PHASE I AND II ARCHITECTURE-HISTORY INVESTIGATION FOR PROPOSED PEDESTRIAN IMPROVEMENTS IN DOWNTOWN MINNEAPOLIS S.P. 141-030-022

MINNEAPOLIS
HENNEPIN COUNTY, MINNESOTA

AUTHORIZED AND SPONSORED BY:

CITY OF MINNEAPOLIS, MINNESOTA DEPARTMENT OF TRANSPORTATION,
AND THE FEDERAL HIGHWAY ADMINISTRATION

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FINAL REPORT
JULY 2017

MANAGEMENT SUMMARY

The City of Minneapolis is proposing to install pedestrian improvements at a number of locations in the commercial core of Minneapolis between Chicago Avenue South, First Avenue North, and Sixth and Ninth Streets. The scope of work involves the installation of five types of improvements:

- Trees and other landscaping
- Pedestrian-level and street lighting
- Countdown timers on existing traffic signals
- Pedestrian ADA ramps (at intersections)
- Durable crosswalk markings

The Area of Potential Effects (APE) for history/architecture is site-specific and proportionate to the potential impact of the type of improvement, namely:

- *Pedestrian (ADA) ramps, countdown timers (replacement like-for-like on existing traffic signals—no new freestanding elements), and crosswalk markings:* All property within 50 feet from the perimeter of the construction limits to account for potential minor visual effects and noise/vibrations during construction (pedestrian ramps only).
- *Pedestrian enhancements (lighting and landscaping):* All properties fronting on that block on both sides of the street and all property along the street on adjacent blocks 125 feet from either end of the perimeter of the construction limits to account for potential visual effects and noise/vibrations during construction.

In August 2015, Hess, Roise and Company (Hess Roise) was retained to complete a Phase I architecture-history survey of properties in the APE and a Phase II evaluation of properties in this area that may be eligible for listing in the National Register of Historic Places. Hess Roise's project team consisted of principal investigator Charlene Roise, historian Jessica Berglin, and researcher Katie Goetz. Craig Johnson managed the project for the Minnesota Department of Transportation's (MnDOT) Cultural Resources Unit, and Adam Hayow was the point of contact for the City of Minneapolis (City). Funding was provided by the Federal Highway Administration (FHWA) and the City.

All properties built before 1971 were included in the Phase I inventory, as well as some properties built after 1971 that have the potential to be considered exceptionally important. Altogether, fifty-five properties were recorded during fieldwork. Twelve of the fifty-five properties are already listed in the National Register of Historic Places. Thirty of the fifty-five properties had been surveyed within the past five years as part of previous Phase I/Phase II investigations. These thirty were not resurveyed because their integrity had not changed. The remaining thirteen properties received further investigation to determine if they qualify for the National Register and the findings were included on individual inventory forms as well as in this report. As a result of the current Phase I/Phase II evaluation, the following seven properties are recommended as eligible for listing in the National Register:

- First Avenue and 7th Street Entry (Northland Greyhound Bus Terminal), 701 First Avenue North (HE-MPC-0482)
- Reinhard Brothers Building, 15 South Ninth Street (HE-MPC-10566)
- The Richmond (Lenox Flats/Linne Building), 519 South Ninth Street (HE-MPC-0376)[1]
- The Rappahannock, 601–609 South Ninth Street (HE-MPC-1571)
- Mayhew Townhouses, 614–626 South Ninth Street (HE-MPC-1574)
- Lee House, 625 South Ninth Street (HE-MPC-1573)
- The Carlsbourgh, 701–711 South Ninth Street (HE-MPC-0378)

[1] This property, along with the next four, was reported to have been surveyed in the past and determined eligible for National Register listing. A survey report and inventory forms for the properties, however, could not be located in the Minnesota State Historic Preservation Office (SHPO) site files or through consultation with SHPO staff, leading to the current recommendation that they be researched further to determine if they are eligible for listing in the National Register.

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1.0 INTRODUCTION

The City of Minneapolis proposes to install pedestrian improvements at a number of locations in the commercial core of Minneapolis between Chicago Avenue South, First Avenue North, and Sixth and Ninth Streets. The scope of work involves the installation of five types of improvements: trees and other landscaping; pedestrian-level and street lighting; countdown timers on existing traffic signals; pedestrian ADA ramps at intersections; and durable crosswalk markings.

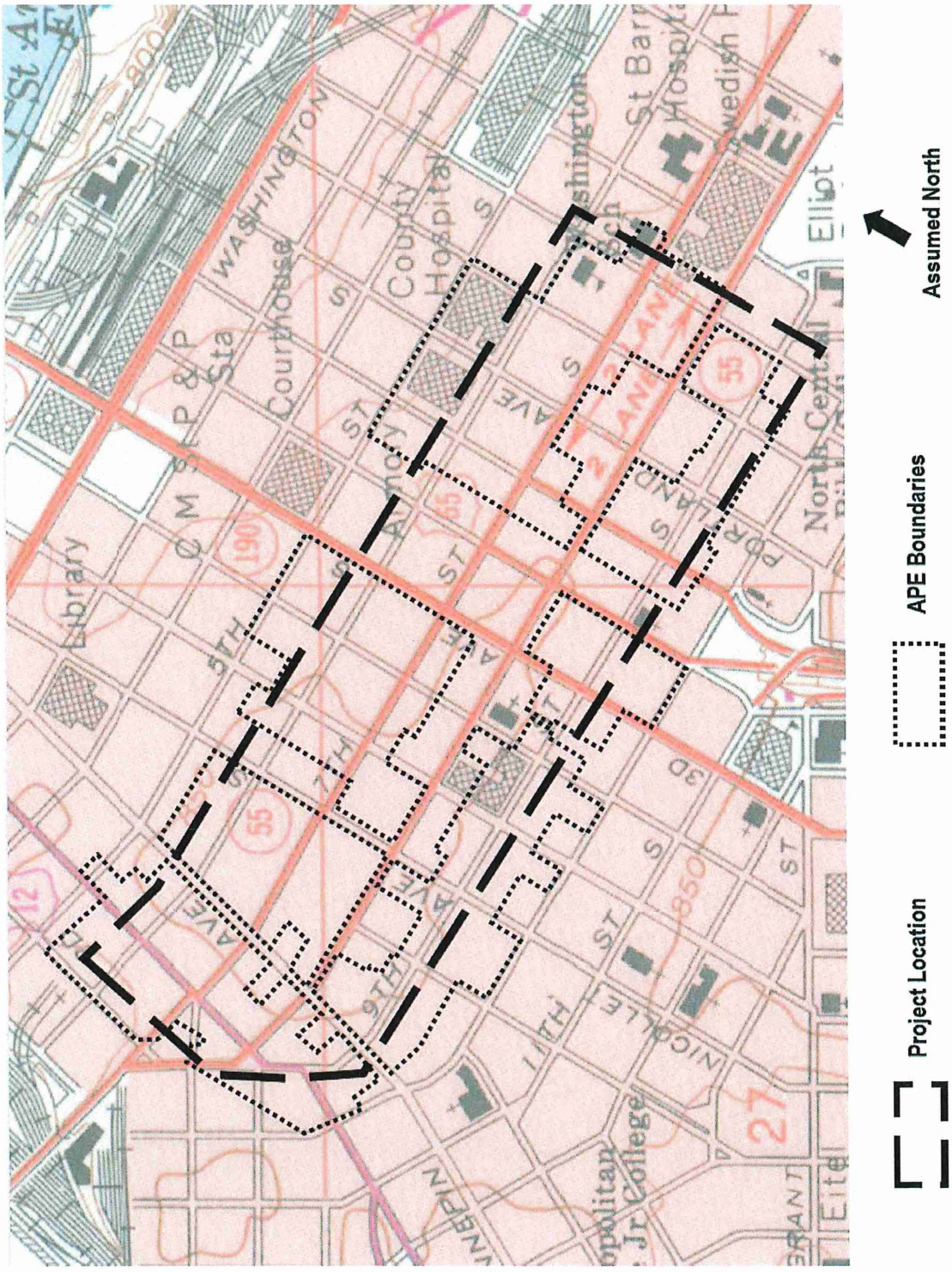
The project is located in Minneapolis in Hennepin County, Minnesota (Map 1.1 and 1.2). The Area of Potential Effects (APE) is site-specific and proportionate to the potential impact of the type of improvement. For proposed ADA ramps, countdown timers, and crosswalk markings, the APE includes properties within 50 feet from the perimeter of the construction limits. For proposed lighting and landscaping improvements, the APE includes all properties fronting on that block on both sides of the street and all property along the street on adjacent blocks 125 feet from either end of the perimeter of the construction limits (Maps 1.1 and 1.3). This is discussed in greater detail in the next section. The following table lists the Townships, Sections, and Ranges for the APE.

Table 1.1 Legal Description of APE

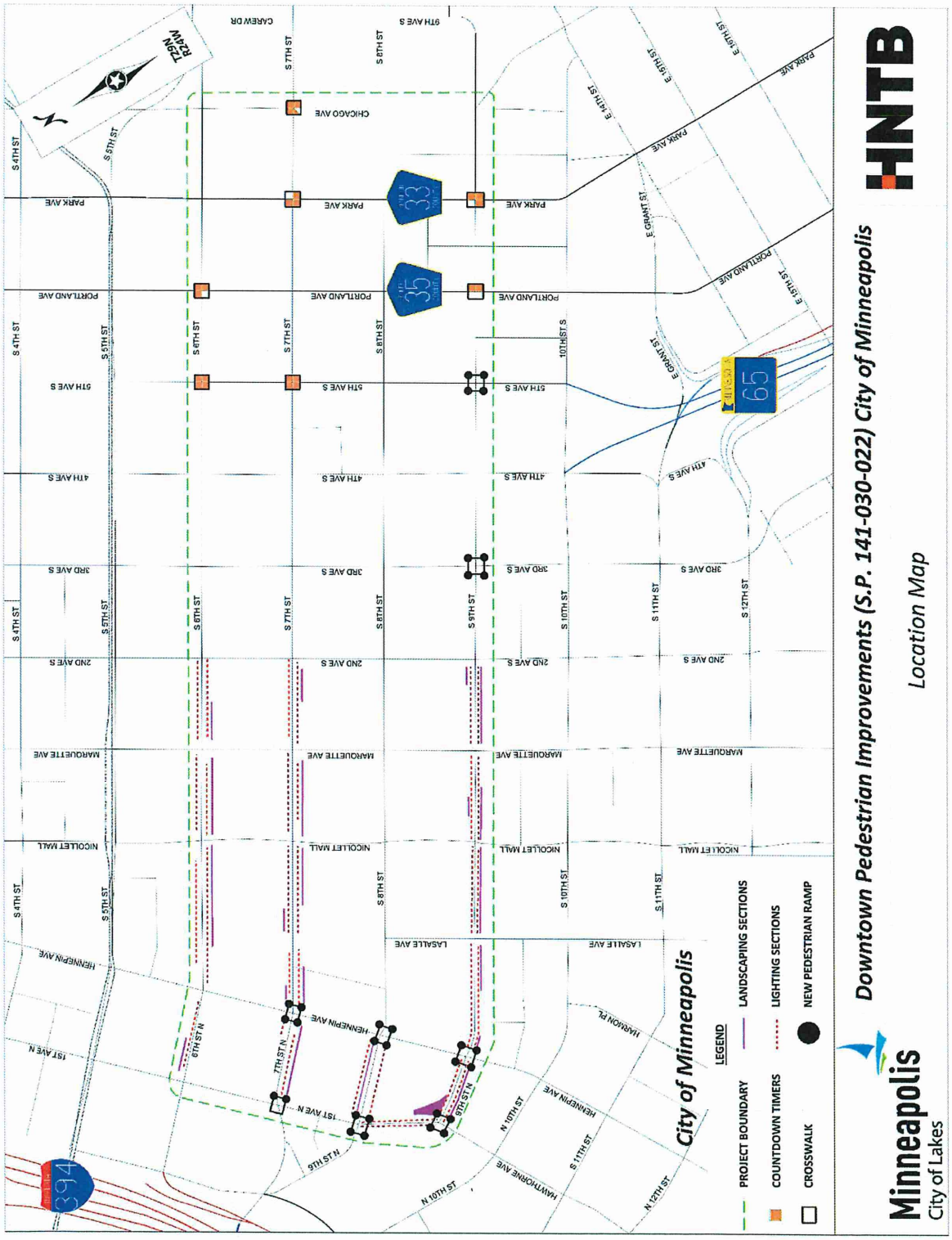
City	Township	Range	Section	Quarter-Quarter
Minneapolis	29	24	22	SW-SE
Minneapolis	29	24	27	NW-NE
Minneapolis	29	24	27	NE-NE
Minneapolis	29	24	26	SE-NW
Minneapolis	29	24	26	SW-NW

The APE was developed in consultation with the Minnesota Department of Transportation's Cultural Resources Unit.

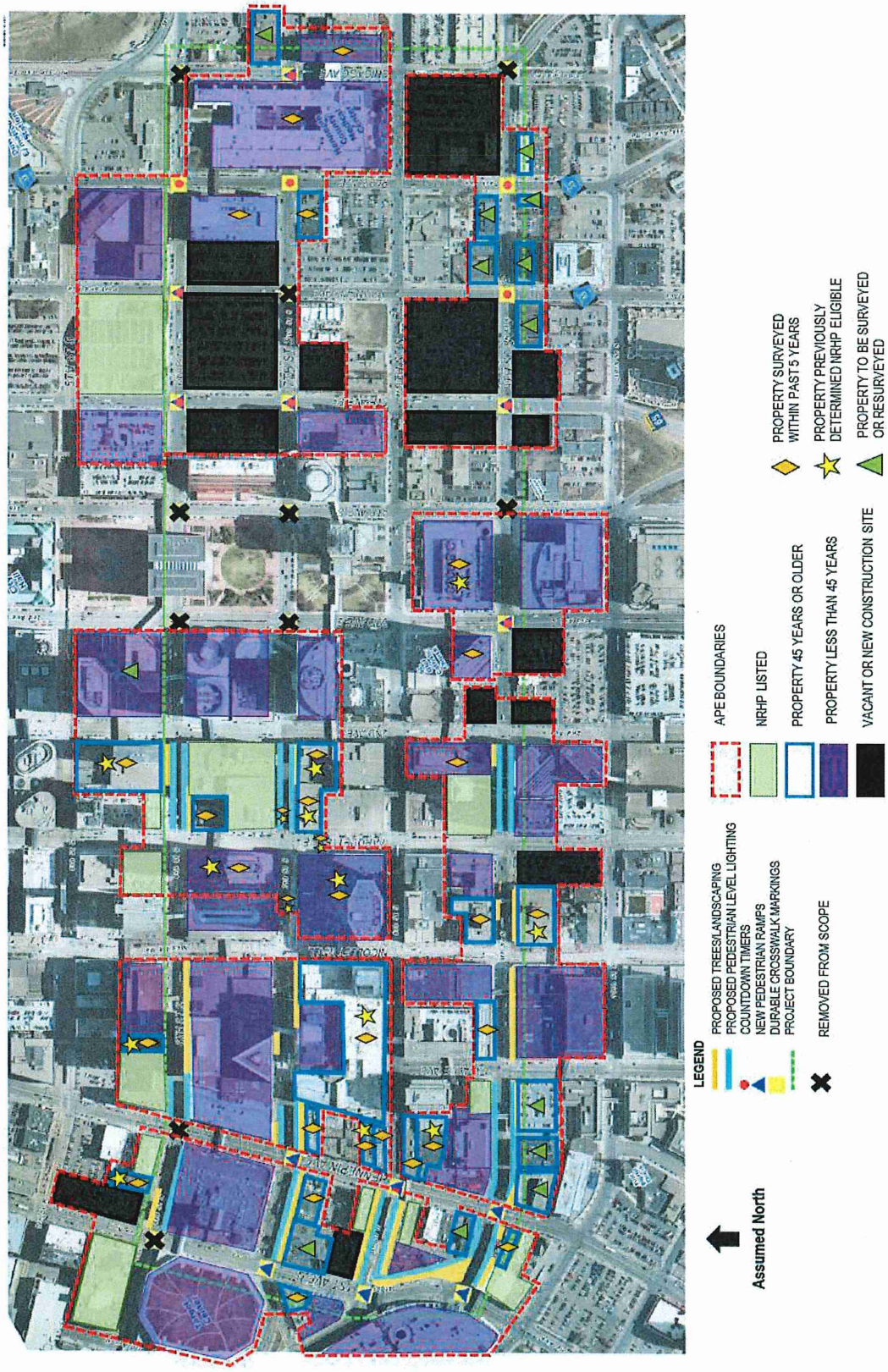
Map 1.1: Project Location and APE Boundary



Map 1.2: Project Map



Map 1.3: Summary of Properties in the APE



2.0 METHODS

2.1 Objectives

The principal objectives of this study are to identify properties in the APE that are listed in the National Register, have been previously determined eligible for listing, or are eligible for listing based on this survey, and to identify the potential effects of the proposed project on these properties.

2.2 Area of Potential Effects

The project proposes improvements at a number of locations in the commercial core of Minneapolis between Chicago Avenue South, First Avenue North, and Sixth and Ninth Streets. The scope of work involves the installation of five types of improvements:

- Trees and other landscaping
- Pedestrian-level and street lighting
- Countdown timers on existing traffic signals
- Pedestrian ADA ramps (at intersections)
- Durable crosswalk markings

Several factors influence the potential effect that these improvements could have on cultural resources and were considered in establishing the APE for the project:

- The countdown timers, pedestrian ADA ramps, and crosswalk markings are essentially replacements in kind. Traffic signals are already in place and have "walk/don't walk" signs; curb cuts are outfitted with ADA ramps; and crosswalks are marked. While the design of the improved versions will be slightly different than the existing, the like-for-like substitution reduces the possibility that these changes will affect cultural resources. The same is true in some locations for lighting.
- The scale of the improvements is small.
- The improvements can be removed, so whatever effects they might have are not permanent.
- The visual environment of downtown Minneapolis is extremely active and complex. It contains an abundance of elements, some of which are fixed (e.g., signs, lights, street furniture) and others transitory (e.g., people, cars, buses).
- While there is usually some construction activity downtown, the recent years have been particularly busy. Getting through downtown is challenging because so many streets and sidewalks are narrowed or closed for construction projects, and dump trucks and other construction vehicles rumble down many roads. This activity, added to the vibrations of trucks and buses from typical traffic patterns, seems to have more potential to damage historic resources than the installation of any of the proposed pedestrian improvements. Equipment that will likely be used to install the improvements includes jackhammers, backhoes, and concrete trucks.
- Installing countdown timers and crosswalk markings will require no ground disturbance. Excavation for the pedestrian ramps will be very shallow, and these areas were affected

when the existing ramps were placed. Putting in landscaping and lighting will disturb only small areas that have experienced waves of change since the city's early years in the mid-nineteenth century.

Based on these considerations, it is anticipated that potential impacts will likely be visual, with some minor potential noise or vibrations during construction. The recommended APE is site-specific and proportionate to the potential impact of the type of improvement, namely:

- *Replacing existing pedestrian (ADA) ramps, countdown timers, and crosswalk markings:* All property within 50 feet from the perimeter of the construction limits to account for potential minor visual effects and noise or vibrations during construction (pedestrian ramps only).
- *Installing pedestrian enhancements (pedestrian-level and street lighting, trees and other landscaping):* All properties fronting on that block on both sides of the street and all property along the street on adjacent blocks 125 feet from either end of the perimeter of the construction limits to account for potential visual effects and noise or vibrations during construction.

2.3 Fieldwork

Using information from the Hennepin County property database, all properties within the APE that were built before 1971 were identified prior to fieldwork. All properties built before 1971, as well as some later properties that have the potential to be considered exceptionally important, were documented with digital photographs and notes during fieldwork. The properties were cross-referenced with previous survey reports, the SHPO database and site files, and the Minneapolis Heritage Preservation Commission site files to identify all previously recorded properties. Those that were inventoried within the past five years were not reevaluated if their integrity appeared intact at the time of the survey. Two properties that were inventoried within the past five years were reevaluated in light of new scholarly research that has been released in recent years.

Upon completing the field survey, a Minnesota Architecture-History Inventory Form was created for the properties that had not been previously inventoried, were surveyed more than five years ago, or were reevaluated in light of new research. These properties are:

- First Avenue and 7th Street Entry (Northland Greyhound Bus Terminal), 701 First Avenue North (HE-MPC-0482)
- The Saloon and Hotel Amsterdam, 830 Hennepin Avenue (HE-MPC-16559)
- Fairmont Hotel (Le Meridien Chambers), 901 Hennepin Avenue (HE-MPC-10565)
- Reinhard Brothers Building (LaSalle Building), 15 South Ninth Street (HE-MPC-10566)
- Downtown Auto Park LaSalle Garage, 910 LaSalle Avenue (HE-MPC-10567)
- Pillsbury Center (U.S. Bank Plaza), 200 South Sixth Street, (HE-MPC-10568)
- Svenska Missions Tabernaklet (First Covenant Church), 810 South Seventh Street (HE-MPC-0364)

- The Richmond (Lenox Flats or the Linne Building), 519 South Ninth Street (HE-MPC-0376)[1]
- Commercial Building, 600 South Ninth Street (HE-MPC-1616)
- The Rappahannock, 601–609 South Ninth Street (HE-MPC-1571)
- Mayhew Townhouses, 614–626 South Ninth Street (HE-MPC-1574)
- Lee House, 625 South Ninth Street (HE-MPC-1573)
- The Carlsbourgh, 701–711 South Ninth Street (HE-MPC-0378)

These thirteen properties received Phase II evaluation to determine if they are eligible for listing in the National Register. Of the thirteen, seven are recommended as eligible for listing: First Avenue and 7th Street Entry (Northland Greyhound Bus Terminal), Reinhard Brothers Building (LaSalle Building), The Richmond (Lenox Flats/Linne Building), The Rappahannock, Mayhew Townhouses, Lee House, and The Carlsbourgh.

[1] This property, along with the next four, was reported to have been surveyed in the past and determined eligible for National Register listing. A survey report and inventory forms for the properties, however, could not be located in the Minnesota State Historic Preservation Office (SHPO) site files or through consultation with SHPO staff, leading to the current recommendation that they be evaluated for listing in the National Register.

