

ARCHITECTURE AND HISTORIC PRESERVATION ON THE MINNEAPOLIS RIVERFRONT



Meader-Farnham House, Nicollet Island

Prepared for
**The Saint Anthony Falls
Heritage Board**
Minnesota Historical Society
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PROJECT BACKGROUND AND METHODOLOGY

The Minneapolis Riverfront District has selected “Architecture and Historic Preservation on the Riverfront ” as its promotional theme for 2007, to coincide with the National Trust for Historic Preservation Conference being held in the Twin Cities between October 2 and 6, 2007. The Minnesota Historical Society, with funding from the Saint Anthony Falls Heritage Board, hired Hess, Roise and Company to conduct historical research on the architectural heritage and the story of historic preservation of the Minneapolis Riverfront District. The study concentrates on three categories:

- The most significant examples of historic architecture in the project area
- The most significant examples of historic preservation in the project area
- The most significant examples of new construction in the project area

Most of the examples discussed were specified in the RFP issued by the Minnesota Historical Society. Forty-five sites, several of which encompass more than one building (such as the residential area of Nicollet Island), are keyed to the maps and compiled in the list on pages 107-117.

Each section is subdivided into the following areas: East Side Milling District, Nicollet Island, West Side Milling District, and Warehouse District. The building descriptions within each section appear in geographic order, so they can be organized for a self-guided walking tour.

Several earlier studies provided the primary documentation for this study. Additional information was gathered at the Minnesota Historical Society and State Historic Preservation Office in Saint Paul. Research was also conducted at the Hennepin History Museum; the Minneapolis Collection at the Minneapolis Public Library; Wilson Library and the Northwest Architectural Archives at Elmer Andersen Library at the University of Minnesota; and the Minneapolis Inspections Division. Several residents of Nicollet Island, especially Edna Brazaitis, very generously offered their research files for this study. Penny Petersen, a researcher at Hess Roise, conducted the research and prepared this report. Marjorie Pearson, vice-president of Hess Roise, was the principal investigator.

For the purposes of this study, the Minneapolis riverfront is defined by the following geographic boundaries:

- Plymouth Avenue Bridge on the north;
- The river and University Avenue on the east;
- I-35W Bridge on the south; and
- Washington Avenue North and South on the west (The Heritage Zone Boundary is Second Street). Hennepin Avenue marks the division between Washington Avenue North and South.

Most of the area within this boundary is encompassed by the Saint Anthony Falls Historic District, listed in the National Register of Historic Places in 1971, and also designated by the Minneapolis Heritage Preservation Commission and the Minnesota State Historic Preservation Office.

INTRODUCTION

Structures made by humans have been associated with the Minneapolis riverfront since the beginning of its recorded history, and probably well before. The first documented permanent, human-made structure on the riverfront was the Government Mill, built at the riverbank and present-day Portland Avenue between 1821 and 1823 to supply lumber and flour to Fort Snelling. Franklin Steele, who would found the town of Saint Anthony, built a claim cabin on the east side near present-day Second Avenue and Main Street Southeast in 1838 or possibly as early as 1837. In 1847, Steele began construction of the first dam and sawmill on the east side of the river. In 1849, millwright Ard Godfrey constructed his Greek Revival style house near Main Street Southeast. The following year, Colonel John Stevens completed a one-and-one-half-story, Greek Revival style house on the west side of the river, near the present-day West River Parkway and Hennepin Avenue Bridge. By 1855, the first permanent bridge to span the Mississippi River was in place. Early settlers on the Minneapolis riverfront gave thought to their built environment. An editorial in an 1851 newspaper urged citizens to build tasteful houses: “A well constructed house not only looks better, but *is* better and costs no more than an ill-contrived thing of the same size.” The same piece noted some examples of what the writer hoped for: “There is a straw-colored cottage on Second St., and on the same street a brown colored Gothic Cottage, and one of a different color along side of it, not yet completed, which are admired and praised by all.” The writer noted that a good building has better resale value, but added an even better incentive—good architecture was good for you: “And as further motive, you cannot live in a tasteful home, in a handsome town without being better as well as far happier. A tasteful home elevates and refines its inmates.” With the exceptions of the Godfrey and Stevens houses, none of these early structures survive.¹

During the spring of 1854 the *Saint Anthony Express* devoted two long, consecutive articles to the rapid growth of Main Street and all the buildings that could be seen there. The reporter took his readers on a walk down Main Street, describing the establishments along the way: “Here, a little further on,” he added, “a new store has suddenly sprung up almost like a mushroom in a single night.” The reporter also noted that “Farnham and Tracy [real estate agents] are erecting a convenient office on the corner of Main and Spring [present-day Fifth Avenue SE].”²

With all the new building going on, the reporter observed, with some satisfaction, an early example of what happened to Minneapolis buildings that were no longer considered up-to-date:

As we pass up the street, it is pleasant to observe some of the old buildings which had occupied too close a proximity on the crowded thoroughfare, have been raised [razed] to the ground. Let the good work of destruction go on. Let those old buildings, those unsightly piles of slabs, those heaps of rubbish be burned and their ashes strewn to the four winds of heaven. The

¹ Penny A. Petersen and Marjorie Pearson, “Franklin Steele: Remembering a Leading Spirit,” prepared for the Mill City Museum, July 2005, 14-16. “St. Anthony,” *Saint Anthony Falls Express*, July 5, 1851. Although the article was unsigned, the writer was probably Isaac Atwater, who was the editor. Neither the Godfrey nor Stevens houses remained on their original sites. The Godfrey House is now on Chute Square, and the Stevens House is located in Minnehaha Park.

² “A Stroll Through Main Street,” *Saint Anthony Express*, April 22, 1854.

room they occupy will be soon—nay, even now, is wanted for better purposes, as well as more ornamental. The march of improvement is onward.³

In the early years of the towns of Saint Anthony and Minneapolis, existing structures, even if only a few years old, were quickly replaced with newer buildings. Fortunately, not all of the “unsightly piles of slabs” from the early days of Minneapolis were destroyed in the march of time. Some like the Martin-Morrison Blocks (1858) or the Upton Block (1855) on the east side segued from their original retail function into industrial use. Still, it would be several decades before the residents of Minneapolis would think of deliberately preserving historic buildings. In 1896, the John Stevens house was rescued from oblivion and relocated to Minnehaha Park. About the same time, newspaperman Edwin Clark who had lived in the Ard Godfrey house during the 1860s, returned to Minneapolis and began a campaign to save the house. Clark’s efforts were rewarded in 1905 when the Hennepin County Territorial Pioneers Association purchased the Godfrey House. Sporadic efforts at historic preservation continued into the twentieth century, but rarely did these efforts concern the Minneapolis riverfront, which was viewed as an industrial site that generated wealth and jobs for the city’s citizens, not as something to be preserved for its historic value.

Judging by various City Beautiful plans to remake the city, the riverfront was viewed as a place in need of “the good work of destruction” called for by the 1854 newspaper reporter. One of Minneapolis’s earliest systematic plans came in 1906, when architects John Jager, C. B. Stravs, C. E. Edwins, and F. E. Halden unveiled a new plan for Minneapolis they called “City Practical, City Beautiful.” This plan, which was never realized, called for the remaking of the riverfront and surrounding areas with new, diagonal streets, public baths on Nicollet Island, and two broad promenades on either side of the river that would be connected by two bridges.⁴ Although its makers called it practical, their concerns were to remake the city’s image. This was the start of a growing perception that the riverfront and the city as a whole needed to be redesigned.⁵

Two years later, several architects published their proposals for making over Bridge Square in the *Western Architect*. The designs were variations on the theme of an expansive public plaza surrounded by monumental buildings based on Beaux-Arts models. More revealing was the accompanying text that claimed Minneapolis’s public spaces and buildings had not kept pace with its private residences in terms of cleanliness or refinement. While the *Western Architect* writer had an obsession with cleanliness, or at least the appearance of cleanliness, his real object was nothing less than the re-writing of local history on the physical level. He cited those well-meaning, but wrong-headed people who wanted to preserve at least some physical relics of the past specific to a particular place. What he advocated was the opposite of historic preservation:

³ “A Stroll Through Main Street,” *Saint Anthony Express*, April 29, 1854.

⁴ “Striking and Comprehensive Plan for Laying Out Minneapolis on New Lines of Use and Beauty,” *Minneapolis Journal*, December 2, 1906.

⁵ Much of the following discussion on riverfront plans and preservation efforts has been adapted from “Force of Nature, Industrial Resource, Source of Recreation: A Study of the Landscape of Mill Ruins Park,” report prepared by Marjorie Pearson and Penny A. Petersen for the Minneapolis Park and Recreation Board, April 2004.

But clay is clay even though once a Caesar, and in its unsanitary condition must be removed. Thus it is with most of the structures in this country that in their time made history and the ravages of time have made dust heaps. Better to show the people by artistic and enduring forms of beauty of space in the crowded city, the art that lies in stone, and by aesthetic surroundings train the eye of youth to abhor the unbeautiful, even though he must go to the written history and the painting to learn the gloried past of the locality that is beautified by modern architecture and engineering science.⁶

If the old buildings were removed and the streets widened or completely reconfigured, no trace of the physical past would remain. In time, no one would understand the scale and style of the buildings that had populated the riverfront over time or even why the city had been founded at Saint Anthony Falls.

A few years later, the city hired architect Edward H. Bennett to prepare a plan for the city, which emphasized revamping the riverfront. Bennett elaborated on earlier ideas in the *Plan of Minneapolis* published in 1917 by the Civic Commission.⁷ The central riverfront where Minneapolis had gotten its start would have been transformed with the broad boulevards and public plazas called for in earlier plans. Bridge Square, the heart of the city's first commercial district, was depicted with monumental Beaux-Arts buildings that would have covered entire blocks. The historic, small-scale two- and three-story buildings, with architectural styles ranging from Greek Revival to Richardsonian Romanesque, where actual Minneapolis residents had lived and worked were to be destroyed. The layers of history, the variety of architectural styles, any reference to individual taste, or anything that would have suggested the passage of time were to be stripped away. On the east side, there was only the barest suggestion that the Pillsbury "A" Mill would be allowed to stand. Nicollet Island, which at that time was home to both industry and residences, was to serve as a park and an airport. Even the west side flour milling district was to be improved with a triumphal arch where Portland Avenue intersected the river. This was the place where the government mill had been built in the 1820s and where the lumber and flour milling industries had gotten their start on the west side of the falls. The genuine history of the city did not meet the Civic Commission's standards and had to be improved with forms that referenced a nonexistent European past.

Only a few ideas from the 1917 plan, such as the new Great Northern train station on the west side of Hennepin Avenue (built 1914, demolished 1978) and the location of the Minneapolis Institute of Arts in Fair Oaks Park were adopted. Most of what the plan advocated was extremely expensive and wildly impractical. Even if the major points of the City Beautiful plans were not instituted, the idea that civic history and the landscape could be cleaned up and re-written had definitely taken hold in Minneapolis. Variations of the 1908 plans for Bridge Square were carried out beginning in 1914 when the area was transformed into Gateway Park. Architect Edwin Hewitt, who had trained

⁶ "A Contemporary's Plea for Preservation of Civic History," *Western Architect* 12 (December 1908): 65. Lowell A. Lamoreaux, Edwin H. Hewitt, and Jacob Stone, Jr., were the architects who submitted sketches for remaking the Bridge Square area.

⁷ Minneapolis Civic Commission, *The Plan of Minneapolis* (Minneapolis: The Civic Commission, 1917). Bennett created this plan in 1912, but it was not published until 1917.

at the Ecole des Beaux-Arts in Paris, designed an elegant Beaux-Arts style pavilion and green space on the two-block strip where Hennepin and Nicollet Avenues converged. Visitors, most of whom arrived via train, would leave the Great Northern station and be welcomed to the city in the new pavilion, which contained the Minneapolis Tourist Bureau, a public fountain, and public restrooms. Nearby, a new Beaux-Arts style post office (now a federal office building), designed under the direction of the Supervising Architect James Knox Taylor, was built in 1911-1912 at 200 Washington Avenue South. Construction of the Third Avenue Bridge was started in 1913 and completed in 1918.

When Minneapolis lost the title of flour-producing capital to Buffalo, New York, in 1930, the destruction of the shuttered flour mills began in earnest. In 1931, the Pettit, Zenith, Galaxy, Northwest, Minneapolis, Washburn “B,” and Pillsbury “B” mills were demolished, and more followed in subsequent years. By the mid-1960s, the foundations of the Minneapolis Mill and several others were covered by the J. L. Shiely Company gravel yards and would not be seen again until Mill Ruins Park was built. In 1945, University of Minnesota Professor Robert Cerny presented a plan to raze the Gateway area and replace it with a civic center and arterial highways carrying high-speed traffic. By this time the Gateway district, like nearby Nicollet Island, was considered a skid row, and the City of Minneapolis was looking for ideas to banish blight. No one seemed to think urban ills could be eased by saving or rehabilitating historic buildings. The city planning department expanded on Cerny’s ideas in 1952 when it published “Beautiful Entrance to a Beautiful City.” In addition to an expressway through downtown, this plan envisioned a three-story parking garage that would have accommodated more than three thousand cars. The plan called for the razing and rebuilding of forty city blocks.⁸ In 1955, the Minneapolis Housing and Redevelopment Authority issued its own plan for the Gateway district. “The Lower Loop Redevelopment Plan” called for the demolition of many city blocks; this plan finally received federal funding for its implementation. Demolition of the Gateway district began in 1959 and when it ended in 1963, approximately 200 buildings had been razed over a twenty-two city block area.⁹

In 1958, as part of a planning thesis, Norman Day, a Massachusetts Institute of Technology graduate student, offered a mix of old and new ideas for Nicollet Island. Day noted there were about five hundred residents on the forty-seven-acre island and painted a dismal portrait: “The

⁸ Joseph Hart, *Down and Out: The Life and Death of Minneapolis’s Skid Row* (Minneapolis: University of Minnesota Press, 2002), 40-41.

⁹ “Twin Cities Tear Down the Old to Make Room for the New,” *Engineering News-Record*, August 16, 1962, 26-32. This article makes various statements regarding the amount of demolition, including, “Minneapolis is clearing out 40% of its downtown area to make room for its Gateway Center, a commercial development with some high-rise apartments.” In one paragraph, the area is described as “the 22-square block redevelopment,” while in another, it is “this multi-million-dollar slum clearance and redevelopment (commercial and residential) project covers 68 acres.” A few paragraphs further on, the city is “tearing down buildings in a 35-acre area.” Part of the confusion in determining how many blocks were razed arises from the fact that not all the blocks within the project area were the standard-sized blocks encompassing 2.5 acres. To add to the confusion, several city streets were vacated and that acreage could be (or not be) included in the total. A 1957 article describes the area as “between First and Fifth streets, from First Avenue N. to Third Avenue S., with a half-block projection to Fifth Avenue from Washington Avenue to the alley between Washington and Third Street,” and the accompanying map shows 24 full or partial blocks as included in the project’s boundaries (Abe Altowitz, “Lower Loop Plan Nears Action Stage,” *Minneapolis Star*, February 7, 1957). A 1964 account describes the renewal area as seventeen blocks (“The Changing Minneapolis Skyline,” *Minneapolis Star*, July 13, 1965).

island at present constitutes a desirable place to live only for those persons seeking the isolation and allowable untidiness offered here. The mixed land use and general disrepair of the island drive away all those who might be attracted by the potentials of the setting.”¹⁰ For all the problems that Day noted on the island, it was not devoid of attractions: “Today, despite age, general decay, and a transient population, Nicollet Island exhibits a great deal of charm. The island is a little world apart, a physical and emotional island of relaxation within the tensions of the city. The river, the waterfall, and the quiet distances lend an air of tranquility in diffidence to the industrial surroundings. The hum of hurrying traffic crossing the island over the cobblestones of Hennepin Avenue emphasizes the seeming insignificance of this bit of land as a backwater in the affairs of the city.”¹¹

Day recommended the island be redeveloped with new residential housing on the north end and a hotel and heliport to the south, noting, “The need for helicopter taxi service to and from Wold Chamberlain International Airport, 9 miles distant, has been recognized for many years and several proposals have been advanced . . . most notable of these is the recent proposal by the Minneapolis Capital Long-range Improvement Committee to establish a heliport on Nicollet Island. . . . The flight up the river gorge, over the downtown area, and down to the wonderful setting of the southern tip of the island would afford the passenger a continuing panorama of the city and a strong silhouette of the city skyline at all times.”¹² The idea of using the island in connection with air travel harkened back to the *Plan of Minneapolis*. Day, like many planners of his time, envisioned the riverfront as a place that could be cleared away and rebuilt with twentieth-century architecture that did not reference the past.

In 1966, scholar Lucile Kane published a history of the riverfront, *The Waterfall That Built A City: The Falls of St. Anthony in Minneapolis*. Kane called for a greater appreciation of the area and noted a study sponsored by the Downtown Council that asserted the waterfall could again become a great landmark.¹³ That same year, Congress passed the National Historic Preservation Act, which is the nation's central historic preservation law and establishes the legal and administrative framework for most local historic preservation commissions, including those in the State of Minnesota. This law also signaled a growing awareness of the importance of history and preservation throughout the United States; such awareness would eventually affect the appearance of the central riverfront. A few years later, the Fuji-Ya, a restaurant featuring authentic Japanese cuisine, was built on the foundations of the old Columbia Mill. Its owner, Reiko Weston, purposely located her restaurant there because she was so struck by the beauty of the falls and the history of the area, despite the abandoned mills and heaps of gravel. In 1971, much of the central riverfront became part of the Saint Anthony Falls Historic District and was placed on the National Register of Historic Places. The same district was also placed under the jurisdiction of the Minneapolis Heritage Preservation Commission and the Minnesota State Historic Preservation Office. The Riverfront Development Coordination Board was created in 1976 by agreement between the City of Minneapolis, the Minneapolis Housing and

¹⁰ Norman Day, *The Redevelopment of Nicollet Island* (Cambridge, MA: Norman Day, 1958), 40. A copy is available at the Minneapolis Collection, Minneapolis Public Library.

¹¹ *Ibid.*, 19.

¹² *Ibid.*, 49.

¹³ Lucile Kane, *The Falls of St. Anthony: The Waterfall That Built Minneapolis*, rev. ed. (Saint Paul: Minnesota Historical Society Press, 1987), 178-179.

Redevelopment Authority, and the Minneapolis Park and Recreation Board to coordinate planning and development activities for the Central Riverfront area. By the decade's end, two studies, "Historic Preservation Feasibility Study, Nicollet Island and East Bank Urban Renewal Project," and "Restoration and Preservation Research and Planning Study Saint Anthony Falls Historic District Located Within the Minneapolis Central Riverfront Area" were completed. Both studies offered concrete suggestions on how to preserve existing historic buildings while allowing their reuse. Major portions of the latter study were published in 1980 as *Saint Anthony Falls Rediscovered*. This publication helped to introduce a larger public to the history and architecture of the riverfront.¹⁴

During the same time national environmental legislation was enacted, there were more proposals for the riverfront. *Mississippi/Minneapolis*, a 1972 planning study for the riverfront was published by the City of Minneapolis. It proposed that industry and railroads be removed from the central riverfront and replaced with high-rises for housing and public parklands. It suggested that Nicollet Island be devoted wholly to public purposes including a park, complete with man-made canals that would allow swimming in the summer and skating in the winter. The study noted that the river was too swift for swimming, but the canals would create a safe haven. It also called for a "reconstructed version of St. Anthony Village" and an amphitheater on the island's south end.¹⁵

Several years later, the residents of Nicollet Island responded to *Mississippi/Minneapolis* with their own plan called *Island in the River*, which called for the preservation of existing buildings whenever possible, the retention of low-cost housing, and for the then-vacant Island Sash and Door building to be converted to an educational and tourist information center that would be run by the Minnesota Historical Society. As for the canals proposed by the 1972 study, they dryly replied, "The PAC [Project Area Committee] supports that the man-made canal system would be another of man's 'tributes' to nature; however, because of the existence of many tunnels under Nicollet Island, the land base should be thoroughly studied prior to construction to determine whether or not the land could actually support such a canal system."¹⁶

The central question which all these plans grappled with was: what was the meaning of the central riverfront, now that waterpower and the milling industry were no longer central to the city's existence? Should the riverfront become a recreation area or should it become a site for high-rise, multifamily housing? Or perhaps it should be a tourist attraction with hotels, shopping areas, and convenient helicopter service to the airport? Should its history be celebrated, ignored or perhaps "recreated" in some more palatable manner? Regardless of how the questions were answered, the appearance of the riverfront would be changed.

¹⁴ *Saint Anthony Falls Rediscovered: The Architectural Heritage of Minneapolis's St. Anthony Falls Historical District* (Minneapolis: Minneapolis Riverfront Redevelopment Coordination Board, 1980), 6; Miller Dunwiddie Architects, Inc., "Historic Preservation Feasibility Study, Nicollet Island and East Bank Urban Renewal Project," prepared for the Minneapolis Housing and Redevelopment Authority, 1974; MacDonald and Mack Partnership and Miller Dunwiddie Architects, Inc., "Restoration and Preservation Research and Planning Study Saint Anthony Falls Historic District Located Within the Minneapolis Central Riverfront Area," prepared for the Riverfront Development Coordination Board, Minneapolis, 1979.

¹⁵ *Mississippi/Minneapolis* (Minneapolis: City of Minneapolis, 1972), 55.

¹⁶ Nicollet Island-East Bank Project Area Committee (Minneapolis, Minnesota), *Island in the River* (n.p., n.d.), 23.

