ Enlarging or reducing window or door openings to fit stock window sash or new stock door sizes shall not be done.

⁷ See Staveteig (2000). "New Openings in Secondary Elevations or Introducing New Windows in Blank Walls." <http://www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS14-Adding-NewOpenings.pdf>

⁸ See Grimmer (2001). "Adding New Openings on Secondary Elevations." <http://www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS21-NewOpenings-SecondaryElevations.pdf>

4.4.2 Panes, Sashes and Hardware: Historic windows should be preserved, and repair of historic windows shall be considered before replacement.⁹ If replacement is warranted, windows should be replaced in-kind. Window panes should be clear glass. Reflective, tinted, spandrel, or opaque glass is not permitted. The stylistic period or periods a building represents should be respected. Missing or irreparable windows should be replaced with new windows that match the original in material, size, general muntin and mullion proportion and configuration and reflective qualities of the glass. Replacement sash should not alter the setback relationship between window and wall. Heating and air conditioning units should not be installed in the window frames when the sash and frames may be damaged. Window installations should be considered only when all other viable heating and cooling systems would result in significant damage to historic materials. Window installations may be acceptable in secondary facades.

4.4.3 Trim: Historic window casings and exterior trim should be retained wherever possible. If replacement is necessary, the original material and profile shall be replicated. Historic trim should not be covered with metal or synthetic coverings (wrapping or panning).

4.4.4 Lintels, Arches, Pediments, Tympanums, Sculptural Panels, Surrounds and Sills: Lintels, sills, architraves, pediments and hoods are an important part of the design, structure and water protection of the window. They should be retained or repaired if possible. If repair is not feasible, then replacement elements should be crafted with the same materials, profiles, scales, details, and craftsmanship. Historic colors, if determined, and textures should be matched when repairing these elements.

4.4.5 Storms and Screens: Storm windows and doors are an important first line in making a building energy efficient. They should be compatible with the character of the building and should not damage window and door frames, nor require removal of original windows and doors. Exterior storms should be appropriate in size and color and resemble historic wood storms. Combination storm windows should have wood frames or be painted to match trim colors. If combination metal storms are installed, they shall have a baked-enamel finish, be attached to the exterior (blind) stops, and have an exterior surface flush with the adjacent brick molds. Storm windows should resemble the inner window and should not have vertical or horizontal divisions which conflict with the divisions of the inner sash. Storms and screens should not pan or wrap the opening or casing.

4.4.6 Shutters: Shutters were a feature of some historic buildings, and they functioned as climate control, security, and sometimes as windows. Exterior shutters should not be added to a building unless there is evidence that they existed historically. Where appropriate, shutters should be, or appear to be, functional and should be mounted to the window casing. Shutters should be constructed of wood and should be simple (paneled wood) unless evidence proves otherwise.

4.4.7 Security Measures: There are situations where visible security features for window and door openings are useful, but they should be installed so that they can be removed later with minimal damage to the historic building. Historic trim or other architectural features shall

⁹ See Myers (1981). "Preservation Brief 9: The Repair of Historic Wooden Windows."
<http://www.cr.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>

not be removed for the installation of security bars or grills. Interior shutters are a traditional option that sensitively add security and insulation to existing windows.¹⁰

4.4.8 Awnings and Canopies: Some historic buildings employed awnings for climate control and as a form of decoration. Awnings and canopies should not be used when they conceal richly detailed entries and windows. Aluminum or plastic awnings shall not be used. Surface design elements should not detract from or conflict with the related structure's age and design. Awnings should have a traditional shape such as a tent shape or be rounded when the opening is arched. Awnings should be used in a traditional application for shading window or door openings.

4.4.9 Resources: The following National Park Service publications contain more detailed information about windows and doors.

Preservation Brief #3: Conserving Energy in Historic Buildings.

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

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

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

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

¹⁰ See Craw and Historic Scotland (2010). "Inform: Timber Window Shutters." http://www.historic-scotland.gov.uk/inform_timber_window_shutters.pdf

4.5 Stairs, Railings and Landings

A broad set of stairs ascend to the main entrance of the building and extend across the full-width of the façade. Stairways to the basement level flank the front stairway. The stairs, railings and landings should be considered significant architectural features of the building and treated as such.

4.5.1 Preservation: Stairs, railings and landings which are historic or appropriate to the building and its development should be retained. Stairs and approaches reflecting later styles of architecture are often important to the building's historical evolution and should be retained. Removing or altering the stairs, railings, and landings should be avoided. The treatment of historic materials should follow the guidelines for masonry.