3.0 LITERATURE SEARCH

3.1 Literature Search

Repositories consulted to obtain historical information include:

- Minnesota Historical Society Library
- Minnesota State Historic Preservation Office (SHPO)
- Hennepin County Central Library Special Collections
- Hennepin County Assessor's Office
- Minneapolis Heritage Preservation Commission
- University of Minnesota Libraries

Primary and secondary sources include:

- Minneapolis building permits
- Hennepin County deed records
- Sanborn Insurance Company maps, the 1940 *Atlas of the City of Minneapolis*, and other maps and atlases
- Historic photographs
- City directories
- Newspapers and other publications
- Inventory forms and other reports on file at the SHPO and Minneapolis Heritage Preservation Commission, including:
    - "Downtown Minneapolis: An Historic Context," report prepared by Hess, Roise and Company, 2000
    - "Historic Resources in the Loring Park and Elliot Park Neighborhoods, Re-survey of Lowry Hill East Neighborhood," report prepared by Mead and Hunt, 2008
    - "Historic Resources in the Windom, Kenny, and Armatage Neighborhoods and Marcy Holmes, Como, Downtown West, Downtown East, and Sumner Glenwood Neighborhoods, as well as portions of the Bryn Mawr, Harrison, Near North, North Loop, Prospect Park, and St. Anthony East neighborhoods," report prepared by Mead and Hunt, July 2011
    - "Phase I/Phase II Architecture History Investigation for the Proposed Southwest Transitway Project, Hennepin County, Minnesota, Volume 2: Minneapolis," report prepared by Hess, Roise and Company, February 2012
    - "Phases I and II Architectural History Survey for the Orange Line Bus Rapid Transit Project, Minneapolis, Richfield, Bloomington, and Burnsville, Minnesota," report prepared by Summit Envirosolutions, January 2016
    - "Phase I and II Architectural History Survey for the C Line Bus Rapid Transit Project, Brooklyn Center and Minneapolis, Hennepin County, Minnesota," report prepared by Summit Envirosolutions, February 2016
    - "Phase I/Phase II Architecture-History Investigation for the Proposed South Eighth Street Reconstruction, Minneapolis, Minnesota," report prepared by Hess, Roise and Company, December 2016

3.2 Previously evaluated properties in the APE

Twelve properties in the APE are listed in the National Register:

- Butler Brothers Building, 100 North Sixth Street (HE-MPC-0141)
- Plymouth Building, 12 South Sixth Street (HE-MPC-1576)
- Farmers and Mechanics Savings Bank, 88 South Sixth Street (HE-MPC-0354)
- Minneapolis Armory, 500 South Sixth Street (HE-MPC-0359)
- Minneapolis YMCA Central Building, 36 South Ninth Street (HE-MPC-0374)
- Masonic Temple, 528 Hennepin Avenue (HE-MPC-0436)
- Lincoln Bank Building, 730 Hennepin (HE-MPC-0437)
- Pence Automobile Company Building, 800 Hennepin (HE-MPC-9026)
- Orpheum Theater, 910 Hennepin (HE-MPC-0439)
- Rand Tower, 527 Marquette Avenue (HE-MPC-0445)
- Northstar Center, 625 Marquette and 608, 618, and 618-1/2 Second Avenue South (HE-MPC-7867, HE-MPC-9897, and HE-MPC-9898)
- Foshay Tower, 921 Marquette Avenue (HE-MPC-0446)

Fifteen properties in the APE have been recommended eligible for the National Register in previous Phase I/Phase II surveys, and the SHPO has concurred with these recommendations:

- Gluek Building, 16 North Sixth Street (HE-MPC-0350)
- Murray's Restaurant, 24 South Sixth Street (HE-MPC-0353)
- First National Bank, 120 South Sixth Street (HE-MPC-0355)
- Skyway Bridge No. 93861, South Seventh Street between Nicollet Mall and Marquette Avenue (HE-MPC-17767)
- Norwest Bank (Wells Fargo Center), 90 South Seventh Street (HE-MPC-16697)
- Roanoke Building, 109 South Seventh Street (HE-MPC-7869)
- Skyway Bridge No. 93860, South Seventh Street between Marquette Avenue and Second Avenue South (HE-MPC-17766)
- Minnegasco Energy Center (NRG Energy Center), 321 South Eighth Street (HE-MPC-11710)
- Duley Building (also known as the Time Building and the Time Theater), 727 Hennepin Avenue (HE-MPC-0707)
- State Theater, 805 Hennepin Avenue (HE-MPC-0438)
- Skyway Bridge No. 93863, Marquette Avenue between South Seventh Street and South Eighth Street (HE-MPC-17768)
- Dayton's Department Store and Annex, 700–730 Nicollet Mall and 26, 46–82 South Eighth Street (HE-MPC-5099)
- IDS Center, 701 Nicollet Mall, 80 South Eighth Street, and 710–730 Marquette Avenue (HE-MPC-0394 and HE-MPC-9857)
- Young Quinlan Building, 901 Nicollet Mall (HE-MPC-2999)
- Baker Building and Annex, 706 Second Avenue South (HE-MPC-0483 and HE-MPC-7868

3.3 Historic Context

The city of Minneapolis was founded on the west bank of the Falls of Saint Anthony, the only waterfall on the Mississippi River. The falls were valued by the Dakota and Ojibwe as spiritual sites. Europeans first saw the falls in 1680, when French explorers Antoine Auguelle and Father Louis Hennepin canoed down the Mississippi River as prisoners of a group of Dakota. Hennepin published a written account of his travels in North America in 1683, spreading the word about the falls, which he named in honor of his patron saint. The area did not see permanent settlement by Europeans or Americans for the next 165 years. After the Revolutionary War, the United States government took possession of the land east of the Mississippi River. The west side was acquired as part of the Louisiana Purchase in 1803, but was withheld from open settlement and protected as a military reservation. In 1849, the town of Saint Anthony was platted on the east side of the falls. Squatters occupied the land on the west side during the 1850s and, after Congress legalized settlement, the town of Minneapolis was platted in 1856. A financial panic in 1857 and the Civil War from 1861 to 1865 slowed the town's growth, but after the war the pace picked up and in 1867 Minneapolis was incorporated as a city. The town of Saint Anthony merged with Minneapolis in 1872.[2]

In the 1870s and 1880s, the milling industry fueled the city's growth. Sawmills were the first to take advantage of the waterpower at the falls. As the North Woods were cleared and the Great Plains were settled and planted with wheat, sawmills gave way to flour mills. By 1880, flour milling had overtaken sawmilling as the prominent industry in Minneapolis, and the city could claim the title of national flour capital. The mills and support industries, like foundries and machine shops, dominated the riverfront. Railroads were also vital to the city's success, and rail lines ran along the downtown riverfront and eventually throughout the city. As early as 1862, the first line from Saint Paul to the east side of the river was completed by the Saint Paul and Pacific Railway. A bridge was built to carry the line across the river to the west side in 1867, using Nicollet Island as a stepping stone. Other railroads were founded in the next two decades to convey goods to and from the city, which was becoming a regional business center.[3]

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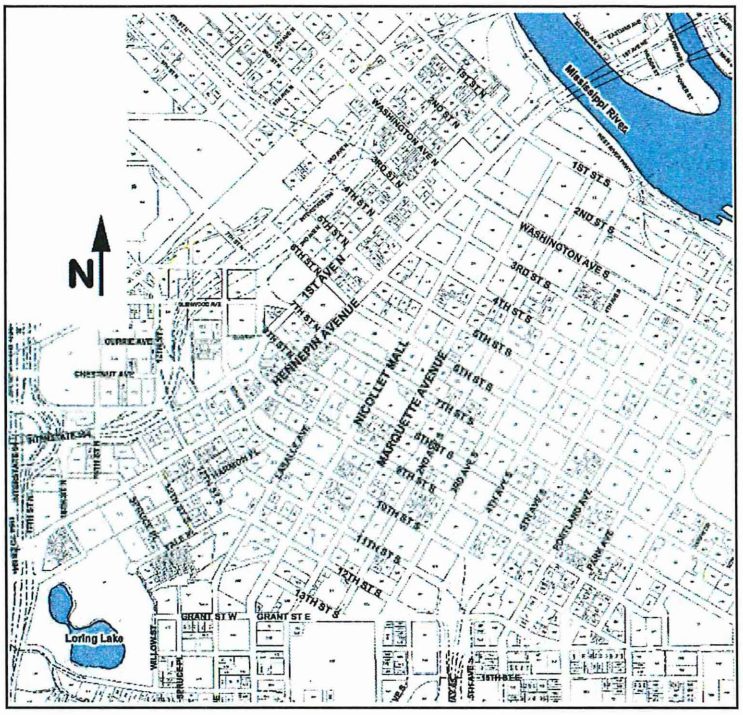
[2] Lucile M. Kane, *The Falls of St. Anthony: The Waterfall That Built Minneapolis* (Saint Paul: Minnesota Historical Society Press, 1966), 1–4, 12–21, 30–39, 77; Marjorie Pearson and Charlene Roise, "Downtown Minneapolis: An Historic Context," August 2000, report prepared by Hess, Roise and Company, 6.

[3] Kane, *The Falls of St. Anthony*, 58–59, 98–99; Pearson and Roise, "Downtown Minneapolis," 6; Don Hofsommer, *Minneapolis and the Age of Railways* (Minneapolis: University of Minnesota Press, 2005), 9-11.

Minneapolis began to spread away from the river during this period. The downtown area was originally a motley mix of wood-frame residential and commercial buildings. In the 1870s, three- and four-story masonry commercial buildings began to replace the first generation of building stock, and residential development began to move out of downtown. The ready financial capital in the city and the railroad connections encouraged the development of wholesale businesses to supply communities in outstate Minnesota. Dry goods, notions, leather products, groceries, tobacco, and clothing retailers built stores along Hennepin Avenue and Nicollet Avenue. Banks also boomed during this time and were located on Hennepin Avenue, Nicollet Avenue, and Marquette Avenue (originally known as First Avenue South).[4]



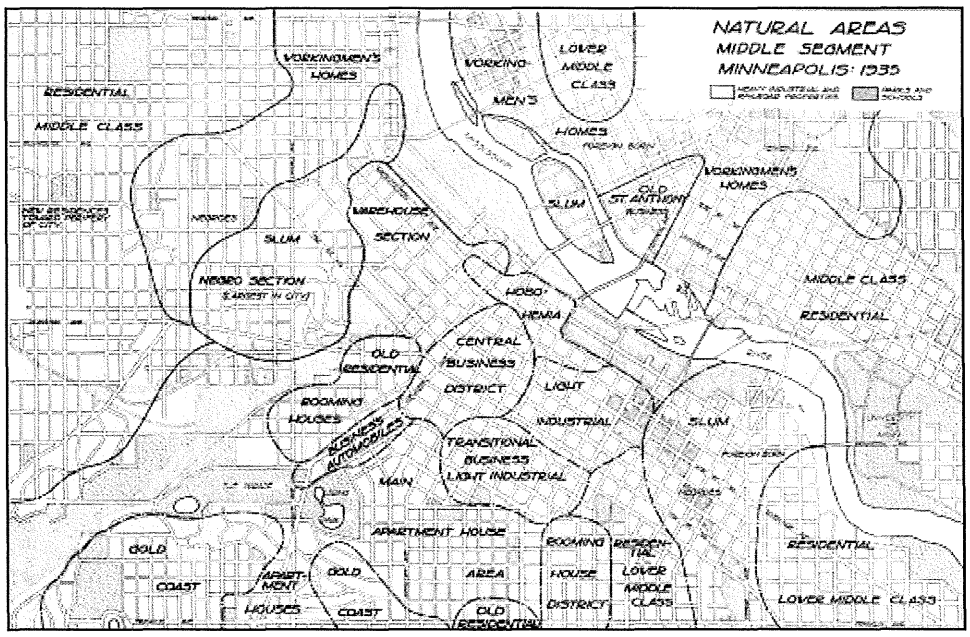
Downtown Minneapolis
(adapted from a City of Minneapolis map)

The city's population increased rapidly from 200 in 1855 to 46,887 in 1880 and 164,738 by 1890. To transport these new residents, a streetcar system was founded in 1875, and over the next few decades it expanded its lines beyond settled areas. This helped pull housing construction away from the downtown core. While a few new multifamily townhouse and apartment blocks were built on the downtown's south edge and some older residences in this area were converted into boardinghouses, most people chose to live in the new residential neighborhoods.[5]

Commercial, retail, and entertainment businesses spread throughout downtown. The pace of commercial construction picked up from the 1890s through the 1920s as smaller masonry buildings were replaced with larger, taller structures. Businesses tended to cluster together, and downtown streets took on distinct characteristics based on the types of businesses that were found there. North of Hennepin Avenue, massive warehouses were constructed to serve the wholesaling industry. Entertainment venues were built along Hennepin Avenue, and early automotive enterprises occupied the south end of the street. Nicollet Avenue was dominated by a variety of retailers ranging from small specialty stores to massive department stores. The financial industry became concentrated in office buildings along Marquette Avenue. More office buildings, including those for the city and county governments, were constructed on Second,

[4] Pearson and Roise, "Downtown Minneapolis," 7–8.
[5] Ibid., 11–12.

Third, and Fourth Avenues South. By the time that construction slowed during the 1930s as the Great Depression settled over the region, the style and scale of Minneapolis's downtown buildings proclaimed the wealth and success it had achieved by the early twentieth century.



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

The depression exacerbated the decline of an area between the vibrant downtown core and the river that was dubbed "Hobohemia." The land and older buildings had been left behind as new construction moved to the blocks farther south. The run-down area held flophouses and saloons that served transients and the city's less affluent citizens. In some ways, the city contributed to the conditions in the area when it passed an ordinance creating liquor patrol limits in 1884 as an attempt to crack down on saloons. The liquor patrol limits ran along both sides of the river and extended to Sixth Street including First Avenue North, Hennepin Avenue, Nicollet Avenue, and Marquette Avenue. Only businesses within the patrol limits could obtain licenses to sell liquor, and the city kept license fees high to try to limit the number of bars and saloons. The tactic worked: Between 1884 and 1893, the number of saloons dropped from 555 to 280. Land values within the liquor patrol limits stagnated, however, and few new buildings were constructed, reinforcing the area's tawdry reputation. Prohibition did not improve conditions. The patrol limits were later expanded, and were finally eliminated in the 1970s.[6]

Efforts to improve Hobohemia began in 1910, when the city's first urban renewal campaign created Gateway Park near the intersection of Hennepin and Nicollet Avenues. The initiative had a short period of success before the park was adopted by homeless men in the 1930s as a favored

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

hangout. The problems in the Gateway area only worsened after World War II, and the rest of downtown began to join the decline.

Flour production in the city peaked in 1930, when new milling centers across the country began to draw a significant share of that business. At the same time, transportation shifted from rail to automobile. As people gained more independence with their own cars, housing developed on the edges of the city and lured residents to new suburbs. Businesses soon followed. When General Mills announced plans to move out of downtown to a new corporate campus in Golden Valley in 1955, this became a catalyst that stimulated efforts to revitalize the city. The Minneapolis Housing and Redevelopment Authority, with the support of the newly formed Downtown Council, razed over sixty-eight acres of Hobohemia for redevelopment. New government buildings, including the Public Health Building and the Minneapolis Public Library, served as beachheads, encouraging private investment to follow. New models of corporate and commercial development came in the form of the Northstar Center and the Baker Block. Both complexes were conceived as multi-use, multi-building developments that incorporated existing buildings into their modern designs. The Northstar Center was particular innovative in its accommodation for automobiles, providing a 1,000-car parking garage as a pedestal for its office and hotel towers. In addition, it was the birthplace of the Minneapolis skyway system, a network of enclosed pedestrian bridges linking buildings on adjacent blocks.[7]

Safely accommodating automobiles and pedestrians became challenging on the older downtown street network, lending to the success of the skyway system, which removed much of the foot traffic from the city streets. Restaurants and stores opened along the skyways, making it possible for office workers to avoid going outside. The system was enhanced with the construction of the Philip Johnson-designed IDS Center and its Crystal Court in 1972.[8]

While the skyway system was in its infancy, the Downtown Council also investigated the possibility of turning Nicollet Avenue into a transitway or pedestrian mall. The idea was first brought to the council in 1956 by Leslie Park, the president of Baker Properties, which developed both the Northstar Center and the Baker Block. The council hired consultants to analyze vehicular and pedestrian traffic downtown. This led to the transformation of Nicollet Avenue into a pedestrian mall from Washington Avenue South to South Tenth Street. Prominent California landscape architect Lawrence Halprin designed the landscape, which included a gently curving street flanked by wide sidewalks with trees, planters, and public art. The eight-block Nicollet Mall was completed in 1967 at a cost of $3.8 million. The project was so successful that the mall was expanded to the south in the 1970s.[9]

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[7] Charlene Roise and Erin Hanafin Berg, "Farmers and Mechanics Savings Bank," National Register of Historic Places nomination, July 2005; Jessica Berglin and Charlene Roise, "Northstar Center," National Register of Historic Places nomination, May 2016; Sara Nelson, Marjorie Pearson, and Andrew Schmidt, "Phases I and II Architectural History Survey for the Orange Line Bus Rapid Transit Project, Minneapolis, Richfield, Bloomington, and Burnsville, Minnesota," January 2016, report prepared by Summit Envirosolutions, 108–118 (hereafter Orange Line Survey).

[8] Berglin and Roise, "Northstar Center."

[9] Frank Premack, "How It All Happened," *Minneapolis Tribune*, November 19, 1967; Abe Altrowitz, "Mall Planner Promises Relief from Downtown Bustle," *Minneapolis Star*, February 13, 1964; Robert A. Wright, "Mall Stirs Downtown Minneapolis Revival," *New York Times*, March 24, 1973; David Anger, "Mr. Halprin's Dance:

In the 1960s and 1970s, the downtown was separated from residential areas to the south by the construction of Interstates 35W and 94. A fringe of low-density, deteriorating apartment buildings and small-scale commercial buildings remained on the south edge of downtown. Civic leaders felt that this area did not complement the dense commercial core and established the Loring Park Development District in the mid-1970s. The district and its linear park, the Loring Greenway, encouraged the private development of high-rise apartment and condominium towers between Nicollet Mall and Loring Park. The development was completed in the mid-1980s and succeeded in bringing more residents into downtown. In addition to the residential construction, a new Orchestra Hall and neighboring Peavey Plaza were built on Nicollet Mall to draw people downtown. A real estate boom at the end of the twentieth century produced a cluster of new skyscrapers, including some by superstar architects such as Cesar Pelli (Norwest Bank/Wells Fargo Center) and I. M. Pei (First Bank Place/Cappella Tower).

Downtown Minneapolis is a mix of buildings and landscapes dating from the nineteenth to the twenty-first centuries. These properties reflect the efforts by the public and private sectors to develop the downtown area and maintain its vitality. South Sixth, Seventh, and Ninth Streets are representative of this evolution and are home to several iconic landmarks from Minneapolis's early days as well as its recent past.

Remembering the Original Nicollet Mall," *Hennepin History* 56 (Summer 1997): 11; Charlene Roise, "Death of a Thousand Patches," *Landscape Architecture* 94 (September 2004): 30, 32, 34-37.

4.0 RESULTS

4.1 Summary

Fieldwork was conducted in June 2016. During the survey, all buildings, structures, and objects forty-five years in age or older within the APE were identified; a map of these is on page four. Fifty-five properties were recorded. Twelve of these properties are currently listed in the National Register. Fifteen have been determined eligible for listing as a result of previous Phase I/Phase II surveys, while fifteen were determined not eligible during recent evaluations. The Minnesota Department of Transportation, representing the Federal Transit Administration, and the SHPO concurred with these recommendations. These properties, which are summarized in the table below, were not reevaluated during the current investigation because their integrity had not changed.

Table 4.1: Properties Previously Inventoried and Evaluated

Historic Property Name	Address	SHPO Inventory No.	Date Built	NRHP Status
Gluek Building	16 North Sixth Street	HE-MPC-0350	1901	Considered eligible
Murray's Restaurant	24 North Sixth Street	HE-MPC-0353	1918	Considered eligible
First National Bank	120 South Sixth Street	HE-MPC-0355	1958	Considered eligible
Skyway Bridge No. 93861	South Seventh Street between Nicollet Mall and Marquette Avenue	HE-MPC-17767	1972	Considered eligible
Norwest Center (Wells Fargo Center)	90 South Seventh Street	HE-MPC-16697	1988	Considered eligible
Roanoke Building	109 South Seventh Street, 705 Marquette	HE-MPC-7869	1929	Considered eligible
Skyway Bridge No. 93860	South Seventh Street between Marquette Avenue and Second Avenue South	HE-MPC-17766	1963	Considered eligible
Minnesota Auto Body and Fender (Lehman's Garage)	619 South Seventh Street	HE-MPC-0363	1947	Not eligible
Hennepin County Medical Center (property comprises three buildings)	716 South Seventh Street, 701 Park Avenue, and 709–711 Chicago Avenue	HE-MPC-0465	1974	Not eligible under Criteria Consideration G, should be reevaluated once it is fifty years old
Walker (Homestead) Building	19 South Eighth Street, 801 Hennepin Avenue	HE-MPC-7253	1920	Not eligible
Minnegasco Energy Center	321 South Eighth Street	HE-MPC-11710	1971	Considered eligible

(NRG Energy Center)				
Lakewood Building	50 South Ninth Street	HE-MPC-16283	1928	Not eligible
TCF Bank Building and Tower	120 South Ninth Street	HE-MPC-7871	1974	Not eligible
Piper Jaffray Tower	222 South Ninth Street	HE-MPC-9856	1983	Not eligible
Lamoreaux Building	706 First Avenue North	HE-MPC-16021	1888	Not eligible
Mitchell Building	701 Hennepin Avenue	HE-MPC-0705	1901	Not eligible
Pantages Theater (Stinson Block)	710 Hennepin Avenue	HE-MPC-16555	1916	Not eligible
Duley Building	727 Hennepin Avenue	HE-MPC-0707	1922	Considered eligible
Snyder's Drugstore (Shinders Building, Union)	731 Hennepin Avenue	HE-MPC-0708	1947	Not eligible
State Theater	805 Hennepin Avenue	HE-MPC-0438	1920	Considered eligible
Commercial Building (Solera)	900 Hennepin Avenue	HE-MPC-16518	1921	Not eligible
Skyway Bridge No. 93863	Marquette Avenue between South Seventh Street and South Eighth Street	HE-MPC-17768	1972	Considered eligible
Minnesota Federal Savings and Loan	601 Marquette Avenue	HE-MPC-9845	1949	Not eligible
Dayton's Department Store and Annex	700–730 Nicollet Mall; 26, 46–82 South Eighth Street	HE-MPC-5099	1902	Considered eligible
IDS Center	701 Nicollet Mall, 88 South Eighth Street	HE-MPC-9857	1972	Considered eligible
Medical Arts Building	825 Nicollet Mall	HE-MPC-0456	1923	Not eligible
Young Quinlan Building	901 Nicollet Mall	HE-MPC-2999	1925	Considered eligible
Baker Building and Annex	706 Second Avenue South	HE-MPC-0483, HE-MPC-7868	1926	Considered eligible

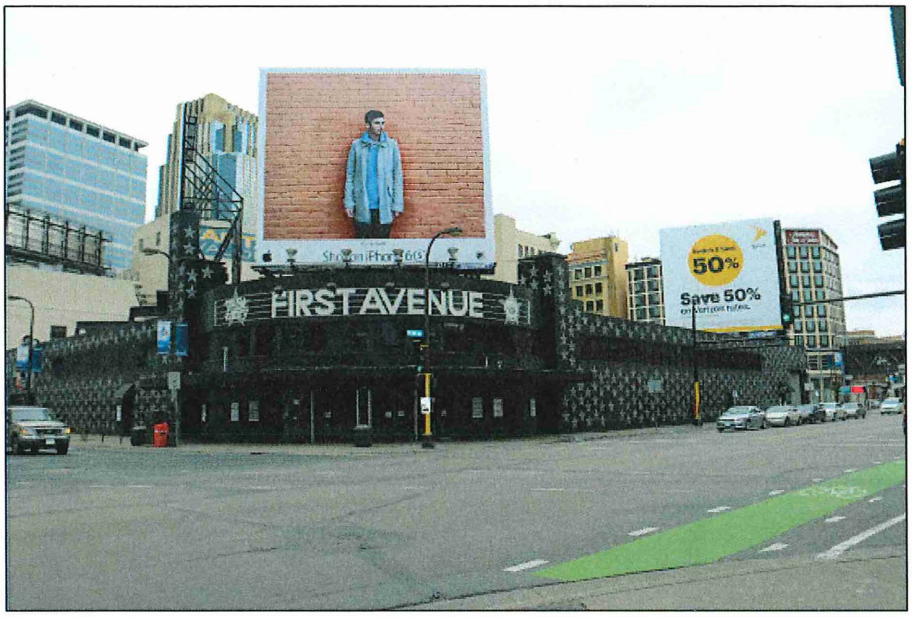
4.2 Inventoried Properties

The following table identifies the remaining properties aged forty-five years or older that were evaluated as part of the current study. These properties were either surveyed more than five years ago, have not been inventoried, or additional information has become available since they were previously studied. Of these thirteen, seven are recommended as eligible for the National Register. More detailed justification for these recommendations follows.