The City of Minneapolis clearly had a vested interest in the revitalization of its central riverfront, but over the years the focus gradually shifted from simply demolishing all old buildings as had happened in the Gateway district to reusing historic buildings and adding new infill structures. The city began a piecemeal process of buying up riverfront land as it became available. By 1978, when the Riverplace project was first announced, the City already owned much of the land on which it would be built and acquired the rest within a few years.¹⁷

On the west side, the Burlington Northern Railroad proposed redeveloping the land it owned along the riverfront from the Plymouth Avenue Bridge to Hennepin Avenue in 1975, but delayed its plans when it recognized the need for a partner in development. A few years later, the project was pronounced viable, but it was not until 1983 that the railroad came to an agreement with the City to transfer land that would become part of the extension of West River Parkway. Further downstream, the City acquired more railroad land and the General Mills grain elevators in 1986.¹⁸

Eventually, elements from a number of plans were put in place. Nicollet Island became parkland and retained its residential neighborhood, and even managed to keep some low-cost housing. High-rise developments such as Riverplace and RiverWest changed the existing scale of buildings on both riverbanks. Some historic buildings were demolished to make way for Riverplace, while others were rehabilitated and given new uses. The Saint Anthony Falls Heritage Trail and Mill Ruins Park allow visitors to walk, run, or bicycle around the riverfront as well as provide opportunities to learn about the past. The Washburn “A” Mill, which suffered a disastrous fire in 1991, was rebuilt as a museum devoted to the history of flour milling. To a certain extent, history was recreated in the latest incarnation of the Hennepin Avenue Bridge, which was built as a suspension bridge to evoke the earlier bridges on the site. Overall the riverfront became “greener” with more parks and parkways.

¹⁷ Robert Guenther, “Developers Ask Minneapolis’ Aid on River Project,” *Minneapolis Star*, July 26, 1978. When the project was presented, the Kronick Warehouse was privately held. However, within a short time, the developer, the Boisclair Company, announced it required more land to make the project viable and the City eventually bought what was known as the Marquette Block, as well as the adjacent Coca-Cola Bottling Plant. Once the Coca-Cola bottling operation was relocated to Eagan, Minnesota, the former plant was razed and the high-rise known as La Rive was built on a portion of the Coca-Cola site. The remainder of the Marquette Block and Coca-Cola site became known as the Marquette/Coke site.

¹⁸ Peter Ackerberg, “River-front Project Has Some Woes,” *Minneapolis Star*, January 2, 1975; Charles Whiting, “Huge BN Development Appears More Promising [editorial],” *Minneapolis Star*, November 26, 1979; Martha S. Allen, “Railroad to Reveal River Area Proposal,” *Minneapolis Star Tribune*, February 16, 1983; Sharon Schmickle, “Rail Traffic Solution is Key to Riverfront,” *Minneapolis Star and Tribune*, August 5, 1986; Dennis J. McGrath, “City to Buy General Mills Elevators on Riverfront,” *Minneapolis Tribune*, December 20, 1986.

Today the Minneapolis riverfront retains some of the oldest surviving residential, commercial, and industrial buildings in the city and significant buildings related to the flour milling industry, as well as several structures which are major engineering achievements. These survive in large part because of an increased historic preservation consciousness over the past thirty-five years. At the same time, new construction has gone forward on previously vacant and abandoned sites. These buildings vary in quality and compatibility with the historic district. Approaches to new construction range from designs that seek to evoke historic buildings to bold contemporary works that deliberately stand apart from the historic context. Some, such as the Guthrie Theater, are notable architectural achievements. The Minneapolis riverfront tells a compelling story with old and new side by side.

ARCHITECTURE

Today the Minneapolis riverfront retains some of the oldest surviving residential, commercial, and industrial buildings in the city and significant buildings related to the flour milling industry, as well as several structures which are major engineering achievements.

The early architectural styles of the Minneapolis riverfront were a reflection of what the settlers carried with them: the revival styles of the nineteenth century that were popular in the Eastern United States, such as the Greek Revival and Italianate styles. These were often in a vernacular form that could be built from pattern books that allowed local carpenters without formal architectural training to reproduce houses that had elements and details of a specific style, such as cornices, friezes, or pilasters. Nicollet Island retains an interesting collection of Greek Revival, Italianate, and French Second Empire houses. Some of the later architect-designed houses on the island were designed in the Queen Anne style. Details from these styles also appear in minimal form on some of the commercial buildings of the same periods. The Richardsonian Romanesque, inspired by the work of Boston architect Henry Hobson Richardson, appears in several of the warehouses on the Minneapolis riverfront. Richardsonian qualities can also be seen in some of the flour mills, especially the Pillsbury “A” Mill. Most of the mill structures have a very functional character without stylistic details. The Pillsbury Library is a rare Beaux-Arts style building in the area that reflects the tenets of the City Beautiful movement in its design. Each of the three bridges that cross the river is a major engineering achievement that responds to specific conditions as well as a striking architectural monument.

Photographs of the buildings can be found in the report after the section in which the buildings are first discussed. The number in parentheses corresponds to the building’s location on a specific district map placed before the buildings and structures list later in the report. For example, the Southeast Steam Plant is represented by the 1 on the East Side District map.

EAST SIDE MILLING DISTRICT

Southeast Steam Plant, now known as the Southeast Heating Plant, 12-20 Sixth Avenue Southeast; 1903, 2004; Sargent and Lundy, Miller Dunwiddie Architects (1).

Significance: The major source of electrical power for the Twin City Rapid Transit Company which provided public transportation throughout the metropolitan area for over forty years.

Completed in 1903, the 255-foot by 155-foot brick Southeast Heating Plant was originally constructed as the Twin City Rapid Transit Company Steam Power Plant by the Saint Anthony Falls Water Power Company. The facility symbolized the technological shift from horse-drawn public transportation in the Minneapolis-Saint Paul metropolitan region to electrically driven trolleys. The plant generated most of the motive power for the Twin City Rapid Transit Company (TCRT) railway line, enabling the streetcar enterprise to function as the chief mode of public transportation in the Twin Cities for over forty years. The building is one of the principal industrial structures from the area’s early transit history. As such, it was listed in the National Register of Historic Places in 1994. The Southeast Heating Plant is a Renaissance Revival style building designed by Sargent and Lundy, an architectural and engineering firm from Chicago.

Originally, the power plant had two brick smokestacks, but these were replaced by four metal stacks in 1911-1912.

On September 28, 1977, the University of Minnesota purchased the Steam Plant from Northern States Power and subsequently renamed it the Southeast Heating Plant. The university hired Miller Dunwiddie Architects to determine how best to retain the historic character of the plant while remodeling it to serve ongoing needs. The rehabilitation project began in the 2003 and continued into the following year. It continues to supply steam heating to the Minneapolis campus of the University of Minnesota in an upgraded energy efficient facility.¹⁹

Much of the building's interior was altered to accommodate the considerable amount of new equipment needed to upgrade the plant. The original control room on the west wall of the facility was documented and removed. Although renovation plans called for retaining the two metal shafts on the building's east side, which once held the coal conveyors, it was later discovered that the shafts were in worse condition than anticipated. The University and the State Historic Preservation Office reached an agreement that allowed for the shafts' removal, following historic documentation. Additional work at the Southeast Heating Plant included completing the coal conveyor that linked the site with the Minneapolis Campus Heating Plant further downstream.²⁰

Stone Arch Bridge, Sixth Avenue Southeast crossing the river to Portland Avenue South; 1881-1883; Colonel Charles C. Smith, engineer/designer (2).

Significance: The first major passenger railroad bridge to cross the river into downtown Minneapolis; the twenty-three stone arches were unprecedented in railroad bridge design.

The origins of the Stone Arch Bridge date back to 1879 when James J. Hill and several partners bought the bankrupt St. Paul and Pacific Railway Company. They renamed it the St. Paul Minneapolis and Manitoba Railroad (Manitoba Road), which reflected the north-south direction of the tracks. About the same time, several railroads in Saint Paul banded together to build a union station. Not to be outdone by its rival, Minneapolis leaders asked Hill to build a union station in their city. Soon, the Minneapolis Union Railway Company was formed to build a depot in Bridge Square, then the heart of downtown Minneapolis, on the east side of Hennepin Avenue, and connect it with the short line railroad to Saint Paul. But before Union Station could be constructed, a railroad bridge spanning the Mississippi River had to be built.

Several obstacles confronted engineer Charles C. Smith in the construction of the Stone Arch Bridge. Hill had originally planned to build the bridge upstream above Saint Anthony Falls, where the river narrows. However, Smith vetoed this plan as he believed a bridge in this location could potentially damage the riverbed and possibly cause the collapse of the falls. Smith also pointed out that such a bridge could easily create a chokepoint for logs floating downstream toward sawmills on both sides of the river. Hill agreed to build the bridge downstream, below the falls. However, Hill did not control the land in the west side milling district directly across the

¹⁹ Information on the Southeast Heating Plant was taken from Dennis Gardner, "A History of the Southeast Heating Plant (Twin City Rapid Transit Company Steam Power Plant)," prepared for the University Of Minnesota and Miller Dunwiddie Architects, April 2002.

²⁰ Charlene K. Roise, "Twin City Transit Company Steam Power Plant Coal Conveyor Shaft Documentation," prepared for the University of Minnesota, December 2004.

river from the east side bridgehead. To get the trains into the new Union Station, without going through the milling district, Smith designed the bridge to span the river at a diagonal with a sweeping curve that changed the bridge alignment from due west to northwest as it crossed from the east bank to the west bank, ending up parallel to the river. At the time, many believed a masonry bridge would not have the tensile strength to support such a curve, especially given its great weight and the vibrations of the trains passing over the bridge.²¹

Construction of the bridge began in January 1882 and was completed in November of the following year. One newspaper called the bridge “firmer than the earth which supports it.” When the 2,100-foot Stone Arch Bridge was completed in 1883, it had twenty-three arches spanning the river and soon became a symbol of Minneapolis. When the Union Depot was completed in 1885, the *Minneapolis Tribune* exclaimed, “Minneapolis has at last a grand depot.” The glowing article continued, “the true significance of this new station is that the Manitoba Road has recognized Minneapolis as a first class city . . . and that in connection with the Stone Arch Bridge and [Saint Anthony] falls it will produce an impression upon every stranger that comes this way that cannot be other than favorable and one that will make him unconsciously an advocate of Minneapolis.” Hill biographer Albro Martin noted, “Here was something which would go on serving . . . Paris has her Eiffel Tower; London, the House of Parliament along the Thames; and New York, the Statue of Liberty. For years the bridge, emblazoned on countless business letterheads, was Minneapolis’ trademark.” Countless train passengers received their first glimpse of the riverfront and Minneapolis as they traveled over the bridge.²²

In 1975, the bridge received designation as a National Historic Engineering Landmark. In 1981, the last train crossed the bridge and the structure was fenced off. Although it offered the best view of Saint Anthony Falls and a handy, albeit illegal, shortcut to downtown for Southeast residents, the Stone Arch Bridge was largely ignored. In 1989, the Burlington Northern Railway Company (successor to the Manitoba Road) agreed to sell the bridge to the county as the Hennepin County Commissioners believed that the bridge could be used as part of a light-rail transit route. Meanwhile, public support was growing to convert the bridge to pedestrian and bicycle use. In 1992, State Representative John Sarna attached a rider to the Omnibus Transportation Bill that transferred ownership of the bridge to the Minnesota Department of Transportation (MNDOT). Using federal, city, and county funds, MNDOT and the Saint Anthony Heritage Board remade the bridge into a pedestrian walkway and bicycle trail. In the words of one writer, “To make this transformation, the historical purity of the landmark bridge had to be violated. But it was modified with a light enough hand that it still feels euphoric to venture out on to the bridge.” The rock rubble that formerly served as a base for the rail tracks was removed and replaced with sidewalks and a blacktop path for bicyclists and rubber-wheeled trolleys. Safety railings were installed and light fixtures were added to make the bridge useable at night, even though these items were clearly not part of the bridge’s original design. Structural

²¹ Ray Lowry, “Hill’s Folly: The Building of the Stone Arch Bridge,” *Hennepin County History* (Winter 1987-1988): 18-26.

²² “Well Begun,” *Minneapolis Tribune*, January 15, 1882; “The Great Bridge,” *Minneapolis Tribune*, November 23, 1883; “The Union Station,” *Minneapolis Tribune*, April 26, 1885; Albro Martin, *James J. Hill and the Opening of the Northwest* (New York: Oxford University Press, 1976), 223. The November 23, 1883, account stated that work on the bridge had started in February 1881, but this likely refers to when Smith began to draw the plans. Two spans of the bridge were removed in 1961 and replaced with steel trusses to accommodate barge traffic through the Upper Locks.

renovations, such as tuck pointing, replacing some deteriorated stone, and power-washing the remaining stone arches, were also carried out at same time.²³

In 1994, the refurbished bridge was opened with great fanfare. The bridge would be a key link in the Saint Anthony Falls Heritage Trail that would officially open two years later. Recently, accent lighting was added underneath the arches, making the bridge more visible at night.²⁴

Pillsbury “A” Mill Complex, Third Avenue and Main Street Southeast; 1880-1881, 1913-1917, 1954, 1974, 1980; Leroy Buffington and William F. Gunn (3).

Significance: The most important flour milling operation on the east side; Pillsbury and its “A” mill, the largest in the world, helped to make Minneapolis the flour milling capital of the world.

The C. A. Pillsbury Company began in 1869 when John S. Pillsbury, his nephew Charles Pillsbury, and George Crocker purchased the Minneapolis Mill, then located on the west bank of the river at Sixth Avenue South. At that time, Minneapolis flour was considered second-rate, chiefly because the old-fashioned millstone technology was ill-suited for the hard spring wheat grown in northern latitudes. When the Pillsbury “A” Mill, the flagship of the C. A. Pillsbury Company, opened in 1881, the *Saint Paul Pioneer Press* devoted the entire front page of one issue to the mill and explained how far the company had come in the intervening twelve years: “There were at this time [1869] a few small mills at the Falls, the largest manufacturing 600 barrels a day, which was considered a marvel of size and capacity.” By contrast, the new Pillsbury mill could produce 5,000 barrels of flour per day. The newspaper also noted that the new facility was actually a double mill, with two water wheels that supplied its power. It was built of Platteville limestone, and measured 180 feet long, 115 feet wide, 117 feet high (seven stories) with foundation walls that were five-and-a-half feet thick. The “A” on the front of the mill was made of white marble and was ten feet tall. Although the engineer, William Gunn, was very capable of the designing the mill by himself, the Pillsburys hired the well-known architect Leroy S. Buffington as well, emphasizing that this mill was their flagship building. Buffington added such striking details as the segmented-arch window openings and Romanesque arches.²⁵

Like its rival the Washburn “A” Mill across the river, the Pillsbury Mill was equipped with steel rollers and other equipment that allowed the wheat kernels to be ground several times. This produced a purer, high gluten flour that was in demand both in the United States and Europe. A series of innovations which came to be known as the “New Process” were developed in several other locations, but it was the Minneapolis millers who successfully synthesized and exploited it, making the whole operation bigger, better, and cheaper. In turn, the New Process allowed Minneapolis to be the flour milling capital of the world for fifty years.

The Pillsbury “A” Mill is significant for several reasons. The “A” Mill was the last mammoth mill erected at Saint Anthony Falls, and at the time of its construction, it was the largest flour

²³ Penny A. Petersen, *Hiding in Plain Sight: Minneapolis’ First Neighborhood* (Minneapolis: Marcy-Holmes Neighborhood Association, 1999), 92-95; Linda Mack, “Stone Arch Bridge Links Riverbanks, Downtown,” *Minneapolis Star Tribune*, October 30, 1994.

²⁴ Linda Mack, “After 16 Quiet Years, Stone Arch Bridge Reopens,” *Minneapolis Star Tribune*, November 1, 1994; Linda Mack, “St. Anthony Falls Heritage Trail Opens Today,” *Minneapolis Star Tribune*, May 1, 1996.

²⁵ “Pillsbury’s Best,” *Saint Paul Pioneer Press*, September 2, 1881; and Petersen, *Hiding in Plain Sight*, 81. Buffington also designed John Pillsbury’s 1879 mansion that formerly stood at 1005 Fifth Street SE.

mill in the world. It was a principal player throughout the fifty years that Minneapolis was the world capital of flour milling. In 1966, it was designated a National Historic Landmark.

After the “A” mill was completed in 1881, other buildings were gradually added over a period of years. The three-story Bran House which fronts Third Avenue Southeast was completed in 1881 and altered in 1917 when brick facing was applied to the top two stories. A two-story Machine Shop, located on Third Avenue, was added in 1915. In 1910, a 400,000 bushel Tile Elevator for receiving and cleaning wheat was added. It consists of twenty-five tanks and an 85-foot-high workhouse. It is made of structural steel and sheathed with 5-inch square tiles. In 1914 and 1916, a Concrete Elevator and Annex was added. The South “A” Mill (1917), Cleaning House (1954), and Warehouse No. 1 (1980) adjoin the “A” Mill on the west side and the Tile Elevator on the east side. Built of reinforced concrete, the nine-story cleaning house is faced in gray brick. The three-story warehouse is faced in cream-colored brick. The one-story, concrete Pillsbury Hydroprocessing building, later known as Manildra Milling Company, was built in 1974 and enlarged about 1980.²⁶

The Pillsbury “A” Mill ceased operation in the fall of 2003. Soon thereafter developer Kit Richardson of Schafer Richardson proposed transforming the historic “A” mill into condominiums and constructing several, new high-rise towers nearby that would range in height from twenty to thirty-five stories as part of a \$400 million residential and commercial project. At the time, many noted that the height of the new towers would violate the guidelines for that part of the Saint Anthony Falls Historic District which limit new buildings to the height of the existing mills. As the project moved through the various city agencies, the Minneapolis Heritage Preservation Commission denied approval for the high-rise towers, but this decision was appealed to the Minneapolis City Council. The city council approved a project, which in its final form, calls for four towers of fifteen, twenty, twenty-four, and twenty-seven stories. Construction has begun on the fifteen-story Phoenix condominium that is named for the flour mill that formerly stood on the west side of Third Avenue Southeast at Main Street and was part of the Pillsbury “A” Mill complex. The Phoenix flour mill was demolished in 1956, to be replaced by a laboratory building for the Pillsbury complex.²⁷

Main Street Hydroelectric Station, 206 Main Street Southeast; 1911; Stone and Webster Company (4).

Significance: A surviving example of a hydroelectric facility, although no longer used to generate power.

Prior to the construction of the hydroelectric station, this site was home to a “saw mill row,” which was operated on the waterpower supplied by the east side of Saint Anthony Falls. However, in 1887, saw mill row burned to the ground and the mill sites soon became the

²⁶ Information on the Pillsbury “A” Mill Complex was taken from Hess Roise and Company files.

²⁷ Steve Brandt, “Riverfront Milling Tradition Grinds to a Halt,” *Minneapolis Star Tribune*, November 12, 2003; Linda Mack, “Commentary—City Views; Pillsbury “A” Mill; High Hopes for Riverfront,” *Minneapolis Star Tribune*, March 8, 2004; Rochelle Olson, “Mill District Towers Are Ground Down,” *Minneapolis Star Tribune*, January 11, 2006; Linda Mack, “Will Towers Overpower Minneapolis Amenities?,” *Minneapolis Star Tribune*, February 16, 2006; Rochelle Olson, “Riverfront Project Moves Ahead,” *Minneapolis Star Tribune*, February 17, 2006; Rochelle Olson, “Council OKs Condo Towers,” *Minneapolis Star Tribune*, February 25, 2006.

property of the Minneapolis General Electric Company. In 1899, the facility was acquired by Stone and Webster of Boston.

The two-story brick and steel Main Street Hydroelectric Station is the second building of the same name to occupy this site. The original plant was built in 1894, but burned down in 1911. Construction of the present-day facility was begun immediately after the fire and was completed that same year. The new power station was equipped with both steam and waterpower, although it was mainly a hydroelectric plant, supplying power to both residential and commercial customers. The power plant remained in operation until 1968. The building is currently used as an office by Xcel Energy Company.²⁸

Upton Block, 129 Main Street Southeast; 1855, 1985; Benjamin O. Cutter, Ben Thompson and Associates (6).

Significance: An early commercial building and the oldest surviving brick building in Minneapolis.

The brothers Rufus P. and Moses P. Upton hired local carpenter/architect Benjamin O. Cutter to construct a building to house their hardware store on the first floor and professional offices above. When completed in 1855, the Upton Block was a three-story, flat-roofed building made of yellow Minneapolis brick. It measured 61 feet long and 31 feet across the front and had a cellar made of local Platteville limestone. The Main Street facade featured a zigzag brick frieze course and double-hung windows. The Upton brothers moved their hardware store to the other side of the river in 1860, but the Upton Block continued to house other retail enterprises on the first level and to provide office space for lawyers and the *Minnesota Republican* newspaper on the upper floors. When the Union Iron Works, which manufactured milling machinery, purchased the Upton Block in 1879, it was indicative of Main Street's transformation from a commercial street to an industrial area.²⁹

Union Iron Works remained in the Upton Block until 1930, when the building was converted to warehouse space. In 1985, the Upton Block was renovated for commercial use and a 30-foot by 48-foot extension was added to the rear of the former machine shop. The renovation of this property qualified as a Historic Preservation Tax Credit project; consequently the design and workmanship met the Secretary of the Interior's Standards for Rehabilitation. (See the Historic Preservation section of this report for further discussion of the Historic Preservation Tax Credit program.) The Upton Block is oldest surviving brick building in Minneapolis. The building currently houses a cafe.³⁰

²⁸ Information on the Main Street Power Station was taken from Hess Roise and Company files. Minneapolis General Electric Company later became Northern States Power and is now known as Xcel Energy.

²⁹ "Town and Territory—New Buildings," *Minnesota Republican*, January 24, 1856; and Petersen, *Hiding in Plain Sight*, 50. Rufus and Moses Upton's brother, Benjamin Franklin Upton, was a photographer who took many pictures of Minnesota in the nineteenth century.

³⁰ Information on the Upton Block was taken from Hess Roise and Company files.

Martin-Morrison Blocks, 123-127 Main Street Southeast; 1858, 1890, 1985; Original architect/builder unknown, Ben Thompson and Associates (7).

Significance: Early surviving commercial building with notable architectural detail.