4.5.2 Reconstruction: If stairs and railings removed from the building are to be reconstructed, the new work must be based upon photographic documentation, physical evidence, and historical research. Simple designs should be used if evidence is lacking to avoid speculation. A professional can help create a design that is compatible in design and detail with the period and style of the building. In replacing railings, it is important to maintain the original spacing, design, section and profile of the balustrades.

4.5.3 Decorative Features: Decorative architectural features such as cornices, brackets, railings, and those doors and windows should be preserved. New material used to repair or replace, where necessary, deteriorated architectural features of masonry, iron, cast iron, terra-cotta and tile should match the original as closely as possible.

4.5.4 Additions and Infill: If new materials must be added for necessity or compliance, the old materials should be preserved in place. Taller railings should be slim in profile and mounted behind existing balustrades. Infilling should be avoided, but infill panels should not displace or obscure porch columns, knee walls, and balustrades.¹¹ Deck and fire stair additions and new balconies may be acceptable in some cases but should be kept to the rear of buildings where they will be the most inconspicuous and detract the least from the historical context. The detailing of decks and exterior stairs should be compatible with the period and style of the building.

4.5.5 Resources: The following National Park Service publications contain more detailed information about porches.

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

Preservation Brief #32: Making Historic Properties Accessible.

4.6 Fencing, Enclosures and Walls

Many properties have small walls and other enclosures that are part of the historic fabric of the building site. Historic fencing and walls that are identified as contributing elements to the Site should be appropriately maintained and preserved and elements of walls should be treated as elements of historic buildings.

¹¹ Sullivan and Leeke (2006).

4.7 Mechanical Systems

Modern standards of comfort can require the installation of systems that could disrupt the visual and material integrity of a building. The installation of climate control systems should be carefully considered and designed by professionals.

4.7.1 Location and Siting: Mechanical related equipment should be sited in such a way that they do not obscure, alter or disrupt principal elevations and prominent views, especially on roof tops and primary facades. Mechanical related equipment that is sited on grade should be inconspicuously sited. In some cases, appropriate screening such as low hedges, may be necessary. Any equipment that must be attached to the exterior of a wall should be done in an unobtrusive location and into mortar joints only. If mechanical attachments, such as water or cooling line sets must cut through a historic masonry wall, the installation should damage as few stones or bricks as possible. It is preferable to extensively damage one stone than to moderately damage four stones. The installation of modern equipment should be carefully planned to avoid damage and removal of historic materials from the interior.

4.7.2 Grills, Exhaust Fans, etc.: Grills, vents, exhaust outlets for air conditioners, bath and kitchen exhaust fans should be incorporated into filler panels or exhausted through the roof, if possible. They may be painted the same color as the filler panel and should be as low in profile as possible.

4.7.3 Resources: The following National Park Service publications contain more detailed information about mechanical systems.

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

4.8 Sustainability

The introduction of modern conveniences and comforts has required the addition of many electrical and fuel-burning mechanicals into historic properties. Historic construction will never function in the same way as contemporary construction, and some energy-efficiencies designed for contemporary construction will damage historic properties. Improving efficiency in historic properties should be performed with an overall plan; not piecemeal improvements without consideration for unintended consequences.

4.8.1 Energy Audit and Planning: Both the property owner and the property will be best served if an audit is performed to try and identify where inefficiencies exist in the building. The audit will identify which parts of the building are causing the most energy loss. It is the research that will give the owner the most return for a given investment, and it will also minimize the loss of historic fabric. A plan for step-by-step improvement is obtained by using preservation guidelines and the energy audit.

4.8.2 Upgrading Building Performance: Before altering historic materials, there are steps that can be taken to greatly increase system efficiency; from closing off rooms that are not in use to upgrading heating and cooling systems and other appliances. Upgrades that minimally alter the materials and appearance of the building should be considered only if system

improvements do not achieve significant savings. The following steps are minimally-invasive to the authenticity of the building and are less likely to damage historic fabric.¹²

- Reduce air leakage.
- Add attic insulation.
- Install storm windows.
- Insulate basements and crawlspaces.
- Seal and insulate ducts and pipes.
- Weather strip doors and add storm doors.

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

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

4.8.4 Resources: The following National Park Service publications contain more detailed information about energy.

Preservation Brief #3: Conserving Energy in Historic Buildings.