Table 4.2: Properties Inventoried in Current Phase I/Phase II Survey

Historic Property Name	Address	SHPO Inventory No.	Date Built	NRHP Eligibility
First Avenue and 7th Street Entry (Northland Greyhound Bus Terminal)	701 First Avenue North	HE-MPC-0482	1936; 1970	Eligible
The Saloon and Hotel Amsterdam	830 Hennepin Avenue	HE-MPC-16559	1903; 1977	Not eligible
Fairmont Hotel (Le Meridien Chambers)	901 Hennepin Avenue	HE-MPC-10565	1908	Not eligible
Reinhard Brothers Building (LaSalle Building)	15 South Ninth Street	HE-MPC-10566	1917	Eligible
Downtown Auto Park LaSalle Garage	910 LaSalle Avenue	HE-MPC-10567	1950	Not eligible
Pillsbury Center (U.S. Bank Plaza)	200 South Sixth Street	HE-MPC-10568	1981	Not eligible under Criteria Consideration G; should be reevaluated when it reaches fifty years of age
Svenska Missions Tabernaklet (First Covenant Church)	810 South Seventh Street	HE-MPC-0364	1886; 1936	Not eligible
The Richmond (Lenox Flats/Linne Building)	519 South Ninth Street	HE-MPC-0376	1900	Eligible
Commercial Building	600 South Ninth Street	HE-MPC-1616	1926	Not eligible
The Rappahannock	601–609 South Ninth Street	HE-MPC-1571	1895	Eligible
Mayhew Townhouses	614–626 South Ninth Street	HE-MPC-1574	1886	Eligible
Lee House	625 South Ninth Street	HE-MPC-1573	1900	Eligible
The Carlsbourgh	701–711 South Ninth Street	HE-MPC-0378	1902	Eligible

First Avenue and 7th Street Entry (Northland Greyhound Bus Terminal)[10]
SHPO Inventory Number: HE-MPC-0482
Address: 701–715 First Avenue North, Minneapolis



Property Description
The building was originally constructed in 1936 as a Greyhound bus depot, but was converted to a live music venue after bus operations moved to a new site in 1968. The venue, first called "The Depot," opened in 1970. The building is two stories and sits on a corner overlooking First Avenue North and North Seventh Street. It has a rectangular form but the front corner curves in a 90-degree arc, which is echoed by a flat, cantilevered awning above the main entry. The entrance, composed of four metal-frame and plate-glass doors with sidelights, is flanked by poster holders mounted to the walls. On the second story, a ribbon of newer plate-glass windows runs across the curved section. Two rectangular piers flank the curved wall and extend above the parapet. These served as bases for two blade signs when then building was a bus depot, but the signs have since been removed. The piers frame signage reading "First Avenue," "7th Street Entry," and "The Record Room," which are painted in white and silver above the second-story windows. First Avenue is the largest of the venues and is entered at the corner. The Record Room and 7th Street Entry are smaller performance spaces, which are entered from First Avenue North and North Seventh Street, respectively.

The First Avenue (west) and Seventh Street (north) walls of the building are brick and have been painted black with white signage and silver painted stars. Each star holds the name of a musical act that has performed at the venue; the star bearing Prince's name was painted gold shortly after

[10] Parts of this section have been excerpted from Elizabeth Gales, "Northland Greyhound Bus Terminal/First Avenue and 7th Street Entry," Minnesota Architecture-History Inventory Form HE-MPC-0482, prepared by Hess, Roise and Company, February 2010.

his death in 2016. On the second story, a ribbon of newer plate-glass windows extends along the First Avenue and Seventh Street walls.

On the First Avenue side, two utilitarian doors are flush with the wall and have been painted black. Near the southern end of the wall, a recessed entrance is marked by a black awning with the words "The Record Room" on the drop. A garage-door opening at the end of the First Avenue wall allows tour buses to park inside the venue. It was originally used for buses entering the depot. A person-sized door is next to the garage door and has been painted black.

A similar recessed entrance with a black awning is on the Seventh Street wall for the 7th Street Entry. A restaurant—The Depot Tavern, which opened in 2010—is situated at the southern end of the wall past the door for the 7th Street Entry. The Depot Tavern features a metal-and-glass overhead door flanked by a metal-frame and plate-glass door and a plate-glass window. Two utilitarian doors near the restaurant's entrance are painted black. Three metal-frame windows are above the overhead door, next to an illuminated blade sign with the words "The Depot Tavern" on either side.

The south (rear) wall of the building is adjacent to a surface parking lot. It is brick, which has been painted black, and is stepped back partway along the length. Large window openings are regularly spaced along the wall. Some of the openings hold original steel, industrial-sash windows, while some have been filled with concrete block and hold music posters. A larger opening, formerly a bus door and roughly the width of two automobiles, is along the wall to enter the indoor parking area; a chain-link fence spans the opening. A sign with white painted letters above the openings reads "First Avenue and 7th Street Entry."

The east wall of the building abuts the Pantages Theater (HE-MPC-16555).

The building has a flat roof with composite roofing material. Three billboards have been installed on the roof in recent years.

Inside the building, the large waiting room formerly used by bus passengers has been transformed into a performance space known as First Avenue. The original checkerboard floor is extant, and the walls and ceiling have been painted black. A stage is at one end of the space, in front of an open dance floor edged on one side with a raised seating area. A balcony on the second floor overlooks the main room. Two expansive toilet rooms, one for men and the other for women, remain from the bus depot era with many original materials. The interiors of the smaller venues have interior finishes similar to those in the main room.

History

In 1937, the Northland Greyhound Bus Terminal opened in downtown Minneapolis. It was designed by local architects Lang and Raugland and constructed by James Leck and Company. The terminal replaced an earlier bus depot on the same location. The new building brought streamlined modernity to the warehouse district with its curvilinear walls, ribbon windows, and neon signage. In 1968, a new bus terminal was built a block away and the earlier building was abandoned. The next year, Allan Fingerhut, a Minneapolis native and heir to a fortune, invested in the building with a partner who had a liquor license. The club was named "the Depot" as a nod

to the building's original use. On April 3, 1970, the Depot held its opening concert with Joe Cocker as the headliner. The venue hosted a number of national touring acts including the Allman Brothers Band, B. B. King, and Ike and Tina Turner before it was shut down in 1971 due to "excessive police attention." The following year, Fingerhut sold a controlling interest to American Events, a national disco franchise. American Events renamed the nightclub Uncle Sam's and shifted the venue's focus to "DJs playing current hits," according to *Pitchfork* magazine, which added that "live bands were an afterthought." Uncle Sam's dance nights drew immense crowds during the height of disco in the 1970s. The popularity of the genre had waned by the end of the decade, however, so American Events pulled out of the Minneapolis nightclub in 1979 and returned its controlling interests back to Fingerhut.[11]

Two Uncle Sam's employees saw the departure as an opportunity to take the club in a new direction. Steve McClellan, who had worked his way up from bartender to booking manager, and Jack Meyers, who was in charge of the finances, convinced Fingerhut to let them take over as general managers. The two converted a storage area adjacent to the main dance hall into the 7th Street Entry, an intimate, 250-person club for showcasing live punk and indie rock music. Bob Mehr, author of *Trouble Boys: The True Story of The Replacements*, called the 7th Street Entry "a haven for local bands," which had few places to play original music in Minneapolis.[12]

The transformation at the club mirrored a shift in Minneapolis's musical culture, which had been steadily evolving since the early 1970s, when the local music scene was controlled by "classic rock cover bands, hair bands, and blues bands." Music critic, DJ, and author Cyn Collins characterized the tenor of the times as "No Scene and No Place to Play" in her book *Complicated Fun: The Birth of Minneapolis Punk and Indie Rock, 1974–1984*. "As Top 40 music dominated the airwaves and the opportunities to experience the new and innovative music emerging from others cities were few and far between . . . young [Minneapolis] musicians set out to forge their own path, developing their own bold style of music that defied categorization but later came to be labeled 'punk' or 'new wave' or 'indie rock.'"[13]

Mehr set a similar scene in *Trouble Boys*:

> Minneapolis had flourished as a music town for much of the sixties, with a strong folk and blues community, a post-Beatles garage band boom, and a colorful psychedelic scene. But that golden era came to a crashing halt in the early seventies as professional cover bands came to dominate the local music landscape. . . . The lack of original live music was compounded by the abysmal state of radio at the time. The city's big FM rock station, KQRS, was long deteriorated from any sense of its free-form, underground roots and was playing

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[11] Minneapolis Building Permit No. A22500 (dated July 30, 1936); Rebecca Noran, *First Avenue and 7th St. Entry: Your Downtown Danceteria Since 1970* (Minneapolis: First Avenue and 7th Street Entry, 2000), 5, 14–20; Michaelangelo Matos, "Everybody Is a Star: How the Rock Club First Avenue Made Minneapolis the Center of Music in the '80s," *Pitchfork*, March 14, 2016, http://pitchfork.com/features/article/9832-everybody-is-a-star-how-the-rock-club-first-avenue-made-minneapolis-the-center-of-music-in-the-80s/.

[12] Noran, *First Avenue and 7th Street Entry*, 5; Bob Mehr, *Trouble Boys: The True Story of the Replacements* (Boston: Da Capo Press, 2016), 62–63.

[13] Cyn Collins, *Complicated Fun: The Birth of Minneapolis Punk and Indie Rock, 1974–1984, An Oral History* (Saint Paul: Minnesota Historical Society Press, 2017), 1.

> the worst kind of '70s AOR (album-oriented rock) schlock. In general, the Twin Cities was among the most conservative radio markets in the country. When local band Lipps Inc. released its disco number "Funkytown" in 1980, there wasn't even a station in Minneapolis that would play it—until it had become a national hit.[14]

Both authors credited a 1974 concert by the New York Dolls with shattering local music conventions. The group, one of the pioneering American punk-rock bands, performed at the Minnesota state fair. The concert was the first time many Minnesotans were exposed to music and performers like the New York Dolls, who donned heavy makeup and androgynous wardrobes while on stage. In an interview with Collins, Chris Osgood and Dave Ahl of the Suicide Commandos—the first major rock band to emerge from Minneapolis—recalled attending that concert together when they were young. Osgood, guitarist for the band, remarked: "A lot of people have come to think that was the beginning of a new chapter, the Dolls coming to town and people like us thinking about the possibilities." Ahl added: "We made friends with them. We related to everything they did."[15]

Many young artists found acceptance, camaraderie, and direction at the concert. Paul Dickinson, from the bands Manifest Destiny and Pax Americana, summarized the sentiment of the emerging punk era: "What you have to understand . . . is that we were all freaks together. . . . When I was a kid, either you played covers or you were a freak—learn the side of this album note for note, or forget about it. That's part of what we were rebelling against. We played our own music. And punk told us, you don't have to write some stupid love song; you can write a song about anything you want."[16]

Punk music captured the heartbeat of a generation often overlooked by mainstream music outlets. Because live music venues and the radio airwaves were wanting, many adolescents turned to record stores for cultural exposure. They particularly flocked to Oar Folkjokeopus (commonly known as Oar Folk) at the corner of Lyndale Avenue and Twenty-sixth Street in south Minneapolis, which quickly became a nexus in establishing the local rock scene.

Oar Folk occupied a previous record store, North Country Music, which was rechristened under new ownership in January 1973. Peter Jesperson—a manager and DJ who would later become one of the most influential figures in Minneapolis music—began working at the store two months later. He moved into the Modesto Apartments directly behind the record store, creating what he described as "a famous den of iniquity for a lot of rock 'n' roll people." Rockers included Curt Almstead (Curtiss A), whose cover band, Thumbs Up, played regularly at the CC Tap (now the CC Club) across the street from Oar Folk. Jesperson called the corner of Twenty-sixth and Lyndale "the Haight-Ashbury of Minneapolis. The record store became . . . the nucleus of the scene and musicians," adding that "a lot of people actually moved into the neighborhood to be close to the record store and the CC. It was really the center of the burgeoning Minneapolis rock scene." Hugo Klaers, drummer for the Suburbs, later recalled the atmosphere: "Oar Folk is what brought most everyone out there. Peter Jesperson was at that store . . . and we would just go

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[14] Mehr, *Trouble Boys*, 58–59.
[15] Collins, *Complicated Fun*, 13–14.
[16] Ibid., 300.

hang out at Oar Folk for an afternoon and read all the rock magazines and listen to new records and then either go practice or . . . go to the CC."[17]

Although the CC Tap became the regular stomping grounds for emerging bands, artists were still generally restricted to the confines of playing cover songs rather than original music. Things began to change in 1977, "a pivotal year" for the Minneapolis scene, according to Robert Wilkinson of the bands Prodigy, Flamingo, and the Flamin' Oh's. It was the year that "punk exploded. . . . It was a very electrifying time and the energy was palpable, it was in the air."[18]

Early in the year, a gathering of musicians, DJs, and other tastemakers took place at the house of Andy Schwartz, a local journalist. The group discussed how to develop the Twin Cities rock scene and find venues to play original music. Schwartz recounted his rationale in *Complicated Fun*: "I saw there wasn't any place for these new bands to play. I thought if the members of Television could convince Hilly Kristal to let them play at CBGB [a famous punk-rock club in New York City], then maybe some of the Minneapolis musicians can convince a bar owner in the Twin Cities to let them play. I thought it was a unifying event. It made the musicians understand they had a collective goal and their collective strength was greater than that of any individual or any one band. When the doors are closed you make your own door."[19]

They found a sympathetic ear in Jay Berine, who opened Jay's Longhorn on June 1, 1977. Berine, a "young entrepreneur and music enthusiast," purchased a downtown bar on Fifth Street between Hennepin and Nicollet to open as a venue for local indie rock and punk bands "looking for a place to play and make their own." The bar, formerly a jazz club, "became *the* place for these bands to play and for Twin Cities music fans to see live, original music in their own hometown." The success of Jay's Longhorn was short-lived, however. Berine was arrested in a drug bust in 1979 and took a plea bargain that landed him in federal prison for a year. Before his sentence began, he "reluctantly handed over control of the club to his cousin, Hartley Frank," who was characterized as "ill-suited to run the club" in *Trouble Boys*. "He had no organizational skills and was bad-tempered. He fought with customers, promoters, and artists alike—at one point he nearly got into a physical altercation with Talking Heads' diminutive bassist Tina Weymouth—and generally had a menacing air about him." Frank bought out Berine's remaining interests in 1980 with the help of Zelmer Shrell, a liquor store owner. With a liquor license in hand, the new owners changed the bar's name to Zoogie's "before turning it into a . . . gay bar and then running it into the ground in 1982." The bar, which occupied a commercial space in the ground floor of a parking garage, sat vacant for many years following its stint as Zoogie's. Northern States Power built the parking garage in 1966 following the opening of its new headquarters on Nicollet Mall in 1965. Xcel Energy, the successor to Northern States Power, now uses the space for storage, and it bears little resemblance to its Longhorn days.[20]

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[17] Olivia LaVecchia and Andy Mannix, "The CC Club: An Oral History," *City Pages*, May 1, 2013, http://www.citypages.com/news/the-cc-club-an-oral-history-6767513.
[18] Collins, *Complicated Fun*, 21.
[19] Ibid.
[20] Ibid., 123; Mehr, *Trouble Boys*, 62; Hennepin County Property Records for 14 South Fifth Street, Hennepin County Tax Information, accessed July 27, 2017, https://gis.hennepin.us/property/map/; Andrea Swensson, "'We Started a Scene': Minneapolis Musicians Remember the Longhorn Bar," *The Current*, May 15, 2015, http://blog.thecurrent.org/2015/05/we-started-a-scene-minneapolis-musicians-remember-the-longhorn-bar/;

Steve McClellan and Jack Meyers filled the gap left by the Longhorn's demise by creating the 7th Street Entry out of an underutilized storage room next to Uncle Sam's, which continued to offer nightly DJ-spun dance parties. The 7th Street Entry was described as "the natural next favorite place" in the burgeoning rock scene. As Dick Champ, guitarist with NNB, recalled: "No sentient musician could walk into that place and say to himself, 'I'm not interested in this bar.' That stage, that room, and the tremendous excitement the place offered as a new place to hang out. The Entry really was where the excitement was."[21]

Curtiss A played the inaugural concert at the 7th Street Entry in March 1980 along with opening acts Wilma and the Wilburs. With two venues now at the nightclub—which was rebranded as Sam's—the larger space became known as the Mainroom to differentiate it from the smaller one, commonly referred to as the Entry. "There was a marked contrast between the Mainroom and Entry crowds—punk versus disco, basically. When McClellan hired DJ Kevin Cole, who wore peg-leg jeans with holes, T-shirts, and a black leather jacket, Uncle Sam's employees signed a petition insisting that he start sporting polyester," reported *Pitchfork*. McClellan himself described the tension between the two demographics during this experimental phase: "The Entry people hated the Mainroom and the Mainroom people hated the Entry. . . . But the Entry was packing out all the time and the Mainroom kept sliding. So the writing was on the wall."[22]

McClellan soon began booking live bands to play dance nights in the Mainroom. According to Bill Batson, lead vocalist of the Hypstrz: "The DJs in the Mainroom especially were pushing toward getting the dance people to understand why real music and new music were important. The dance people didn't gravitate toward the punk rock at first. They voted with their feet, out of the club." But the dynamic began to change as McClellan booked major acts like Tina Turner, U2, and the Ramones, who all played the Mainroom during its "phenomenal transition" phase before the nightclub was rechristened First Avenue on December 31, 1981.[23]

Around the same time, local acts began garnering more national attention. The Suburbs, the Replacements, and Hüsker Dü—which signed, respectively, with Mercury/Polygram in 1983, Sire in 1985, and Warner Bros. in 1986—performed sold-out shows in the Mainroom throughout the early 1980s. In 1984, releases from the Replacements and Hüsker Dü ranked in the top ten of the esteemed Pazz & Jop critics' poll by the *Village Voice*. "Let It Be" by the Replacements occupied the number-four slot, and Hüsker Dü's "Zen Arcade" placed at number eight.[24]

It was an enigmatic artist from north Minneapolis, however, who found his niche at First Avenue and catapulted the club to icon status. Prince, born in Minneapolis in 1958 as Prince Rogers Nelson, was the principal architect of the "Minneapolis Sound," the second of the two scenes that solidified the Twin Cities as a major music center in the 1980s. A blend of funk, rock, pop, and rhythm and blues, the genre fused guitars and drums with the sounds of synthesizers and

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Elizabeth Gales, "Northern States Power Company," Minnesota Architecture-History Inventory Form HE-MPC-0450, prepared by Hess, Roise and Company, March 2010.

[21] Collins, *Complicated Fun*, 289, 308.

[22] Noran, *First Avenue and 7th Street Entry*, 5; "Everybody Is a Star"; "Historical Note," First Avenue & 7th Street Entry Band Files, Minnesota Historical Society, Saint Paul.

[23] Collins, *Complicated Fun*, 310; Noran, *First Avenue and 7th Street Entry*, 5.

[24] Collins, *Complicated Fun*, 310; Patty Dean, "PunkFunkRockPop," *Minnesota History* 58 (Spring 2002): 30–31.

other techno instruments. The upbeat style and its originator were "the culmination of all the sounds and styles" that epitomized the early 1980s: "dance beats, rock guitars, provocative lyrics, passionate vocals, style, glamor, intrigue."[25]

Prince signed to Warner Bros. Records in 1978 and had his first hit single with "I Wanna Be Your Lover" in 1979. He began touring extensively the following year, opening the run at the Orpheum Theater around the corner from First Avenue (which was Sam's at the time). The show drew an audience of about 1,000 people, less than half of the theater's capacity. Kevin Cole, a longtime DJ at the nightclub, recounted the Orpheum show: "They were giving away tickets to try and get people in there. He hadn't really found his audience yet." But in March 1981, McClellan booked Prince in the Mainroom and it was a different story according to Cole, who mixed the sound for the concert: "That first Prince show was one of the best shows I ever saw. You could see him connecting. I got a sense that he felt like, 'This is my audience.'"[26]

Prince was no stranger to First Avenue or its earlier incarnations. Fingerhut allowed him in as a teenager in the 1970s to see shows featuring black bands, an unusual occurrence at the time because black bands were typically not allowed to play downtown clubs. But First Avenue's location on the north edge of downtown, away from the rest of the city's nightclub scene, made the venue "neutral ground" in a city where blacks and whites rarely socialized with each other.[27]

Prince often tapped Cole to try out new material at impromptu shows and dance nights, which drew racially diverse audiences. The DJ recalled the experiences fondly:

> He would usually do an unannounced show before a tour, where he'd test-drive the new material. Then he would do a show at the end of the tour that was a party. . . . He would bring down new material for me to spin on Friday and Saturday nights. He would have me play new songs . . . with the Mainroom audience. One night, I was DJ'ing in the Mainroom and felt someone tap me on the shoulder. I looked behind me and Prince was standing there holding a twelve-inch single. He said, "Hey, will you play my record?" It was "Erotic City." Word is, he had seen George Clinton the night before and had been so inspired that he went back to the studio, wrote and laid down the tracks for "Erotic City," all within less than a day, then brought it down to the club for me to play. It was a really amazing moment for me, and kind of scary.
>
> I was hyper-aware of the fact that Prince was sitting in this little VIP area we set up for him. I wanted to take him by surprise so he wouldn't know when I was going to play the song. It was like an hour later. And when the song came on, he ran down to the dance floor and stood in the middle, with people dancing all around, listening to how it sounded on the main speakers.

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[25] Alan Light, *Let's Go Crazy: Prince and the Making of Purple Rain* (New York: Atria Books, 2014), 9–10.
[26] "Everybody Is a Star."
[27] Ibid.; Chris Osgood, interview by Elizabeth Gales, May 19, 2010; Patty Dean, interview by Elizabeth Gales, May 19, 2010.