In the spring of 1858, Captain John Martin began constructing a four-bay limestone building, next door to the Upton Block. A newspaper described it as 30 feet by 35 feet, three stories in height, with each story to be eleven feet high, and arched doors and windows. Soon, the adjacent property owner, Francis (Frank) Morrison announced his intention to build a store at 123 Main Street “similar to the beautiful design” of the Martin property. Morrison’s building was only three bays in width as his lot was smaller than that of Martin. Both buildings had cast-iron Corinthian-style columns and graceful limestone arches. The first tenants to occupy the storefronts were bookseller John Hechtman and pharmacist William F. Cahill. The upper floors served as offices for doctors, lawyers, and dentists. Several years later, the buildings served as offices for two newspapers, *Minnesota Republican* and the *Saint Anthony Falls Weekly Express*.³¹

By 1885, the Union Iron Works, which already occupied the Upton Block, had acquired the Martin-Morrison Blocks and converted the space to factory use. In 1890 the Union Iron Works added a two-story addition to the rear of the Upton-Martin-Morrison complex. Subsequently, the building’s cast-iron columns and cornices were removed. In 1985, the Martin-Morrison Blocks were renovated as a Historic Preservation Tax Credit project, and the Main Street facade was restored to its original design. The building currently houses two commercial enterprises.³²

Pracna Building, 117 Main Street Southeast; 1890, 1969, 1973; Carl F. Struck, Peter Nelson Hall (8).

Significance: Notable example of a commercial building in the Queen Anne style and an early historic preservation project on Main Street.

After his first Main Street saloon was destroyed by fire in 1889, owner Frank J. Pracna hired architect Carl F. Struck to design a two-and-half story building as a replacement. Completed in 1890, the red-brick Queen Anne Commercial Style building features horizontal stone bands, brick corbelling on the top floor, and an elaborate metal cornice with finials. Pracna and his family lived above the saloon until he sold it in 1909. Pracna’s saloon continued to operate until it was closed by Prohibition. Later the building was used for storage. The original appearance of the storefront is unknown. The present storefront is the work of architect Peter Hall who renovated the upper floors of the building in 1969 as his residence and added a restaurant in 1973. Hall invested in the building and the riverfront at a time when few saw the area’s potential. Hall’s renovation of Pracna was key to sparking the revival of Main Street. The building is currently occupied by the Pracna on Main Restaurant.³³

³¹ “Breaking Ground,” *Minnesota Republican*, April 9, 1858; “Another Stone Building,” *Minnesota Republican*, May 21, 1858; Petersen, *Hiding in Plain Sight*, 52.

³² Information on the Martin-Morrison Blocks was taken from Hess Roise and Company files.

³³ Information on the Pracna Building was taken from Hess Roise and Company files; Petersen, *Hiding in Plain Sight*, 55. Despite the claims of some, Pracna is not the oldest restaurant in Minneapolis.

Our Lady of Lourdes Church, 1 Lourdes Place (originally called Prince Street); 1856-1857, 1881-1883; architects/builders unknown (12).

Significance: One of the earliest surviving church buildings in the city, although remodeled to reflect the character of the French Canadian congregation that took it over.

Built as a Greek Revival style church for a Universalist congregation, this building has undergone changes in ownership and architectural styles and is an excellent visual reminder of the layers of history that can be found on the Minneapolis riverfront. The beginnings of the Universalist congregation in Saint Anthony date to the early 1850s, although in the words of one of its early ministers, Seth Barnes, “The Society was not at that time, however, enthusiastic. It could not even be said to be prosperous.” However, by 1856, the congregation had reorganized itself, purchased land on Prince Street, and started construction of a stone church. The congregation was composed mainly of wealthy lumbermen who could afford to build what one newspaper called “unquestionably the most elegant house of worship in the territory.”³⁴

The Universalist congregation concerned itself with contemporary issues such as Abolitionism (prior to the Civil War), and a dispute over ideas and doctrine led to the demise of the church. After its minister Herman Bisbee participated in a series of lectures that questioned whether everything in the Bible was literally true and whether evolution might offer an acceptable way of explaining the world, he was found guilty of heresy by the Minnesota State Convention of Universalists in June 1872. His congregation did not find his preaching to be heretical and renamed themselves as independent Universalists. However, once Bisbee left town, the congregation was unable to secure a replacement preacher. In 1877, the church building was sold to a group of French-Canadian Catholics, who had decided to leave the Saint Anthony of Padua parish in Northeast Minneapolis that was undergoing a transition of its own, as the French-speaking population was increasingly outnumbered by Irish and German immigrants. Not only was the former Universalist church renamed Our Lady of Lourdes, the appearance of the building was changed as well. Over time, additions doubled the size of the building, the pitch of the roof was increased, a transept and apse were added, and in 1883, a Gothic-style wood steeple was built, changing the style to more closely resemble Canadian French Provincial models.³⁵

As the church building approached its centennial, Our Lady of Lourdes faced an aging and dwindling congregation. One account noted that during its heyday, 1,800 families belonged to the church, but by 1956, only sixty families were members. In 1968, the Marist fathers who oversaw the church recommended to the archdiocese that the aging building, which needed restoration, be closed. However, a group of civic and religious leaders asked Archbishop Leo Byrne to keep the church open while they looked for ways to save the building. The Minneapolis Housing and Redevelopment Authority paid for a study of the structure. In time, the church

³⁴ Herman Bisbee, *Memoir of Seth Barnes* (Cincinnati: Williamson and Cantrell, 1868), 84; Hennepin County Deeds Book F, page 714; “Town and Territory—Improvement,” *Minnesota Republican*, August 7, 1856; “Town and Territory—Heavy Improvements,” *Minnesota Republican*, November 13, 1856; “Things About Town,” *Minnesota Republican*, October 2, 1857. The official name of the congregation was the First Universalist Society of Saint Anthony. This was later changed to the First Independent Universalist Society of Minneapolis. A bronze plaque at the church claims construction was begun in 1854, but this is incorrect. The large rock near the front stairs was hauled to the site about 1980 and came from a quarry near Hanover, Minnesota.

³⁵ Penny A. Petersen, “Heretics at the First Universalist Society of St. Anthony,” *Hennepin History* (Spring 2000): 4-21.

found a variety of funding sources to pay for the rehabilitation of its building. These included the Minnesota Historical Society which provided a grant for restoration of the roof and side steeples; private contributions; and the sale of traditional meat pies, *tourtieres*, baked by the parishioners. Late in 1973, restoration work was begun, but in the early 1980s testing revealed that the mortar between the limestone blocks had badly deteriorated, and another round of rebuilding began. The church remains in use today, but its members no longer speak French as their first language.³⁶

Pillsbury Library, 100 University Avenue Southeast; 1902-1904; Charles R. Aldrich (13).

Significance: A civic building of Beaux-Arts design, given to the Minneapolis Public Library by philanthropist John S. Pillsbury to serve the needs of the local community.

The Pillsbury Library was a gift to the city of Minneapolis from John S. Pillsbury. Pillsbury, who settled in Saint Anthony in 1855, began amassing his fortune by selling equipment to the lumber trade and later moved to flour milling. He also served three terms as governor. Shortly before his death in 1901, Pillsbury told historian Horace Hudson, “I developed the plan of giving the East Side a library which would be suited to the needs of the whole people. Some of my friends do not like the site I have chosen, but I believe it is the best situated to serve the needs of the largest number.” Pillsbury, like many of the New England settlers to Saint Anthony and Minneapolis, had strong beliefs about the importance of education and felt obligated to share his fortune for the public good.³⁷

Architect Charles R. Aldrich designed a Beaux-Arts style library; this architectural style had been popularized by the 1893 World’s Columbian Exposition in Chicago. Construction on the white marble building began in 1902. A newspaper article noted the building was to be decorated with marble statues representing such allegories as “Literature” and “Mechanism” by the artist Andrew A. Gewont. The library opened in 1904 and remained in use until its closure in 1967. In 1988, after fifteen years as the Doctors Diagnostic Laboratories, the Pillsbury Library was turned into the Dolly Fiterman Fine Arts Gallery.³⁸

³⁶ John O. Emmerich, “City’s Oldest Catholic Church Faces Problem,” *Minneapolis Tribune*, January 30, 1956; “Profile/Rev. Alan Moss,” *Minneapolis Star*, September 3, 1980; “Study Approved for Church Reconstruction,” *Minneapolis Argus*, March 22, 1972; “Restoration of Our Lady of Lourdes Begins,” unidentified Minneapolis newspaper dated December 12, 1973 (Minneapolis Collection clipping); Kate Perry, “Lack of Funds Threatens Crumbling Historic Church,” *Minneapolis Star and Tribune*, March 5, 1983; Henry Bellows, “Church Rebuilt With Help of Volunteers, Work and Meat Pies,” *Minneapolis Star and Tribune*, January 14, 1984.

³⁷ Horace B. Hudson, “A Public Servant of the Northwest,” *American Monthly Review of Reviews* (December 1901): 696. Hudson noted that the library site was not close to the finest houses of the East Side, but rather centrally located and accessible to the very class of people who most needed the library.

³⁸ “Statuary for the East Side Library,” *Minneapolis Journal*, December 13, 1902; Petersen, *Hiding in Plain Sight*, 83; “Pillsbury Memorial Library Now Ready for Public Use,” *Minneapolis Journal*, October 7, 1904; Soon-Har Tan, “Southeast Library Celebrates System’s Centennial,” *Southeast (Minneapolis)*, February, 1985; Krista Finstad Hanson, “Former Library Home to Fiterman Art Gallery for nearly a Decade,” *Southeast (Minneapolis)*, February 1997; and Megan O’Neal, “Old Pillsbury Library Building Has Survived by the Skin of Its Marble,” *Southeast (Minneapolis)*, September 1997.

Ard Godfrey House, original location was on Main Street, current location is Chute Square, corner of University and Central Avenues Southeast; 1849; Ard Godfrey (14).

Significance: The oldest surviving house in the city of Minneapolis.

In 1847, millwright Ard Godfrey was recruited from Maine by Franklin Steele to supervise the construction of the first dam and sawmill on the east bank of the Mississippi River at Saint Anthony Falls. On September 1, 1848, Steele's sawmill began operation, running twenty-four hours a day, six days a week, turning out nearly a half million feet of lumber by the end of that year. In February of 1849, Godfrey wrote to his wife that he would begin building a house and that he intended to have it ready by the time she and the children arrived in Saint Anthony in the spring. However, the house was still incomplete when their daughter Harriet was born on May 30, 1849. The Godfreys lived in the house until 1853, when Ard decided to relocate to Minnehaha Falls where he built his own sawmill.³⁹

The Greek Revival style of the Godfrey house, then located on Main Street (behind the present-day Upton Block), was carried westward by settlers such as Ard Godfrey. Loosely based on Greek temples, the Greek Revival design featured gabled roofs, freestanding columns or pilasters (a long rectangle with a capital and base, resembling a column), at the building's corners, a front door flanked by sidelights, and double-hung windows with multiple panes.⁴⁰

After the Godfreys left Saint Anthony, their former residence had various owners and was moved several times. Many years later, newspaperman Edwin Clark, who had lived in the house in the 1860s, began a campaign to save the Godfrey House as an important piece of Minneapolis history. Clark's efforts were rewarded in 1905 when the Hennepin County Territorial Pioneers Association bought the Godfrey House. In 1909 the association gave the house to the City of Minneapolis, and it was moved to Richard Chute Square, a park named in honor of another pioneer. Currently, the house is leased by the Minneapolis Park and Recreation Board to the Minneapolis Woman's Club. The Woman's Club undertook an extensive restoration of the house as part of a United States bicentennial project and now operates it as a museum. The Godfrey House is the oldest surviving house in Minneapolis.⁴¹

³⁹ Petersen, *Hiding in Plain Sight*, 43-44; and Harriet Godfrey, "The Diary of the First White Child Born in Minneapolis," *Minneapolis Journal*, February 20, 1927. The bronze plaque near the Godfrey House on Chute Square gives the built date of the house as 1848, but this is incorrect.

⁴⁰ Petersen, *Hiding in Plain Sight*, 116.

⁴¹ Petersen, *Hiding in Plain Sight*, 45.

NICOLLET ISLAND DISTRICT

Island Sash & Door/Nicollet Island Inn, original address was 51-53 Merriam Street, present-day address is 95 Merriam Street; 1893, 1913, 1982; Kilroe Brothers (Bernard D. and John D. Kilroe, contractors) (15).

Significance: A rare surviving industrial building on Nicollet Island that is related to the sawmilling industry and one of the first successful building conversions.

McDonald and Delamater, manufacturers of sash, doors, and blinds, occupied this site and built a wood-frame office and storeroom there in 1885. In the spring of 1893, the company began work on the three-story Platteville limestone building. In an era when most industrial buildings were made of brick, its heavy timber post-and-beam construction was closer in character to the earlier mills along the riverfront. The building was still under construction when a disastrous fire swept over the south half of Nicollet Island on August 13, 1893. The building sustained some fire damage, but was soon repaired. McDonald and Delamater became the Island Sash and Door Company in 1896, but by 1900 the company was out of business and its building was sold at a sheriff's sale.⁴²

Apparently, the building sat vacant until the Salvation Army purchased it in 1913. This organization remodeled the building into the Salvation Army Industrial Home for Men and offered food and shelter to men who were down on their luck. This use continued until 1972, when the Minneapolis Housing and Redevelopment Authority (MHRA) purchased the property. By the time of the MHRA purchase, much of Nicollet Island and the surrounding area had become a skid row.⁴³

The building was again transformed as the riverfront area began to change in the late 1970s. In 1982, it was re-opened as the Nicollet Island Inn, an upscale hotel and restaurant.

The Island Sash and Door Building is a rare survivor of the early industrial history of Nicollet Island. It was associated with the once-flourishing millwork industry which in turn was related to Minneapolis's period of pre-eminence as a sawmilling center.

William Bros Boiler Works, now known as the Nicollet Island Pavilion, 40 Power Street; 1893; architect/engineer unknown (16).

Significance: A rare surviving industrial building on Nicollet Island.

Lumberman William W. Eastman and John Merriam, a Saint Paul broker, acquired Nicollet Island in 1865. They tried to sell the forty-odd acre island to the city as a park, for the sum of \$47,500, but this proposal was defeated in a special election in 1866. Eastman and Merriam next turned to developing the island. After platting the island into streets, blocks, and lots, the two

⁴² Minneapolis Building Permits B5432, dated November 30, 1885; B31050, dated April 29, 1893; A3708, dated August 28, 1893; MacDonald and Mack, "Restoration and Preservation Research," 92-93.

⁴³ *Sanborn Insurance Map, 1912-1930*, vol. 8, page 952; Minneapolis Building Permit BA12120, dated June 17, 1913; David L. Rosheim, *The Other Minneapolis, or A History of the Minneapolis Skid Row* (Maquoketa, IA.: The Andromeda Press, 1978), 212.

encouraged residential development on the north end of the island and industrialization to the south.⁴⁴

They first tried to develop the island's waterpower potential by undertaking the ill-fated Eastman Tunnel project which was supposed to create a mill site at the south end of the island, but instead nearly destroyed Saint Anthony Falls. Undeterred, Eastman successfully devised a continuous rope cable system that was driven by turbines on Hennepin Island and suspended from towers that carried power to the south tip of Nicollet Island. In 1879, he built the Island Power Building on Merriam Street to house industries that would use the waterpower he brought to the island. Soon, other businesses such as the Cedar Lake Ice Company, a boiler manufacturer, box factory, and a sash and door factory located to the south end of Nicollet Island.⁴⁵

In 1887, the Lintges, Conwell Company, a boiler manufacturer, built a one-story wood-frame building on the south tip of Nicollet Island. On August 13, 1893, most of the buildings on the south portion of the island were destroyed in a fire that started in the wood buildings located there. Shortly after the fire, the William Bros Boiler Works, which manufactured engines and boilers, built a one-story brick building with a steel-truss gable roof on the Lintges, Conwell Company site. In early years of the twentieth century, William Bros relocated, and the Durkee-Atwood Company, makers of engines and rubber goods, took over the site, which grew into a complex of industrial buildings. In 1983, the Minneapolis Park and Recreation Board acquired most of Nicollet Island for a park. Today, only the original William Bros building survives. It has been transformed into the Nicollet Island Pavilion which is used for large-scale events and gatherings.⁴⁶

Nicollet Island Houses (17).⁴⁷

Significance: A surviving enclave of some of the earliest residential buildings in the city.

Nicollet Island was the site of both residential and industrial development during the nineteenth century and played an important role in the early growth of the city. As one study noted, "In 1854, the island provided a stepping stone for the first bridge across the Mississippi River. In successive decades, it inspired dreams of parks, factories, and fashionable dwellings." The island was part of Franklin Steele's claim at the falls. Among the earliest houses built on Nicollet Island was that of John and Ann North in 1849. The house, located at the north end of the island, was owned by Franklin Steele, but by the end of 1850 the Norths moved off the island into their own house. Lumberman Daniel Stanchfield also built a house at the north end of the island and lived there from 1852 to 1860. Neither the North house nor the Stanchfield house is still standing.⁴⁸

⁴⁴ William Watts Folwell, *A History of Minnesota*, (1930, repr., Saint Paul: Minnesota Historical Society, 1969) 4:426.

⁴⁵ MacDonald and Mack, "Restoration and Preservation Research," 80-81.

⁴⁶ Scott F. Anfinson, "Archaeology of the Central Minneapolis Riverfront—Part 1: Historical Overview and Archaeological Potentials," *Minnesota Archaeologist* 48 (1989): 103.

⁴⁷ Much of the information on Nicollet Island houses was taken from National Register of Historic Places Continuation Sheets prepared by Thomas R. Zahn and Associates, 1991, for the Minnesota State Historic Preservation Office.

⁴⁸ MacDonald and Mack, "Restoration and Preservation Research," 80.

By 1865, Nicollet Island was owned by William Eastman and John Merriam. Eastman and a few other wealthy families, such as those of Joel Bassett and John DeLaittre, built large, comfortable houses there in the late 1860s and 1870s. One early resident, Charles M. Loring, recalled that he built a house on the island in 1869 that was later owned by William S. King. “Nicollet Island was a dreamland in those days. We had a delightful little community there; W. W. Eastman, the DeLaittre family, our house, and a few others. The island was really a park as it stood. It was thickly grown up to a grove of as beautiful maples as one would care to see.” In that same reminiscence, Loring lamented that the voters rejected buying the island for a park in 1866, saying that the fact that Nicollet Island never became city property “has been one of my lifelong regrets.”⁴⁹

Beginning in 1877, William Eastman built a series of row houses that eventually spanned the island along Eastman Avenue and continued along Grove Street. The four-story residences were built at a cost of \$5,000 each and were acclaimed as the “Largest, Completest and Finest Line of Handsome Tenements in the State.” Although Eastman hoped to attract the wealthy to his neighborhood, its years as a fashionable enclave were few. Gradually, the island’s residents became middle-class or working class. By 1900, the elites were more likely to relocate to the outskirts of the city near the Lakes Calhoun and Harriet and the Lake of the Isles. However, Eastman himself lived on the island until his death in 1902, as did William S. King and Franklin C. Griswold. The island was never an exclusive enclave of the rich. Many of the oldest surviving houses, such as the O’Brien-Meyers Residence, were built by people of modest means.⁵⁰

By the late 1950s, the island was considered a skid-row, fit only for derelicts. A decade or so later, the island saw the beginnings of a revival as young people, often adherents of what was then called the “counter-culture,” took up residence. Working to document and preserve the island’s history and housing, this group became active in maintaining Nicollet Island as a residential neighborhood, even as others hoped to use the island solely as a park and recreation area.

By 1968, the Minneapolis Housing and Redevelopment Authority ([MHRA]; MHRA later became the MCDA, and is now known as CPED) published the Nicollet Island/East Bank Urban Renewal Plan, which called for commercial, recreational and residential redevelopment on the island. Soon MHRA began buying up property on the island with the idea of redeveloping and revitalizing the entire riverfront. The plan assumed that all or most of the buildings on the island

⁴⁹ “C. M. Loring Celebrates Anniversary of his Arrival in Minneapolis,” *Minneapolis Journal*, September 16, 1920. Loring was the first president of the Minneapolis Board of Park Commissioners and is considered the father of the Minneapolis park system. In 1879, the Lorings sold their house on West Island Avenue to Caroline M. and William S. King for \$14,000 (Hennepin County Deeds Book 101, page 601). The house was demolished in 1920. The William Eastman family was living on Nicollet Island by 1870 as they were enumerated there in the federal census. Architect Leroy S. Buffington designed a house on Nicollet Island for lumberman John DeLaittre in the 1870s. Buffington’s drawing of this house is owned by the Northwest Architectural Archives. The Eastman, Bassett, and DeLaitre houses are no longer standing.

⁵⁰ “W. W. Eastman Dead,” *Minneapolis Journal*, July 26, 1902; and “Col. W. S. King Gone,” *Minneapolis Journal*, February 24, 1900. Eastman’s obituary called his house one of the finest in the city. The Eastman estate was estimated at \$450,000, which would be the equivalent of more than ten million dollars in 2006 dollars. Griswold died December 1, 1921, and the city directory indicates he lived at 107 West Island Avenue.

would be demolished, just as the earlier Gateway Urban Renewal project had cleared entire blocks in the downtown area.