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

5 Guidelines for Signage, Awnings and Accessories

5.1 General.

Signs should blend with the character of the buildings on or near which they are placed. Signs should not conceal architectural detail, clutter the building's image, or distract from the unity of the facade but, rather, should complement the overall design. Signs, graphics and lighting should be designed as part of the facade. A master plan for signage is encouraged.

5.2 Materials.

Sign materials should complement the materials of the related building. Surface design elements should not detract from or conflict with the related structure's age and design in terms of identification symbol (logo), lettering, and related patterns or pictures. Materials used should be the same as those used for signs during the period of the building's construction, such as wood, wrought iron, masonry and metal grill work. Newer materials such as extruded aluminum and plastics may not be appropriate.

¹² See Hensley & Aguilar (2011). "Preservation Brief 3: Improving Energy Efficiency in Historic Buildings." <http://www2.cr.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>

5.3 Types.

The sign type should enhance the building's design and materials. There are a number of types of signs which may be used: (1) single-faced; (2) projecting, double-faced; (3) three-dimensional; (4) monument; and (5) temporary signs.

5.4 Location and Method of Attachment.

Signs should be appropriately sized and complement the building exterior; roof-top signs are inappropriate except in cases where physical or pictorial documentation shows they were present and reconstruction is considered appropriate. There should be no sign above the cornice line or in the uppermost portion of a facade wall.

Signs should not alter or conceal architectural details. Painted signs may be permissible on glass windows and doors. The facade should not be damaged or altered in sign application, except for necessary attachment points. Any attachment points on masonry surfaces should be in mortar joints only. The method of attachment should respect the structure's architectural integrity and should become an extension of the architecture. Projecting signs should have a space separating them from the building. (Protection of architecture in method of attachment shall be regarded as a basis for granting variance of the normal zoning code prohibition against guy wire supports for projecting signs.)

5.5 Illumination.

If illumination is necessary, signs should be lit from on the site (not internal illumination). Because they are historically inappropriate, there should be no flashing, blinking, moving, or varying intensity lighting. Subdued lighting is preferred. Backlit fluorescent or exposed neon are not appropriate.

5.6 Resources: The following National Park Service publications contain more detailed information about signs and awnings.

Preservation Brief #25: The Preservation of Historic Signs.

Preservation Brief #44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design.

6 Guidelines for New Construction, Additions and Alterations

6.1 General

In general, historic properties should be used as their historic intended purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment. There are cases where small additions or detached new construction will not materially impair the historic or architectural character of the building or its site. New construction can be detached structures on the same property of the historic structure or an addition that is physically attached to the historic structure. Guidelines for new construction focus on general rather than specific design elements in order to allow for architectural innovation. Existing historic buildings and landscape features should be retained and rehabilitated. New construction should reinforce the historic architectural and visual character of the site. The subject of new additions is important because a new addition to a historic building has the potential to change its historic character as well as to damage and destroy significant historic materials and features. A new addition also has the potential to

confuse the public and to make it difficult or impossible to differentiate the old from the new or to recognize what part of the historic building is genuinely historic.

6.2 Location

New construction on the site should not detract from the primary historic building and should be subordinate in massing to the historic structure. Therefore, additions to the primary historic building should be on the rear of the building and visually set back from the side elevations. New, separate buildings generally should be set in the rear half of the property and should not obscure the views to the historic building from the public right-of-way. Proper placement of new detached buildings and even additions require an understanding of the development of the property over time and the surrounding area so that new construction is consistent with historic development patterns.

The massing, volume, and height of any new construction should be subordinate to the massing, volume, and height of the existing historic structure on the site. Additions or new buildings on the site that “dwarf” the historic buildings will not comply with these guidelines.

6.3 Roofs and Cornices.

New roof, and cornice designs should be compatible with the primary building on the site. It is more important for roof and roof edges to relate in size and proportion, than in detailing.

6.4 Materials and Details.

The materials and details of new construction should relate to the materials and details of the primary building on the site but should not be slavishly imitative.

6.5 Windows and Doors.

Windows, doors, and openings should relate to those of the primary building on the site in the ratio of solid to void, distribution of window openings, and window setback from the exterior wall plane. The proportion, size, style, function and detailing of windows and doors in new construction should relate to that of existing adjacent buildings. Window and door frames should be wood, but imitative materials can be considered on a case-by-case basis.

6.6 Resources: The following National Park Service publications contain more detailed information about additions and new construction.

Preservation Brief #14: New Exterior Additions to Historic Buildings: Preservation Concerns.