> When the song was over, he went back upstairs and sat down and watched, like he did all the time. At the end of the night, I walked over to where he was sitting in the VIP space, and he asked me what I thought of it. . . . There wasn't any constructive criticism I could give him because it was amazing.[28]

Prince captured First Avenue's magnetism and raw energy when he recorded part of his fifth album, *Purple Rain*, there in 1983. The release was the soundtrack of a semi-autobiographical film with same name. The movie was filmed in Minneapolis, with First Avenue playing a starring role. Although it was a low-budget production with a rookie cast and crew—including Prince as the main character—the movie grossed $80 million at the box office. The release propelled Prince into superstardom. More than 20 million copies of the album were sold internationally, and it topped the *Billboard* charts for twenty-four weeks. As journalist and rock critic Alan Light remarked in *Let's Go Crazy*: *Prince and the Making of Purple Rain*: "Prior to this release, Prince was nowhere near a household name: while he had established himself in the R&B community, he had just one album that could be considered a mainstream hit, and no singles that had peaked above number six on the pop charts. He was shrouded in mystery, surrounded by rumors about his ethnic background and sexual preference, and had completely stopped talking to the press as of the release almost two years earlier of his previous album, *1999*." But 1984 was the year of Prince, who launched an international tour following the release of *Purple Rain*. As historian Kristen Zschomler has noted: "With the triple hit of a successful movie, soundtrack, and massive worldwide tour . . . Prince became one of the biggest musical performers in the world and a cultural icon."[29]

First Avenue became similarly enshrined in popular culture, as author Rebecca Noran relayed in *First Avenue and 7th St. Entry: Your Downtown Danceteria since 1970*:

> The success of the film brought an unprecedented amount of national attention to the club. Although it had always been the music that drew crowds to First Avenue, after *Purple Rain* was filmed it became something of a tourist club. . . . There was an undeniable influx of fans who had seen Apollonia speak the words "Everybody's heard of First Avenue," and they'd come down with demo tapes thinking they might get a chance to give one to Prince and catch their big break. The club was bombarded with calls from Prince fans. . . . To this day [2000], First Avenue receptionists still get calls asking if Prince is going to be in that night or if they know how to reach him.[30]

Although *Purple Rain*'s title track only reached number two, two singles ("When Doves Cry" and "Let's Go Crazy") topped the charts. The critically acclaimed album garnered two Grammy awards and an Oscar for best original song score. Films considered for the Oscar were required

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[28] Collins, *Complicated Fun*, 332–333.
[29] Dean, "PunkFunkRockPop," 29–39; Light, *Let's Go Crazy*, 9; Kristen Zschomler, "Prince Rogers Nelson Childhood Home," Draft Minnesota Architecture-History Inventory Form HE-MPC-10020, prepared by Minnesota Department of Transportation Cultural Resources Unit, 2017.
[30] Noran, *First Avenue and 7th St. Entry*, 22–23.

to have at least five original songs in the musical score to be considered for the award. Three singles off of the soundtrack, including "Purple Rain," were recorded at First Avenue.[31]

On August 3, 1983—three months before filming for the movie was set to begin—Prince and his coed and racially diverse band, The Revolution, played a benefit concert for the Minnesota Dance Theatre, which had been helping the rockers prepare for their cinematic debut. The sold-out concert raised $23,000 for the troupe, and the nightclub provided an ideal backdrop for recording a new single that would go on to become Prince's signature anthem and "one of popular music's greatest landmarks." Although they had not heard the ballad before, "fans in attendance seemed to understand it was a landmark moment," wrote one music journalist recounting that evening's concert in the days following Prince's death in 2016.[32]

Light characterizes the performance in *Let's Go Crazy*:

> When [Prince] reaches the chorus, repeating the phrase "purple rain" six times, the crowd does not sing along. They have no idea how familiar those two words will soon become, or what impact they will turn out to have for the twenty-five-year-old man onstage in front of them. But it's almost surreal to listen to this performance now, because while this thirteen-minute version of "Purple Rain" will later be edited, with some subtle overdubs and effects added, this very recording—the maiden voyage of the song—is clearly recognizable as the actual "Purple Rain," in the final form that will be burned into a generation's brain, from the vocal asides to the blistering, high-speed guitar solo to the final, shimmering piano coda.[33]

Prince brought in a recording truck for the evening, and at the helm was engineer David Rivkin, the brother of Bobby "Z" Rivkin, drummer for The Revolution. With the exception of guitarist Wendy Melvoin, who made her debut with The Revolution that night, recording live was par for the course for the band members. Many did not realize, however, that that evening's set would be featured on the soundtrack. Apparently neither did Prince, who had not "necessarily planned on using the First Avenue recordings on the actual album," as Light recalled. "But when he listened to the tapes, he found that some of the new songs sounded good, in both performance and audio quality. Incredibly, not only 'Purple Rain,' but also two other songs that were debuted that night—'I Would Die 4 U' and 'Baby I'm a Star'—wound up being used on the final *Purple Rain* soundtrack."[34]

Purple Rain has consistently ranked highly among the entertainment industry's list of superlatives. The album's accolades are summarized in *Let's Go Crazy*:

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[31] Light, *Let's Go Crazy*, 7; "Prince Wins Original Song Score: 1985 Oscars," YouTube, accessed June 5, 2017 https://www.youtube.com/watch?v= hk3xZxguRCg.
[32] Light, *Let's Go Crazy*, 2–3; Chris Riemenschneider, "Prince and First Avenue: A History of the Club's Ties to Its Brightest Star," *Minneapolis Star Tribune*, April 30, 2016.
[33] Light, *Let's Go Crazy*, 2–3.
[34] Ibid., 6.

> In 1993, *Time* magazine ranked it the fifteenth greatest album of all time, and it placed eighteenth on VH1's 100 Greatest Albums of Rock & Roll. *Rolling Stone* called it the second-best album of the 1980s and then placed it at number 76 on its list of the 500 Greatest Albums of All Time, saying that it is a record "defined by its brilliant eccentricities"; the magazine also included both "Purple Rain" and "When Doves Cry" high on its list of the 500 Greatest Songs of All Time.
>
> In 2007, *Vanity Fair* labeled *Purple Rain* the best soundtrack of all time. . . . In 2008 *Entertainment Weekly* listed *Purple Rain* at number one on its list of the 100 best albums of the past twenty-five years, and in 2013 came back and pronounced it the second-greatest album of all time, behind only the Beatles' *Revolver*, adding that *Purple Rain* might be the "sexiest album ever."[35]

The album's significance has not only been recognized in popular culture, but also by the National Recording Preservation Board, which was created by the Library of Congress in 2002. In 2012, the organization listed *Purple Rain* in the National Recording Registry—a compilation of audio recordings that are "culturally, historically, or aesthetically significant." Works included in the registry are considered "of enduring importance to American culture and . . . in need of permanent preservation." The following is excerpted from *Purple Rain*'s nominating essay:

> Prince was already a hit-maker and a critically acclaimed artist when his sixth album, the soundtrack for his 1984 movie debut, launched him into superstardom. Earlier, he had played all the instruments on his records to get the sounds he wanted, but now he led an integrated band of men and women who could realize the dense, ambitious fusion that he sought, blending funk, synth-pop, and soul with guitar-based rock and a lyrical sensibility that mixed the psychedelic and the sensual. Prince experimented throughout the album, dropping the bass line from "When Doves Cry" to fashion a one-of-a-kind sound, and mixing analog and electronic percussion frequently. Portions of "Purple Rain" were recorded live at the First Avenue Club in Prince's hometown of Minneapolis, and the success of the album served notice that the Twin Cities were a major center for pop music as numerous rock and R&B artists from the region emerged in its wake. Like much of Prince's other work, "Purple Rain" was provocative and controversial, and some of its most explicit lyrics led directly to the founding of the Parents Music Resource Center.[36]

Time described Prince as "spectacularly prolific," while *People* called him a "musical pioneer" who "changed the music industry completely." Throughout his career, Prince sold over one hundred million records worldwide with a discography that included thirty-nine studio albums and over one hundred singles, as well as multiple EPs and live albums, and a vault reportedly

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[35] Ibid., 8.

[36] "What Is the National Recording Registry?," Library of Congress National Recording Preservation Board, accessed June 5, 2017, https://www.loc.gov/programs/national-recording-preservation-board/recording-registry/frequently-asked-questions/; "'Purple Rain' (album). Prince. (1984)," Library of Congress National Recording Preservation Board, accessed June 5, 2017, https://www.loc.gov/programs/national-recording-preservation-board/recording-registry/descriptions-and-essays/.

brimming with unreleased recordings. In the 1990s, he changed his name to an unpronounceable symbol following disputes over contractual obligations with his record label, Warner Bros. He often appeared at performances with the word "slave" written on his cheek, a symbol of his "entrapment."[37]

After his contract with the label expired in 2000, Prince restored his name and began to "innovate new ways of making money as an independent artist," including giving away albums with accompanying purchases of concert tickets or special-edition newspapers. He also employed unconventional methods of releasing tour dates by announcing each stop one city at a time and on short notice. "He had the magnetic appeal in concert to get away with it," remarked Jon Bream, music critic for the *Minneapolis Star Tribune*. Bream also noted that "Prince was one of the first artists to use the internet to distribute music," although he later criticized the free peer-to-peer streaming services that removed his work from under his control. In 2015, after serving "countless cease-and-desist orders and pursuing other legal remedies," Prince created an "alternative peer-to-peer distribution" system that had his fans selling his albums "on their own as if they were his independent sales reps." Although he "saw less commercial success via hit songs and album sales," he continued to tour worldwide and perform intimate concerts at his home and recording complex, Paisley Park, in Chanhassen, Minnesota, which he built in 1987. Prince also collaborated extensively, "working with hundreds of artists and creating multiple side bands and projects." In 2006, he was inducted into the Rock and Roll Hall of Fame.[38]

The world mourned the loss of Prince in 2016. First Avenue, the setting and recording location for his iconic movie and anthem, "Purple Rain," became "ground zero" for fans who traveled from far and wide to pay their respects to the musical genius. In the days following Prince's death, Chris Riemenschneider—music critic for the *Minneapolis Star Tribune* and author of the forthcoming book *First Avenue: Minnesota's Mainroom*—recounted the artist's affinity for the club, noting that "Paisley Park will forever be known as the place where Prince resided and died, but First Avenue is truly where Minneapolis' newly deceased rock icon came to life." According to the author, Prince "liked it because it didn't have seats but still felt big and theatrical. He liked it because it was a rock club that didn't just book white rock 'n' roll acts. He liked it because the staff would let him show up anytime he wanted, including surprise gigs on short notice. And he liked it for the same reason so many musicians before and after him did and do: It's just a great live-music room."[39]

Evaluation and Recommendation

First Avenue appears to be significant under Criterion A in the areas of Performing Arts, Social History, and Entertainment/Recreation for its association with the development of the Minneapolis Sound and the Minneapolis Punk/Indie Rock musical genres, which received

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[37] Jessica Lussenhop, "Why Did Prince Change His Name to a Symbol?," *BBC News*, April 22, 2016, http://www.bbc.com/news/magazine-36107590 (accessed June 5, 2017); "Prince: His Life in Pictures," *People*, 2016, http://prince.people.com/ (accessed June 5, 2017); Eliza Berman, "Everything We Know about Prince's Death, His Estate, and His Trove of Unreleased Music," *Time*, May 6, 2016, http://time.com/4319278/prince-death-estate-vault/ (accessed June 5, 2017).

[38] "Why Did Prince Change His Name?"; Jon Bream, "Prince and His Revolution," *Minneapolis Star Tribune*, April 23, 2017.

[39] "Prince and First Avenue"; "Never Letting Go: Remembering Prince One Year Later," *Minneapolis Star Tribune*, April 21, 2017.

national attention in the 1970s and 1980s. The property also appears to be significant under Criterion B in the area of Performing Arts for its association with Prince as the recording location of his signature anthem, "Purple Rain," and the backdrop to his movie of the same name. The single was one of three tracks Prince unveiled and recorded at First Avenue for the film's soundtrack, which received two Grammys and an Oscar and was listed in the National Recording Registry in 2012.

Because the property has achieved its significance within the last fifty years, it must also be eligible under Criterion Consider G. National Register Bulletin 15 states: "A property that has achieved significance within the last fifty years can be evaluated only when sufficient historical perspective exists to determine that the property is exceptionally important. The necessary perspective can be provided by scholarly research and evaluation and must consider both the historic context and the specific property's role in that context."

Research regarding First Avenue, Prince's career, and the Minneapolis music scene of the 1970s and 1980s was not widely available when the nightclub was evaluated in 2010, but the property has been documented extensively since that time, especially following Prince's death in 2016. Two publications—*Trouble Boys: The True Story of the Replacements* and *Complicated Fun: The Birth of Minneapolis Punk and Indie Rock, 1974–1984*—provide the scholarly insight necessary to consider the historic context of the local music scene and First Avenue's role in propelling the Minneapolis Punk/Indie Rock and Minneapolis Sound genres into the limelight. The nightclub's cultural significance was solidified with Prince's release of *Purple Rain* in 1984. The movie was filmed in Minneapolis in 1983, with First Avenue playing a starring role, and three singles off of the film's soundtrack were recorded at the venue. Although *Purple Rain* was widely acclaimed by industry standards, its inclusion in the National Recording Registry in 2012 cemented it as a "culturally, historically, or aesthetically significant" recording and as a work of "enduring importance to American culture." Additional scholarly works that have been released since 2010 include *Let's Go Crazy: Prince and the Making of Purple Rain* by Alan Light, a national music journalist and editor whose credentials include *Rolling Stone*, *Vibe*, *Spin*, and the *New York Times*. Prince's death in 2016 inspired commemorative publications in local, national, and international media outlets. Following Prince's death, local journalist and music critic Chris Riemenschneider called First Avenue "a living, breathing thriving testament to his legacy" and "the best place to remember Prince on his home turf." Author of the forthcoming *First Avenue: Minnesota's Mainroom*, Riemenschneider called the venue "one of America's most successful, long-lived and well-known independent rock clubs," adding that it "might not be here today if not for Prince."[40]

A period of significance of 1983 can be justified for First Avenue's association with Prince as the set and studio for *Purple Rain*, widely considered the artist's magnum opus. This year corresponds to the movie's filming and the recording of Prince's signature anthem, "Purple Rain," at the nightclub. A period of significance of 1980–1984 can be justified for First Avenue's association with developing the Minneapolis music scene. The opening year corresponds to the 1980 establishment of the 7th Street Entry, which quickly became a favorite venue for showcasing live original music in Minneapolis after Jay's Longhorn (not extant) changed ownership in 1979. Additionally, the national disco franchise left Uncle Sam's (a

[40] "What Is the National Recording Registry?"; "Prince and First Avenue."

predecessor to First Avenue) in 1979, prompting Steve McClellan and Jack Meyers to steer the property in a different direction when they took over as general managers in 1980. The year 1984 was the climax of the Minneapolis music scene according to McClellan and Kevin Cole, a longtime DJ at the nightclub. As Cole remarked: "1984 was the turning point, the year that all changed. . . . In 1984, the Replacements, Hüsker Dü, and Prince all had albums in the Top 10. . . . The scene that had been developing for a decade had 'arrived.' Minnesota music owned the world. With that attention came expectation, self-sabotage, superstardom, and the seeds of inspiration that would impact Minnesota musicians forever." McClellan had similar sentiments about the nightclub's heyday: "Uncle Sam's to Sam's to First Avenue . . . was to me the golden era. It ended when *Purple Rain* came out [1984]." The international fame that accompanied *Purple Rain*'s release brought unintended consequences for the nightclub and the Minneapolis music scene. National talent agencies and recording companies drew local artists away from the city and indie producers that nurtured their growth. "When bands like Sonic Youth left little agents to go with big major agents, when they signed with William Morris, that was the first sign of decline," recalled McClellan, who continued managing First Avenue until the early 2000s. Following the release of *Purple Rain*, First Avenue lost part of its authenticity and "became something of a tourist club," cementing 1984 as a justifiable closing year for its period of significance for its association with developing the Minneapolis music scene.[41]

First Avenue has good integrity of location, setting, design, materials, workmanship, feeling, and association within these contexts. The venue has received minor improvements to its exterior and secondary spaces since this time, but its principal performance area—including the stage, dance floor, balcony, and lobby—remains intact. Three billboards have been added to the roof of the nightclub. These appendages, however, are not permanent structures, and the property is not being evaluated for its architectural or visual significance.

For these reasons, outlined above, First Avenue is recommended as eligible for listing in the National Register under Criterion A with a 1980–1984 period of significance and under Criterion B with a 1983 period of significance. Scholarly research provides justification for the property to meet the "exceptional importance" test under Criteria Consideration G.

Other properties also appear to be eligible for their association with Prince. As stated in the National Register Bulletin *How to Apply the National Register Criteria for Evaluation*: "Each property associated with an important individual should be compared to other associated properties to identify **those** that best represent the person's historic contributions [emphasis added]. . . . A community or State may contain several properties eligible for associations with the same important person, if each represents a different aspect of the person's productive life." Additional research is necessary to do a comparative analysis of other properties associated with Prince. A comprehensive Multiple Properties Documentation Form would provide the necessary perspective to determine specific areas of significance and periods of significance for each property associated with Prince.

Similarly, additional properties appear to be eligible for the association with the development of the Minneapolis music scene, particularly in its formative years. A comprehensive Multiple

[41] Collins, *Complicated Fun*, 333, 344–346; Noran, *First Avenue and 7th Street Entry*, 22.

Properties Documentation Form would help determine specific areas of significance and periods of significance for each property associated with developing the Minneapolis music scene.

The Saloon and Hotel Amsterdam[42]
SHPO Inventory Number: HE-MPC-16559
Address: 830 Hennepin Avenue, Minneapolis

Property Description
The Saloon is a two-story, flat-roofed, brick commercial building that was originally constructed in 1903. The facade has been painted black and brown. The window openings on both stories have been filled with wood and smaller modern windows. A black awning running across the first story has the words "The Saloon" printed on it. The south wall of The Saloon is connected to the Hotel Amsterdam, which is a three-story, flat-roofed brick commercial building. The two buildings now function as one property. The first story of the hotel's front facade has been filled with wood panels painted in shades of gray. The upper part of the first story is covered by a large sign band filled with sequins and a logo for The Saloon. The second and third stories of the front facade are faced in white terra-cotta tiles. On each floor, two recessed window bays are framed vertically by terra-cotta tile, and a decorative spandrel panel separates the windows between the upper stories.

The variegated gray storefront panels continue along the first story of the building's southern facade, which faces North Ninth Street. A black fabric awning runs nearly the entire length of the building, sheltering an outdoor patio along the sidewalk. The second and third stories are red brick. Rectangular openings with modern windows line each level.

A recent one-and-one-half-story entrance addition with a curved metal roof is attached to the rear of both buildings.

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[42] Parts of this section have been excerpted from Elizabeth Gales, "The Saloon and Hotel Amsterdam," Minnesota Architecture-History Inventory Form HE-MPC-16559, prepared by Hess, Roise and Company, February 2010.

History

The "Y'all Come Back Saloon," known simply as "The Saloon," opened as a gay bar in 1977. Located at the corner of North Ninth Street and Hennepin Avenue, the bar served as the southern nexus of a five-block stretch along Hennepin that became concentrated with gay businesses during the mid-twentieth century; the Gay 90s and the Happy Hour Bar complex bookended the district at Fourth Street. The Saloon was owned by Ron Pesis, a straight man whose family had been part of the local bar industry since the 1950s. Prior to 1977, several drinking establishments had occupied the property including Fuzzy Worbles, a straight bar, and Othello's, an African American bar.[43]

In 1981, Jim "Andy" Anderson and John Moore bought the establishment. The duo began working as bartenders for Pesis in 1977, but they eventually became so dismayed with the owner's business ethics and the bar's working conditions that they "smashed the bar's contents and walked out" in protest. According to historian Stewart Van Cleve, who interviewed Anderson and Moore in 2011: "Both were blacklisted by Pesis and they went to work at another gay bar, Zoogie's, which quickly began to corner the Saloon's market." Van Cleve reported the turn of events that led to Anderson and Moore's purchase in *Land of 10,000 Loves: A History of Queer Minnesota*:

> When the Saloon's business started to drop off, Ron Pesis approached Anderson to offer him his old bartending job, but the young man refused to be involved with the club unless he and John Moore could own it. In 1980, Ron Pesis went to federal prison after bribing a member of the city council, and Anderson and Moore paid him a visit with a sales agreement in hand. Not fully understanding what it was, Ronnie signed the document and only realized what he had done after his release. Incensed, the former owner brought two thugs into the Saloon and demanded to talk. Anderson convinced him to chat in a restaurant across the street, and candidly told his former friend, "Ronnie, your day is over."[44]

With the ownership of The Saloon, Anderson and Moore became the first openly gay men in Minneapolis to own a city liquor license. In 1981, they began a "long-overdue transformation" at the property, reinvesting "a substantial portion of their profits back into the space" and "adopt[ing] a western theme" on the interior. Van Cleve credited the bar's renewed success to "the staff's effort and their involvement in . . . community activities," which included hosting local advocacy fundraisers and sponsoring gay and lesbian softball leagues. Anderson and Moore were honored for their leadership in 1983, when they were named grand marshals of the Twin Cities Gay Pride Celebration.[45]

Within a decade of ownership, Anderson and Moore "propelled the club to the forefront of Minnesota's entertainment scene." In the early 1990s, the bar's name was officially shortened to The Saloon, and the western theme was replaced with a "contemporary industrial look." The club

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[43] Stewart Van Cleve, *Land of 10,000 Loves: A History of Queer Minnesota* (Minneapolis: University of Minnesota Press, 2012), 142–144; George Holdgrafter, "The Saloon Celebrates 18th Anniversary," *Gaze Magazine*, September 30, 1994, 54.
[44] Van Cleve, *Land of 10,000 Loves*, 143–144.
[45] Ibid.

remained a popular location for dancing and socializing in the city. In 1994, Anderson and Moore remodeled the three-story building that was part of the property into the thirty-one-room Hotel Amsterdam. They "draped a two-story-high billboard of men embracing one another on the exterior facade, putting a public face to queer sexuality on Hennepin Avenue that could not be ignored." They also installed a purple sign with pink triangles—colors and symbols representing gay pride—at the Hotel Amsterdam, reinforcing the establishment's image.[46]

In recent years, a rear addition was added and the storefronts were repainted. Additionally, the purple sign with pink triangles was removed and a new signboard featuring sequins and an updated logo was installed.

Evaluation and Recommendation

The Saloon was evaluated in 2010 as part of the "Phase I/Phase II Architecture History Investigation for the Proposed Southwest Transitway Project." The report noted that alterations made to the 1903 property in the late twentieth century had stripped it of its historic integrity as an early-twentieth-century commercial building, but that the modifications might be important within the context of the Twin Cities gay community. At that time, however, there was "not enough scholarly research and evaluation available to determine the importance of The Saloon" within this framework, following Criteria Consideration G for properties that have gained significance within that past fifty years.[47]

Since 2010, a number of resources have been published, including *Land of 10,000 Loves: A History of Queer Minnesota* and *Queer Twin Cities*, a compilation of essays from the Twin Cities GLBT Oral History Project. Additionally, the Preservation Alliance of Minnesota (PAM) released "In the Heartland, LGBTQ History Thrives: A Study of the Historical and Informational Resources, and Sites Important to the Minnesotan Lesbian, Gay, Bisexual, Transgender, and Queer Communities." The report, which was completed in 2015, traces milestones in Minnesota's LGBTQ movement, identifies important properties and organizations within the statewide LGBTQ context, and highlights resources available for further research and evaluation. PAM's study did not identify The Saloon as a property of primary interest. The report noted, however, that the bar warranted additional research because "the current owners are early activists from FREE [Fight Repression of Erotic Expression, an early LGBTQ student group at the University of Minnesota] and played an active role in LGBT community issues and events."[48]

Land of 10,000 Loves documents Jim Anderson and John Moore as leaders within the local gay community, and their activity helped boost the success of The Saloon, which they purchased and renovated in 1981. Even before Anderson and Moore bought the property, however, The Saloon was one of the places in the Twin Cities where the gay community congregated in the late 1970s as the Gay Pride movement gained momentum. As *Land of 10,000 Loves* reports, The Saloon

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[46] Ibid.; "Saloon Celebrates 18th Anniversary."
[47] Gales, "The Saloon and Hotel Amsterdam," 2010.
[48] Christopher A. Brown, "In the Heartland, LGBTQ History Thrives: A Study of the Historical and Informational Resources, and Sites Important to the Minnesotan Lesbian, Gay, Bisexual, Transgender, and Queer Communities," 2015, report prepared by the Preservation Alliance of Minnesota, 52.

served as the southern bookend of a five-block stretch along Hennepin Avenue where gay businesses were concentrated in the mid-twentieth century.[49]

These associations make The Saloon eligible for listing under Criteria A and B, and recent scholarly research provides "the necessary perspective" to consider the bar significant under Criteria Consideration G. Despite these factors, however, a property must still retain historic integrity to qualify for listing in the National Register. The Saloon was extensively renovated in 1994, when the original western theme was replaced with a "contemporary industrial look." In the early 2000s, a one-and-one-half-story entrance addition was constructed on the rear of the building. Furthermore, since the property was evaluated in 2010, the original sign for the Hotel Amsterdam—which bore colors and symbols of gay pride—has been removed and a new signboard has been installed. Although the property retains integrity of location, setting, and association, these recent alterations diminish the property's integrity of design, materials, workmanship, and feeling. As a result, The Saloon and Hotel Amsterdam is not eligible for listing in the National Register.[50]

[49] Van Cleve, *Land of 10,000 Loves*, 121, 142–144.
[50] *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: Department of the Interior, National Park Service, 1991), 42; " Saloon Celebrates 18th Anniversary."

Fairmont Hotel (Le Meridien Chambers)
SHPO Inventory Number: HE-MPC-10565
Address: 901 Hennepin Avenue, Minneapolis

Property Description
The Fairmont Hotel was built in 1908 as a four-story brick hotel building with a chamfered corner overlooking the intersection of South Ninth Street and Hennepin Avenue. The hotel held multiple commercial storefronts, including a restaurant at the corner and the Gamble and Ludwig Paint Store, which occupied an L-shaped space around the restaurant with entrances on both Hennepin Avenue and South Ninth Street.