During this same period, Nicollet Island and the adjacent neighborhood, Saint Anthony West, in Northeast Minneapolis were threatened by freeway expansion. The planned, but never-built Interstate 335, was designed to connect Interstate Highways 94 and 35W by crossing the river at the island. Although no buildings on Nicollet Island were demolished for this proposed freeway, many houses in Saint Anthony West were razed, until neighborhood opposition halted the project. Neighborhood organizer Mike Rainville noted, “Residents protested the bypass and were the first in the nation to stop the expansion of an interstate freeway.”⁵¹

In 1974, the MHRA commissioned the architecture partnership of Miller and Dunwiddie to study the area and the resulting report, “Historic Preservation Feasibility Study: Nicollet Island and East Bank Urban Renewal Project,” changed the nature of the public discussion. This study concluded that the houses on the island were the best collection of unaltered Victorian houses anywhere in the city and worthy of preservation. That same year, the Minnesota legislature created the Metro Parks Open Space Commission with the idea of creating new regional parks, but representatives from urban areas pushed for similar funds for the core city. Thus, the Metropolitan Commission would eventually come to play a role in Nicollet Island’s fate. Meanwhile, another city agency, the Riverfront Development Coordination Board, issued a Master Plan in 1978 that called for a “Historic Village Preserve” on the residential north end of the island that would house a visitors’ center and offer meeting rooms. However, the island residents would be forced to leave. According to one source, the “Historic Village” would have consisted of “four historic homes for public use: one for display, one for concessions, a third for public toilets and the fourth for park staff.” Island residents argued that without full-time inhabitants, the big wooded park in the middle of the river would be a very unsafe place, especially after dark.⁵²

In 1979, the Metropolitan Council began to provide the Minneapolis Park and Recreation Board with the funds to purchase large parcels of Nicollet Island with the understanding that the island would become part of a regional park, although conflicts about the uses of the island remained unresolved. After many raucous public meetings and equally heated private debates, a consensus was reached in 1983 that allowed for the preservation of housing and parkland on Nicollet Island. The Park and Recreation Board would purchase the land, but grant 99-year leases to homeowners, while the MCDA would sell some rundown houses to private owners for one dollar each with the stipulation that the houses would be rehabilitated in accordance with historic preservation standards. Affordable housing was maintained by means of a city-owned co-op with rents based on tenants’ incomes. Aside from De La Salle High School, the Nicollet Island Inn, and the residential buildings, much of Nicollet Island is now devoted to a public park, just as Charles Loring had hoped for more than a century ago.⁵³

⁵¹ Jim Buchta, “Spotlight on St. Anthony West,” *Minneapolis Star Tribune*, May 7, 1994.

⁵² Scott Russell, “How Nicollet Island Became What It is Today—A Park with Homeowners and, Perhaps, A Private School’s Athletic Fields,” *Downtown Journal*, March 3, 2007. Russell quoted a 1978 memo by Al Whitman to the Metropolitan Council.

⁵³ Michael Choquette, “Nicollet Island Is Still Bone of Contention,” *Southeast (Minneapolis)*, June 1981.

The houses on Nicollet Island represent a variety of nineteenth century revival styles ranging from Greek Revival to Queen Anne. They also reflect the mixture of residents who formerly inhabited them, ranging from upper-middle-class lawyers to working-class railroad employees. Since 1983, all the historic houses on Nicollet Island have been rehabilitated; and a few historic houses from other parts of the city have been moved onto the island. Most, but not all, of these houses were facing demolition had they not been relocated. There has also been a scattering of new housing built on the island since 1983. The following buildings contribute to the significance of the Saint Anthony Falls Historic District, except for the buildings that postdate 1983.⁵⁴

Grove Street Flats (formerly Eastman Flats), 2-16 Grove Street; 1877; Balston C. Kenway and George Wirth.

Early in 1876, William W. Eastman announced his intentions to build a row of stone tenement (multi-unit) houses at a cost of \$5,000 apiece, on Nicollet Island. These would become known as the Eastman Flats, and today are called the Grove Street Flats. Originally conceived as eight-unit townhouses built of Platteville limestone, the Grove Street Flats was intended to be rented to well-to-do families. A contemporary newspaper noted that Eastman was working on additional multifamily buildings that would eventually span the island: “On the north side of the street, across the Island, facing the beautiful grove, this grand row of tenements will be built. . . . the number of houses in this row is twenty-seven. Ten of them will be built this season and the rest next. They will present a solid house front of 550 feet, broken up by three projecting pavilions of four houses each, one of these projections at either end and one in the middle.” The four-level townhouses boasted bay windows, mansard roofs, and stone trim. The high basement housed the kitchen and dining room, the second level was for parlors, while the third and fourth levels were devoted to bedrooms or general purpose rooms. Each unit ranged from ten to fourteen rooms. By the fall of 1877, Grove Street Flats was largely complete and rented out. By 1878, Eastman had finished a second row of attached houses. Some were faced in brick, while others were made of stone; the details differed from row to row, “and a variety is given which will rid the fronts of a monotonous sameness which is often an objectionable feature of similar structures,” as an 1878 newspaper commented. Later that same year, another report observed that Eastman “seems to be leaving no stone unturned to make his beautiful Island property attractive.” The houses had “an abundant shade,” and were supplied with “water, gas, fine sidewalks, [and] the only sewerage system on the Island.” The reporter concluded, “No where else except on the Island can one live in the heart of the city enjoying all its privileges and conveniences, and in the heart of the country, with all the rural attractions of rest, and quiet, and peace, at the same time.”⁵⁵

⁵⁴ “The Star Block,” *Minneapolis Tribune*, June 16, 1877. Historic Districts listed in the National Register of Historic Places identify buildings, structures, and sites within the boundaries as “contributing” or “noncontributing.” New construction is reviewed for compatibility with the district’s historic and architectural character, but it cannot be “contributing,” since it postdates the district’s “period of significance.” For further discussion and definitions see: *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington, D.C.: Government Printing Office, 1991).

⁵⁵ “Brief Mention,” *Minneapolis Tribune*, January 5, 1876; “The Star Block,” *Minneapolis Tribune*, June 16, 1877; “The Island Improvements,” *Minneapolis Tribune*, October 27, 1877; “Island Improvements,” *Minneapolis Tribune*, March 13, 1878; “The Island,” *Minneapolis Tribune*, July 27, 1878. Although the term “tenement” often has negative connotations in the United States, it refers to a multi-unit building rented to tenants. All these tenements, including those on Grove Street, were known by their builder’s name, Eastman Flats.

All the Eastman Flats were built in the French Second Empire style that was fashionable in the 1870s in Minneapolis as well as other parts of the country. Characterized by the distinctive dual pitched mansard roof, which allowed a full upper story under the roof and dormers, the Second Empire style was frequently chosen for row houses. Its French associations stood for refinement and good taste. Mansard roofs were named after French architect François Mansart (1598-1666). The architect of Eastman Flats, Balston Kenway, a native of Wales, relocated to the United States, eventually moving to Minneapolis in 1876, where he remained for two years. In 1877, Kenway took on George Wirth as a partner. A brief account of the newly formed architectural firm enumerated Wirth's education: graduate of the Polytechnic Institute in Germany, study at Cornell University in Ithaca, New York, and an apprenticeship in Chicago. Just prior to his arrival in Minneapolis, he had lived in Utica, New York.⁵⁶

In addition to their architectural significance, the Grove Street Flats are emblematic of Nicollet Island's rise, decline, and rebirth. As the wealthy families moved out of the Eastman Flats to more fashionable neighborhoods, middle-class and working-class families replaced them. About 1900, some of the Eastman Flats were subdivided into smaller, more affordable units, generally one apartment per floor. During the 1920s, some of the Eastman Flats were demolished to accommodate the expansion of De La Salle School, and more were torn down in 1959 when the school expanded again. Only the Grove Street Flats remained, and by 1971 it was condemned and vacant. During the winter of 1977-1978, a portion of the front facade of the neglected building collapsed under its own weight. For a time, the Grove Street Flats appeared to be headed for demolition, but at the last moment, developer John Kerwin stepped in and bought it. By 1981, he was working to convert the building into the eighteen-unit condominium it is today. Once again, the Grove Street Flats, like the rest of the housing on Nicollet Island, is a desirable place to live.⁵⁷

Baker-Leber House, 95 West Island Avenue; ca. 1885; architect/builder unknown.

This two-and-one-half-story rectangular wood-frame house is sheathed with clapboard and rests on a limestone foundation. The single-story porch has fluted wood columns and a central gabled pediment. It displays a vernacular version of the Greek Revival style that was once common in the early towns of Minneapolis and Saint Anthony. Built by Jason Baker, a fruit dealer and confectioner, the house was sold to jeweler William C. Leber in 1888. Census records indicate it was a multi-tenant building with as many as twenty occupants at times.⁵⁸

⁵⁶ French Second Empire refers to the regime of Napoleon III from 1852 to 1870. Kenway and Wirth are named as the architects of the Eastman Flats in the "The Star Block" article. Biographical information on Kenway came from Northwest Architectural Archives. "To-day's Advertisers," *Minneapolis Tribune*, June 2, 1877.

⁵⁷ William Eastman's obituary noted that in the 1870s he had "built sixty fine stone tenement houses, part of which he has recently changed into flats." ("W. W. Eastman Dead"). Linda Mack, "Historic Building Gets a Reprieve," *Minneapolis Tribune*, November 14, 1980; Jim Landberg, "The Challenge of Grove St. Flats: How to Save an Abandoned, Crumbling Former Flophouse," *Minneapolis Star*, December 27, 1981.

⁵⁸ "Mill City Museum, "Nicollet Island Walking Tour," Mill City Museum Collections, Minneapolis, Minnesota 21.

R. M. S. Pease Residence, 101 West Island Avenue; ca. 1864; architect/builder unknown.

Originally located at 814 University Avenue Southeast, this house was moved to Nicollet Island in 1986. In 1863, R. M. S. Pease served as a minister to the First Baptist Church of Saint Anthony (now known as University Baptist Church). However, by 1871 the city directory lists Pease as a toll keeper living at Bridge Street (present-day Hennepin Avenue as it crossed Nicollet Island). This house is a classic example of the Greek Revival style with a gable roof that faces the street, pilasters at each corner, a front door that is flanked by sidelights, and six-over-six window sash.⁵⁹

Meader-Farnham House, 105 West Island Avenue; ca. 1870; architect/builder unknown.

In 1987, this house was moved onto Nicollet Island from its original location at 913 Fifth Avenue South, when it was threatened with demolition. The two-story Italianate style wood-frame house rests on a modern concrete-block foundation. The low-pitched roof and decorative eave brackets are typical Italianate details. W. F. Meader, the house's original owner, operated a millinery store; George Farnham, its subsequent owner, was president of the Farnham Marble and Mantle Company.⁶⁰

Frank C. Griswold House, 107-109 West Island Avenue; 1890; Charles Sedgwick.

This ornate, Queen Anne style house was built for Franklin C. Griswold, who moved another dwelling from the site to make way for it. The two-and-one-half story duplex was divided down the center with a common wall separating the two units, each of which contained 2,100 square feet. The Griswold family lived in the more elaborately finished unit at 109 West Island and rented out the other side. The interior woodwork is cherry on the first floor and stained glass was used in the windows of the tower. This was the second duplex built for the Griswolds; the first was at 15-17 Maple Place. The Queen Anne style, popular in the late nineteenth century, is characterized by asymmetrical massing, accentuated by bay windows or wall projections, contrasting materials, such as fish scale and clapboard siding, and turrets. Many of these elements can be seen in the Griswold House.⁶¹

The duplex was later divided into four units, but few changes were made to the interior as a result of this conversion. The building is now part of the Mid-River Residences Co-op which is intended to provide affordable housing on the island.

⁵⁹ Isaac Atwater, *History of Minneapolis* (New York: Munsell and Company, 1893), 200; Petersen, *Hiding in Plain Sight*, 34; *Saint Anthony Falls Rediscovered*, 89.

⁶⁰ Mill City Museum, "Nicollet Island Walking Tour," 21; and Minneapolis City Directories.

⁶¹ Minneapolis Building Permit B21746, dated April 3, 1890, lists Sedgwick as the architect. The Miller-Dunwiddie study speculates that this building was designed by Frederick Corser, but the permit record does not support this. Sedgwick (1856-1922), a native of New York, practiced architecture in Minneapolis from 1884 to 1922. He designed a variety of buildings such as Westminster Presbyterian Church, the interior of Burton Hall at the University of Minnesota, Melrose Flats at 13-23 Fifth Street Northeast, the McKnight-Newell House, 1818 La Salle Avenue, and the Old Southern Theater, 1420 Washington Avenue South.

William P. Burnett Tenement, 111-113 West Island Avenue; 1881; architect/builder unknown.

Like the earlier Eastman Flats, this was a multi-unit building intended to be rented out, although unlike the Eastman flats, its tenants were of modest means. The Miller-Dunwiddie study notes, “Since the building was built as a rental property, the treatment of both the exterior and interior is quite simple.” There are no fireplaces and the interior is trimmed with softwood. This tenement marks the beginning of the island’s transformation from a fashionable neighborhood to a middle-class or working class area. It was built by contractor William P. Burnett. Census records from 1895, 1900, and 1910 indicate its tenants were families headed by men who worked as telephone operators, railroad employees, and a deputy sheriff. The two-story building displays some Italianate features such as a low-pitched roof and overhanging front gable. The most interesting feature of the house is its “dumbbell” floor plan which allows light and ventilation for apartments located along the sides. The dumbbell plan was first developed in New York City and was used for tenements throughout the country. Burnett owned the building until 1899 when he sold it to George Angell. In 1902, Angell sold it to Ella Griswold, wife of Frank.⁶²

The building is now part of the Mid-River Residences Co-op which is intended to provide affordable housing on the island.

Peter Weinard House, 115 West Island Avenue; 1878, destroyed by fire April 1991, reconstructed summer 1991; original architect/builder unknown, architect, MacDonald and Mack Partnership, 1991 reconstruction.

When this Italianate style house was built, it rested on a limestone foundation and was sheathed in clapboard, and had a hipped roof with a gable pediment. The eaves were supported by carved brackets and an open porch spanned the front façade. However, the house was destroyed by fire in 1991 and rebuilt according to architectural drawings made before the fire to document the house. It is now considered a new house.

In 1868, the lot was purchased by John Weinard, and a year later he sold it to his brother, Peter Weinard. Both the Weinards were fresco painters and at least one of them decorated the Harmonia Hall, an early Minneapolis theater. An 1868 newspaper gushed, “Weinard, the artist, has finished the work of frescoing and repainting the scenery at Harmonia Hall, and we congratulate the society on now having one of the neatest and most tasty rooms of the kind in the State, or even in the Northwest.” Apparently, Peter did not build his house until 1878. The MacDonald and Mack study calls the Weinard residence “a full-fledged Italianate house” that “marked the end of the Greek Revival influence on the island.”⁶³

⁶² Miller-Dunwiddie, *Historic Preservation*,” 56-57.

⁶³National Register of Historic Places Continuation Sheets prepared by Thomas R. Zahn and Associates, 1991, for the Minnesota State Historic Preservation Office; Miller-Dunwiddie, “Historic Preservation,” 82; “Harmonia Hall—Grand Opening To-morrow Night,” *Minneapolis Tribune*, December 25, 1868; MacDonald and Mack, “Restoration and Preservation Research,” 89.

Franklin C. Griswold House (first duplex), 15-17 Maple Place; 1886; attributed to Frederick G. Corser.

This two-and-one-half story frame building was one of a pair of duplexes constructed for Franklin (Frank) C. Griswold, a Yale-educated lawyer who settled in Minnesota in 1862. After serving in the Civil War, he purchased land in South Minneapolis and married Sarah Dimmick, with whom he would have four children. This marriage ended in divorce in 1878. He then married Ella Hall in 1886 and proceeded to have eleven more children with her. In 1886, Griswold moved to Nicollet Island with his second wife.

This duplex marks a shift to the more elaborate Victorian styles, displaying the then-popular Queen Anne style as seen in the fixed, square windows on the south dormers and similar windows with colored-glass panes on the transoms, and ornamental porches. The Griswold family lived at 15-17 Maple Place until their second duplex was completed at 107-109 West Island Avenue. Frederick Corser, an architect, was the father-in-law to one of Griswold's daughters, and the 1974 Miller-Dunwiddie study speculates that he was the designer for this building, although no architect is listed on the building permit.⁶⁴

The building is now a four-unit cooperative, known as the Mid-River Residences Co-op, specifically intended to preserve affordable housing on the island.

18-20 Maple Place; ca. 1881; architect/builder unknown.

This one-and-one-half story L-shaped duplex is sheathed in clapboard and is believed to be two separate houses that have been combined. It stands on a modern poured-concrete foundation. Apparently, this property was owned by Frank Griswold, who owned multiple properties on the island, and rented out it as a duplex to working-class families. The roof over both houses is a hipped gable style.⁶⁵

27 Maple Place; ca. 1888; architect/builder unknown.

The most notable element on this two-story, square wood-frame house is the Second Empire style mansard roof with round hooded dormers. The roof is sheathed in scalloped wood shingles. The eave brackets are decorated with wooden balls. The two-story house is covered with clapboard siding and has corner boards. The house is believed to have been built by Frank Griswold as a rental property. The 1895 state census lists eight people living in the house, while the 1900 census suggests two different families occupied the house.⁶⁶

⁶⁴ Miller-Dunwiddie, "Historic Preservation," 85-88, 65. The original address for this house was 11-13 Maple Place, but the Griswolds had trouble getting tenants to rent the unit at 13 Maple Place because the number was considered unlucky, so the address was changed to 15-17.

⁶⁵ National Register of Historic Places Continuation Sheets prepared by Thomas R. Zahn and Associates, 1991, for the Minnesota State Historic Preservation Office.

⁶⁶ Mill City Museum, "Nicollet Island Walking Tour," 16.

Backe-Barquist House, 91 Nicollet Street; 1873; architect/builder unknown.

This house originally stood at 177 Nicollet Street and was built by carpenter Mathias T. Backe in 1873. The house was sold to Adolph Barquist in 1882, who then traded it to Frank Griswold, who in turn moved the house from 177 Nicollet to the rear of the lot at 91 Nicollet Street. Griswold later connected the Backe-Barquist House to an existing house on the lot, but in 1901 separated the houses and moved the Backe-Barquist House to the front of the lot. The house displays elements of both Greek and Italianate Revival styles. The Miller-Dunwiddie study suggests the front porch with its Italianate brackets was a later addition.⁶⁷

John Mayall House, 93 Nicollet Street; ca. 1874; architect/builder unknown.

This house was built by John Mayall, who worked for a woodworking machinery and shingle manufacturer. He died that same year and his widow, Myra Mayall, sold the property to Frank Griswold in 1882. The Mayall House is a mixture of revival styles. The front-facing gable and simplified pilasters suggest the Greek Revival style, while the rounded windows and brackets on the porch are Italianate. The Miller-Dunwiddie study observed that Italianate details could be added to an otherwise simple Greek Revival house to dress it up a bit.⁶⁸

Site of Peter Conway House, 97 Nicollet Street; ca. 1871; architect/builder unknown, rebuilt 1996.

Peter Conway, an Irish immigrant who worked as a laborer, built a modest, one-and-one-half story house on this lot in about 1871. Conway died in 1885, but his widow Ann Conway lived in the house until her death in 1920. The 1910 census lists Ann and her three adult children as occupants of the house; the oldest child, John was a railroad employee; Sarah, 29, worked for the telephone company; and Jenny, 26, worked in an office. A fire in 1972 severely damaged the house, and it was later demolished. A new infill house, which is similar in scale and feel to the original, was built on the site in 1996.⁶⁹

George W. Brookins House, 163 Nicollet Street; 1873; architect/builder unknown.

This simple, two-story Greek Revival style house was built by George W. Brookins, who had served with the Third Minnesota Infantry during the Civil War. Brookins was a lumberman, surveyor, and well driller. He lived in the house until 1880, when he sold it to Frank Griswold, who briefly lived there in 1883. Griswold then turned the house into rental property.⁷⁰

Barquist Holmberg House, 167-169 Nicollet House; 1881-1882; architect/builder unknown.

This two-story, brick duplex was built jointly by Andrew Barquist and Jonas P. Holmberg. Barquist, a clerk, lived there from 1883 to 1890; Holmberg, a tailor, lived there from 1884 until

⁶⁷ Miller-Dunwiddie, "Historic Preservation," 92-94.

⁶⁸ Ibid., 95-97.

⁶⁹ Mill City Museum Walking Tour, 19

⁷⁰ Miller Dunwiddie, "Historic Preservation," 49-55.

1889 and subsequently rented it out. Like the William P. Burnett Tenement at 111-113 West Island Avenue, this building was another indication that the island was changing to a neighborhood of working-class inhabitants.

The building displays an Italianate Revival style as seen in the low-pitched roof and bracketed eaves. This style was popularized by the plan books of Alexander Jackson Davis and Andrew Jackson Downing. The plan books were disseminated widely across the country and enabled local carpenters to add “style” to otherwise plain buildings at relatively little cost.⁷¹

Adams-Barquist House, 177 Nicollet Street; 1873; architect/builder unknown.

Built by Charles E. Adams about 1873, this house was originally located at 107-109 West Island Avenue and was typical of many houses built in the city during the 1870s that display a simplified version of Greek Revival style. Several original six-over-six light windows appear on the rear and sides of the house. The two-over-two light windows in front are later installations. Adams, a traveling sewing machine salesman, lived in the house until 1884 when Frank Griswold bought it and then moved it to Nicollet Street in 1887. Ownership passed to Adolph Barquist who lived there until his death in 1889. Ownership of the house then passed to his wife, Sarah Barquist, who apparently rented it out to tenants with a variety of occupations such as coachman and carpenter. The house displays both Greek Revival and Italianate characteristics such a gable roof, double-hung windows that would originally have six-over-six lights, clapboard siding, and simplified pilasters on each corner, but Italianate brackets are seen on the porch posts.⁷²

James Pye House, 163 East Island Avenue; ca. 1880; architect/builder unknown.

This house was built by James Pye, a draughtsman for W. F. Gunn and Company and later for the Pray Manufacturing Company. In 1882, Pye sold the property to railroad engineer Edson Spear, who sold it two years later to Charles Dexter, who lost it in foreclosure in 1890. This two-story wood-frame house rests on its original limestone foundation. Prior to its rehabilitation, the house had lost much of its original scrollwork decoration and was covered with asbestos-cement shingles. It now has clapboard siding, and a decorative sunburst pattern has been added to the peak of the front-facing gable.⁷³

Edward Murphy House, 167 East Island Avenue; 1870; architect/builder unknown.