Preservation Brief #17: Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character

7 Guidelines Concerning Site Considerations

7.1 General.

The traditional pattern of streets, curbs, boulevards and sidewalks in the area should be maintained. Distinctive features of spaces in the area such as fences, retaining walls and steps that are important in defining the context should be preserved. The relationship of buildings to open space and setbacks of buildings is important to preserve. New street furniture and landscape improvements such as benches, bus shelters, kiosks, sign

standards, trash containers, lighting, planters and fences should be compatible with the character of the Sites. The historic urban street pattern should be retained and enhanced in improvement projects.

7.2 Fences and Retaining Walls

Fences which are low and allow visual penetration of front yard space are preferable to complete enclosure. Fences of wrought iron or aluminum which enclose the front yard area should be no taller than four (4) feet. Cyclone/chainlink fences should not be used to enclose front yards or the front half of side yards. Stone, brick and split face concrete block are preferable to landscape timber for the construction of retaining walls.

7.3 Lighting

The location and style of exterior lights should be appropriate to the structure's age and original design intent.

7.4 Hardscaping and Landscaping

New hardscaping and landscaping should respect the historical and architectural character of the existing property.

8 Guidelines for Demolition and Moving Buildings

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

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

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

Glossary

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Frieze. An ornamental band immediately below the cornice.

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

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

Keystone. The central stone of an arch.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

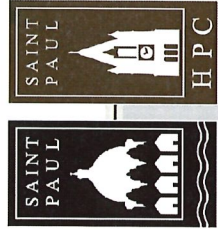
Transom window. A small operable or fixed window located above a door or other window.

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

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

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

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



Proposed Church of Saint Andrew Local Heritage Preservation Site Boundaries

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



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

Proposed Heritage Preservation Site Parcels Lots Building Footprints

0 0.005 0.01 0.02 Miles

DESIGNATION ACTIVITIES CHECKLIST §73.05

10/1/2018 Received Complete Nomination Form with boundaries, map, and photos

HERITAGE PRESERVATION COMMISSION §73.05(d) & (e)

10/9/2018 Nomination sent to HPC (email)

10/12/2018 Scheduled Public Hearing by HPC for determination of eligibility

Public Hearing Notification

10/12/18 Sent Notice to Pioneer Press for posting 20 days prior to hearing

10/15/18 Published Notice in the Pioneer Press

10/15/18 Sent to ENS list

10/16/18 Sent Notice to Owner(s) and Applicant(s) (Certified Mail)

10/16/18 Sent Notice to Property Owners within 100'

10/29/2018 Prepared HPC Staff Report and Presentation

11/5/2018 Held Public Hearing in City Council Chambers at 5:00pm

Vote: 8 for/1 against/0 abstain – eligible for designation – continue process

MINNESOTA HISTORICAL SOCIETY (State Historic Preservation Office) §73.05(c)

11/21/2018 Sent Letter from Chair to SHPO requesting comments – Comment Period: 60 days

Received SHPO comments: _____

PLANNING COMMISSION §73.05(b)

11/21/2018 Sent Letter from Chair to Planning Commission requesting recommendation

11/21/2018 Prepared Staff Memo to PC (focus on comprehensive plan conformance)

Prepared Draft PC Resolution

11/28/2018 CNPC Committee Meeting recommendation: _____

11/30/2018 Planning Commission Meeting recommendation: _____

HERITAGE PRESERVATION COMMISSION §73.05(d) & (e)

_____ Public Hearing Scheduled by HPC to adopt Preservation Plan

_____ Public Hearing Notices Sent

_____ Notice in Paper – 20 days prior to hearing

_____ HPC Staff Report Prepared

_____ Public Hearing Held

_____ HPC Resolution Prepared

_____ Recommendation from HPC to City Council on site/district and preservation program

CITY COUNCIL §73.05(f)

_____ Draft Ordinance Prepared with Record of Prior Reviews

_____ Enter Ordinance language and materials into Legistar

_____ Public Hearing Scheduled

_____ Public Hearing Notification

_____ Sent Notice to Pioneer Press for posting 20 days prior to hearing

_____ Published Notice in the Pioneer Press

_____ Sent to ENS list

_____ Sent Notice to Owner(s) and Applicant(s) (Certified Mail)

_____ Sent Notice to Property Owners within 100'

_____ Public Hearing Held

_____ Consideration by City Council, (ordinance adoption requires four readings with third reading a Public Hearing)

_____ Fourth Reading – Ordinance takes effect 30 days from the approved date.

_____ Mayor's Signature memorialization – 30 days after the City Council Vote