The building was extensively altered and expanded in the early 2000s as a new hotel, Le Meridien Minneapolis, and restaurant, Marin. All that remain of the building's historic appearance are the variegated, tan, brick walls with darker brown stone details. A stone sign panel with the words "Gamble Ludwig Building" is situated on the chamfered corner between the third and fourth stories. As part of the recent transformation, the ground level was clad in metal paneling, and new metal-framed storefront windows and awnings were installed. Rectangular window openings on the upper levels were filled with modern metal-framed windows, and an extensive rooftop addition was constructed, creating a fifth story. Furthermore, the corner building was joined to the neighboring building at 909–913 Hennepin through a new five-story wing with glass curtain walls. As a result, the property now has a U-shaped footprint with a courtyard in the interstice.

History
Built in 1908, the Fairmont Hotel was a forty-eight-unit residential hotel on the edge of downtown Minneapolis. It also held a restaurant and paint store in ground-level commercial space. Typical of similar properties built on the fringe of the central business district, the property provided an affordable housing option to working-class residents and transient laborers.

It continued serving this function until the early 2000s, when it was redeveloped from a single-resident-occupancy building to a boutique hotel after multiple attempts to upgrade the building in the 1980s fell through. The dilapidated building, which was condemned by public health officials, was extensively remodeled and expanded for its new use.[51]

Evaluation and Recommendation

This property is generally associated with the commercial development of downtown Minneapolis (1900–1945), although it does not have significant associations within this context, nor with events or persons significant in history. The property has received radical alterations in the past twenty years, including the construction of a large rooftop addition and a rear wing that connects the building to the neighboring property. Commercial storefronts on the ground level have been significantly altered through the addition of metal cladding and new plate-glass windows. Although brick walls and stone details—including a historic sign panel on the chamfered corner—provide a glimpse of the building's historic character, recent alterations have diminished its integrity of design, materials, workmanship, feeling, and association. As a result, the Fairmont Hotel is not eligible for listing in the National Register.

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[51] *Insurance Maps of Minneapolis, Minnesota, Volume Three* (New York: Sanborn Fire Insurance Company, 1912, updated to 1951), sheet 273; Joe Blade, "Fairmont Sale, Remodeling Await Agreement on Bonds," *Minneapolis Star*, February 7, 1980; R. T. Rybak, "Residential Hotels Fill Housing Need but Face Development Pressures," *Minneapolis Star Tribune*, February 26, 1983; David Brauer, "A Fair Deal for Evicted Fairmont Tenants," *Skyway News*, November 25, 2001.

Reinhard Brothers Building (LaSalle Building)
SHPO Inventory Number: HE-MPC-10566
Address: 11–17 South Ninth Street

Property Description
The Reinhard Brothers Building, now known as the LaSalle Building, is a four-story, reinforced-concrete, commercial building. The front (north) facade faces South Ninth Street. Three recessed entrances and three bays of storefront windows are on the first story, which is clad in cream-colored limestone with darker gray granite along the base of the wall. The westernmost entrance features a decorative stone surround. The door and window systems are modern metal and glass. Two non-historic blade signs project from the corners of the front facade, while a non-historic sign panel runs along the top of the center entrance.

The upper stories are clad in red face brick laid in English bond. A horizontal course of limestone runs beneath the second-story windows, separated from the stone on the first story by six rows of red brick. Windows on the upper stories, which are regularly spaced and hold modern double-hung windows, have limestone sills and jack-arch brick lintels with limestone keystones. A cornice along the roof of the building is covered with modern metal paneling.

The ground-level and upper-story features described above continue to the first bay of the west wall, which is adjacent to an alley. The rest of the wall is painted, common, brick. Window openings on the second, third, and fourth stories hold modern double-hung windows.

The east wall, which is adjacent to a surface parking lot and parking garage, is clad in painted, common brick. Window openings on the second, third, and fourth stories hold modern double-hung windows.

History[52]

Designed by local architects Ernest Croft and Francis Boerner, the building was constructed in two phases for the Reinhard Brothers Company, an automotive parts wholesaler that was founded in 1902. The first phase was completed in 1917 and consisted of the west half of the building, which measured 45′ by 167′. Within a few years, Reinhard Brothers expanded its new office and manufacturing headquarters to the east with a nearly identical addition measuring 50′ by 167′.[53]

The company was founded in 1902 "on a shoestring investment" by A. C. Reinhard, who began his career in the auto industry as a mechanic. The local automotive trade was in its infancy at the time, but the City of Lakes was poised to become a thriving car market. Statewide, the number of registered cars increased greatly in the first decade of the twentieth century. In 1903, there were only a few thousand automobiles in Minnesota. By the end of the decade, more than 7,000 cars had been registered in the state. Two years later, the number had grown to 20,000. Julius Schmahl, then secretary of state, estimated that there would be 30,000 cars in Minnesota by the end of 1912.[54]

Car ownership in Minneapolis grew at a rate that outpaced the state as a whole. In 1911, 20 percent of the cars in Minnesota were owned by residents of the Mill City. Minneapolis came to be known as a "great motorcar center" due to both the high rate of car ownership and the presence of several prominent dealerships. It was also dubbed the "greatest automobile city of the Northwest" thanks to its even topography and geographic features. Growing suburban areas and proximity to the summer houses and resorts of Lake Minnetonka were significant factors that influenced the rapid adoption of automobiles in Hennepin County. (Saint Paul, on the other hand, was considered at a disadvantage due to its many hills and narrow roads.)[55]

The south end of Hennepin Avenue and adjacent streets quickly emerged as "Automobile Row," a commercial area with dealerships, services stations, and other businesses devoted to the automobile trade. These zones were becoming increasingly common in cities throughout the United States, and in October 1908, the national journal *Automobile* announced the formation of Minneapolis's district: "Recent developments among the local agencies indicate that Minneapolis will have a 'Motor Row' worthy of the name. Five of the large companies have closed deals involving heavy investments for sites and elaborate buildings on Hennepin Avenue, the main thoroughfare of the downtown district." The article described the location of the Stoddard-Dayton dealership at Hennepin and Ninth Street as ideal, probably because it was located in the heart of the emerging automobile district and in proximity to the steady traffic of the downtown thoroughfare.[56]

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[52] Parts of this section have been excerpted from Erin Hanafin Berg and Charlene Roise, "Pence Automobile Company Building," National Register of Historic Places nomination, 2007, prepared by Hess, Roise and Company.
[53] Minneapolis Building Permit Nos. A13512 (dated December 23, 1916) and A14705 (dated October 30, 1919).
[54] Julius A. Schmahl, "20,000 Automobiles Used in Minnesota," *Minneapolis Journal*, February 18, 1912; James J. Flink, *America Adopts the Automobile, 1895–1910* (Cambridge, Mass.: MIT Press, 1970), 45, 76.
[55] "Minneapolis Can Profit by Success of Chicago Automobile Show," *Minneapolis Sunday Tribune*, February 17, 1907; "Automobile Show Bigger and Better than Ever," *Minneapolis Journal*, February 20, 1910.
[56] "Minneapolis to Have an Auto Row," *Automobile* 19 (October 15, 1908).

The proximity to Hennepin Avenue's Automobile Row made South Ninth Street the perfect location for the Reinhard Brothers Company's new office and manufacturing plant. Prior to constructing its four-story headquarters, the wholesaler operated from "a former alley" at 7 Fifth Street South and "several" other unidentified places "before settling at . . . 11 Ninth Street S., in 1917."[57]

The company's services and products grew as automobile technology advanced, as an article published in 1949 reported: "Automobile batteries, ignition coils, engine timers and a line of electrical plugs and cables comprised the original stock of the company. . . . Back in 1906 the company installed the first electric lights on Minneapolis autos. . . . When generators came into the picture, Reinhard had them built and installed . . . and did the same thing for electric starters when they were developed." According to the article, Reinhard Brothers was "one of the first to handle radios and radio parts." It also had specialized departments "for rebuilding auto and diesel engines, metallizing, crankshaft grinding" and for the "welding and repair and servicing of carburetors, speedometers, fuel injection equipment, and starting, lighting and ignition systems."[58]

The firm "doubled its size" with an expansion along South Ninth Street, which was completed in 1921. Reinhard Brothers increased its footprint in a different way by the end of the decade by establishing franchise locations throughout the Upper Midwest. This continual growth and product diversification prompted the company to purchase an additional warehouse at 725 Second Avenue North in 1948. By that point, Reinhard Brothers "handle[d] more than 250,000 different items, from tiny screws to household refrigerators," employed 679 workers, and boasted "well over $10,000,000" in sales. Although the firm added "radios, home appliances, floor coverings, paints, shotgun shells, outboard motors, and even phonograph records" to its lines, automotive products still accounted for the majority of its business.[59]

The auto industry skyrocketed following World War II along with the growth of suburbs and new highway systems. In the 1950s, Reinhard Brothers was experiencing growing pains as a result of running its operations from two separate buildings. The company announced plans to build a new consolidated headquarters in Saint Louis Park, a growing first-ring suburb just west of Minneapolis. Completed in 1955, the new facility was "fully air-conditioned and [had] offices, warehouse facilities, display floors, employe [*sic*] club rooms, and [a] cafe." Leaders hoped the new 100,000-square-foot, single-story structure would increase efficiency compared to the company's two previous multi-story buildings. It was located on a three-and-one-half-acre site along Highway 7 at Joppa Avenue South, ideal for accessing the expanding network of suburban highways.[60]

Reinhard Brothers sold the South Ninth Street property to United Properties in 1954, while construction of its Saint Louis Park facility was underway. After the auto parts dealer moved to

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[57] "Former Errand Boy Will Head Giant House of Reinhard," Reinhard Brothers Company subject files, James K. Hosmer Special Collections, Hennepin County Central Library, Minneapolis.
[58] Ibid.
[59] Ibid.; "Reinhard Firm Starts 'Big Move' to Suburb," *Minneapolis Tribune*, September 4, 1955; "Reinhard, Dealer in Auto Parts, to Sell 21 Stores," *Minneapolis Star*, April 24, 1964.
[60] "Reinhard Firm Starts 'Big Move' to Suburb.'"

its new suburban location, United Properties remodeled the four-story structure "as a modern office building." Upper-level tenants included several insurance companies and a dental laboratory, while Dayton's used the commercial space on the first floor as an office furniture store. The retailer also relocated offices for its contract division to the building, which was renamed 15 South Ninth. A new entrance vestibule, "two automatic self-service elevators," and acoustic-tile ceilings were installed as part of the modernization.[61]

Evaluation and Recommendation

The Reinhard Brothers Building is eligible for listing in the National Register under Criterion A in the area of Commerce. It was constructed in 1917 and expanded in 1920 to house the growing operations of the Reinhard Brothers Company, a manufacturer and wholesaler of automotive parts that was founded in 1902. The location along South Ninth Street was ideally situated near Hennepin Avenue's "Automobile Row," an area where car showrooms, dealerships, service stations, and garages were concentrated as the automobile industry grew throughout the early twentieth century. The Reinhard Brothers Company flourished as automobiles became increasingly affordable in the 1920s, and the distributor opened retail stores throughout the Upper Midwest. The company expanded its warehouse operations in 1948 when it purchased a second facility at 725 Second Avenue North, located approximately one mile away from the South Ninth Street building. Auto sales soared following World War II, prompting another expansion for the Reinhard Brothers Company. In 1955, the firm relocated to a new three-and-one-half-acre site along Highway 7 in the growing suburb of Saint Louis Park. The new single-story plant consolidated its office and warehouse operations under one roof, improving the efficiency that the former two-building arrangement lacked.

Although the interior of the Reinhard Brothers Building was updated with modern office finishes following the company's departure, the exterior is highly intact. The commercial storefronts remain trimmed in historic limestone and granite, and the westernmost entrance retains its decorative stone surround. The brick coursing pattern in English bond is extant, as are jack-arch lintels with limestone keystones above each window opening. These details underscore the building's integrity of design, materials, and workmanship. It has never been moved from its site adjacent to Hennepin Avenue's Automobile Row, so its integrity of location and setting are intact. These considerations complement the building's integrity of feeling and association. For these reasons, the building is recommended as eligible for listing in the National Register under Criterion A in the area of Commerce with a period of significance extending from 1917 to 1955.

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[61] "United Properties Buys Reinhard Building, Plans Remodeling," *Minneapolis Tribune*, September 12, 1954; "Dayton's Hartford Risk Group to Occupy Reinhard Bros. Building on Ninth Street," *Minneapolis Star*, August 3, 1956.

Downtown Auto Park LaSalle Garage
SHPO Inventory Number: HE-MPC-10567
Address: 910 LaSalle Avenue

Property Description
The Downtown Auto Park LaSalle Garage is located at the southwest corner of South Ninth Street and LaSalle Avenue, extending approximately 180 feet along South Ninth and 167 feet along LaSalle. The reinforced-concrete, open-deck parking structure has seven levels altogether, with five staggered levels above ground. Two pairs of entrance and exit lanes are along LaSalle near the southern end of the east facade. Situated between the lanes is an attendant's kiosk, which is clad in cream-colored, glazed, brick. Two electronic signs are above the entrance ramps, and a project blade sign with the word "PARK" is at the corner of South Ninth and LaSalle.

Low concrete walls edge the perimeter of the garage at the street level, while the upper decks are lined with steel railings. A masonry-and-glass-enclosed stair and elevator tower is a recent addition on the South Ninth Street facade near the northwestern corner of the garage. A skyway bridge intersects the second story of the garage immediately west of the tower, trimming the northwestern corner before turning south to run along the west wall. The pedestrian corridor is supported by reinforced-concrete posts and has a utilitarian aesthetic composed of bands of windows and concrete-paneled walls. It runs the length of the garage before angling to the west and southwest to access adjacent buildings on the block.

History
As automobile ownership skyrocketed following World War II, civic and business leaders were faced with an unprecedented demand for off-street parking facilities in downtown Minneapolis. The Minneapolis Chamber of Commerce embarked on a street traffic study in 1946 to assess parking availability. The study focused primarily in the "convenience area" near Nicollet

Avenue's retail district, where commuters and shoppers competed for roughly 680 metered stalls and 700 spaces in privately operated lots.[62]

In 1949, the city council proposed a $4-million program to supplement these facilities, but business leaders balked at the price tag, which would have been funded with public monies. Convinced they could deliver a superior product more quickly and less costly than the city council's solution, thirty-two executives formed Downtown Auto Park, a private business interest, in July 1950. The group's officers and directors served without salary, including Lyman Wakefield, former president and acting vice president of First National Bank of Minneapolis, who acted as president of the new parking corporation.[63]

Downtown Auto Park "functioned quickly and efficiently," raising $600,000 in equity capital and securing a $1.5-million loan for the construction of two new parking structures. The group acquired the two sites "within a few months." The first was at Marquette and Fourth Street at the north end of the retail district, while the second was at Ninth and LaSalle, within a block of Dayton's and Donaldson's—the two largest department stores in Minneapolis. Construction on the Marquette garage began in December 1950, while the LaSalle garage got underway soon thereafter; the first was completed in September 1951, and the second opened the following month.[64]

Local architects Larson and McLaren and the Detroit architectural and engineering firm D. L. Briegel and Associates designed the two structures. Each of the reinforced-concrete garages featured open decks and the "Smooth Ceilings" system, which "eliminated column capitals, beams, drop panels or bearing columns along the exterior walls." This functional, utilitarian design created what one account called parking "shelves." The LaSalle garage, the larger of the two, could hold 819 cars, while the Marquette ramp could accommodate 535 vehicles. With an estimated turnover of about 2.5 cars per day, the 1,354 new parking spaces could house approximately 3,400 cars daily. This boosted downtown's existing parking facilities by more than 22 percent, allowing Minneapolis's "congested loop" to begin "breath[ing] more easily," as one newspaper reported. Many proponents saw the construction of these garages as a crucial step in saving downtown Minneapolis from decentralization as the convenience of suburban industrial parks and retail centers lured business owners and shoppers away from the downtown core.[65]

Both parking facilities were operated by National Minnesota Garages, a local affiliate of National Garages. They were manned by attendants, who also provided additional services such as filling gas tanks and lubricating and washing patrons' vehicles. "Swiftness and courtesy" were the benchmarks of the operation according to *The American City*, which extoled Minneapolis's new system in 1952: "Even before the cashier takes any money, she hands the ticket to a waiting carhop who immediately dashes to the 'manlift,' shoots up to the proper deck, and delivers the

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[62] Gordon Cowan, "Minneapolis Business Provides New Parking Garages," *American City* 67 (January 1952): 137.
[63] Ibid.; Sara Nelson, Marjorie Pearson, and Andrew Schmidt, "Phases I and II Architectural History Survey for the Orange Line Bus Rapid Transit Project, Minneapolis, Richfield, Bloomington, and Burnsville, Minnesota, Draft Report," January 2016, report prepared by Summit Envirosolutions, 83–86.
[64] Ibid.
[65] "Two New Private Parking Garages in Minneapolis," *American City* 68 (January 1953): 143; "Minneapolis Business Provides New Parking Garages"; "A Loop Need Met," *Minneapolis Tribune*, October 3, 1951.

car to the startled customer almost before he can say, 'I like parking in downtown Minneapolis.'"[66]

Downtown Auto Park retained ownership of the garages until 1975 when architect Edward Baker, who was "heavily involved in the downtown area since at least 1960," purchased them for $2.9 million. Also included the transaction were a smaller garage along Nicollet Mall and a surface parking lot at South Sixth Street between Hennepin Avenue and Nicollet Mall. Jule Hannaford, who had served as secretary-treasurer of Downtown Auto Park since its inception, noted that the parking company had "served its purpose" and intended to "go out of business" following the sale. Baker did not have any plans for "major changes in the operation of the parking ramps," although he considered building "retail space into the Nicollet Mall ramp, and possibly one or both of the other ramps."[67]

The LaSalle Garage received multiple repairs to its concrete decks throughout the 1970s and 1980s, and passenger elevators were installed. In 1988, an area on the first level was enclosed. More recently, the garage was connected to the skyway system, and a pedestrian corridor was constructed along the north and west sides of the ramp to connect to adjacent buildings on the block. The garage remains in active use.[68]

Evaluation and Recommendation

The LaSalle Garage, opened in October 1951, is the second garage completed by Downtown Auto Park, a corporation formed by thirty-two business leaders who saw the pressing need for off-street parking facilities in downtown Minneapolis following World War II. The LaSalle Garage's sister property at Marquette and Fourth Street was recently evaluated as part of the Orange Line Bus Rapid Transit Project. According to that evaluation, the Marquette Garage derives its significance "as the first and oldest surviving freestanding parking garage in downtown Minneapolis," making it eligible for listing in the National Register under Criterion A. Although the LaSalle Garage contributed to the alleviation of automobile congestion in the mid-century, it was predated by the Marquette Garage and does not stand out as significant under Criterion A.[69]

The LaSalle Garage is not known to be associated with persons significant in local history and does not meet Criterion B.

The LaSalle Garage is a reinforced-concrete parking garage with open decks. The Minneapolis firm of Larson and McLaren provided designs for the structure in conjunction with the Detroit firm of D. L. Briegel and Associates. Albert Larson and Donald McLaren were distinguished Minneapolis architects, but the garage is not a significant example of their work. Notable commissions in the duo's portfolio include the Groveland Apartment Hotel, the Baker Block, and the Plymouth Building. The Plymouth Building is listed in the National Register, while the

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[66] "Minneapolis Business Provides New Parking Garages."
[67] Jim Fuller, "Architect Buys Downtown Parking Lot, Three Ramps," *Minneapolis Tribune*, December 13, 1975; "Downtown Auto Park Sale Price Reported as $2.9 Million," *Minneapolis Tribune*, December 20, 1975.
[68] Minneapolis Building Permit Nos. A42055 (dated June 16, 1976), A44127 (dated September 21, 1979), C12510 (dated March 22, 1983), B545470 (dated February 25, 1987), B551349 (dated June 23, 1987), and B557502 (dated May 6, 1988).
[69] Nelson et al., "Orange Line Bus Rapid Transit Project," 86.

Baker Block has been determined eligible for listing. For these reasons, the LaSalle Garage is not eligible for the National Register under Criterion C as the work of Larson and McLaren.

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

For these reasons, the Downtown Auto Park LaSalle Garage is recommended as not eligible for listing in the National Register.

Pillsbury Center (U.S. Bank Plaza)
SHPO Inventory Number: HE-MPC-10568
Address: 200 South Sixth Street

Property Description
The Pillsbury Center, now known as U.S. Bank Plaza, is a two-tower, Corporate Modern skyscraper complex that occupies a full city block in downtown Minneapolis. Designed by Skidmore, Owings and Merrill in conjunction with Hodne/Stageberg Partners, the property is bounded by Second Avenue South, South Fifth Street, Third Avenue South, and South Sixth Street. According to architects Bernard Jacob and Carol Morphew, "the design intention" of the 1981 property was "to blend with an amazing variety of architectural styles all within a block radius." These include the Richardsonian Romanesque Minneapolis City Hall and Hennepin County Courthouse, the Miesian First National Bank Building, the "Zig-zag Moderne" Northwestern Bell Telephone Building, and the Modern Civic Hennepin County Government Center.[70]

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[70] Bernard Jacob and Carol Morphew, *Pocket Architecture Minneapolis: A Walking Guide to the Architecture of Downtown Minneapolis* (Minneapolis: Minnesota Society of the American Institute of Architects, 1984), MT2/16.

Two hexagonal towers are situated in the northwest and southeast corners of the block, joined at the center by an eight-story atrium, which serves as the main entrance to the complex. Two open plazas are at the southwest and northeast corners of the block, providing entrances to both sides of the atrium. At twenty-two stories tall, the south tower is the shorter of the two. Its northern counterpart is nearly twice that height, rising forty stories. Both are clad in cream-colored travertine marble, which covers the structural framework of the buildings from ground level to the roof. The travertine frames floor-to-ceiling windows, creating repetitive bays on every level of the towers.

Four glass-enclosed pedestrian bridges cross the surrounding streets to connect the second level of the Pillsbury Center to buildings on adjacent blocks as part of the Minneapolis skyway system. The interior of the atrium—with two public levels of retail and dining concourses—is an important link on the "eastern fringe of the main system," according to Jack Byers, author of "Breaking the Ground Plane: The Evolution of Grade-Separated Cities in North America." It is also a key access point to the northern arm of the system leading toward the river. As Byers reports: "Closely following the design formula of the Crystal Court, Pillsbury Center became the hub of three new connections that joined together and consolidated the main [skyway] system with the Government Center system and points east; and the main system with the north arm that extends . . . into the Gateway District. . . . In this two-pronged northern arm of [the] system, a total of nine blocks were added to the main system between 1981 and 1984 alone."[71]

History

Following the completion of the IDS Tower in 1973, construction in Minneapolis soared skyward. By the early 1980s, additional office skyscrapers began transforming the downtown skyline. These multi-story and multi-use complexes with extensive footprints often replaced multiple low-rise buildings from the late nineteenth and early twentieth centuries. As one account of the architectural context of downtown Minneapolis in the 1980s and 1990s notes: "Almost all of the new office towers were designed by nationally prominent architects who had gained their reputations designing tall buildings in such cities as New York and Chicago. The underlying development teams were often a combination of local and non-local interests. Among these were the Gerald D. Hines Interests, now the Hines Organization, of Houston, Texas, and Oxford Properties of Toronto. Stylistically, the buildings are typical of Modern and Post-Modern buildings of their era."[72]

The Pillsbury Center was the first Hines project in Minneapolis. Pillsbury started in the grain business in the nineteenth century and became one of the major forces in making Minneapolis the nation's flour-milling capital by the 1880s. The local milling industry began to decline in the early twentieth century, shuttering some operations and forcing companies to diversify their interests. Pillsbury's "revitalization" in the 1940s "did not go unnoticed," according to William Powell, author of *Pillsbury's BEST: A Company History from 1869*. "*Business Week* reported in its February 5, 1944, issue that Pillsbury 'has launched an extensive program of diversification under the leadership of its youthful president,' and it predicted that 'after the war, Pillsbury

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[71] John Patrick Byers, "Breaking the Ground Plane: The Evolution of Grade-Separated Cities in North America (PhD diss., University of Minnesota, 1998), 115.