This two-story, Italianate-style house was moved from its original location at 716 Twenty-first Avenue South in 1988. It rests on a new concrete-block foundation, but the narrow clapboard siding and corner boards are original. Typical Italianate details include the hooded windows, wide eaves with supporting brackets, and chamfered columns on the porch. Edward Murphy, the original owner of the house, is credited with giving Minneapolis its first public park, Murphy

⁷¹ Miller Dunwiddie, “Historic Preservation,” 98.

⁷² Miller Dunwiddie, “Historic Preservation,” 101-104.

⁷³ Miller-Dunwiddie, “Historic Preservation,” 35. W. F. Gunn, along with Leroy Buffington, designed the Pillsbury “A” Mill.

Square, when, in 1857, he donated several acres of his land at present-day 801 Twenty-second Avenue South.⁷⁴

Andrew and Ole Loberg House, 171 East Island Avenue; ca. 1875; architect/builder unknown.

This Greek Revival style wood-frame house was moved to Nicollet Island from 1812 Cedar Avenue South in 1990 and rests on a concrete-block raised foundation. This two-story frame house shows influence of the Greek Revival style in its symmetrical front facade, front facing gable, and its window arrangement. Note the bull's-eye window in the gable peak. Although the Loberg Houses are not original to the island, their scale, style, and period make them compatible with the island's historic character.⁷⁵

Andrew and Ole Loberg House, 175 East Island Avenue; ca. 1875; architect/builder unknown.

Like the other Loberg House, this one was moved to Nicollet Island in 1990. Originally, it stood at 1814 Cedar Avenue South. Like its neighbor at 171 East Island Avenue, this two-story house displays such Greek Revival elements as a gabled roof. Andrew Loberg worked as a foreman in a sawmill, while Ole was a carpenter.⁷⁶

Woodward Flats, 183-184 East Island Avenue; 1898; Bertrand and Chamberlain.

In 1898, Austin Woodward, president of the A. M. Woodward Company, a grain firm, commissioned the firm of Bertrand and Chamberlain to design two rental properties on Nicollet Island: one at 187-190 East Island Avenue and this one. The partnership of Bertrand and Chamberlain was formed by George Emile Bertrand and Arthur Bishop Chamberlain in 1896 and was considered one of the most successful firms in the city. This two-story wood-frame duplex sits on its original limestone foundation and is covered with narrow clapboard siding. The single-story front porch has individual stairways to the entryways. Overall the building is plain with a simple design.⁷⁷

Today, Woodward Flats is part of the Mid-River Residences Co-op which is intended to provide affordable housing on Nicollet Island.

⁷⁴ National Register of Historic Places Continuation Sheets prepared by Thomas R. Zahn and Associates, 1991, for the Minnesota State Historic Preservation Office. It is uncertain why the Murphy House was removed from its original site, but probably it was in the way of expansion by Augsburg College.

⁷⁵ National Register of Historic Places Continuation Sheets prepared by Thomas R. Zahn and Associates, 1991, for the Minnesota State Historic Preservation Office.

⁷⁶ National Register of Historic Places Continuation Sheets prepared by Thomas R. Zahn and Associates, 1991, for the Minnesota State Historic Preservation Office.

⁷⁷ Minneapolis Building Permits B41251, dated June 4, 1898; Miller-Dunwiddie, "Historic Preservation," 105-106. The Miller-Dunwiddie report did not consider this building as contributing, but the 1991 Zahn report concluded it was.

O'Brien-Meyers Residence, 185-186 East Island Avenue; ca. 1866, ca. 1871; architect/builder unknown.

The oldest original houses on the island, the O'Brien-Meyers Residence is actually two houses there were moved together to form one T-shaped structure. Both houses originally stood on at the front of the lot facing East Island Avenue and were moved to the back of the lot in about 1898 to make way for the Woodward Flats. John Meyers, an expressman, purchased a lot from William Eastman in 1866 and apparently built a house (now the northern section) that same year. It is the oldest original house on the island. John Meyers died in 1875, but his family remained in the house until 1878. In 1882, they sold it to Hannah Woodward. The property later passed to her son, Austin Woodward. The other section of the house was built by Henry O'Brien, who lived there a few years before losing the property in foreclosure in 1873. This house was eventually acquired by the Woodward family. The two similar houses display a vernacular Greek Revival style as seen in the gable roofs and double-hung windows that were probably multi-paned as evidenced by the single six-over-six second-floor window on the north side.⁷⁸

Woodward Flats Fourplex, 187-190 East Island Avenue; 1898; Bertrand and Chamberlain.

In 1898, Austin Woodward, president of a grain firm, commissioned the firm of Bertrand and Chamberlain to design this four-unit building. The two-story wood-frame fourplex stands on its original limestone foundation, has clapboard siding, and a flat roof with a simple Greek key frieze. The classical theme is echoed in the paired wooden columns in the recessed entryway.⁷⁹

The building is now a four-unit cooperative, known as the Mid-River Residences Co-op, specifically intended to preserve affordable housing on the island.

Hennepin Avenue Bridges, crossing the Mississippi River at Hennepin Avenue; 1855, 1876, 1889-1891, 1990; Thomas Griffith, Andrew Rinker, F. W. Cappelen, Howard, Needles, Tammen, and Bergendoff (18).

Significance: When the first Hennepin Avenue Bridge was constructed, it was the first span to cross the Mississippi River. Its successors, all of engineering interest, have been crucial in unifying the east and west sides of the city.

Before the first Hennepin Avenue Bridge was built, one traveled between the east and west banks of the Mississippi at Saint Anthony Falls by boat if the water was not frozen, by walking on ice in the winter, and occasionally by wading during low water periods. In 1847, Franklin Steele, founder of the town of Saint Anthony, established a ferry just above the falls. By 1851, the Minnesota territorial legislature had granted Steele the exclusive right to maintain the ferry at the falls for a period of ten years. Soon Steele supplemented his ferry with a short bridge. One historian noted, "In the latter part of July 1851, the first Mississippi bridge was completed in St.

⁷⁸ Miller-Dunwiddie, "Historic Preservation Feasibility Study," 108-113.

⁷⁹ Minneapolis Building Permit B41252, dated June 4, 1898.

Anthony under the ownership of Frank Steele. It extended only between the eastern shore and Nicollet Island, and not entirely across the river. The gap was filled by a good ferryboat.”⁸⁰

The present-day Hennepin Avenue Bridge more or less follows the line of the first bridge to permanently span the Mississippi River. It can be claimed that the first Hennepin Bridge marked the beginning of the Minneapolis. Although settlers had claimed land on the west side of the falls as early as 1849 and the town of Minneapolis received its name in 1852; the land was still part of the Fort Snelling Reservation and not legally open to settlement. A bridge between the towns of Saint Anthony and Minneapolis suggested there was enough population and traffic to justify such an undertaking, and it was a symbol that the two settlements were permanent.

First Suspension Bridge

In 1852, Franklin Steele and others formed a company to build a bridge, the first permanent one to span the Mississippi River. They hired Thomas Griffith, who had worked with John Roebling on the 1850 Niagara Falls Suspension Bridge, to design and oversee construction. By the close of 1854, the privately-owned toll bridge was finished. It was a 620-foot long suspension bridge, measuring 17 feet wide, with wood towers and stone bases. The wire support cables were held in place by cast-iron anchors sunk into the limestone bedrock. The suspension bridge stretched from the west bank of the river to Nicollet Island. The distance between the island and the east bank was spanned by a wood-beam span bridge that Steele had previously built. In 1869, a wood-truss bridge replaced the earlier east channel bridge. That same year, Hennepin County bought the privately owned toll bridge and the following year, Minneapolis took control of it.⁸¹

Once the new bridge was complete, a gala celebration marked its opening on January 23, 1855. However, title still needed to be obtained to the land on which the bridge was built. In 1852, Congress had passed legislation reducing the size of the Fort Snelling Reservation. However, this law did not include protection of preemption claims for those who were already occupying the reservation. In response, Minneapolis settlers met at the John Stevens’ house and organized themselves into a claim association for mutual protection. Finally, in 1855, an amendment granting preemption protection to settlers was added to the legislation and the bridge builders were able to acquire clear title to the land on which the suspension bridge rested.⁸²

During archaeological excavations in the 1980s, remains of the first bridge were uncovered. Footings of the first Hennepin Bridge (and the two subsequent ones) can be seen at First Bridge Park, located under and adjacent to the Hennepin Avenue Bridge between West River Parkway and the Mississippi River. First Bridge Park also has interpretive markers with historical information and photographs. The exposed footings were capped with stone as a protective measure.⁸³

⁸⁰ G. E. Warner and C. M. Foote, *History of Hennepin County and the City of Minneapolis* (1881; repr., Marceline, Mo.: Walsworth, Inc: 1977), 369; Return I. Holcombe and William H. Bingham, *Compendium of History of Minneapolis and Hennepin County, Minnesota* (Chicago: Henry Taylor and Company, 1914), 99.

⁸¹ Anfinson, “Archaeology of the Central Minneapolis Riverfront,” 119.

⁸² Atwater, *History of Minneapolis*, 350; Return I. Holcombe and William H. Bingham, *Compendium of History of Minneapolis*, 108; “Good Tidings to Settlers on the Reserve,” *Saint Anthony Express*, February 24, 1855.

⁸³ Mike Kuzuba, “Excavation Bridges Gap to the Past,” *Minneapolis Star Tribune*, July 13, 1988.

Second Suspension Bridge

Less than twenty years after the first Hennepin Bridge was built, it proved inadequate to the demands of traffic between the east and west sides of the river. By this time the two towns of Minneapolis and Saint Anthony were not only connected by a bridge, but had merged into one city. The second bridge was built slightly upstream of the original. Thomas Griffith was again commissioned to build the larger replacement bridge that would span the river between Hennepin Avenue and Nicollet Island. Completed in 1876, the second suspension bridge was 675 feet long and 32 feet wide. The 80-foot towers were made of stone and had H-shaped bases that were 55 feet long and 20 feet wide. The towers rose to decorative turrets and crenellations that gave it a castle-like appearance. In 1878, the east channel wood bridge was replaced by a five-arch stone bridge that lasted until 1973. Like its predecessor, the cables of the second bridge were anchored in the bedrock. The remains of these cables and anchors can be seen in First Bridge Park.⁸⁴

Third Hennepin Avenue Bridge

After only fourteen years of use, the second Suspension Bridge was considered obsolete. Andrew Rinker, the city engineer, with the help of F. W. Cappelen, designed the two-span steel arch bridge replacement. The south half of the bridge including abutments and central pier was completed in 1889 by the Keystone Bridge Company of Pittsburgh. The north end of the bridge was built by the Wrought Iron Bridge Company of Canton, Ohio in 1891. The two arched spans were 280 feet long with a 56-foot roadway and 12-foot sidewalks. Two streetcar lines occupied the outer traffic lanes. The wood deck was replaced by an open-steel mesh deck in 1954. In 1973, the arched stone bridge spanning the east channel was razed when the north end of Hennepin Avenue Bridge was made into two separate roadways.⁸⁵

Fourth Hennepin Avenue Bridge

By the early 1980s, during a period of growing interest in the riverfront, plans were made to replace the steel-arch Hennepin Avenue Bridge. As Hennepin Avenue is a County State Aid Highway, replacement of the bridge fell under the jurisdiction of the Hennepin County Board of Commissioners. The board decided to honor the past by choosing a suspension bridge design that would recall the earlier suspension bridges at this site. In 1988, the north half of the old bridge was demolished to make way for the new bridge. The south half was torn down the following year and the new bridge, officially known as the Father Louis Hennepin Bridge, named after the first European to view Saint Anthony Falls, was completed in 1990. The 1,037-foot-long steel suspension bridge was designed by the engineering firm of Howard, Needles, Tammen, and Bergendoff, and carries six lanes of vehicular traffic as well as pedestrians on the adjacent sidewalks.⁸⁶

⁸⁴ Anfinson, "Archaeology of the Central Minneapolis Riverfront," 119-120. The first bridge was torn down in 1876, after the second bridge was completed.

⁸⁵ Anfinson, "Archaeology of the Central Minneapolis Riverfront," 119.

⁸⁶ Anfinson, "Archaeology of the Central Minneapolis Riverfront," 119-120 ; and Minneapolis Riverfront District website (<http://www.mrdbridges.com/hennepin.php>).

WEST SIDE MILLING DISTRICT

Third Avenue Bridge, Third Avenue South crossing the river to Central Avenue Southeast; 1918, 1980; F. W. Cappelen (19).

Significance: A notable engineering achievement using reinforced concrete arches to span the river and link two major streets.

Designed by city engineer Frederick W. Cappelen, the steel and reinforced-concrete Third Avenue Bridge was completed in 1918. Originally called the Saint Anthony Falls Bridge, the 2,223-foot bridge crosses the river on seven spans. It displays a reverse S-configuration that was used to avoid existing fractures in the limestone bedrock supporting the bridge piers. It has a 56-foot-wide roadway flanked by 12-foot-wide sidewalks. The arches are late examples of the Melan reinforcing system, patented in the United States in 1894 by Austrian engineer Joseph Melan. The concrete arches were formed against “falsework,” which supported and shaped the arches and then were removed after completion. Between 1979 and 1980, the bridge underwent a nine-million-dollar remodeling program. The roadway grade was raised five feet, the deck was replaced and the approach spans were rebuilt. New lighting standards were installed, and the 1939 Art Deco metal railing was cleaned and reinstalled.⁸⁷

United States Post Office, 100-200 First Street South; 1932-1935, 1977, 1991; Magney and Tusler, Hammel Green and Abrahamson (20).

Significance: A striking Moderne design that anchored the Gateway district.

The main Minneapolis Post Office is located very near the intersection of Hennepin and Nicollet Avenues, the area once known as “Bridge Square” that was the center of town in the early days of the city. The first city hall was built there in 1873, and the post office occupied the first floor of that building. In 1912, Gateway Park was built at Bridge Square, and the name was soon applied to the entire neighborhood. This was where visitors arriving by train got their first glimpse of the city, making it the “gateway” to Minneapolis.

The present-day post office is the third one to be built. The first federally-funded building for the exclusive use of the post office was built between 1882 and 1889 at Third Street and First Avenue South. It was razed in 1960 during the Gateway urban renewal project. . The second post office building, now known as the Federal Building, is located at the corner of Washington Avenue and Third Avenue South and was completed in 1915. The third Minneapolis Post Office was the last major addition to the Gateway district. Planning for the new building began the late 1920s; construction started in 1932 and was completed in 1935. Its striking Moderne design is largely the work of Leon Arnal who was the chief designer for the architectural firm of Magney and Tusler. Arnal also designed other notable Minneapolis buildings such as the Foshay Tower and the Minneapolis Woman’s Club.

The 531-foot main building (100 First Street South) spans two city blocks from Marquette to Second Avenue and rises three stories with a fourth story set back from the main facade. The second building (200 First Street South) is two stories high and houses the heating plant, vehicle maintenance, and storage. Both buildings are built of concrete and reinforced steel and are

⁸⁷ Information on the Third Avenue Bridge was taken from Hess Roise and Company files.

sheathed in yellow Kasota stone with dark gray granite bases. Both buildings are decorated with bas-relief stone carvings of eagles and the words “United States Post Office.” When it was built, the lobby in the main building was one of the longest lobbies in the United States. Historian Noreen Roberts notes, “The ceiling is dominated by a bronze lighting fixture giving indirect light and handling heat and air conditioning. It is 350 feet long and weighs some 20 tons. When the building was completed in 1935, this fixture was touted as the longest in the country.” The original bronze writing tables are still in the lobby. The terrazzo floor is decorated with geometric designs and bronze strips.⁸⁸

The Minneapolis Post Office is located in the Saint Anthony Falls Historic District. In 1977, a reinforced concrete parking ramp was added to the west end of the main building. During the early 1990s, the building received a large addition to the rear that included loading docks, additional parking, and an arcade that opens on to West River Parkway. This addition was designed by the architectural firm of Hammel Green and Abrahamson.

Milwaukee Road Depot and Train Shed, Third Avenue South and Washington Avenue South; 1899, 2001; Charles Frost, Shea Architects (21).

Significance: The only surviving railroad depot in downtown Minneapolis, notable for its clock tower and train shed.

Completed in 1899, the Milwaukee Road Depot and Train Shed replaced an earlier Milwaukee Road depot that was located nearby on Washington Avenue South between Third and Fourth Avenues South. The Milwaukee Road Depot complex includes the former station building and one of the last long-span, truss-roofed train sheds surviving in the nation and the only remaining one in the Upper Midwest. Chicago architect Charles Frost designed the Renaissance Revival style building, which originally had a much more elaborate bell tower capping its clock tower.

During its heyday in the 1920s, the depot was a major railroad center from which twenty-nine trains departed daily. Passenger train traffic ceased with the formation of Amtrak in 1971. By 1978, the Milwaukee Road had gone out of business, and the depot sat vacant for two decades. In 1992, the City of Minneapolis bought the depot and an area of several blocks surrounding it in hopes of rehabilitating the historic building, which had been placed on the National Register of Historic Places in 1978. Repair of the 100-foot clock tower was completed in 1996, and the transformation of the depot into a hotel and restaurant and the train shed into an ice skating rink was completed in 2001. The complex also includes a newly-built residential hotel and water park.⁸⁹ See **New Construction** for additional information.

Milwaukee Road Freight Depot, 201 Third Avenue South; 1879, 1998; original architect unknown; Victor Perlbachs of Design Partnership Ltd. and Sara Weiner of Leonard Parker Associates (22).

Significance: Surviving freight depot built to serve the Milwaukee Road.

⁸⁸ Noreen Roberts, “National Register of Historic Places Nomination form, St. Anthony Falls Historic District,” September 1991.

⁸⁹ City of Minneapolis website (http://www.ci.minneapolis.mn.us/cped/milwaukee_depot.asp) and The Depot website (<http://www.thedepotminneapolis.com/newSite/history.asp>).

This freight depot was associated with the earlier Milwaukee Road Depot. Its Italianate style details include the tall windows that are capped with stone hoods and have stone sills. Originally, the building was used to store freight and as a package drop-off. The freight depot fell vacant in the early 1970s. In 1997, plans were announced to convert the building to a Dunn Bros. Coffeehouse. The refurbished building was re-opened in 1998. It received an award for adaptive reuse from the Minneapolis Heritage Preservation Commission.⁹⁰

When built in 1879, the freight house was an extension of an earlier wood freight depot located at Fifth Avenue and Second Street South. The 1879 freight house had two depots associated with it. A one-story brick was attached to the rear of the freight house was for in-bound freight, and another one-story wood depot for out-bound freight was located next door (to the south). Both depots were approximately 500 feet long. In 1900, the out-bound freight depot was replaced by a brick, one-story depot. This structure was razed in 1975. In 1905, a two-story brick and steel structure replaced a wood section of the depot to the rear of the freight house. The in-bound depot was razed in 1988.⁹¹

Hall and Dann Barrel Company Factory, 101-115 Third Avenue South; 1880, 1884, 1896, 1906, 1985; original architect/builder unknown, Arvid Elness Architects, Inc. (24).

Significance: Early factory building associated with the flour milling industry.

In 1877, Albert R. Hall and Marcus C. Dann formed a partnership to manufacture barrels for the Minneapolis flour industry. By the end of 1880, Hall and Dann were reputed to be the largest barrel manufacturing company in the country. The first factory was at the foot of Tenth Avenue South, but in 1880 the operation was moved to Third Avenue. The original building (109-115 Third Avenue South), built in 1880, was a three-story, red brick building with a five-bay facade. A fourth story was added in 1901.⁹²

In 1884, a second building (101-107 Third Avenue South) was added to the factory; it was four stories of a cream-colored brick with a similar five-bay facade. The northeast corner of this building was abridged to accommodate the adjacent railroad tracks. In 1896, a four-story brick addition was constructed to join the Third Avenue facades. In 1906, a one-story addition filled in the remaining space between the 1880 and 1884 buildings. In 1985, the complex was renovated into office space under the name of Mill Place. All the window frames and sash were replaced and the 1896 and 1906 infill additions were removed. A new recessed, glass-atrium entry bay was constructed which extends above the adjacent building's rooflines. This renovation qualified as a Historic Preservation Tax Credit project. In 1986, the Mill Place renovation received a CUE (Community on Urban Environment) award.⁹³

The Minneapolis cooperage industry faced increasing competition during the 1890s. In the words of historian Isaac Atwater, its decline was caused by "large shipments of flour in sacks instead

⁹⁰ *Saint Anthony Falls Rediscovered*, 111; Bette Hammel, "Changing Skyscapes: Coffee in the Freight House," *Skyway News*, November 20-25, 1997; Linda Mack, "From Steam Engines to Steaming Coffee, an Old Building Lives," *Minneapolis Star Tribune*, May 14, 1998.

⁹¹ Minneapolis Building Permits A7194, dated May 5, 1900; A8908, dated January 31, 1905; Wrecking Permit I018215, dated November 24, 1975; and Mack, "From Steam Engines."

⁹² Information on the Hall and Dann Barrel Company Factory was taken from Hess Roise and Company files.

⁹³ Hess Roise and Company files and Barbara Flanagan (column), *Minneapolis Star Tribune*, October 17, 1986.

barrels.” The Hall and Dann Company had already anticipated this market shift and began leasing space in its factory to a bag manufacturer as early as 1885. By 1890, the Hall and Dann Company was making flour sacks, and in 1915 changed its name to the Northern Bag Company. Northern Bag transferred title of its property to the Saint Anthony Warehouse Company in 1920. Except for a brief period during the 1930s, when it was used as a shelter by the Salvation Army, the building remained a warehouse until it was transformed into offices in the 1980s. The Hall and Dann Barrel Factory is significant because of its associations with Minneapolis’s flour milling industry.⁹⁴

Crown Roller Mill, 105 Fifth Avenue South; 1878-1880, 1944, 1987; W. F. Gunn, engineer/designer; Architectural Alliance, reconstruction (25).

Significance: A prominent flour mill built with striking architectural forms and details.