[72] Nelson et al., "Orange Line Bus Rapid Transit Project," 124.

salesmen probably will be peddling dry cereal, dehydrated soups, and possibly some new baking mixes to grocers along with their standard lines of flour, pancake flour, cake flour, etc.'"[73]

This expansion into new grocery lines prompted Pillsbury's mid-century growth, especially for the company's new research division, which developed new food products to market. As Pillsbury's focus shifted away from its riverfront A Mill, the company made its new headquarters at Second Avenue and Sixth Street in 1942 in the Metropolitan National Bank Building, a thirteen-story bank and office tower constructed in 1917. Pillsbury later purchased and renamed the building, which was substantially renovated in the 1960s, when it became incorporated into the Northstar Center, the city's first mixed-use mega-block.[74]

In the mid-twentieth century, downtown leaders feared that the city's largest employers would flee the central business district in favor of growing suburban office parks that could offer greater floor space and flexibility as well as easier automobile accessibility than Minneapolis's aging building stock and infrastructure. To stave off a corporate exodus, Baker Properties, developer of the Northstar Center, secured leases with multiple major firms to keep their businesses downtown. In addition to Pillsbury, the Northstar Center became home to Cargill, another local giant in grain and agricultural commodities; Campbell-Mithun, an advertising agency that ranked among the largest in the nation; and the Minnesota and Ontario Paper Company, a manufacturer of paper products that was headquartered in Minneapolis. These companies each employed more than five hundred workers, and their commitment to the Northstar Center illustrated their confidence in downtown Minneapolis.[75]

Pillsbury continued to diversify its interests, launching new lines of consumer goods and expanding into fast food restaurants, including Burger King, a Florida-based hamburger chain that the company purchased in 1967. Throughout the 1970s, Pillsbury executives faced the same decision they did a decade earlier when the company's rapid expansion outpaced its available space: build in downtown Minneapolis, select a suburban site, or relocate to a different state. According to Powell, the thirteen-story Pillsbury Building, "the company's headquarters for more than 30 years, had been too small to house all the headquarters personnel. The company rented additional space in a half-dozen downtown and suburban office buildings" and even considered relocating to the IDS Tower, but negotiations were "broken off in 1975" due to naming rights. Despite this setback, Pillsbury was once again "motivated . . . by the desire to help maintain the vitality of the Minneapolis downtown area," so it decided to stay put. Instead of expanding its existing headquarters, however, Pillsbury signed an agreement to become the signature tenant in the new Hines project located diagonally across the corner. Ground was broken on the two-towered complex in the summer of 1978 and construction was complete in

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[73] William Powell, *Pillsbury's BEST: A Company History from 1869* (Minneapolis: Pillsbury Company, 1985), 139.
[74] Ibid.; Hewitt and Brown Architects, Drawings for the Metropolitan National Bank Building, 1916, Northstar Center Management Files, Northstar Center, Minneapolis, Minnesota; Drawings for the Pillsbury Building, 1960, Northstar Center Management Files, Northstar Center, Minneapolis, Minnesota. Drawings for the Pillsbury Building from 1960 indicate the building still largely followed a central-corridor arrangement that was carried over from its original design as the Metropolitan National Bank Building.
[75] Jessica Berglin and Charlene Roise, "Northstar Center," National Register of Historic Places nomination, May 2016, prepared by Hess, Roise and Company, 8:7, 11.

1981, "with the Pillsbury World Headquarters scheduled to occupy most of the larger 40-story tower."[76]

The Chicago office of Skidmore, Owings and Merrill (SOM), in conjunction with the Hodne/Stageberg Partners, provided designs for the new complex. SOM was begun in 1936 as a partnership between Louis Skidmore and Nathaniel Owings. Offices were immediately set up in both New York and Chicago, and John Merrill joined as a partner in 1939. Early on, the firm received a number of notable large-scale planning commissions, including the residential development of Oak Ridge, Tennessee, one of the sites associated with the Manhattan Project during World War II. In the decades following the war, SOM completed some of its most iconic buildings—the Lever House (1952), Manufacturers Hanover Trust, Fifth Avenue Branch (1954), and the Chase Manhattan Bank (1961), all in Manhattan—as well as a 280-acre corporate campus in Bloomfield, Connecticut, for the Connecticut General Life Insurance Company. These commissions solidified SOM's standing as a leader in Corporate Modernism in the mid-twentieth century, and the firm continued to build its national and international portfolio from offices in New York, Chicago, San Francisco, Portland, Oregon, Washington, D.C., Houston, Los Angeles, Denver, and Boston.[77]

By the time the Pillsbury Center was completed in 1981, a new generation had taken the helm after many of the early partners had retired. The designers faced different challenges as the previous era of governmental and corporate patronage came to an end. "Whereas its two earlier histories had recorded SOM's dramatic designs for a broad array of public and private clients," the period extending from 1973 to 1983 was marked by a "narrowing in America's sponsorship," according to a profile of the firm from this decade. "Both federal and state governments slowed their construction programs, and . . . few manufacturing corporations commissioned new buildings. . . . The industrial corporation . . . was no longer expanding. The decade 1973–83 belonged to the urban office tower. Supplying rental office space, many towers were built by developers who, managing investments made by foreign and American speculators, set architectural constraints SOM had seldom known in earlier work for corporate patrons." Although the firm completed a number of commissions for investor-developers during this period, "the year 1983 brought SOM to an architectural pinnacle: San Francisco's Crocker Center and Federal Reserve Bank, Los Angeles' Crocker Center, Houston's Allied Bank, Chicago's One Magnificent Mile, Atlanta's Georgia-Pacific, Miami's Southeast Financial Center, and New York City's Irving Trust and 780 Third Avenue—all neared completion as 1983 approached."[78]

The same volume offered the following description of the $80-million, 1.9-million-square-foot Minneapolis project:

> Two identically shaped towers of 40 and 22 stories, stepping down in two-floor increments at the eight lower levels, were designed to give distinct identities and

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[76] Powell, *Pillsbury's BEST*, 183, 209–211.
[77] Skidmore, Owings and Merrill, *Skidmore, Owings and Merrill* (New York: Simon and Schuster, 1970), 11–12; Skidmore, Owings and Merrill, *Architecture of Skidmore, Owings and Merrill, 1973–1983* (New York: Monicelli Press, 2009), 10–11.
[78] *Architecture of Skidmore, Owings and Merrill, 1973–1983*, 10–11.

> discrete, flexible facilities to the Pillsbury Company and the First National Bank of Minneapolis. The towers were sited on a strong diagonal axis, allowing separate landscaped plazas which further distinguish the dual occupancies. Both height and massing were also a direct response to the urban context. Along the diagonal axis, views of the historic city hall are preserved at the pedestrian level and from the neighboring 51-story IDS Center to the southwest.[79]

SOM's design for the complex also established "a major focal node in the city's extensive skyway system. . . . With shops and restaurants on two levels, the atrium is designed to become a spacious indoor plaza and year-round activity center for the city." The architects also had to adhere to "one of the most stringent energy codes in the United States" in developing its scheme for Pillsbury Center, which was "the city's first major office complex to be designed in compliance with the Minnesota Energy Code."[80]

Pillsbury remained in downtown Minneapolis until 2001, when the company was acquired by General Mills, whose corporate campus was in Golden Valley, a first-ring suburb west of Minneapolis. Pillsbury Center was subsequently renamed U.S. Bank Plaza, its current designation. U.S. Bank had "roots" in the First National Bank of Minneapolis—the second major tenant of the Pillsbury Center—according to journalist Martin Moylan. Although First National Bank was one of two "regional banking powerhouses" that had grown in Minneapolis from the 1930s to the 1970s, it "hit a rough patch in the late 1980s" and "was losing money." Moylan continued tracing U.S. Bank's local lineage: "Jack Grundhofer took over as CEO [of First National Bank] in 1990 and proceeded to slash costs and cut thousands of jobs, earning him nicknames such as 'Jack the Ripper.' During Grundhofer's reign, though, First acquired more than a dozen banks, including Oregon-based U.S. Bancorp. First took the U.S. Bank name but kept the headquarters in Minneapolis."[81]

Evaluation and Recommendation

Because of the prominence of the Pillsbury Center in relation to this project, the complex was evaluated for National Register eligibility using the Criteria of Significance and Criteria Consideration G, which applies to properties that achieved significance within the past fifty years.

The Pillsbury Center, completed in 1981, is generally associated with the skyscraper boom of downtown Minneapolis in the 1980s and 1990s. It was built to house the headquarters of the Pillsbury Company, which had outgrown its previous facility across the corner of Second Avenue and Sixth Street, and the offices of the First National Bank of Minneapolis, which had expanded from its 1960 steel-and-glass tower across Second Avenue. Each organization reaffirmed its commitment to downtown Minneapolis by remaining in the central business district instead of relocating to suburban areas. The 1981 skyscraper complex followed a trend for new office tower construction in the east and south sections of downtown. The property may

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[79] Ibid., 120.

[80] Joe Blade, "Center to Have Marble Facade, $80 Million Tag," *Minneapolis Star*, June 2, 1978.

[81] Constance L. Hays and Andrew Ross Sorkin, "General Mills Is Seen in a $10.5 Billion Deal for Pillsbury," *New York Times*, July 17, 2000; Martin Moylan, "Mpls-based U.S. Bank Celebrates 150th Anniversary," *MPR News*, July 12, 2013.

meet Criterion A in the areas of Commerce and Community Planning and Development, but it is not of exceptional importance in these areas to qualify under Criteria Consideration G.

Although the Pillsbury Center was the first property developed by Houston-based investment firm of Gerald D. Hines, the property does not appear to be exceptionally important in Hines's portfolio, nor does it appear to be associated with persons significant in local history. As a result, the Pillsbury Center does not meet Criterion B.

The Pillsbury Center was designed by the nationally renowned office of Skidmore, Owings and Merrill. The complex responds to multiple urban constraints and a diverse architectural context. It may meet Criterion C in the area of Architecture, but it is not exceptionally significant in SOM's portfolio and does not qualify under Criteria Consideration G.

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

The property should be reevaluated when it reaches fifty years of age.

Svenska Missions Tabernaklet (First Covenant Church)
SHPO Inventory Number: HE-MPC-0364
Address: 810 South Seventh Street

Property Description
Designed by local architect Warren Hayes, the Svenska Missions Tabernaklet—also known as the Swedish Tabernacle and later renamed First Covenant Church—is a Romanesque Revival-style church built in 1886. It has a rectangular footprint and a composite roofline formed by a four-story tower with a pyramidal roof, a four-story monitor roof with clerestory windows, and multiple three-and-one-half-story, cross-hipped sections. Situated at the corner of South Seventh Street and Chicago Avenue, the building's south and west walls are the primary facades, and they feature similar materials and architectural details. The walls are clad in red brick, with tan limestone along the foundation and brown sandstone at the window sills and running in horizontal courses on the first and second stories.

Each facade is divided into five bays, with a prominent center bay protruding above the adjacent bays. On the south facade, the center bay is four stories tall. Five arched openings with non-historic, clear-glass windows are at the ground level of the center bay. Above these are five rectangular openings, which hold historic stained-glass windows. A stained-glass rose window is on the third story, below which is an inscription panel reading "Svenska Missions Tabernaklet, 1886." Decorative brick insets and coursing are on either side of the rose window and inscription panel, and brick spandrel panels are laid in a basketweave pattern. Nine, arched, clerestory windows are above the rose window. They are marked by sandstone sills and window hoods. Decorative brick coursing lined with sandstone runs along the parapet above the clerestory windows.

The center bay is flanked by identical bays that are three-and-one-half stories tall, stepped down from the four-story center section. The ground level holds arched openings with painted metal

doors. Lanterns hang above the double doors, and above these are stained-glass windows on the second and third stories. The opening on the second story is rectangular, while the one on the third story is arched, marked by a stone window hood. The brick spandrel between the upper-level openings is laid in a basketweave pattern. Clerestory windows along the roof appear to have been filled with wood or metal panels.

The easternmost bay of the south facade is three stories tall. A blind arch with decorative brick coursing is on the first story. Narrow, arched windows with limestone hoods are offset on the second and third stories following the rise of an internal staircase. Decorative brick coursing and corbelling is at the parapet.

The four-story corner tower, which holds another internal staircase, occupies the westernmost bay of the south facade and the southernmost bay of the west facade. The architectural details are nearly identical on each wall of the tower. A blind arch with decorative brick coursing is on the first story; the one on the west wall is filled with glass-block windows. Narrow, arched windows with sandstone sills and hoods are offset on the second and third stories, and above these are small porthole windows. Brick coursing trimmed with bands of limestone and brick corbelling crowns the walls of the tower, which is surmounted with a pyramidal roof. A cross statue is at the apex of the roof.

The center bay of the west facade, which rises three-and-one-half stories tall, holds an arched entrance opening with metal double doors flanked by arched window openings filled with glass-block windows on the first story. The second story has three rectangular openings with stained-glass windows, and a stained-glass rose window is above these on the third story. Decorative brick coursing and corbelling, both trimmed with sandstone, cap the center bay.

Identical three-story bays flank the center section, with two pairs of rectangular windows topped with rounded blind arches on the first story. Glass-block windows fill the openings, and the blind arches above feature decorative brick coursing. Two pairs of rectangular openings with stained-glass windows are on the second and third stories. Brick spandrel panels between these windows are laid in a basketweave pattern. A simple metal cornice caps these sections.

The northernmost bay of the west facade is three stories tall, although it is visually divided into two levels. The first story holds an arched entrance opening with metal double doors, while the upper level holds a single, narrow, arched opening with a stained-glass window. A brick spandrel with decorative coursework below the window is trimmed with sandstone, as is an arched window hood above the opening. Brick coursework and sandstone run along the top of the bay beneath a simple metal cornice.

The north wall, which overlooks a surface parking lot at the rear of the building, is nearly identical to the south facade described above. The primary difference is that many of the window openings—including a rose window on the third story—have been filled with brick or glass-block windows.

A four-story annex is immediately east of the church along South Seventh Street. It was built in 1966 to connect the main church to an adjacent fellowship hall and school building that was

constructed in 1936. The annex features five elongated concrete columns that frame four vertical bands of glazing that are rounded at the fourth story. Two sets of glass doors on the ground level are sheltered by rounded concrete canopies.

The fellowship hall and school building is a Collegiate Gothic-style edifice with brick walls and limestone details. The brick walls are laid in Flemish bond, and horizontal limestone stringcourses are at each of the building's three levels and along its raised basement.

The entrance is at the southeast corner, recessed slightly behind the primary wall plane. Metal-and-glass double doors are topped with a divided-light transom window, and all of these elements are framed by a limestone surround. An inscription reading "Covenant Tabernacle Bible School" is set above the entrance, and a pair of double-hung, divided-light windows is above the engraved panel. Two pairs of similar windows are on the third story. A brick spandrel panel with vertical coursing separates the windows on the upper levels.

The rest of the school's south facade has a regular fenestration pattern composed of rectangular openings that hold double-hung, six-over-six windows. Transoms top the windows on the first and second stories. Limestone spandrels with a diamond-shaped inset separate windows on the second and third stories. A brick parapet is capped with limestone coping.

The east wall of the school features similar details as the south wall, although the former has a much simpler appearance. Four pairs of double-hung, six-over-six windows are on every level. The Flemish-bond brick pattern and the horizontal limestone stringcourses are carried over from the south wall, but the east wall does not feature limestone spandrel panels.

A two-story brick addition was constructed on the rear of the school in 1956. The first story of the west wall features one window opening, while the second story has four openings. All are filled with divided-light windows. The south (rear) wall, which overlooks a surface parking lot, has two window openings filled with glass-block windows.

History

First Covenant Church is associated with the Evangelical Covenant Church, but the building's roots are in the Swedish Evangelical Lutheran Mission Synod, which was also referred to as the Mission Covenant Church. The monumental brick and stone edifice, formerly known as the Svenska Missions Tabernaklet or Swedish Tabernacle, was built in 1886. Evangelism and revivalism were keystones of the Mission Covenant Church. Members of the fellowship, known as Mission Covenanters or Mission Friends, were considered pietists who focused on lay members' individual spirituality rather than the traditional clergy-led rituals espoused by the Augustana Synod, the local outgrowth of the Church of Sweden. Mission Friends "were not dramatically anti-Augustana, as their devotional life was generally Lutheran, but were caught up in the currents of theological freedom and remained unsure about the necessity of formal church membership," according to scholar Scott E. Erickson.[82]

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[82] Scott E. Erickson, "Ethnicity and Religion in the Twin Cities: Community Identity through Gospel, Music, and Education," in *Swedes in the Twin Cities: Immigrant Life and Minnesota's Urban Frontier*, ed. Philip J. Anderson and Dag Blanck (Saint Paul: Minnesota Historical Society Press, 2001), 286–301.

When thousands of Swedish immigrants began settling in Minneapolis in the early 1870s, Mission Friends gathered to worship in private houses, downtown hotels, and outdoors along the banks of the Mississippi River. In the fall of 1874, the fellowship announced that it intended to formally organize and erect a dedicated meeting house. In a gathering on October 6, the group established the name "Svenska Evangelista Lutherska Missionsförsamlinger, i Minneapolis, Minnesota," meaning the Swedish Evangelical Lutheran Mission Church. Later that year, they drew up a constitution and established a roster of twenty-five charter members. Using credit, leaders purchased a lot at Seventeenth Avenue South and South Sixth Street in Minneapolis's Cedar-Riverside neighborhood, where a high density of Scandinavian immigrants lived. They soon began constructing a modest wood-framed meeting house, which held its first service in May 1875. With the construction of the new church, the members affiliated themselves with the Swedish Evangelical Lutheran Mission Synod.[83]

Early on, the fellowship lacked dedicated pastoral leadership and relied on deacons or other members to organize services. Reverend C. M. Youngquist was assigned to the congregation following the construction of the new meeting house in 1875, but he maintained a three-city circuit, also presiding in Saint Paul and Red Wing. The group received its "first settled minister" in the form of Reverend A. Lidman, who was called to Minneapolis directly from Sweden in 1877. Lidman's stay was short-lived, however, as he accepted a post in the eastern United States two years later. The nascent community turned to a rotating band of pastors for several years until 1884, when Reverend Erik August Skogsbergh came to lead the congregation. A spirited evangelist and charismatic revivalist from Chicago, Skogsbergh had an intermittent presence in Minneapolis prior to his permanent arrival. He was a gifted orator whose rousing testimonies drew scores of new members to the flock. The preacher earned the nickname "the Swedish Moody" as a reference to Dwight L. Moody, the famous American evangelist and founder of the Moody Bible Institute.[84]

The growth of the fellowship paralleled a surge in Swedish immigration during Minneapolis's boom years in the late nineteenth century. As the number of Swedish immigrants grew, so did the need for religious and communal organizations to carry on the spiritual, social, and cultural traditions of the new arrivals. As historian Mark Granquist reports, Swedes affiliated themselves with a variety of religious orders once in the Twin Cities. "The diversity of congregations and denominations is striking—there were Swedish Lutherans, Mission Covenant, Free, Congregational, Baptist, Methodist, Episcopal, Seventh-Day Adventist, Salvation Army, Presbyterian, Pentecostal, Unitarian, Universalist, and Spiritualist congregations—and this is only surveying the self-consciously Swedish groups." Despite this range, "the largest religious group among Swedes in the Twin Cities was the Augustana Lutheran churches, with eighteen congregations in the Minneapolis district of the Minnesota Synod and twelve congregations in the St. Paul district, comprising 13,000 members."[85]

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[83] First Covenant Church, *The Days of Our Years: Seventy-fifth Anniversary, First Covenant Church, Minneapolis, 1874–1949* ([Minneapolis]: [First Covenant Church], [1949]), 9–13.
[84] Ibid., 15–20.
[85] Mark A. Granquist, "As Others Saw Them: Swedes and American Religion in the Twin Cities," in *Swedes in the Twin Cities,* 270.

The Mission Friends, who were "founded . . . with a core of former Augustana Lutheran and other pietistic Swedes," might have represented a fraction of the local Swedish-American contingents, but they quickly overcrowded their modest meeting house. The group erected a larger church at the corner of South Fourth Street and Chicago Avenue (formerly Eighth Avenue South). The new structure, a wood-framed building with a brick veneer, cost approximately $10,000 to construct and housed around 1,200 members. It opened in 1878 and served the congregation well until Skogsbergh's charisma once again caused membership to swell beyond the building's capacity following his permanent arrival in 1884.[86]

The third church of the Mission Friends—the towering Romanesque Revival-style edifice that stands at the corner of South Seventh Street and Chicago Avenue—was constructed just a few blocks away from congregation's second house of worship. Designed by local ecclesiastical architect Warren Hayes, the monumental brick and stone church was built to seat a capacity of 2,500. Its auditorium was "the gathering-ground of mighty throngs who came . . . to thrill to the Gospel story as it poured forth in Skogsbergh's flaming fluency. Here sinners repented, converts rejoiced, Christians fellowshipped, the lonely found friendship, and lives not a few were claimed by the Spirit of God for the work of missions and the ministry."[87]

The Tabernacle, as the building became known, was a response to Skogsbergh's "lively" evangelical and revival style that "attracted great attention" from the Swedish immigrant communities he served. Skogsbergh's preaching methods were "increasingly dissimilar to the Rosenian form, which was identified by small conventicle meetings in candlelit homes and chapels," and required "large worship spaces," according to historian Erickson. "He planned to erect the largest Swedish American tabernacle in existence" in Minneapolis and quickly established a building program in his new town. "In 1884, now appointed pastor and spiritual shepherd, Skogsbergh proved his skill at raising funds within one month of his arrival, and plans were drawn under his close scrutiny. The ground floor was completed in 1886, and the Swedish Tabernacle was dedicated in the fall of 1887." As Erickson continues: "The construction of this place of worship was not an attempt to impress people with a grand and 'stately temple.' Rather, Skogsbergh wanted his congregation to have a 'practical' American auditorium in which many could gather. Function, not style, was paramount."[88]

Skogsbergh biographer Erik Dahlhielm wrote the following about the preacher's influence in the design of the Tabernacle: "It is as if the designer had said to himself, 'I want a church built around an auditorium seating 3,000 people and laid out in such a way that every one of the 3,000 can see the speaker and he, for his part, can see every one of the 3,000. I want no pillars that obstruct the view and no fancy domes that spoil the acoustics.'"[89]

The Tabernacle was considered Skogsbergh's "evangelical revival center," but he also traveled widely to spread his revival mission to growing Swedish communities throughout the region. In the 1890s, he purchased a plot of land on the West Arm of Lake Minnetonka to establish a

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[86] First Covenant Church, *Days of Our Years,* 13–16.
[87] Ibid., 20.
[88] Erickson, "Ethnicity and Religion," 289–291.
[89] Erik Dahlhielm, *A Burning Heart: A Biography of Erik August Skogsbergh* (Chicago: Covenant Book Concern, 1951), 134.

spiritual retreat. The area was becoming a popular summer destination, and the preacher often held lakeside revivals at the end of his property, which was called Skogsbergh Point.[90]

Balancing an itinerant preaching schedule alongside his duties to the Tabernacle congregation became challenging for Skogsbergh. The evangelist ultimately chose to follow a westward calling and resigned from his Minneapolis post in 1909. Although "he wanted to remain free to move about preaching when and where he felt the Lord's call," he accepted a new assignment at the Swedish Tabernacle in Seattle, Washington, but returned to Minneapolis intermittently throughout the following decades.[91]

Reverend C. G. Ellstrom began his pastorate in 1909 following Skogsbergh's departure from Minneapolis. Although Ellstrom was considered "a man of admirable qualities," his "work did not prosper" in the community. As a history of the church reports: "Attendance declined. Morale waned. The signs of disintegration were in evidence." Ellstrom resigned in 1913, and the fellowship once again turned to its beloved Skogsbergh, who provided an interim ministry before another dedicated pastor could be arranged.[92]