During the mid-1870s, C. M. Hardenberg, operator of the Minnesota Iron Works, joined forces with flour millers Llewellyn and John Christian to form Christian Brothers and Company and to build a flour mill on the site of Hardenberg’s west side factory. When completed in 1880, the Crown Roller Mill was a six-story, cream-colored brick building with a limestone foundation. Unlike most other mills along the riverfront, the Crown Roller Mill had four “finished” facades and a mansard roof made of tin, making it the architectural jewel of the west side milling district. In 1891, the mill was purchased by Northwestern Consolidated Milling Company.

In 1944, the original mansard roof was removed and replaced by a one-story red-brick addition with a flat roof. The Crown Roller Mill remained in operation until the early 1950s. It was the second largest flour mill on the west side.

On October 21, 1983, a fire swept through the mill’s upper floors, gutting the interior and causing portions of the walls to collapse. The City of Minneapolis made the decision to support rehabilitation, rather than demolition of the historic building, spending \$197,000 to strengthen the walls after the fire. In 1987, the mill building was reconstructed and converted into office space by a private developer. A nine-story steel structure, essentially a new building, was built inside the former mill, forming a central atrium surrounded by office space. The damaged walls were rebuilt with brick that matched the original and a new copper-clad mansard roof, complete with pedimented, gabled dormer windows was constructed.⁹⁵

Standard Mill, also known as the Whitney Hotel, 116-118 Portland Avenue South; 1879, 1881, 1987; William D. Gray, Hanson, Westerbeck, Bell Architect/Engineer (26).

Significance: A representative example of a medium-sized flour mill on the west side, and a relatively early example of adaptive reuse.

Dorilus Morrison arrived from Maine in 1854 and, along with his cousin C. C. Washburn, was one of the founders of the Minneapolis Mill Company, which developed the water power on the west side of Saint Anthony Falls. He served as Minneapolis’s first mayor and was involved in

⁹⁴ Atwater, *History of Minneapolis*, 632; MacDonald and Mack, “Restoration and Preservation Research,” 56.

⁹⁵ Mike Kaszuba, “Warehouse Fire May Have Been Started by Vagrants,” *Minneapolis Star Tribune*, February 4, 1986; “Working Toward the Crowning Touch,” *Minneapolis Star Tribune*, April 28, 1987; some information on the Crown Roller Mill was taken from Hess Roise and Company files.

the business and civic life of the city. When Morrison built the four-story (plus monitor) Standard Mill in 1879, it was typical of the west side district's medium-sized flour mills. The mill was powered by a turbine water wheel in the basement; in the late 1880s a steam engine was added. The mill's first floor housed millstones and rollers for grinding grain, the second floor contained the packing department, and the remaining upper floors were occupied by flour purifying and grading machinery. The MacDonald and Mack study classifies the mill's architectural style as commercial Italianate, citing the principal cream-colored brick facade which is divided into three bays by brick pilasters. Originally, each bay had a decorative cornice of brick and galvanized iron.⁹⁶

Since 1879, the Standard Mill has been altered as its uses changed. In 1881, the monitor was expanded into a full fifth story. As of 1933, the mill was switched from waterpower to electricity. In the 1940s, flour milling ceased and the mill was converted to light manufacturing and warehousing.

In 1987, the Standard Mill was reconfigured into a 97-room luxury hotel. A new two-story hotel entrance was added on the southwest corner at Portland and Second Street South, new windows were added and the original two-over-two double hung sash were replaced with metal sash of similar configuration. Currently, the Standard Mill is being converted into condominiums.

During the same period of the late 1980s, new construction in the form of the Whitney Garden Plaza (Fifth Avenue South at South Second Street) and Whitney Mill Quarter Plaza (Portland Avenue South at South First Street) was added. Bennett, Ringrose, Wolsfeld, Jarvis, Gardner, Inc (now BRW) was the designer of both projects. The Garden Plaza is a green space between the Crown Roller Mill, the Northwestern Consolidated Milling Company Elevator "A," and the Standard Mill that includes outdoor seating, ornamental light standards, and evergreen plantings. The nearby Whitney Mill Quarter Plaza, built as an amenity for hotel guests, has been removed for the conversion of the former Whitney Hotel, but is supposed to be rebuilt after the current construction is completed.⁹⁷

Northwestern Consolidated Milling Company Elevator "A," also known as the Ceresota Elevator, 119 Fifth Avenue South; 1908, 1987; G. T. Hostain, engineer; Ellerbe Associates, Inc. (27).

Significance: The largest surviving grain elevator structure in the milling district and another relatively early example of adaptive reuse.

By 1900, three large companies controlled most of the flour mills in the West Side Milling District. The concentration of ownership also meant the consolidation of physical plants. In 1908, when the Northwestern Consolidated Milling Company erected Elevator "A," more commonly known as the Ceresota Elevator, it was the largest elevator in the milling district with a capacity of one million bushels. The building was designed for cleaning and storage of grain which it supplied to the neighboring Crown Roller and Standard Mills.

⁹⁶ MacDonald and Mack, "Restoration and Preservation Research," 67.

⁹⁷ Information on the Standard Mill was taken from Hess Roise and Company files.

The Ceresota Elevator is a reinforced concrete and brick building with windows centered in panels created by brick pilasters. The building originally contained fifty-seven square brick bins for grain storage. The facility remained a grain elevator until the mid-1980s. In 1987, all the equipment and storage bins were removed, and the elevator was converted to office space. One reporter noted that, “the 10-story Ceresota presented a special conversion challenge” because of the internal grain silos and shortage of windows. In the end, the 90-foot silos were razed and that section of the building was rebuilt. The windowless south side of the elevator (behind the Ceresota sign) was covered with a mirrored wall that reflects light into the atrium from the skylights above. Before renovation the building was documented according to the standards of the Historic American Engineering Record. The renovation was a certified Historic Preservation Tax Credit project conforming to the Secretary of the Interior’s Standards for Rehabilitation.⁹⁸

Fuji-Ya Restaurant, 420 First Street South; 1967-1968, 1973, 1975; Shinichi Okada, Newton E. Griffith (29).

Significance: A key building that helped trigger recognition and appreciation of the riverfront.

The Fuji-Ya is built over the foundations of the Columbia Flour Mill and the Bassett Sawmill engine house. The exterior walls of the building are constructed of concrete blocks finished with stucco topped with a penthouse and flat roof. In 1973, the restaurant was expanded on the lower level which added a bar and additional seating. Two years later, another kitchen was added.⁹⁹

In 1987, the Minneapolis Park and Recreation Board acquired the restaurant’s parking lot as part of the West River Parkway extension, and the restaurant was closed the following year. Although the Fuji-Ya is a noncontributing building to the historic district as it was constructed after the district’s period of significance, it is nonetheless an unofficial landmark. Reiko Weston, the founder of Fuji-Ya, deliberately located her restaurant on the riverfront in 1968 when few recognized its beauty or potential. When she built the Fuji-Ya, the west side riverfront was collection of mostly abandoned mills, railroad tracks, and a sand and gravel storage area. Current plans call for the building’s demolition with a high-rise condominium project as its replacement.

Upper Saint Anthony Falls Lock and Dam, West bank of the Mississippi River between Third Avenue Bridge and Eighth Avenue South; 1948-1963; Army Corps of Engineers (31).

Significance: An engineering achievement that helped to establish Minneapolis as the head of navigation on the Mississippi River.

For nearly a century, Minneapolis hoped to wrest the title of head of navigation of the Mississippi River from its rival, Saint Paul. Over time, Minneapolis slowly succeeded in this quest. In 1899, the Army Corps of Engineers began work on Meeker Dam, which was also known as Lock and Dam No. 2; it was completed in 1907. The Meeker Dam moved the head of navigation upstream into Minneapolis. However, Meeker Dam was submerged when the Ford Lock and Dam was completed in 1917. Still, the head of navigation was firmly established in

⁹⁸ Information on the Ceresota Elevator was taken from Hess Roise and Company files and Susan E. Peterson and Richard Meryhew, “Minneapolis Builders, Renovators Busy Along Mississippi this Spring,” *Minneapolis Star Tribune*, April 18, 1988.

⁹⁹ Minneapolis Building Permits A37071, November 15, 1967; A40361, dated September 12, 1973; and A41531, dated August 8, 1975.

Minneapolis, and in the 1930s, a municipal dock was built just below the Washington Avenue Bridge. However, the city was still not satisfied with its river connection because truck access to the terminal—a steep descent into the river gorge—was far from ideal, and land for development was limited. Better sites were available further upstream, but the millers who harnessed the falls’ power to run mills along the riverbanks blocked any attempt to push navigation upstream. As the flour milling industry declined after 1930, advocates of extending navigation further upstream seized their chance. After a lengthy campaign led by Minnesota senator Henrik Shipstead, Congress passed the River and Harbor Act on August 26, 1937, allowing the nine-foot channel of the Mississippi River to extend 4.6 miles upstream from the municipal barge terminal to a railroad bridge in the vicinity of Forty-first Avenue North.¹⁰⁰

By 1948, dredging for the Lower Saint Anthony Falls Lock and Dam had begun; two years later, work on the lower dam was commenced. Between 1958 and 1960, the half-mile channel between the lower and upper locks was excavated. In November 1959, work began on the upper lock. Two spans and one pier of the Stone Arch Bridge were replaced with steel deck trusses to provide clearance for tugboats and barges. The work was completed while daily railroad traffic continued on the bridge. Construction of the upper lock obliterated the site of one of the country’s earliest hydroelectric central stations on Upton Island, and also caused the demise of the Minneapolis Mill Canal, which had provided the waterpower that had made the west-side flour milling district the nation’s leader by the late nineteenth century. “When construction was completed in 1963,” wrote historian Lucile Kane, “all that remained of the west-side district, once the pride of Minneapolis, were gaping apertures of races leading to vanished or abandoned mills, and the Washburn A mill, which was to close two years later.” Another loss was Spirit Island, long associated with American Indian spiritual beliefs and legends. Used as a quarry by Euro-American settlers since the mid-nineteenth century, the island had already lost much of its original form.¹⁰¹

The upper river officially opened to navigation on September 21, 1963, and the significance of the lock and dam was recognized from the beginning. The National Society of Professional Engineers christened it one of the “seven wonders of engineering in Minnesota” in 1963. In 1966, it was awarded first place in the category of “Distinguished Engineering” by the U.S. Army Chief of Engineers. A panel of outside judges observed that “the Upper Lock of the Upper Minneapolis Harbor Development is extremely complex and represents the essence of excellent engineering. The adopted plan is ingenious, economical, and well-conceived, and overcomes difficulties that might have prevented an acceptable solution. The design for the lock structure

¹⁰⁰ Martin E. Nelson, “Nine-foot Channel Extension Above St. Anthony Falls,” *Minnesota Engineer* 11 (June 1960): 7-8; Raymond H. Merritt, *The Corps, the Environment, and the Upper Mississippi River Basin* (Washington, D.C.: Government Printing Office, ca. 1980), 54.

¹⁰¹ Some sources claim that the Upton Island facility was the first hydropower central plant in the United States. However, in a National Register Multiple Property Documentation Form on “Minnesota Hydroelectric Generating Facilities, 1881-1928” prepared in 1989, historian Jeffrey Hess notes that central plants in Grand Rapids, Michigan, and Niagara Falls, New York, were in operation earlier. “It is likely,” Hess concedes, “that the Upton Island facility contained the country’s first hydroelectric central station to be housed in its own building – a simple, one-story, frame structure, about 24 feet square, that was eventually demolished after the Minnesota Brush Company abandoned the installation in 1884.” (page E-4, available at State Historic Preservation Office, Saint Paul). Other references: Kane, *Waterfall*, 176; untitled, undated typescript in archives of Saint Paul District, Army Corps of Engineers, 5-6.

expresses very successfully, in simple bold forms, the characteristic nature of the concrete of which it is built.”¹⁰²

Washburn “A” Complex, 701-709 South First Street; 1880-1881, 1884-1885, 1894, 1906-1908, 1911, 1913, 1914, 1916, 1918, 1928-1930, 2003; Adolph Fischer, William de la Barre, Meyer, Scherer and Rockcastle, Ltd. (33).¹⁰³

Significance: The most significant flour milling complex in the west side milling district, and counterpart to the Pillsbury “A” Mill complex on the east side.

The origins of the West Side Milling District can be traced back to the Government Mill, built in the early 1820s to serve as a sawmill and grist mill for Fort Snelling. It operated on the water power supplied by Saint Anthony Falls. Commercial development of west side milling started in 1856 with the formation of the Minneapolis Mill Company, which had rights to half the waterpower supplied by Saint Anthony Falls. Working cooperatively, the Minneapolis firm and the Saint Anthony Falls Water Power Company constructed a V-shaped dam above the falls that divided the flow into two mill ponds, one on each shore. The Minneapolis company continued its improvements with a long wood platform across its mill pond that provided sites for multiple sawmills to operate and constructed a power canal along South First Street that further extended the power and the number of mill sites. Over the years, the Minneapolis Mill Company would continue to improve its water power facilities.

The Washburn “A” Mill complex was not the only flouring concern on the west side, but it is representative of the West Side Milling District. The first Washburn “A” Mill was constructed in 1874 by C. C. Washburn and was the largest of Washburn’s mills. Like other mills in the West Side Milling District, the Washburn “A” Mill at first operated solely on waterpower supplied by the Minneapolis Mill Company Power Canal. On May 2, 1878, the building was leveled by a horrific explosion caused by flour dust. The same blast destroyed several surrounding mills. Washburn immediately set about rebuilding the mill, hiring Budapest engineer Adolph Fischer to replace it with an even larger structure employing the “gradual reduction system” of milling that substituted steel rollers for grinding stones. The gradual reduction system was better suited to the hard spring wheat that could be grown in northern climates and produced a superior white flour. Fischer’s plans were subsequently modified by William de la Barre, an Austrian engineer, who relocated to Minneapolis. During this same period, Washburn took on several partners to form Washburn Crosby and Company.

The current Washburn “A” Mill was constructed in 1880 and built of heavy post-and-beam timbers and thick Platteville limestone walls. The seven-story mill had a flat roof with a full-length, three-bay monitor on top. A severe fire in 1928 resulted in the rebuilding of the south facade with brick and reinforced concrete. Large sections of the interior were also rebuilt, and

¹⁰² Jon Gjerde, “Historical Resources Evaluation: St. Paul District Locks and Dams on the Mississippi River and Two Structures at St. Anthony Falls,” September 15, 1983, prepared for the Saint Paul District, Corps of Engineers, 166 and available at that office. Army, Chief of Engineers; “Distinguished Architectural and Engineering Achievement Awards,” copy of brochure, 1966, available in archives of Saint Paul District, Corps of Engineers.

¹⁰³ Information on the Washburn “A” Mill Complex was taken from Hess Roise and Company files and *Saint Anthony Falls Rediscovered*, 34-56.

much of the original wood-post-and-beam construction was lost in the fire or removed. The year 1928 was also when Washburn-Crosby Company was reorganized as General Mills, Inc.

The mill continued to use waterpower until 1960, when work on the Saint Anthony Falls Lock and Dam destroyed the Power Canal. Milling operations ceased in 1965, and much of the milling equipment was removed from the site. The mill was designated as a National Historic Landmark in 1983. In 1991, the abandoned mill suffered a disastrous fire that caused much the building to collapse. See **Historic Preservation** for more information on the subsequent history of the building.

Over the years the Washburn “A” Mill had a number of important additions that made it into a complex of buildings. They are listed in chronological order as follows.

Humboldt Flour Mill, later known as the Washburn “E” Mill. The first Humboldt Mill was built in the early 1870s and was owned by the milling firm of Bull and Newton. This mill was demolished when the first Washburn “A” Mill exploded in 1878. Bull and Newton immediately rebuilt the Humboldt Mill as a four-story, cream-colored brick structure. The firm went bankrupt in 1880, and Hinkle, Greenleaf and Company acquired the Humboldt Mill. In 1896, Washburn-Crosby began leasing the Humboldt Mill and bought it three years later. In 1913, two bays were added to the original three-bay monitor, which created a fifth story. In 1951, a one-story concrete-block warehouse was added on the east side. The mill ceased flour production in the 1960s.

Humboldt Mill is now part of a condominium project that was designed by Julie Snow Architects and completed in 2003. The newly constructed Humboldt Lofts Annex (750 Second Street South) is, as its name implies, attached to the original Humboldt Mill and contains thirty-seven condominium units. See **New Construction** for more information.

Mill Office. Built in 1880, the Mill Office is a two-story, three-bay, limestone addition to the northwest corner of the “A” Mill. It housed the company office from 1880 to 1885. In 1918, a third story was added.

Wheat House. Designed by William de la Barre and built in 1881, the Wheat House was a five-story brick building joined to the “A” Mill on the southeast side. It was designed to clean all the wheat ground in the “A” Mill. In 1917, a sixth floor was added. The Wheat House was damaged in the 1928 fire and was subsequently rebuilt with reinforced concrete. The Wheat house is now part of the Mill City Museum.

West Engine House. Designed by William de la Barre and built from 1884 to 1885, this two-story rusticated stone building adjoins the west wall of the “A” Mill. It housed auxiliary steam engines that supplemented the water power. It is now used as an auditorium for the Mill City Museum.

East Engine House. Built in 1894, the two-story, brick East Engine House joined the “A” Mill’s east wall. Like the earlier West Engine House, it was provided additional steam engines for the mill.

Elevator No. One. Built by the Haglin-Stahr Company between 1906 and 1908, Elevator No. One is located at 721-729 South First Street. Washburn-Crosby Company purchased this site in 1887, mindful of the needs for further expansion. Elevator No. One consists of fifteen cylindrical reinforced concrete tanks 120 feet high. A 95-foot high workhouse, for cleaning grain, tops the elevator. The well-known “Gold Medal Flour” sign sits atop the workhouse. The concrete elevator was among the first to be built in the United States. The use of concrete storage bins was pioneered by C. F. Haglin in 1900. He designed an elevator for the Peavey Company, located in Saint Louis Park near the intersection of Highways 7 and 100.

Wheel House. Built in 1911, the two-story brick addition adjoins the northeast corner of the “A” Mill. The last of a series of wheel houses erected on this site, the building contained the controls for the waterpower turbines. It marks the general location of the mill’s two water wheels which are far below the surface.

Washburn-Crosby Company Utility Building. The architectural firm of Hewitt and Brown designed the eleven-story, reinforced-concrete Utility Building in 1914. Located at 628-630 Second Street South, the building housed a packing plant and test bakery, as well as an employee cafeteria, belt shop, machine shop, and power plant. Three terra cotta figures decorate the south facade and were designed by Minneapolis sculptor John Karl Daniels, who also made the statue of Lief Erickson at the Minnesota State Capitol. They portray the evolution of flour milling, starting with a man grinding grain with a mortar and pestle, a man with a quern (two stones used for hand grinding grain), and finally a modern miller using a mechanized roller mill.

The Utility Building was converted into condominiums and is now known as Washburn Lofts. The twenty-two unit development was designed by Paul Madson + Associates/LHB Inc.

Washburn-Crosby Company Train Shed. Built in 1918, the shed is a metal-clad, flat roofed building and enters the “A” Mill at ground level to the south of the West Engine House. It replaced a similar 1885 structure, which in turn replaced an 1879 train shed. It provided rail access to both the “A” Mill and the Washburn “C” Mill. The Washburn “C” Mill was demolished in 1960.

Feed Elevator. Facing First Street and located directly east of the Wheel House, the Feed Elevator was built in 1928 and consists of fifteen, reinforced-concrete circular bins with a twenty-foot workhouse above. The elevator was erected by the Minneapolis firm of Barnett and Record.

WAREHOUSE DISTRICT

Lindsay Bros. Building, now known as Riverwalk, 400-408 North First Street; 1895; Harry Wild Jones (42).

Significance: Major example of a late nineteenth-century warehouse by a notable Minneapolis architect.

In 1895, Minneapolis architect Harry Jones designed this four-story warehouse for the Lindsay Brothers, a farm implement distributor. Jones's plans were influenced by H. H. Richardson's design for the Marshall Field Wholesale Warehouse building in Chicago that was built between 1885 and 1887. The Lindsay Brothers' building has similar massing and window arrangements that gradually decrease in size, but grow in number from bottom to top. However, Jones chose pointed Gothic arches for his window and door openings, instead of the rounded arches seen on the Marshall Field building. When it was completed, Lindsay Brothers was considered one of the "handsomest implement warehouses in the country." In 1909, a fifth story was added to the building, which destroyed the original cornice. The building is no longer used as a warehouse and has been converted to residential lofts.¹⁰⁴

The Lindsay Brothers building is symbolic of First Street's glory days as "Implement Row," when Minneapolis was the jobbing center (wholesale supplier) of the upper Midwest. Starting in the early 1880s, Minneapolis had the best railroad connections to the newly opened western farmlands, and national manufacturers of farm equipment began seeking warehouse space in the city. After all the building sites along the tracks at Third and Fourth Avenues North were taken, large-scale brick warehouses began to spring up along First Street North. Other similar implement warehouses include: the Deere and Company Building (310 North First Street); Security Warehouses "A" and "B" (324-334 North First Street); and the Champion Building (428-432 North First Street).

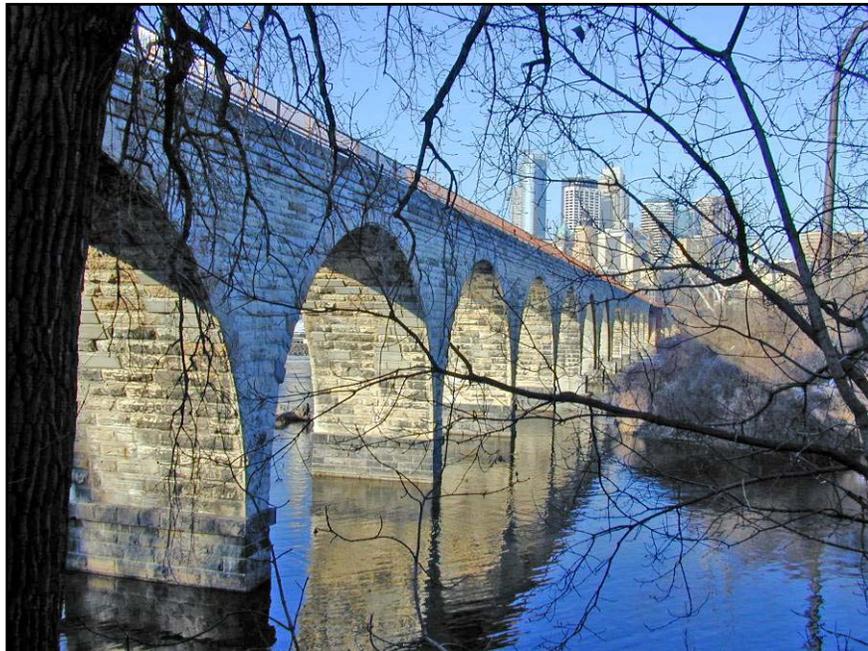
The Riverwalk development was built by Shamrock Development. At first the converted warehouse was marketed as rental apartments, but in 2004, the seventy-six units were offered for sale.