Reverend Gustaf F. Johnson, formerly of the Evangelical Free Church in Rockford, Illinois, began his ministry at Minneapolis's Swedish Tabernacle in 1914. "In his twenty-four years there he accomplished a near miracle in bringing that fading congregation to an unprecedented level of power and influence," according to historian and professor Karl A. Olsson. Another history of the Tabernacle echoed these sentiments, saying the church entered its "second notable era of advance" under Johnson's leadership: "He was in the prime of his years, vigorous, salty, dramatic, and intensely evangelistic. His preaching began immediately to draw the people. His leadership rallied the disheartened members. Revival fires were set ablaze. The work expanded in all directions, as it always does when spiritual heat is generated."[93]

Johnson oversaw great changes at the Tabernacle, including the transition to using English as the primary language, a common contention for immigrant churches following World War I. In 1917, one English service was offered each month, but this was gradually increased until 1934, when "all of the principal services were in this language."[94]

Incorporating English was crucial for spreading the gospel to second- and third-generation immigrants and non-Swedish speakers. As the prevalence of Swedish-only ministries waned throughout the 1920s, the Tabernacle began seeing an influx in its membership and faced a new growing pain—exceeding its physical facilities. "Particularly from the point of view of the Sunday School, the church plant was increasingly inadequate," so the congregation purchased the remainder of the block on South Seventh Street to prepare for an expansion. The new building was constructed in phases, beginning in 1930 with the basement and first floor. These two levels soon exceeded their maximum capacity. In 1935, attendance in the Tabernacle's

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[90] Jeremy Berg, "E. August Skogsbergh: Pioneer Pastor, Evangelist, Visionary Leader," *The Swedish Moody* (blog), accessed June 1, 2017, https://swedishmoody.wordpress.com.
[91] Ibid.; First Covenant Church, *Days of Our Years*, 26.
[92] First Covenant Church, *Days of Our Years*, 28.
[93] Ibid.; Karl A. Olsson, *Into One Body . . . by the Cross* (Chicago: Covenant Press, 1985), 256.
[94] First Covenant Church, *Days of Our Years*, 29.

weekly Sunday School lessons averaged 2,034, prompting the construction of two additional levels in 1936.[95]

An inscription reading "Covenant Tabernacle Bible School" was installed over the entrance to the new building, minting the congregation's new name, Covenant Tabernacle Church, which was approved in 1936. Only two years prior, the church had phased out its final Swedish-language ministries. With the move to replace the fifty-year-old moniker Swedish Tabernacle, the fellowship signaled it was ready to move beyond its identity as an immigrant church.[96]

Change was imminent once more following the 1938 departure of Pastor Johnson and nearly four hundred members. They formed the Park Avenue Covenant Church, cementing the Covenant Tabernacle Church as First Covenant Church in Minneapolis. The years that followed were tenuous for the remaining congregants as they entered a new era under rotating leadership. They persevered, however, and "the ministry of the church was vigorously maintained," according to *Days of Our Years*, a chronicle published in 1949 to commemorate the church's seventy-fifth anniversary. Among that year's celebrations was the church's newly remodeled sanctuary, described as "resplendent in its new design and color, with lowered rostrum, enclosed organ console and piano, rearranged choir loft (complete with upholstered seats), organ pipes covered with a massive grill, woodwork in blond oak and walls in a soft green. The total effect is that of simplicity as interpreted in the 'modern' manner." Building permits also indicate that new stair towers were installed and the entrance from Eighth (now Chicago) Avenue was removed.[97]

A masonry and steel addition was made to the rear of the school building in 1956. Three years later the organ and choir loft was once again remodeled, although building permits do not specify the nature of the work. The most external modern expression of the church in the mid-century, however, arrived in 1965, when a four-story addition connected the 1886 church and the 1936 school. The annex cost approximately $225,000, while unspecified interior alterations made at the same time were estimated to be $25,000 according to building permits.[98]

The footprint of First Covenant Church has remained relatively unchanged since the completion of the annex, although in 2016 the church announced plans to construct an affordable housing development on its adjacent surface parking lot.[99]

Evaluation and Recommendation

Svenska Missions Tabernaklet (Swedish Tabernacle, now known as First Covenant Church) appears to be significant under Criterion A in the area of Social History as a place where Swedish immigrants expressed their spirituality and proliferated their cultural traditions. Within this context, a period of significance beginning in 1886, the year the Swedish Tabernacle was built, and ending in 1936, the year the church was renamed Covenant Tabernacle Church, can be

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[95] First Covenant Church, *Days of Our Years*, 34–40; Minneapolis Building Permit Nos. A20186 (dated October 13, 1930), A20259 (dated December 5, 1930), and A22485 (dated July 18, 1936).
[96] First Covenant Church, *Days of Our Years*, 40.
[97] Ibid., 48, 66; Minneapolis Building Permit Nos. A27971 (dated April 6, 1948), A27616 (dated September 23, 1947), and A27853 (dated February 3, 1948).
[98] Minneapolis Building Permit Nos. A32162 (dated January 24, 1956), A33945 (dated December 30, 1959), and A36013 (dated October 22, 1965).
[99] "First Things," First Covenant Church, accessed May 30, 2017, http://www.1stcov.org/.

justified. The immigrant church was becoming increasingly Americanized in the years following World War I, resulting in the reduction of Swedish-language services in the 1920s and the adoption of an English-only practice in 1934. Rechristening the church in 1936 and eliminating its name as the Swedish Tabernacle solidified the Americanization process and signaled a new era in the church's evolution.

The 1886–1936 timeframe would include the construction of the adjacent fellowship hall and school building. The property's integrity to this era, however, has been compromised with the 1965 construction of a four-story annex and interior alterations that were made to bridge the two buildings. Additionally, the sanctuary was extensively remodeled in 1947–1948 to create a modern appearance for the new church. The altar, choir loft, and organ and piano loft were altered, and new woodwork and wall finishes were installed. Additionally, new internal staircases were constructed and one of the primary entrances was removed, altering the historic interior layout. In light of these considerable modifications, it unlikely that the church would have sufficient integrity to be eligible for listing in the National Register.

For these reasons, Svenska Missions Tabernaklet is recommended as not eligible for listing in the National Register.

The Richmond (Lenox Flats or the Linne Building)
SHPO Inventory Number: HE-MPC-0376
Address: 519 South Ninth Street

Property Description
The Richmond, also known as the Lenox Flats or the Linne Building, consists of four, three-story sections situated at the corner of South Ninth Street and Portland Avenue on the eastern end of downtown Minneapolis. The primary (north) facade fronts on South Ninth Street, while a secondary (east) facade runs along Portland Avenue. Both are clad in red brick with sandstone details. Sandstone along the foundation and brick corbelling at the parapet run the entire length of the north and east facades, unifying the structures.

Along Ninth Street, the four units follow an ABA rhythm formed by protruding (A) and flat (B) bays, with entrances to each unit centered in the flat bay. Each entrance features a concrete stoop that is lined with sandstone at the front landing. The stoop and landing both have non-historic metal railings. Modern, metal-and-glass doors are flanked by sidelights and topped with a transom window. These are set in a historic sandstone door surround. On the second and third stories above each entrance are two narrow, double-hung windows with sandstone sills.

On each protruding bay, a picture window topped with a transom is flanked by double-hung windows on every level. The windows are trimmed with sandstone lintels and sills, and decorative brick coursing is on the spandrel panels between the windows.

A sandstone belt course is on the east facade at the second story. Regularly spaced, double-hung windows with sandstone sills extend along this wall. Decorative brick coursing, identical to that on the front facade, is on the spandrel panels between the windows. Basement window openings have been boarded with wood.

The west and south walls, which both overlook alleys, and are clad in common brick. Three light wells break up the otherwise rectangular footprint of the property and provide natural light to apartments along interior walls.

History

The Richmond was built in 1894 by Frank J. Linne, a building contractor and president of the Twin City Lime and Cement Company who also invested in a number of multi-family housing developments throughout the Elliot Park neighborhood. Linne often worked with Frederick Clarke, architect of the Richmond. The duo also collaborated on The Roselle, a four-story apartment building behind the Richmond, as well as the Linne Flats on East Sixteenth Street. According to the local designation study for the South Ninth Street Historic District, Linne "often continued on as owner of properties he developed; the 1896 City Directory lists him as a rental agent."[100]

Because of its proximity to the downtown business district, Elliot Park attracted residential development by prominent businessmen and upper- and middle-class residents in the late nineteenth century, particularly near South Tenth Street and Park Avenue. While the business elites built large, single-family estates, developers and real estate investors constructed multi-family apartment houses to cater to the next tier of residents, largely professional-class workers such as clerks, salesmen, managers, and bookkeepers. "The apartment house was a fitting structure during the decade of the 1890s," according to the South Ninth Street Historic District local designation study. "Following the boom of the eighties, the economic panic of 1893 caused a conservative attitude reflected in the class of residents . . . and the architectural style of the buildings." Apartment houses "offered smaller sized single-level units whose exterior lacked the richness of details" of the nearby single-family dwellings or attached rowhouses typically constructed for wealthier clientele. "A central doorway gave one common ingress for all moderate-income dwellers. This building style was cohesive with the economic cautiousness of the middle-class tenants."[101]

The Richmond consisted of twenty-four flats, six in each of the four units. This configuration remained in place until 1961, when Kleinman Realty altered the interior to create smaller single-occupancy units, as was common in the area in the mid-twentieth century. Kleinman rented the apartments until 1996, when the property was turned into condominiums and the six-flat configuration was restored.[102]

Evaluation and Recommendation

The Richmond was locally designated by the Minneapolis Heritage Preservation Commission in 1988. It is a contributing property to the local South Ninth Street Historic District, which is "primarily significant for its historical role in developing the community Minneapolis into an

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[100] Minneapolis Building Permit No. A3890 (dated February 14, 1894); Rhonda Carolan, Paul C. Larson, and Beth Bartz, "South Ninth Street District," Local Designation Study, 1989, prepared for the Minneapolis Heritage Preservation Commission, 15.

[101] Minneapolis Building Permit No. A3796 (dated October 26, 1893); Carolan et al., "South Ninth Street," 14.

[102] Minneapolis Building Permit No. A34665 (dated November 6, 1961); Rental Housing Permit Index for 519–527 South Ninth Street, City of Minneapolis Property Information, accessed May 9, 2017 http://apps.ci.minneapolis.mn.us/PIApp/ RentalHistoryRpt.aspx?pid=2602924239001; Hennepin County Property Records for 519–527 South Ninth Street, Hennepin County Tax Information, accessed May 9, 2017, https://gis.hennepin.us/property/map/.

urban city as well as promoting its social history from 1886–1915." The district is "secondarily important for its architectural style which creates a cohesive neighborhood of brick multi-family housing units, most of which are still intact today." These distinctions also made the district eligible for the National Register under Criteria A and C, although a formal nomination did not materialize from the 1988 study. Nearly thirty years have passed since the property was last evaluated for its National Register eligibility.

The Richmond is associated with the residential growth of the Elliot Park neighborhood, which experienced a surge in development throughout the late nineteenth and early twentieth centuries because of its proximity to downtown Minneapolis. South Ninth Street became particularly attractive to upper- and upper-middle-class residents who wanted to live near the palatial estates of the Minneapolis elite, which began at South Tenth Street and Park Avenue. A variety of brick multi-family dwellings were constructed in the prevailing architectural fashions of the period, including Renaissance Revival and Classical Revival styles. Buildings constructed throughout the district in the 1880s were highly decorative compared to those built after the Panic of 1893, which prompted more restrained designs. This era of conservatism also saw the rise of the apartment house as an affordable alternative to the detached dwellings or attached single-family rowhouses of wealthier clientele. In the early twentieth century, many of the larger residences were subdivided into brick flats, underscoring the growing preference for more modest abodes in the district.

The Richmond continues to relay the significance of the South Ninth Street Historic District, which has a period of significance ranging from 1886 to 1915. Built in 1894, the Richmond was constructed well within this timeframe and contributes to the significance of the district, particularly the role of apartment houses in accommodating professional-class workers near the urban core. Although the interior integrity is unknown, the exterior is essentially intact to its historic appearance, and the property retains excellent integrity of location, setting, design, materials, workmanship, feeling, and association. Based on these factors, the property remains eligible for listing under Criteria A and C as a contributing element to the National Register-eligible South Ninth Street Historic District.

Commercial Building
SHPO Inventory Number: HE-MPC-1616
Address: 600 South Ninth Street

Property Description
Constructed in 1924, 600 South Ninth Street is a one-story commercial building that was described by building permits as a 109' by 86' brick and steel factory building with a private garage in the basement. The south and west facades are clad in brown face brick, and geometric limestone details accent the window bays and parapet on both walls.

The main (south) facade fronts on South Ninth Street and is divided into four bays. Counting from the west, the first bay holds four replacement double-hung windows and a vinyl panel. The building's entrance is in the narrower second bay, where a modern corrugated-metal awning shelters a wood-and-glass door that is flanked by divided-light sidelights. A divided-light transom window is above the door. The third and fourth window bays are wider than the first. Five replacement double-hung windows and non-historic brown brick fill the historic storefront window opening in the third bay. Historic decorative brickwork with limestone accents is beneath the windows in the first and third bays, but these elements are missing on the fourth bay, which is completely filled with non-historic tan brick, suggesting this could have been the entry for the garage.

The west facade, which is divided into six bays, features similar characteristics as the south wall. Three of the storefront window bays are filled with replacement double-hung windows and vinyl panels, while two of the bays are filled with non-historic brick and replacement double-hung windows that are sheltered by canvas awnings. Historic decorative brickwork with limestone accents extends below all of these window bays. The narrow sixth bay holds a secondary entrance to the building, which is covered by a canvas awning.

The parapet along the south and west facades has geometric limestone accents that articulate each bay. Brick at the top of the parapet is laid in a basketweave pattern, and this course is topped by limestone coping.

Property History
Designed by architects Charles Bell and C. LeRoy Kinports, the commercial building at 600 South Ninth Street was built as a brick and steel factory for Aultman Inc., manufacturers of outdoor advertising and sign displays. The building cost approximately $29,000, and the construction was carried out by contractors S. M. Klarquist and Sons. The sign makers had vacated the building by 1947, when building permits identify the Industrial Electric Company as the owner that made "minor partition alterations," altered the windows, and "strengthened" the first floor. The Industrial Electric Company remained at the property until at least 1970, when sixteen "prime sash" and twenty-nine "combination windows" were installed.[103]

Since then, the property has cycled through a variety of commercial and retail uses. It is currently vacant.

Evaluation and Recommendation
The property was evaluated in 2008 as part of a reconnaissance survey of the Elliot Park neighborhood, which concluded that the building was not recommended for further study. Because more than five years have passed since the property was last evaluated, it is included in the current investigation.

The property is associated with the commercial development of the Elliot Park neighborhood in the early twentieth century, although it does not have significant associations within this context, nor with events or persons significant in history. The exterior has been largely altered through the installation of replacement windows and brick infill in the commercial storefront bays. Although the building was designed by the notable firm of Bell and Kinports, it is not a significant commission in the duo's portfolio, which includes multiple prominent county courthouses throughout Minnesota, Iowa, South Dakota, and Montana. The building is not likely to yield significant new information in history. For these reasons, the property is recommended as not eligible for listing in the National Register.

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[103] *Davison's Minneapolis City Directory, 1924* (Minneapolis: Minneapolis Directory Company, 1924), 227; Minneapolis Building Permit Nos. A16954 (dated July 11, 1924), A27599 (dated September 18, 1947), and A38799 (dated December 15, 1970).

The Rappahannock
SHPO Inventory Number: HE-MPC-1571
Address: 601–609 South Ninth Street

Property Description
The Rappahannock is a four-story apartment building situated at the corner of South Ninth Street and Portland Avenue. The primary facades fronting on these roads are clad in red brick with rusticated sandstone along the foundation. Brick quoining is at the corners of the building, and decorative brick coursing runs along the parapet.

Five entrances at the ground level—which are sheltered by arched, fabric awnings—and rectangular window openings on the basement through the fourth story create a consistent rhythm on the South Ninth Street facade. The doors are wood and glass, with metal grilles. Above each entrance are three windows offset at each half-story, likely marking internal stairwells. Basement window openings are boarded with wood, but openings on the upper levels hold replacement double-hung windows, which are trimmed with sandstone lintels and sills. Wrought-iron balconies line windows on the second, third, and fourth stories.

The consistent fenestration pattern is carried over to the west facade along Portland Avenue. Six double-hung windows extend along the basement level, while the upper stories each have five window openings trimmed with sandstone lintels and sills. All windows are replacement double-hungs. Metal grilles are in front of the basement windows.

The south wall overlooks a sidewalk and a small landscaped plaza. Metal decks extend along the length of the rear wall, which is clad in cream-colored common brick. Four light wells break up the mass of the building and allow natural light to reach interior apartments. Window openings along the rear wall have brick segmental-arch lintels and brick sills and hold double-hung windows.

The east wall overlooks an alley and a surface parking lot. The wall is clad is cream-colored common brick, with limestone along the foundation. Four openings in the basement are filled with brick or glass block, while each of the four upper levels has four window openings with brick segmental-arch lintels, brick sills, and double-hung windows.

History

The Rappahannock was built in 1895 by William O. Long, a real estate investor who began his career as a clerk with a dry goods firm. He became a manufacturer of cotton batting in 1886, then "jumped into real estate in 1888" and "remained in this business through the 1890s economic downswing," according to the South Ninth Street Historic District local designation study. Lemuel Jepson designed the building, which cost approximately $85,000. He was born in Connecticut and worked as a woodworker and carpenter in Massachusetts before he arrived in Minneapolis in 1885 and began a career in architecture. "Jepson remained in Minnesota for the next forty-five years, practicing architecture part of that time. He worked briefly as a draftsman at Barnett and Record (1893–94) and had a partner for a short time, George Kneisly, in 1896–1897, a practice advertising itself as builders of grain elevators. About 1900, he moved to Richfield and by 1908 was employed as a gardener." Little is known about his career after that.[104]

The Rappahannock was one of the multi-family apartment houses that were constructed in the Elliot Park neighborhood in the late nineteenth century. Because of its proximity to the downtown business district, Elliot Park attracted residential development by prominent businessmen and upper- and middle-class residents in the late nineteenth century, particularly near South Tenth Street and Park Avenue. While the business elites built large, single-family estates, developers and real estate investors constructed multi-family apartment houses to cater to the next tier of residents, largely professional-class workers such as clerks, salesmen, managers, and bookkeepers. "The apartment house was a fitting structure during the decade of the 1890s," according to the South Ninth Street Historic District local designation study. "Following the boom of the eighties, the economic panic of 1893 caused a conservative attitude reflected in the class of residents . . . and the architectural style of the buildings." Apartment houses "offered smaller sized single-level units whose exterior lacked the richness of details" of the nearby single-family dwellings or attached rowhouses typically constructed for wealthier clientele. "A central doorway gave one common ingress for all moderate-income dwellers. This building style was cohesive with the economic cautiousness of the middle-class tenants."[105]

Each of the five sections of the Rappahannock held eight flats. Unlike many other apartment houses in the neighborhood, the Rappahannock was not subdivided into single-occupancy units in the mid-twentieth century. The property is now a condominium known as Rappahannock Flats.

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[104] Carolan et al., "South Ninth Street," 15; Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 115; Minneapolis Building Permit No. A4637 (dated July 24, 1895).

[105] Carolan et al., "South Ninth Street," 14.

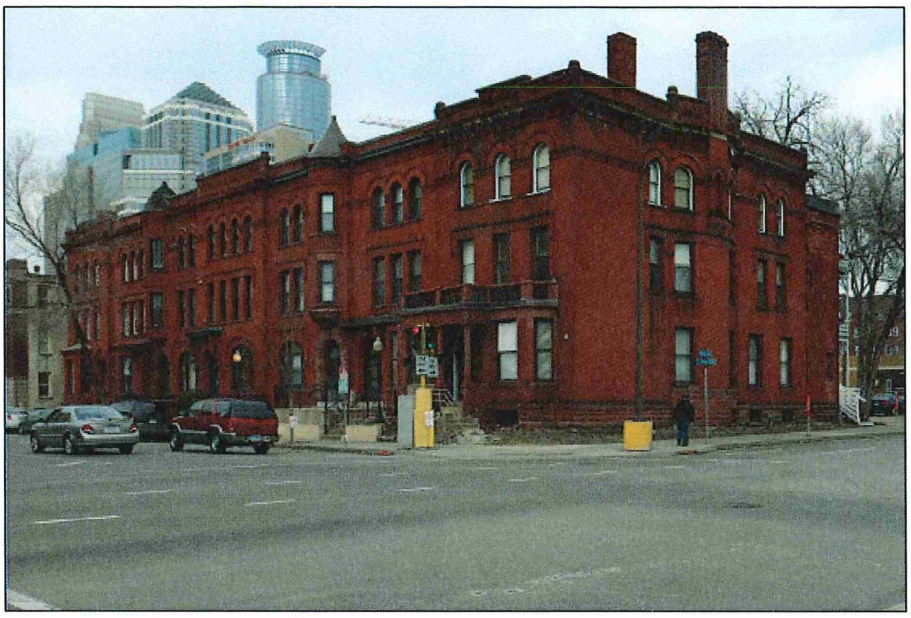
Evaluation and Recommendation

The Rappahannock was locally designated by the Minneapolis Heritage Preservation Commission in 1988. It is a contributing property to the local South Ninth Street Historic District, which is "primarily significant for its historical role in developing the community Minneapolis into an urban city as well as promoting its social history from 1886–1915." The district is "secondarily important for its architectural style which creates a cohesive neighborhood of brick multi-family housing units, most of which are still intact today." These distinctions also made the district eligible for the National Register under Criteria A and C, although a formal nomination did not materialize from the local designation study. Nearly thirty years have passed since the property was last evaluated for its National Register eligibility.

The Rappahannock is associated with the residential growth of the Elliot Park neighborhood, which experienced a surge in development throughout the late nineteenth and early twentieth centuries because of its proximity to downtown Minneapolis. South Ninth Street became particularly attractive to upper- and upper-middle-class residents who wanted to live near the palatial estates of the Minneapolis elite, which began at South Tenth Street and Park Avenue. A variety of brick multi-family dwellings were constructed in the prevailing architectural fashion of the period, including Renaissance Revival and Classical Revival styles. Buildings constructed throughout the district in the 1880s were highly decorative compared those built after the Panic of 1893, which prompted more restrained designs. This era of conservatism also saw the rise of the apartment house as an affordable alternative to the detached dwellings or attached single-family rowhouses of wealthier clientele. In the early twentieth century, many of the larger residences in the district were subdivided into brick flats, underscoring the growing preference for more modest abodes.

The Rappahannock continues to relay the significance of the South Ninth Street Historic District, which has a period of significance ranging from 1886 to 1915. Built in 1895, the Rappahannock was constructed well within this timeframe and contributes to the significance of the district, particularly the role of apartment houses in accommodating professional-class workers near the urban core. Although the interior integrity is unknown, the exterior is essentially intact to its historic appearance, and the property retains excellent integrity of location, setting, design, materials, workmanship, feeling, and association. Based on these factors, the property remains eligible for listing under Criteria A and C as a contributing element to the National Register-eligible South Ninth Street Historic District.

Mayhew Townhouses
SHPO Inventory Number: HE-MPC-1574
Address: 614–626 South Ninth Street



Property Description
The three-story, seven-unit Mayhew Townhouses were described as "one of the richest examples of decorative embellishment in the [South Ninth Street] district" by the 1988 local designation study. "There are cavernous, round-arched entrances and windows on the first story, flat-arched windows grouped by brick hoods on the second story and grouped rounded-arched windows on the third story. Embellishment includes ornate motifs separating the different stories of the turrets, sculptured detailing around first story arches, and a heavily ornamented crown. Wrought-iron grates decoratively enhance foundation windows." This rich ornamentation and brickwork is continued to the east facade along Park Avenue, which has a curved bay and rounded and flat brick hoods adorn the second- and third-story windows.[106]

These ornate architectural details were typical of the era, as the local designation study reports: "The most elaborate buildings are characteristic of the late Victorian fashion emphasizing rich eclectic details. The first floors are marked by alternating bays or arches spanning windows and doors; they are often rusticated. The second story is characterized by square windows and little ornamentation. The third or upper-most story returns to the rich elaboration of arched windows, often grouped in a series, corbeling, dentils, and other fanciful brickwork."[107]

The rear wall of the Mayhew Townhouses is clad in cream-colored common brick, and replacement double-hung windows are irregularly placed. Non-historic stairways have been added to the rear of multiple units.