¹⁰⁴ *Saint Anthony Falls Rediscovered*, 29-30.

PHOTOGRAPHS¹⁰⁵
East Side Milling District



Southeast Steam Plant, 12-20 Sixth Avenue Southeast (1)



Stone Arch Bridge, Sixth Avenue Southeast and the river (2)

¹⁰⁵ All photographs were taken by Penny Petersen unless otherwise noted.

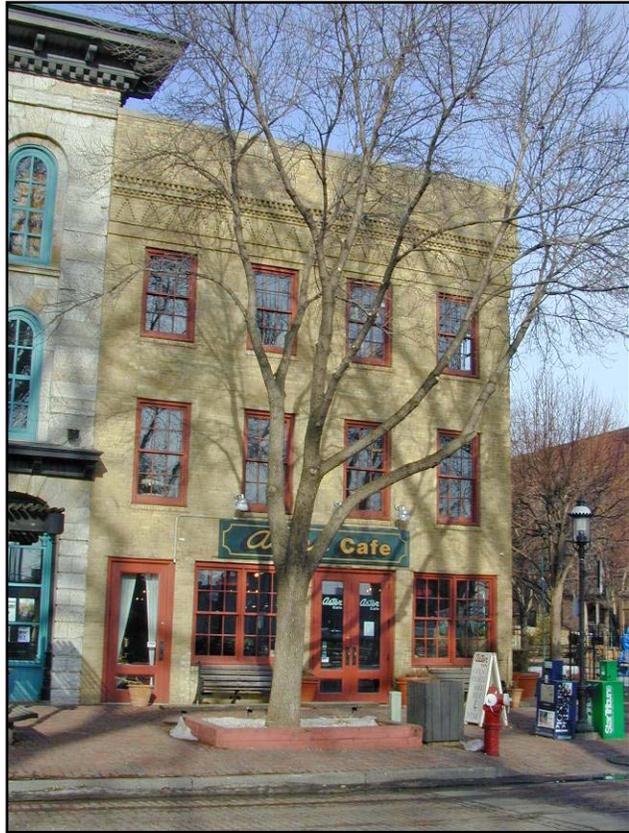


Pillsbury “A” Mill Complex at Third Avenue and Main Street Southeast (3)



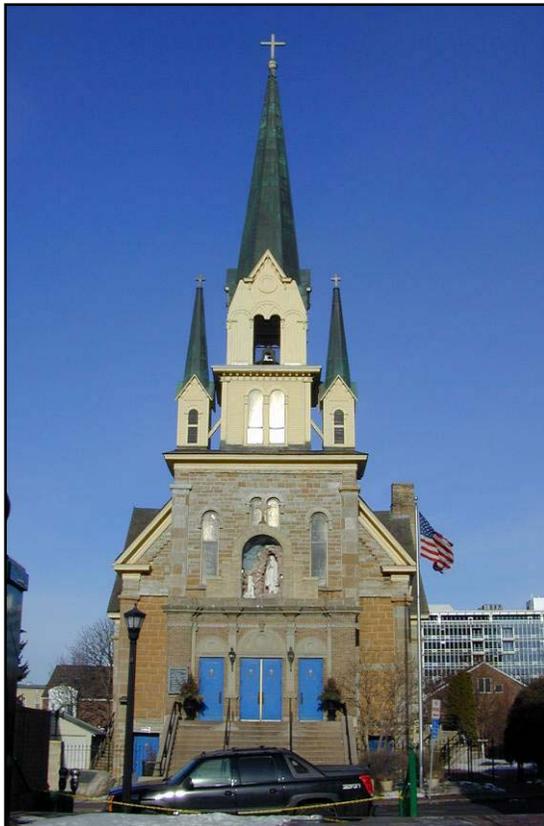
Main Street Hydroelectric Station, 206 Main Street Southeast (4)

Upton Block, 129 Main Street
Southeast (6)



Martin-Morrison Blocks, 123-127 Main Street Southeast (7)

Pracna Building, 117 Main Street
Southeast (8)



Our Lady of Lourdes Church, 1
Lourdes Place (12)



Pillsbury Library, 100 University Avenue Southeast (13)



Ard Godfrey House, Chute Square (14)

Nicollet Island District



Nicollet Island Inn, 95 Merriam Street (5)



Nicollet Island Pavilion, 40 Power Street (6)



The Charles Loring House, later known as the William S. King House, at 41 West Island Avenue
Minnesota Historical Society Collections



The Joel Bassett and John Delaitre Houses on Nicollet Island
Minnesota Historical Society Collections



Grove Street Flats, 2-16 Grove Street (17)



Baker-Leber House, 95 West Island Avenue (17)



R. M. S. Pease House, 101 West Island Avenue (17)



Meader-Farnham House, 105 West Island Avenue (17)



Frank C. Griswold House, 107-109 West Island Avenue (17)



William P. Burnett Tenement, 111-113 West Island Avenue (17)



Peter Weinard House, 115 West Island Avenue (17)



Frank C. Griswold House, 15-17 Maple Place (17)



18-20 Maple Place (17)



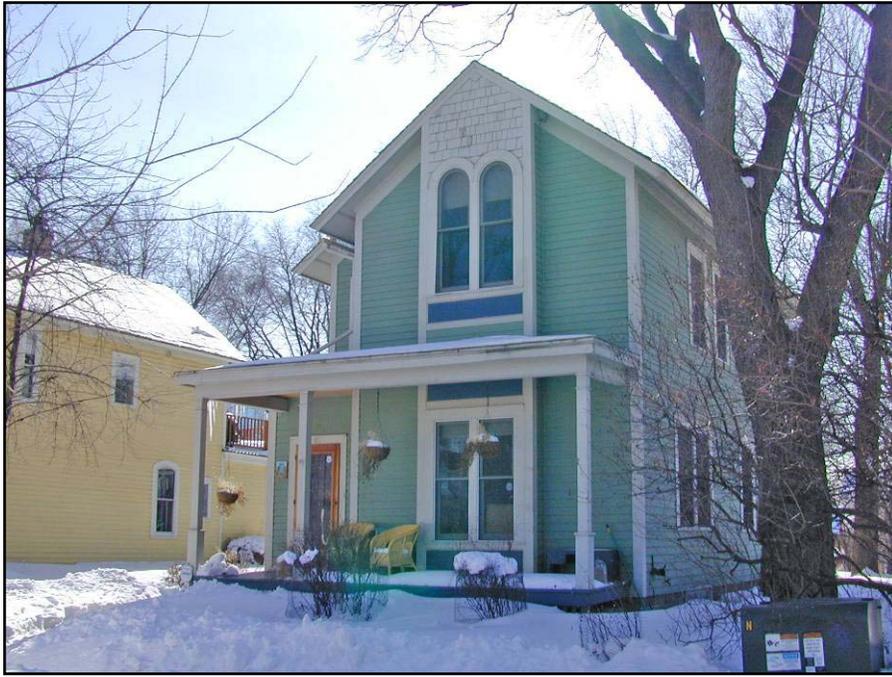
27 Maple Place (17)



Backe-Barquist House, 91 Nicollet Street (17)



John Mayall House, 93 Nicollet Street (17)



Site of Peter Conway House, new infill house, 97 Nicollet Street (17)



George W. Brookins House, 163 Nicollet Street (17)



Barquist-Holmberg House, 167-169 Nicollet Street (17)



Adams-Barquist House, 177 Nicollet Street (17)



James Pye House, 163 East Island Avenue (17)



Edward Murphy House, 167 East Island Avenue (17)



Andrew and Ole Loberg House, 171 East Island Avenue (17)



Andrew and Ole Loberg House, 175 East Island Avenue (17)



Woodward Flats, 183-184 East Island Avenue (17)



O'Brien-Meyers Residence, 185-186 East Island Avenue (17)



Woodward Flats Fourplex, 187-190 East Island Avenue (17)



Present-day Hennepin Avenue Bridge (18)

West Side Milling District



Third Avenue Bridge, crosses the river at Third Avenue South and Central Avenue Southeast (19)



United States Post Office, 100-200 South First Street (20)



Milwaukee Depot and Train Shed at Third and Washington Avenue South (21)



Milwaukee Road Freight Depot, 201 Third Avenue South (22)



Hall and Dann Barrel Company, 101-115 Third Avenue South
(24)



Crown Roller Mill, 105 Fifth Avenue South (25)



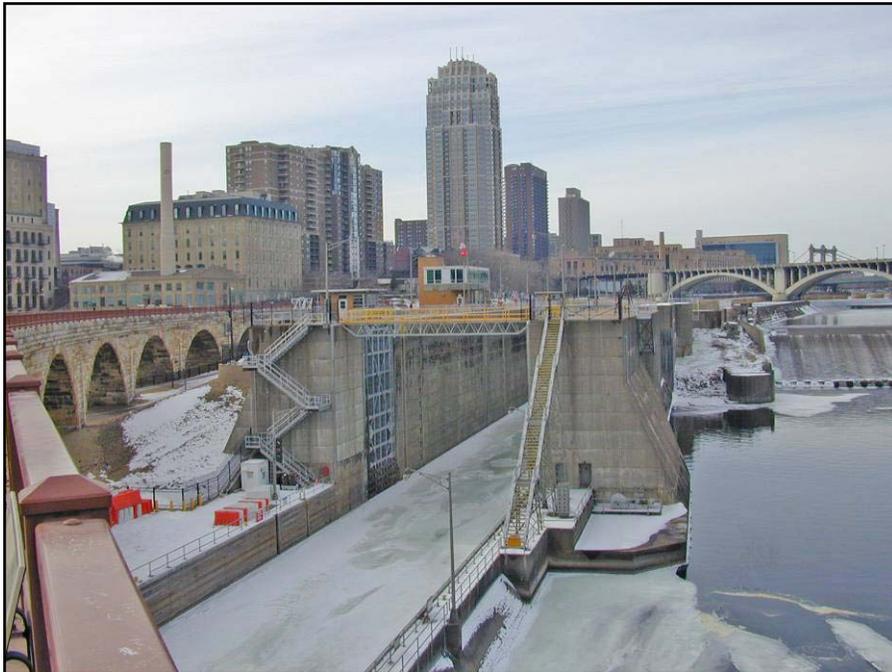
Standard Mill, 116-118 Portland Avenue South (26)



Northwestern Consolidated Milling Company, 119 Fifth Avenue South (27)



Fuji-Ya Restaurant, 420 South First Street (29)



Upper Saint Anthony Falls Lock and Dam (31)



Washburn “A” Complex, 701-709 South First Street (33)



Second Street Side of Washburn “A” Mill Complex, the Utility House is the tall building in the center of the photograph (33)

Humboldt Mill, 710-714 South
Second Street (33)



Humboldt Lofts Annex, 750 South
Second Street (37)

Warehouse District



Lindsay Brothers Building, 400-408 North First Street (42)

HISTORIC PRESERVATION

The late nineteenth-century campaign to save the Ard Godfrey House may be considered the first historic preservation effort along the riverfront. However, its significance was seen in relation to the early settlers, not the architectural character of the house.

By the time the Saint Anthony Falls Historic District was designated in 1971, the architecture and history of the riverfront was little appreciated. The next three decades saw several approaches to historic preservation that varied with the types of buildings under consideration. What would be feasible for a residence on Nicollet Island would not apply to an abandoned mill structure. In fact, the residences on Nicollet Island are virtually the only buildings in the area, aside from Hennepin Island Hydro, a handful of Main Street commercial buildings, and the Southeast Steam Plant, that remain in their original use. Some historic buildings were saved from demolition by being moved to new sites, although building moving has a long tradition in the Twin Cities.

By the late 1970s, the city was looking to the “festival marketplace” approach for the adaptive reuse of warehouse and commercial buildings on the east side. Inspired by Boston’s Faneuil Hall Marketplace, the same architecture firm, Ben Thompson and Associates, created the St. Anthony Main complex in several phases. The new buildings of Riverplace piggybacked onto that development, even though several historic buildings were demolished and the scale of the new high-rise apartment buildings was out of character with the district. Meanwhile, the successful rehabilitation of a number of historic buildings on the east side was enabled by Historic Preservation Tax Credits.

The National Historic Preservation Act of 1966 established the National Register of Historic Places. The Historic Preservation Tax Credit program was adopted in 1976 (subsequently amended in 1986) to provide federal income tax incentives for historic preservation purposes. The program is administered by the National Park Service, part of the Department of the Interior, and State Historic Preservation Offices. The *Secretary of Interior’s Standards for Treatment of Historic Properties* and the *Secretary of Interior’s Standards for Rehabilitation* (36 CFR Part 67) were devised to provide guidance for compliance with the tax credit program. They were also widely adopted by State Historic Preservation Offices and local landmarks and heritage preservation commissions.¹⁰⁶

The west side was more of a challenge. While Reiko Weston had brought attention to the riverfront when she built her Fuji-Ya Restaurant in the late 1960s, it was an anomaly in an industrial wasteland. The economics of historic preservation and rehabilitation had improved enough by the late 1980s that several of the medium-size mill and warehouse buildings could be converted to new uses. As the City and Park Board acquired property along the riverfront, it was able to further enhance the area with the extension of West River Parkway.

¹⁰⁶ Current information on the Historic Preservation Tax Credit program and the Secretary of Interior’s Standards can be found at the National Park Service website: www.cr.nps.gov/hps/tps/tax/brochure1.htm and www.cr.nps.gov/hps/tps/tax/rehabstandards.htm. As the Standards have become more widely used, they have been interpreted less flexibly than when first adopted. Work that was approved on the east side in the late 1970s and early 1980s would likely be scrutinized more rigorously today.

The review processes required by Section 106 of the National Historic Preservation Act and Section 4(f) of the Department of Transportation Act played a role too, as both the construction of the new Hennepin Avenue Bridge and the Federal Reserve Bank went through those review processes because of federal funding and the involvement of federal agencies. Archaeological investigations on both sites resulted in new understanding and ongoing interpretation of the city's riverfront history. The creation of Mill Ruins Park also revealed earlier riverfront history.

In recent years, the most striking example of historic preservation and adaptive reuse has been the creation of the Mill City Museum within the ruins and surviving structures of the Washburn "A" Mill. This, in turn, has inspired additional adaptive reuse efforts in historic buildings, as well as several major examples of new buildings.

EAST SIDE MILLING DISTRICT

Stone Arch Bridge—see **Architecture section**.

St. Anthony Main (Martin-Morrison, Upton, Union Iron Works)—see **Architecture section**.

Pracna Restaurant—see **Architecture section**.

Kronick Warehouse, 29 Main Street Southeast; 1917, 1981-1982; Emil and Nels Bruce; Miller Westerbeck and Hanson (9).

Significance: Relatively early example of warehouse conversion in the East Side Milling District.

By the early twentieth century, furniture manufacturers were well established on the east side of the river. In 1905, the Levin Brothers moved into the former Century Piano factory which occupied the block between Main Street and Prince Street Southeast. After a 1917 fire destroyed the old factory, the Levin Brothers immediately rebuilt a five-story factory and warehouse structure. Starting in the 1940s, the building was used mainly as a warehouse; by the late 1960s, portions of the warehouse served as affordable gallery space for a group of artists, such as dulcimer maker Len MacEacheron and the Riverclay Studio. At that time, the warehouse was owned by Bruce and Sol Kronick who planned to renovate the building into more studios. However, the City of Minneapolis acquired the building on behalf of the Boisclair Company, and the artists were displaced. The Kronick Warehouse was incorporated into the Riverplace project and was altered with the addition of a glass and metal "arcade" across the front, and an atrium was cut through the inside. The building's atrium spaces are elaborated with Art Nouveau-style metal railings which disguise the building's industrial origins. After the concept of "festive retail" failed, the Kronick Warehouse was converted to small-office space; a restaurant occupies a large portion of the first floor.¹⁰⁷

¹⁰⁷ "Warehouse Central Link in Boisclair Project"; "What Will Happen to the Main Street Warehouse"; "Historic Character Key to Kronick Plans"; and "Tenants Unsure of Future in Building," *Riverfront News*, August 1979.

Brown-Ryan Livery Stable, 25 Main Street Southeast; ca. 1880, 1982-1984; original architect/builder unknown; Miller Westerbeck and Hanson (10).

Significance: Unusual survival of a late nineteenth-century stable structure, relocated from its original site.

Several historic buildings were demolished to accommodate the Riverplace project, but two buildings did survive, albeit in a much altered form. The Brown-Ryan Livery stable was constructed about 1880 at 20 Second Street Northeast. The MacDonald-Mack study characterized the two-story brick and stone building as “exhibiting Italianate details,” with tall, narrow windows. The livery stable, like its neighbor the John Ryan Baths, was in the way of the two-building high-rise complex that would become known as The Falls and The Pinnacle, and was slated for demolition. However, as a concession to historic preservation concerns, the city decided to move the livery a few blocks to the east, to 25 Main Street Southeast. Late in 1981, the stable was hoisted onto wheels and moved to its current location. Given the building’s dimensions and the plans for the rest of Riverplace, the front facade of the livery stable could not face Main Street, but rather was turned incongruously 90 degrees from the street. For a time the livery stable was part of the retail operation at Riverplace, but the building is now used for office space.¹⁰⁸

Noe Harness Company Factory, also known as Marquette Manufacturing Company, 15-35 Second Street Southeast, 1916, 1955, architect/builder unknown (demolished).

Built in 1916 as the Noe Harness Company Factory, the building was better known as the Marquette Manufacturing Company. As plans for the Riverplace project evolved and its footprint grew in size, the developer, the Boisclair Company, asked the City of Minneapolis to acquire a parcel known as the “Marquette Block.” The Noe Harness/Marquette Manufacturing building was demolished in 1981. The site is now part of the underground parking facilities for Riverplace. A stairway leading to the parking ramp can be seen on Bank Street, across the street from Chute Square.¹⁰⁹

¹⁰⁸ MacDonald and Mack Partnership, “Restoration and Preservation Research, 110; Barbara Flanagan column, *Minneapolis Star*, May 29, 1981; “A 93-year-old Stable Heads South,” *Minneapolis Tribune*, November 28, 1981; Bill Huntzicker, “Displaced Livery Stable Emigrates to Southeast,” *Southeast (Minneapolis)*, January 1982; “Transformed Stable to Open at New Riverplace Development,” *Minneapolis Star Tribune*, November 15, 1983.

¹⁰⁹ The first parcel of the Marquette Block acquired by the City was bounded by Bank Street, Second Street Southeast, East Hennepin, and Ortman Street. In April 1983, the city council voted to acquire the remainder of the Marquette Block, that is the section between Ortman Street and University Avenue containing a row of historic commercial buildings fronting on East Hennepin (Ann Laughlin, “City Considers Deeper Involvement in E. Hennepin Development,” *Southeast (Minneapolis)*, September 1982; “Chute Stays Put,” *Southeast (Minneapolis)*, September 1983). For more on subsequent proposals for the Marquette/Coke site see “World Trade Center, More Housing Proposed for SE Riverfront,” *Southeast (Minneapolis)*, December 1983; and “City Council Picks Boisclair to Develop Coke/Marquette Site,” *Southeast (Minneapolis)*, April 1984.

East Side Auto Garage, 11-13 Second Street Southeast; 1904, architect/builder unknown, (demolished).

Built in 1904 by the Chute Brothers, the East Side auto garage served as the storage and repair shops for Swanberg and Anderson, an automobile repair firm, that later became the Swanberg and Scheefe automobile dealership. The MacDonald and Mack study cited the building as among the first garages in the city to be specifically designed and built for automotive storage and repair. Several development proposals were put forth for the remainder of the Marquette and Coca-Cola Bottling sites (often called the Marquette/Coke site) that was not taken up by the Riverplace development, including a 35-story world trade center in 1983, and a 1984 proposal that would have included a mix of housing, retail, and a hotel. The building was demolished in 1986. The site formerly occupied by the East Side Auto Garage is now occupied by townhouses built by Brighton Development and opened in 1996.¹¹⁰

Cataract Engine Company No. 1, later Swanberg and Scheefe Automotive Garage, 28 Second Street Southeast; 1873, 1881, 1885, 1901, 1906, 1927; architect/builder unknown (demolished).

In 1873, the Cataract Engine Company, Saint Anthony's first fire department, moved into a new building at the corner of Bank Street and Second Street Southeast. The two-story building was largely rebuilt in 1906. In 1927, the station house was sold to Swanberg and Scheefe and used as an automotive garage. The building was demolished in 1982 to accommodate the underground parking facilities for the Riverplace project.¹¹¹

John Ryan Public Bathhouse, 28 Second Street Northeast, 1921, Forsell and Lindell architects (demolished).