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[106] Carolan et al., "South Ninth Street," 6.
[107] Ibid., 16.

History

The townhouses were developed by local businessman George Mayhew. Like many speculative developers in the late nineteenth century, Mayhew began his career in a different field before jumping into real estate. He worked as a clerk for a wallpaper company in 1883 and began his own firm with his brother the following year. Using company profits, Mayhew began investing in real estate in 1886, the year the townhouses that bear his name were built. His investment interests, which also included forming the American Compoboard Manufacturing Company in 1891, could not weather the decade's economic downturn, so Mayhew returned to his former wallpapering occupation by 1897.[108]

The Mayhew Townhouses were the first of this property type to be constructed along South Ninth Street. In contrast to the later apartment houses, which were more modest dwellings catering to middle- and working-class residents, townhouses were built to house wealthy businessmen "who enjoyed residing next to the 10th St. and Park Avenue mansions." Early residents included executives such as Samuel Morse and William Keller. The former was vice president and manager of the Minneapolis Flour and Manufacturing Company, while the latter was an agent with the Sioux Sainte Marie Land and Improvement Company. As the local designation study reports: "These affluent residents . . . established the 'town on the frontier' as a keystone connecting the wheatfields [*sic*] of the West with the marketplaces of the East. The . . . owners, operating the flour mills and the railroads, were the people responsible for building a strong foundation for the city of Minneapolis."[109]

Although the townhouses were constructed as single-family housing for the upper echelons, a number of units were subdivided in the early twentieth century as the need for moderate apartments grew. Building records provide a partial glimpse of the alterations, although many changes were likely undocumented. Permits indicate that 626 South Ninth received alterations to become "3 br. flats" in 1903. Additionally, units at 614 and 616 South Ninth were subdivided into thirteen apartments described as "tenements" in 1915. Repairs were made to 614 South Ninth in 1940 following a fire, and alterations were made to "br. apts" at 618 and 620 South Ninth the following year. By the mid-century, 624 South Ninth had received undocumented alterations, as permits in 1957 specify that a non-conforming dwelling was converted to a duplex. By 1965, 618 and 620 South Ninth—which were owned by Kleinman Realty—had been converted to single-occupancy units.[110]

The townhouses continue to be a mix of multi-family dwelling units. According to Hennepin County property records, 614 is apartment rentals, 618 is a duplex, 620 is a triplex, 622 is affordable housing, and 626 is a triplex.[111]

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[108] Ibid., 15.
[109] Ibid., 13.
[110] Minneapolis Building Permit Nos. A8370 (dated November 2, 1903), A12808 (dated April 23, 1915), A24139 (dated April 3, 1940), A24661 (dated July 23, 1941), A32675 (dated February 18, 1957), A35976 (dated September 23, 1965), and A35977 (dated September 23, 1965).
[111] Hennepin County Property Records for 614–626 South Ninth Street, Hennepin County Tax Information, accessed May 11, 2017, https://gis.hennepin.us/property/map/.

Evaluation and Recommendation

The Mayhew Townhouses were locally designated by the Minneapolis Heritage Preservation Commission in 1988. They are a contributing property to the local South Ninth Street Historic District, which is "primarily significant for its historical role in developing the community Minneapolis into an urban city as well as promoting its social history from 1886–1915." The district is "secondarily important for its architectural style which creates a cohesive neighborhood of brick multi-family housing units, most of which are still intact today." These distinctions also made the district eligible for the National Register under Criteria A and C, although a formal nomination did not materialize from the local designation study. Nearly thirty years have passed since the property was last evaluated for its National Register eligibility.

The Mayhew Townhouses are associated with the residential growth of the Elliot Park neighborhood, which experienced a surge in development throughout the late nineteenth and early twentieth centuries because of its proximity to downtown Minneapolis. South Ninth Street became particularly attractive to upper- and upper-middle-class residents who wanted to live near the palatial estates of the Minneapolis elite, which began at South Tenth Street and Park Avenue. A variety of brick multi-family dwellings were constructed in the prevailing architectural fashions of the period, including Renaissance Revival and Classical Revival styles. Buildings constructed throughout the district in the 1880s were highly decorative compared to those built after the Panic of 1893, which prompted more restrained designs. This era of conservatism also saw the rise of the apartment house as an affordable alternative to the detached dwellings or attached single-family rowhouses of wealthier clientele. In the early twentieth century, many of the larger residences—including the Mayhew Townhouses—were subdivided into brick flats, underscoring the growing preference for more modest abodes in the district.

The Mayhew Townhouses continue to relay the significance of the South Ninth Street Historic District, which has a period of significance ranging from 1886 to 1915. Built in 1886, the townhouses were one of the earliest properties within the district. They were constructed in the era of prosperity before the Panic of 1893, although many of them transitioned to become brick flats or apartments in the early twentieth century. This evolution occurred within the period of significance for the district and is reflective of trends in residential development at the time. Although the interior integrity is unknown, the exterior is essentially intact to its historic appearance, and the property retains excellent integrity of location, setting, design, materials, workmanship, feeling, and association. Based on these factors, the property remains eligible for listing under Criteria A and C as a contributing element to the National Register-eligible South Ninth Street Historic District.

Lee House
SHPO Inventory Number: HE-MPC-1573
Address: 625 South Ninth Street

Property Description
The Lee House, situated at the corner of South Ninth Street and Park Avenue, is a three-story, red-brick building with rusticated sandstone on the first level. Designed by local architect William Channing Whitney, the single-family dwelling was constructed in 1887, converted to a rooming house in 1894, and, following trends in the neighborhood, transitioned to become rental apartments in 1914. Despite these changes to the interior, the exterior of the Lee House retains its highly decorative historic appearance.

The house is situated on a narrow lot, with the main facade facing north to front on South Ninth Street. A sandstone porch with rusticated arches and a decorative balustrade marks the front entrance. Rusticated sandstone covers the first story. Three rectangular windows are on the second story, while three pointed-arch windows adorned with ogee-arch hoods are on the third story, beneath a highly ornate brick parapet. All windows are double-hung.

The east facade exhibits details similar to its northern counterpart. Rusticated sandstone covers the first story, which features a mix of rectangular and rounded-arch window openings with replacement double-hung windows. Some of the windows have leaded-glass transoms. A similar assortment of rectangular and rounded-arch windows are on the second story. On the third story, pointed-arch windows are topped with ogee-arch hoods. The ornate parapet continues from the north facade.

The back of the house has two small additions. One is red brick and the other is constructed with plywood and has multiple window openings.

History

Like the Mayhew Townhouses across the street, the Lee House was built for a wealthy client, William H. Lee, although it was converted to a rooming house shortly after its completion and became rental apartments in the early twentieth century. William Channing Whitney designed the three-story dwelling. Whitney "had the best known reputation of all of the architects" who provided schemes for residences along South Ninth Street, according to the local designation study. Born in Harvard, Massachusetts, Whitney's "New England upbringing developed his style for wealthy, single-family palatial residences." He graduated from Massachusetts State Agricultural College in 1872, and "his education reflect[ed] his reputation as a society architect." Whitney arrived in Minneapolis in 1877 after working at an architectural firm in Boston for several years.[112]

Constructed in 1887, the Lee House was converted to a rooming house in 1894, the result of the economic panic of 1893. The mid-1890s was an era of transition for Elliot Park. In contrast to the wealthy clientele who sought to live near the rows of mansions at Tenth Street and Park Avenue, the downturn "caused a conservative attitude reflected in the class of residents . . . as well as the architectural style of the buildings" in the neighborhood. Apartment complexes catering to middle- and working-class residents became increasingly common in contrast to the highly ornate dwellings built in the 1880s. "The apartment complex offered smaller sized single-level units whose exterior lacked the richness of details found on the Mayhew and Lee House," reported the designation study for the South Ninth Street Historic District.

The Lee House was formally converted to an apartment house in 1914 as that property type grew in popularity throughout the district. It escaped the trend of being converted into single-occupant units, which was prevalent in the neighborhood in the mid-twentieth century. The Lee House continued functioning as an apartment house until 1997, at which point a new owner began returning the property to a single-family dwelling. Since then, the windows have been repaired or replaced where necessary, the roof has been repaired, a side porch has been rehabilitated, and a new rear addition has been constructed.[113]

Evaluation and Recommendation

The Lee House was locally designated by the Minneapolis Heritage Preservation Commission in 1988. It is a contributing property to the local South Ninth Street Historic District, which is "primarily significant for its historical role in developing the community Minneapolis into an urban city as well as promoting its social history from 1886–1915." The district is "secondarily important for its architectural style which creates a cohesive neighborhood of brick multi-family housing units, most of which are still intact today." These distinctions also made the district eligible for the National Register under Criteria A and C, although a formal nomination did not materialize from the local designation study. Nearly thirty years have passed since the property was last evaluated for its National Register eligibility.

The Lee House is associated with the residential growth of the Elliot Park neighborhood, which experienced a surge in development throughout the late nineteenth and early twentieth centuries

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[112] Carolan et al., "South Ninth Street," 17.

[113] Minneapolis Building Permit No. A12490 (dated June 5, 1914); Carol Ahlgren, "625 South Ninth Street, William Lee Residence," May 21, 2007, report prepared for the City of Minneapolis Heritage Preservation Commission.

because of its proximity to downtown Minneapolis. South Ninth Street became particularly attractive to upper- and upper-middle-class residents who wanted to live near the palatial estates of the Minneapolis elite, which began at South Tenth Street and Park Avenue. A variety of brick multi-family dwellings were constructed in the prevailing architectural fashions of the period, including Renaissance Revival and Classical Revival styles. Buildings constructed throughout the district in the 1880s were highly decorative compared to those built after the Panic of 1893, which prompted more restrained designs. This era of conservatism also saw the rise of the apartment house as an affordable alternative to the detached dwellings or attached single-family rowhouses of wealthier clientele. In the early twentieth century, many of the larger residences—including the Lee House—were subdivided into brick flats, underscoring the growing preference for more modest abodes in the district.

The Lee House continues to relay the significance of the South Ninth Street Historic District, which has a period of significance ranging from 1886 to 1915. Built in 1887, the Lee House was one of the earliest properties within the district. It was constructed as a single-family residence in the era of prosperity before the Panic of 1893, although it transitioned to become a rooming house in 1894 and apartments in 1914 to reflect changes in the neighborhood. This evolution occurred within the period of significance for the district and is reflective of trends in residential development at the time. The property has been restored to a single-family residence. Although it is not known how these interior changes have affected the internal integrity, the exterior is essentially intact to its historic appearance, and the property retains excellent integrity of location, setting, design, materials, workmanship, feeling, and association. Based on these factors, the property remains eligible for listing under Criteria A and C as a contributing element to the National Register-eligible South Ninth Street Historic District.

The Carlsbourgh
SHPO Inventory Number: HE-MPC-0378
Address: 701–711 South Ninth Street

Property Description
The Carlsbourgh is a three-story apartment building composed of three identical sections fronting on South Ninth Street. The walls are red brick with sandstone along the foundation. Brick on the first story is laid in articulated horizontal courses, and brick quoins mark the three sections of the building.

Each unit has a central walk-up entrance marked by a Neoclassical portico with columns and an entablature supported by modillion brackets. A pressed-metal string course aligns with the entablature and extends horizontally along the length of the building. The entablature forms the base of a second-story balcony, which is enclosed with wrought-iron railings. A similar balcony is on the third story. Both have recessed entrances, but the opening on the second story is rectangular while the one on the upper level is rounded with a brick keystone in the arch.

In each unit, the center bay is flanked by pairs of rectangular window openings on every level from the basement to the third story. The basement windows appear to be non-operable, while the windows on the upper levels are double-hung. The window openings on the first through third stories feature sandstone lintels. Those on the second and third stories are topped with brick jack-arched lintels. A metal cornice crowns the building.

The west facade of the building features a regular fenestration pattern with the same brick details as the front facade. The metal string course between the first and second stories, as well as the metal cornice at the roofline, continue from the front facade.

History

Built in 1902, the Carslbourgh was one of the multi-family apartment houses that were constructed in the Elliot Park neighborhood in the late nineteenth century. Because of its proximity to the downtown business district, Elliot Park attracted residential development by prominent businessmen and upper- and middle-class residents, particularly near South Tenth Street and Park Avenue. While the business elites built large, single-family estates, developers and real estate investors constructed multi-family apartment houses to cater to the next tier of residents, largely professional-class workers such as clerks, salesmen, managers, and bookkeepers. "The apartment house was a fitting structure during the decade of the 1890s," according to the South Ninth Street Historic District designation study. "Following the boom of the eighties, the economic panic of 1893 caused a conservative attitude reflected in the class of residents . . . and the architectural style of the buildings." Apartment houses "offered smaller sized single-level units whose exterior lacked the richness of details" that the nearby single-family dwellings or attached rowhouses—typically constructed for wealthier clientele—exhibited. "A central doorway gave one common ingress for all moderate-income dwellers. This building style was cohesive with the economic cautiousness of the middle-class tenants."[114]

The Carlsbourgh was designed by architect Adam Lansing Dorr and cost approximately $40,000. A New York native, Dorr received his training working in architects' offices in Buffalo and Canada before arriving in Minneapolis in 1882, when he began as a draftsman for Plant and Whitney. He also worked for the local firm of George and Fremont Orff before forming his own practice in 1886. His son, William, partnered with him in 1910 to form Dorr and Dorr. The duo "specialized in designing fine residences and commercial buildings, including hotels and apartment houses" throughout Minneapolis. The Continental Hotel (now Continental Apartments), constructed in 1910, was another of the firm's commissions.[115]

Dorr's design for the Carlsbourgh originally featured six flats in each of the three sections of the building. The property was subdivided into sixty-five single-occupancy units in the 1960s, as was common in the neighborhood in the mid-twentieth century. The building continues to function as such.[116]

Evaluation and Recommendation

The Carlsbourgh was locally designated by the Minneapolis Heritage Preservation Commission in 1988. It is a contributing property to the local South Ninth Street Historic District, which is "primarily significant for its historical role in developing the community Minneapolis into an urban city as well as promoting its social history from 1886–1915." The district is "secondarily important for its architectural style which creates a cohesive neighborhood of brick multi-family housing units, most of which are still intact today." These distinctions also made the district eligible for the National Register under Criteria A and C, although a formal nomination did not materialize from the 1988 study. Nearly thirty years have passed since the property was last evaluated for its National Register eligibility.

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[114] Carolan et al., "South Ninth Street," 14.

[115] Lathrop, *Minnesota Architects*, 60–61; Minneapolis Building Permit No. A7532 (dated March 8, 1902); *Insurance Maps of Minneapolis, Minnesota, Volume Three* (New York: Sanborn Fire Insurance Company, 1912 updated to 1930), sheet 282.

[116] Minneapolis Building Permit Nos A36427 (dated September 30, 1966) and A37133 (dated January 12, 1968).

The Carlsbourgh is associated with the residential growth of the Elliot Park neighborhood, which experienced a surge in development throughout the late nineteenth and early twentieth centuries because of its proximity to downtown Minneapolis. South Ninth Street became particularly attractive to upper- and upper-middle-class residents who wanted to live near the palatial estates of the Minneapolis elite, which began at South Tenth Street and Park Avenue. A variety of brick multi-family dwellings were constructed in the prevailing architectural fashions of the period, including Renaissance Revival and Classical Revival styles. Buildings constructed throughout the district in the 1880s were highly decorative compared to those built after the Panic of 1893, which prompted more restrained designs. This era of conservatism also saw the rise of the apartment house as an affordable alternative to the detached dwellings or attached single-family rowhouses of wealthier clientele. In the early twentieth century, many of the larger residences were subdivided into brick flats, underscoring the growing preference for more modest abodes in the district.

The Carlsbourgh continues to relay the significance of the South Ninth Street Historic District, which has a period of significance ranging from 1886 to 1915. Built in 1902, the Carlsbourgh was constructed well within this timeframe and contributes to the significance of the district, particularly the role of apartment houses in accommodating professional-class workers near the urban core. Although the interior integrity is unknown, the exterior is essentially intact to its historic appearance, and the property retains excellent integrity of location, setting, design, materials, workmanship, feeling, and association. Based on these factors, the property remains eligible for listing under Criteria A and C as a contributing element to the National Register-eligible South Ninth Street Historic District.

5.0 RECOMMENDATIONS

5.1 Summary of Properties

The following properties were previously considered eligible for listing in the National Register. It is recommended they remain eligible.

Property Name	Address	SHPO Inventory Number
Gluek Building	16 North Sixth Street	HE-MPC-0350
Murray's Restaurant	24 North Sixth Street	HE-MPC-0353
First National Bank	120 South Sixth Street	HE-MPC-0355
Skyway Bridge No. 93861	South Seventh Street between Nicollet Mall and Marquette Avenue	HE-MPC-17767
Norwest Center (Wells Fargo Center)	90 South Seventh Street	HE-MPC-16697
Roanoke Building	109 South Seventh Street; 705 Marquette Avenue	HE-MPC-7869
Skyway Bridge No. 93860	South Seventh Street between Marquette Avenue and Second Avenue	HE-MPC-17766
Minnegasco Energy Center (NRG Energy Center)	321 South Eighth Street	HE-MPC-11710
Duley Building	727 Hennepin Avenue	HE-MPC-0707
State Theater	805 Hennepin Avenue	HE-MPC-0438
Skyway Bridge No. 93863	Marquette Avenue between South Seventh Street and South Eighth Street	HE-MPC-17768
Dayton's Department Store and Annex	700–730 Nicollet Mall; 26, 46–82 South Eighth Street	HE-MPC-5099
IDS Center	701 Nicollet Mall; 88 South Eighth Street	HE-MPC-9857
Young Quinlan Building	901 Nicollet Mall	HE-MPC-2999
Baker Building and Annex	706 Second Avenue	HE-MPC-0483; HE-MPC-7868

The following properties were previously considered not eligible for listing in the National Register. It is recommended they remain not eligible.

Property Name	Address	SHPO Inventory Number
Minnesota Auto Body and Fender (Lehman's Garage)	619 South Seventh Street	HE-MPC-0363
Hennepin County Medical Center (property comprises three buildings)	716 South Seventh Street; 701 Park Avenue; and 709–711 Chicago Avenue	HE-MPC-0465

Walker Building (Homestead Building)	19 South Eighth Street; 801 Hennepin Avenue	HE-MPC-7253
Lakewood Building	50 South Ninth Street	HE-MPC-16283
TCF Bank Building and Tower	120 South Ninth Street	HE-MPC-7871
Piper Jaffray Tower	222 South Ninth Street	HE-MPC-9856
Lamoreaux Building	706 First Avenue North	HE-MPC-16021
Mitchell Building	701 Hennepin Avenue	HE-MPC-0705
Pantages Theater (Stinson Block)	710 Hennepin Avenue	HE-MPC-16555
Snyder's Drugstore (Shinders Buildings, Union)	731 Hennepin Avenue	HE-MPC-0708
Commercial Building (Solera)	900 Hennepin Avenue	HE-MPC-16518
Minnesota Federal Savings and Loan	601 Marquette Avenue	HE-MPC-9845
Medical Arts Building	825 Nicollet Mall	HE-MPC-0456

The following property was previously considered not eligible for listing in the National Register. It was reevaluated in light of new scholarly research that has been published since its previous evaluation. Based on the findings of this Phase I/Phase II investigation, the property remains recommended as not eligible.

Property Name	Address	SHPO Number
The Saloon and Hotel Amsterdam	830 Hennepin Avenue	HE-MPC-16559

The following property was previously considered not eligible for listing in the National Register. It was reevaluated in light of new scholarly research that has been published since its previous evaluation. Based on the findings of this Phase I/Phase II investigation, the property is recommended as eligible.

Property Name	Address	SHPO Number
First Avenue and 7th Street Entry (Northland Greyhound Bus Terminal)	701 First Avenue North	HE-MPC-0482

Based on the findings of this Phase I/Phase II investigation, the following properties are recommended as eligible for listing in the National Register.

Property Name	Address	SHPO Number
Reinhard Brothers Building (LaSalle Building)	15 South Ninth Street	HE-MPC-10566
The Richmond (Lenox Flats/Linne Building)	519 South Ninth Street	HE-MPC-0376

The Rappahannock	601–609 South Ninth Street	HE-MPC-1571
Mayhew Townhouses	614–626 South Ninth Street	HE-MPC-1574
Lee House	625 South Ninth Street	HE-MPC-1573
The Carlsbourgh	701–711 South Ninth Street	HE-MPC-0378

Based on the findings of this Phase I/Phase II investigation, the following properties are recommended as not eligible for listing in the National Register.

Property Name	Address	SHPO Number
Pillsbury Center (U.S. Bank Plaza)	200 South Sixth Street	HE-MPC-10568
Svenska Missions Tabernaklet (First Covenant Church)	810 South Seventh Street	HE-MPC-0364
Commercial Building	600 South Ninth Street	HE-MPC-1616
Fairmont Hotel (Le Meridien Chambers)	901 Hennepin Avenue	HE-MPC-10565
Downtown Auto Park LaSalle Garage	910 LaSalle Avenue	HE-MPC-10567

5.2 Assessment of Effects

The recommended APE includes all properties within 50 feet from the perimeter of the construction limits for new pedestrian (ADA) ramps, countdown timers, and crosswalk markings. For new lighting and landscaping, the APE includes all properties fronting on the block on both sides of the street and all property along the street on adjacent blocks 125 feet from either end of the perimeter of the construction limits. These boundaries account for potential visual effects and noise/vibrations during construction. Twelve properties within the APE are considered eligible for listing in the National Register based on previous surveys, and seven are recommended as eligible based on the results of this survey. The proposed pedestrian improvements will likely have no direct physical impact to these properties. Potential indirect impacts of the project will likely be visual, with some minor noise or vibrations during construction. These potential effects, however, will likely be minimized by the existing visual environment of downtown Minneapolis, which is active and complex, and the extensive private construction projects that are presently underway in downtown Minneapolis. Based on these considerations, there will likely be no historic properties affected by the proposed pedestrian improvements in downtown Minneapolis.

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August 14, 2017

Connie White
HNTB
10 West Mifflin Street, Suite 300
Madison, WI 53703

Re: S.P. 141-030-022. Pedestrian improvements in downtown Minneapolis, Hennepin County

Dear Ms. White:

We have reviewed the above-referenced undertaking pursuant to our FHWA-delegated responsibilities for compliance with Section 106 of the National Historic Preservation Act, as amended (36 CFR 800), and as per the terms of the 2005 Section 106 Programmatic Agreement between the FHWA and the Minnesota State Historic Preservation Office (SHPO). The Section 106 review fulfills MnDOT's responsibilities under the Minnesota Historic Sites Act (MS 138.665-.666), the Field Archaeology Act of Minnesota (MS 138.40); and the Private Cemeteries Act (MS 307.08, Subd. 9 and 10).

We reviewed this project on 3/25/2016 based on preliminary results from our historians at Hess Roise. The final July 2017 report by Hess, Roise and Company, entitled *Phase I and II Architecture-History Investigation for Proposed Pedestrian Improvements in Downtown Minneapolis S.P. 141-030-022* is complete (see attached). Based on the results, our initial **no historic properties affected** determination has not changed.

Sincerely,

Craig Johnson
Archaeologist
Cultural Resources Unit (CRU)

Attachment

cc: MnDOT CRU Project File
Charlene Roise, Hess Roise