The two-story John Ryan Public Bathhouse was built by the City of Minneapolis in 1921. Its facilities included baths and a swimming pool. Later, the building was used as the Ukrainian-American Community Center. The MacDonald and Mack study described it as "a symmetrical two-story building reflecting the Classical Revival style." This building was demolished in 1981 to accommodate the portion of the Riverplace development that is known as The Falls and The Pinnacle.¹¹²

¹¹⁰ Minneapolis Building Permits A8626, dated June 10, 1904; MacDonald and Mack, "Restoration and Preservation Research," 115-116; Minneapolis Wrecking Permit I21197, dated January 3, 1986; and "Nels Swanberg of East Side Auto Reports Large Sale of Buick Cars," *Minneapolis Journal*, January 25, 1914. The Boisclair Company was supposed to be the developer for what was known as the Marquette Block/Coke site, but it ran into financial difficulties and after several years, the Brighton Development Company was awarded development rights to the remainder of Marquette Block/Coke site (Richard Meryhew and Anthony Nelly, "Townhome, Apartment Units Planned," *Minneapolis Star Tribune*, May 21, 1990; Linda Mack, "New Life for Old Block on E. Hennepin," *Minneapolis Star Tribune*, November 23, 1996).

¹¹¹ Minneapolis Building Permit A9474, dated June 25, 1906; MacDonald and Mack, "Restoration and Preservation Research," 116-117; Wrecking Permit I20342, dated March 18, 1982.

¹¹² Minneapolis Building Permit A15709, dated October 21, 1921; MacDonald and Mack, "Restoration and Preservation Research," 111; Wrecking Permit I20284, dated December 8, 1981.

Ives Ice Cream Company, 128 Second Street Southeast; 1913, 1922; Kees and Colburn, Charles J. Berger (demolished).

The Ives Ice Cream Company was built in 1913 and expanded in 1922. The MacDonald and Mack study called it “a three-story brick structure exhibiting decorative elements reminiscent of the Prairie School.” The building was demolished in 1979 to make way for a municipal parking ramp that serves Saint Anthony Main and other area businesses.¹¹³

Our Lady of Lourdes Church—see Architecture section.

Ard Godfrey House—see Architecture section.

NICOLLET ISLAND DISTRICT

Nicollet Island (Residences, Grove Street Flats, Island Sash & Door, William Bros Boiler Works)—see Architecture section

WEST SIDE MILLING DISTRICT

Minneapolis Eastern Railway Engine House (First Street Station Restaurant), 333 South First Street; 1902, 1914, 1975, 2000; original architect unknown, John Cuningham, Leonard Parker Associates Architects (interior) and Design Partnership of Minneapolis (exterior) (30).

Significance: Rare surviving railroad building that has been converted to new uses.

By the late 1870s, the West Side Milling District was producing so much flour that the existing railroad shipping and receiving facilities were overwhelmed. To remedy the situation, the Milwaukee and Omaha railroads created a new local railroad, the Minneapolis Eastern Railway Company, which was managed by a group of Minneapolis millers. The Minneapolis Eastern Railway served as a switching line that moved grain and flour between the mills to the trackage of other railroads. Over the years, the Minneapolis Eastern operated out of several buildings on the 300 block of South First Street. In 1914, the company built a large brick building to consolidate its operations on the site of its old office building. Apparently, the interior walls of the earlier building were incorporated into the new building, which measures 209 feet long, 26 feet high, and varies from 24 to 32 feet wide. The Minneapolis Eastern ceased operation in 1972. In 1975, the building was remodeled by architect John Cuningham into a restaurant called the First Street Station.¹¹⁴

First Street Station closed its doors in the mid-1980s, and the building remained vacant until 1999 when nearby Mill Place, Inc., purchased the property and remodeled it. The long narrow building presented both challenges and opportunities. “The long, narrow configuration was emphasized, rather than underplayed. Offices for ad executives and the creative folks were stacked on two floors on the 1st St. side, where the repairmen worked, and the two-story space

¹¹³ Minneapolis Building Permits A11994, dated March 18, 1913, and A16166, dated October 24, 1922; MacDonald and Mack, “Restoration and Preservation Research,” 111; Wrecking Permit I19700, dated November 19, 1979.

¹¹⁴ MacDonald and Mack, “Restoration and Preservation Research,” 58-59.

where the engines stood was kept open. A treehouse-like conference room was carved into one end; glass-walled offices for the firm's partners kept the other end open, too." The old entrance for engines was turned into a window. The advertising firm of Riley and Hayes moved into the 8,500-square-foot space in 2000. The remodeling for Riley Hayes received an Honor Award from the Minnesota Society of the American Institute of Architects in 2001.¹¹⁵

Mill Place (Hall and Dann Barrel)—see Architecture section

Freight House—see Architecture section

Mill Ruins Park, West River Parkway at Portland Avenue South; 2001-2003; MacDonald and Mack, Architect-of-record, URS (32).

Significance: An archaeological site, converted to parkland, that allows visitors to experience artifacts and structures associated with the West Side mills.

In 1983 at a meeting at the James J. Hill House, Minnesota Historical Society officials and Minneapolis Park Board planners discussed how to develop a riverfront park, without destroying the area's historic resources. Bob Mattson, a park board planner remarked, "I'm sure they were expecting us to put in trees and grass. . . [but] I said I think what we're talking about is more like a mill-ruins park." For a long time Mill Ruins Park "was only a plan—a fuzzy drawing of room-like labyrinths between the Stone Arch Bridge and the abandoned Washburn-Crosby milling complex on south West River Parkway."

By 1996, the park was coming closer to reality as stabilization work was begun on the remains of the Washburn "A" Mill that had been heavily damaged in the 1991 fire. When an archaeological dig began at the site in 2000, a newspaper article called it "hands-on-history," noting that it was one thing to be told how Minneapolis had been the flour milling capital of the world, but "its quite another to touch the rough brick and limestone walls and tromp into the tunnels where water raced back to the river after powering the mighty turbines that ground wheat. . . . touching, feeling and smelling history is the powerful notion behind Mill Ruins Park." The archaeological dig revealed a few surprises such as the two-story high supports of the Minneapolis Eastern Railroad trestle and the 25-foot high brick walls of the Minneapolis Mill.¹¹⁶

Mill Ruins Park, complete with interpretive plaques, guided tours, and an on-going archaeological program, was officially opened to the public on October 1, 2000. Two years later, a portion of the West River Parkway roadbed was replaced by a 60-foot-wide, 600-foot-long plank road that recalled the original wooden road that covered the First Street canal. Unlike the original plank road which was a dead-end street and was used to deliver barrels to the mills, the modern plank road is part of a through street. The park incorporates historic preservation,

¹¹⁵ Shannon Hahn, "Riley Hayes Moves into Revamped Engine House," *Minneapolis/St. Paul Business Journal*, June 16, 2000; Linda Mack, "An Engine House Retrained Office Renovation takes Advantage of Building's Long; Narrow Shape," *Minneapolis Star Tribune*, July 16, 2000; and Linda Mack, "Boathouse, Depot Win Architectural Awards," *Minneapolis Star Tribune*, November 3, 2001.

¹¹⁶Linda Mack, "Commentary; Flour-milling Artifacts Return City to its Roots," *Minneapolis Star Tribune*, September 20, 2001; Sharon Schmickle, "Museum Proposed for Old Milling Complex," *Minneapolis Star Tribune*, October 16, 1986; Steve Brandt, "Reclaiming Mill City's River Roots," *Minneapolis Star Tribune*, December 18, 1996; Linda Mack, "Hands-on-History in the Making," *Minneapolis Star Tribune*, September 5, 2000.

historic interpretation, and reconstructed history as a portion of the river is diverted to a recreated headrace to flow past the outlines of several recreated tailraces. The park won a 2003 preservation award from the Preservation Alliance of Minnesota.¹¹⁷

Mill City Museum & Offices, 704 Second Street South; 2003; Meyer, Scherer, and Rockcastle (34).

Significance: A new building that incorporates the remains of the Washburn “A” Mill to create a museum of Minneapolis mill history and related office spaces.

When the Washburn-Crosby Complex suffered a disastrous fire in February 1991, architecture critic Linda Mack was among those who saw an opportunity. She conceded that the fire destroyed the “state’s most intact collection of mill equipment, . . . [but] strangely enough, the fire created what has been missing from the Mississippi riverfront—a living remnant of the gritty dangerous reality of milling history. With ragged walls, blown-out shed dangling from the air, windows filled with debris and rubble piled around the base, the Washburn Mill engages the imagination in a way a renovated building never can.” Mack observed, “Next to the fire, the greatest travesty would be cleaning up the ‘A’ mill and making it just as lifeless as the rest of the redeveloped riverfront.”¹¹⁸

The design of the Mill City Museum allowed what was left of the historic buildings to stand after being stabilized, as well as creating a very modern structure on the same site within the historic walls. No one is likely to be confused about where the old building ends or the new one begins, although the old and new are intertwined on the courtyard side.

An-eight-story glass wall faces a 100-foot square, open-air courtyard that is formed by the ruined stone walls. The Mill City Museum occupies the first three stories of the building, while the remainder is taken up by the offices of Meyer, Scherer, and Rockcastle, the McKnight Foundation, and other firms. After its completion, the Mill City Museum was given 2004 National Preservation Honor Award by the National Trust for Historic Preservation, the 2004 Award for Adaptive Reuse by the Minneapolis Heritage Preservation Commission and the Minneapolis Chapter of the American Institute of Architects, and the 2005 Honor Award for Outstanding Architecture by the American Institute of Architects.

For Washburn Lofts/Utility Building of Washburn “A” Mill complex—see Architecture section.

¹¹⁷ Linda Mack, “New Plank Street Recreates Feel of Long-ago Millers’ Row,” *Minneapolis Star Tribune*, December 15, 2003; Linda Mack, “2003 Preservation Awards—Architecturally, They’re All Winners,” *Minneapolis Star Tribune*, November 8, 2003.

¹¹⁸ Linda Mack, “Mill Ruin Presents Unique Opportunity,” *Minneapolis Star Tribune*, March 20, 1991.

North Star Woolen Mill, now known as North Star Lofts, 117 Portland Avenue South; 1864, 1925, 1999; original architect unknown, Paul Madson and Associates (35).

Significance: Late twentieth-century conversion of a prominent warehouse building in the West Side Milling District.

Founded by Eastman, Gibson and Company in 1864, the North Star Woolen Company specialized in the manufacture of fine woolen blankets. One of their largest clients was the Pullman Palace Car Company. By 1925, the company grew to be the principal woolen blanket mill in the country; that same year the building underwent an extensive renovation that largely destroyed the original structure. By the 1940s, the factory had closed and the building became a warehouse. By the 1970s, it was vacant.¹¹⁹

Brighton Development Corporation undertook the \$12 million renovation of the North Star Woolen Mill. It was the first residential project in the West Bank Milling District. In 1998, thirty-six buyers signed up for condominiums in the first phase of the North Star development, and fifty more lined up for the second phase. One buyer stated that she and her husband were interested in buying into a reviving urban neighborhood and looked forward to regularly viewing Saint Anthony Falls, the Stone Arch Bridge, and the proposed Mill Ruins Park. “Without the mill ruins and the [Mill City Museum] interpretative center, we wouldn’t have been interested.” Ann Calvert of the MCDA noted “a kind of reverse domino effect, each positive development on the riverfront has spurred the next.”¹²⁰

The interior of the North Star Woolen Mill was altered greatly by the renovation, which divided up the factory space into residential units, some two stories high. Meanwhile, the most visible changes to the exterior occurred with the lowered windows, individual balconies, and rooftop decks, intended to promote the livability of the units. The neon advertising sign that towered above the mill was retained.¹²¹

Humboldt Lofts—see Architecture section.

Whitney Mill Quarter (Ceresota, Whitney, and Crown Roller)—see Architecture section.

WAREHOUSE DISTRICT

Itasca Complex, 702-708 First Street North and 710-722 First Street North; ca. 1886, 1906, 1981; attributed to Long and Kees, Edwins & Halden, John Cunningham (40).

Significance: A group of warehouses associated with the railroad lines that were built over Bassett’s Creek; one of the first successful Warehouse District loft renovation projects.

Built over a period of twenty years, the Itasca was composed of Warehouses A, B, C and D. Warehouses A and B have a general Richardsonian Romanesque appearance, while the later

¹¹⁹ *Saint Anthony Falls Rediscovered*, 49-50.

¹²⁰ Linda Mack, “Anything But Run-of-the Mill,” *Minneapolis Star Tribune*, November 30, 1998.

¹²¹ The conversion project was not eligible for the Historic Preservation Tax Credit program, so certain alterations were made that might not have been otherwise allowed.

Warehouses C and D are plainer in appearance. The Itasca warehouses were built to provide storage space for the railroad lines that ran between the buildings and the river.¹²²

In the 1980s, the Itasca was one of the city's first downtown loft renovation projects and included commercial along with residential space. Architect John Cuningham and developer Wilson Robinson started the conversion with two warehouses that would house thirty-two condominium units. A newspaper noted, "To the surprise of everyone, especially the developers, buyers reserved all 32 of the condominiums planned for the first phase by the time the open house was over. . . . [and] 15 of the 60 units planned for the second phase of the project were reserved." When the Itasca project began, the area around it had been largely cleared of buildings. The developer observed, "People can't complain about the neighborhood because there isn't one." The positive sales response was an indication that the public's perception of the riverfront was changing. The developer started working on Phase II of the Itasca shortly after completing the first. The second phase included thirty-nine units plus a 100-foot atrium over Bassett's Creek that allowed the water to flow openly and visibly through the lower level. When originally constructed, the Itasca warehouses were built over the creek.¹²³

From the beginning, the Itasca had retail space including a restaurant and a hairdresser. Currently, the Acme Comedy Club and Sticks Restaurant are housed at the Itasca.

Minnesota Opera Center, formerly S. G. Cooke Company Warehouses, 620 North First Street; 1891-1892, 1990; F. A. Clark, Phillips-Klein (41).

Significance: Major rehabilitation of warehouses that had been severely damaged in a fire for a prominent arts organization.

Built in the early 1890s as three warehouses for the S. George Cooke Company (listed in some sources as S. G. Cook Company), these Richardsonian Romanesque buildings now house the Minnesota Opera Company's administrative offices, scenic and costume shops, and rehearsal spaces. The warehouses had suffered a severe fire in the 1980s, and the buildings were little more than a facade when plans were made to rehabilitate them for the opera company. Interestingly, the architectural firm, Phillips-Klein, opted to work with the burned-out shell, rather than rebuild it, thus saving money and a portion of the building's history.¹²⁴

The Minnesota Opera Company, founded in 1963, was for many years without a permanent home. In 1980, there was a serious proposal to destroy all but the front facades of the Pracna Restaurant, Martin-Morrison, and Upton Blocks on Main Street Southeast and erect a large new building for the opera behind the facades. Fortunately, by this time, enough city residents understood the importance of these unique buildings and reacted in a negative and very public

¹²² *Saint Anthony Falls Rediscovered*, 107.

¹²³ John Kostouros, "Lofty Ideas change City Warehouse," *Minneapolis Tribune*, April 4, 1981. There are now a total of seventy-one units in the Itasca. It is not clear if the second phase originally included sixty units or not.

¹²⁴ Linda Mack, "Warehouse Chic Reaches a High Note as Opera moves to Renovated Ruins," *Minneapolis Star Tribune*, February 25, 1990; and Linda Mack, "Opera Enjoys Building Remodeled for a Song," *Minneapolis Star Tribune*, November 11, 1990.

manner. The Opera Company decided to look elsewhere for a permanent location and finally decided upon the vacant warehouses on First Street North.¹²⁵

Riverwalk—see Architecture section.

Theatre de la Jeune Lune, formerly Minneapolis Van and Warehouse Company, 101-111 North First Street; 1889, 1895, 1902-1906, 1991; Edward Stebbins, Cass Gilbert, BRW Elness Architects Inc., and Paul Madson & Associates Ltd (43).

Significance: One of the few Minneapolis buildings designed by prominent Minnesota architect Cass Gilbert. The storage warehouse was successfully adapted for a new use by a local arts organization.

This warehouse was originally built as a group of separate buildings in 1889. The warehouse was extensively remodeled between 1902 and 1906 by Minnesota's best-known architect, Cass Gilbert, at the same time Gilbert was completing the Minnesota State Capitol. Gilbert chose to unify the individual buildings with a uniform facade of red brick and Gothic-inspired elements, as seen in the seven pointed arches on the First Avenue North facade.

Founded in 1978 in France, Theatre de la Jeune Lune split its time between the United States and France for the first seven years of its existence. In 1985, the company settled in Minneapolis, and in 1992, the theater moved into its first permanent home, the former Minneapolis Van and Warehouse Company.¹²⁶

The conversion to a theater made few changes to the exterior of Cass Gilbert's design. The interior was modified just enough to allow for a 550-seat main theater, a 150-200-seat second theater, as well as rehearsal space, offices, and storage. The former loading dock was transformed into a lobby. In 1992, the design won an Honor Award from the American Institute of Architects-Minnesota. The jury liked the reuse of the former warehouse, "for keeping things rough," and noted that "the architects knew when to leave well enough alone."¹²⁷

Foster House, 100 North First Street; 1882, 1884, 1886, 1996; original architect/builder unknown; Minneapolis Energy Center/NRG Energy, Inc. (44).

Significance: Example of a surviving late nineteenth-century commercial building, constructed in the proximity of Bridge Square, and representative of twentieth-century conversions in the Warehouse District.

In 1882, Stephen E. Foster erected this three-story brick structure to house his carriage manufacturing company. Originally, Foster's building shared a party-wall with a two-story livery stable with limestone walls at 102 North First Street. The livery stable has long since disappeared, but a remnant of its stone wall can still be seen on the north facade (parking lot

¹²⁵Minnesota Opera website (<http://www.mnopera.org>); Mike Steele, "Opera Asks Grant for Dream House," *Minneapolis Tribune*, March 25, 1980; Michael Choquette, "Minnesota Opera: More Than a Facade," *Southeast (Minneapolis)*, October 1980; Roy M. Close, "Some Ideas for Opera, Chamber Orchestra Home," *Minneapolis Star*, November 7, 1980. The Minnesota Opera performs at the Saint Paul Ordway Theater.

¹²⁶Theater de la Jeune Lune website (<http://www.jeunelune.org/about/history.asp>).

¹²⁷Linda Mack, "Minnesota Originals," *Minneapolis Star Tribune*, November 23, 1993; and Mike Steele, "Jeune Lune Wants to Buy Historic Warehouse," *Minneapolis Star Tribune*, August 29, 1990.

side) of Foster House. In 1884, Foster took out a building permit to erect an addition to the rear and convert the main building into a 35-room hotel, known as the Foster House. The carriage making factory, as well as a blacksmith, operated in the new addition. In 1886, the building was again expanded with a brick addition to the rear. The hotel operations seem to have lasted into the early twentieth century. Over the years, the building housed a variety of businesses including a baking powder manufacturer, a distributor of pneumatic tubes and conveyor belts, and a wool company.

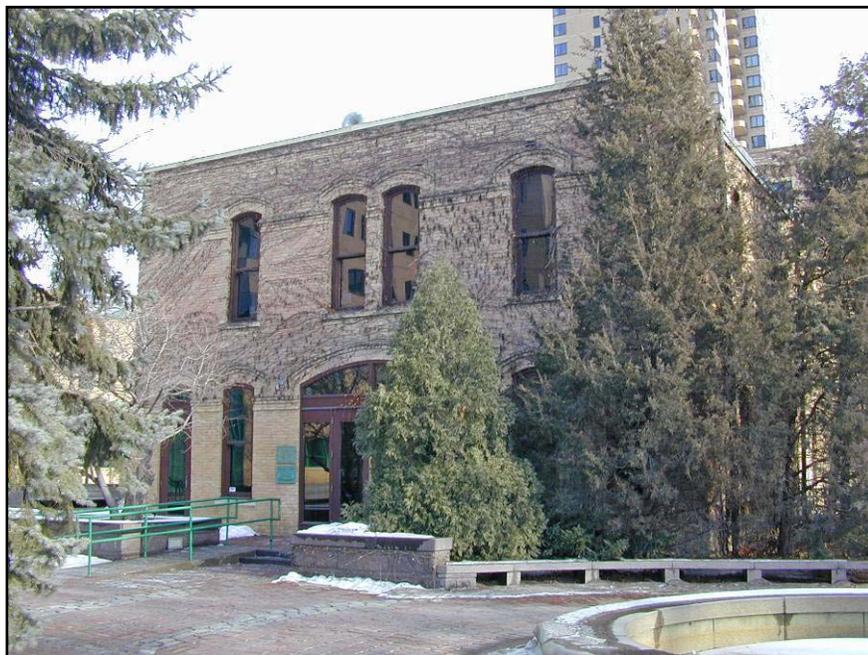
Following World War II, many of the buildings in the warehouse district were either abandoned or under-utilized as businesses left the inner city for the suburbs. Beginning in the late 1960s, artists discovered that the warehouse district offered cheap space where they could live and practice their art, be it anything from painting to loud rock-and-roll music, without disturbing the surrounding neighborhood. From 1985 to 1995, Foster House was called the Skunk House and served as home to the No Name Gallery. In 1994, the Federal Reserve Bank acquired the building as part of their new facility planned for 90 Hennepin Avenue. The bank leased Foster House to the Minneapolis Energy Center/NRG Energy, Inc. With approval of the Minneapolis Heritage Preservation Commission, NRG removed the 1886 addition to the building, as well significant portions of the interior floors and walls to accommodate the backup cooling plant for the bank. The front portion of the building was remodeled into office space.¹²⁸

¹²⁸ Information on Foster House was taken from the “Foster House: Historic American Buildings Survey Documentation,” prepared by Charlene K. Roise and Cynthia de Miranda, 1995.

HISTORIC PRESERVATION PHOTOGRAPHS
East Side Milling District



Kronick Warehouse, 29 Main Street Southeast (9)



Brown-Ryan Livery Stable (front facade), 25 Main Street
Southeast (10)



Brown-Ryan Livery Stable (rear), 25 Main Street Southeast (10)



John Ryan Baths, 28 Second Avenue Northeast, June 11, 1946
Minneapolis Star Journal, photographer—Minnesota Historical Society
Collections



28 Second Street Southeast, 1936
A. F. Raymond, photographer—Minnesota Historical Society Collections



Ives Ice Cream factory, 128 University Avenue Southeast, ca.
1925

*Charles J. Hibbard, photographer—Minnesota Historical Society
Collections*

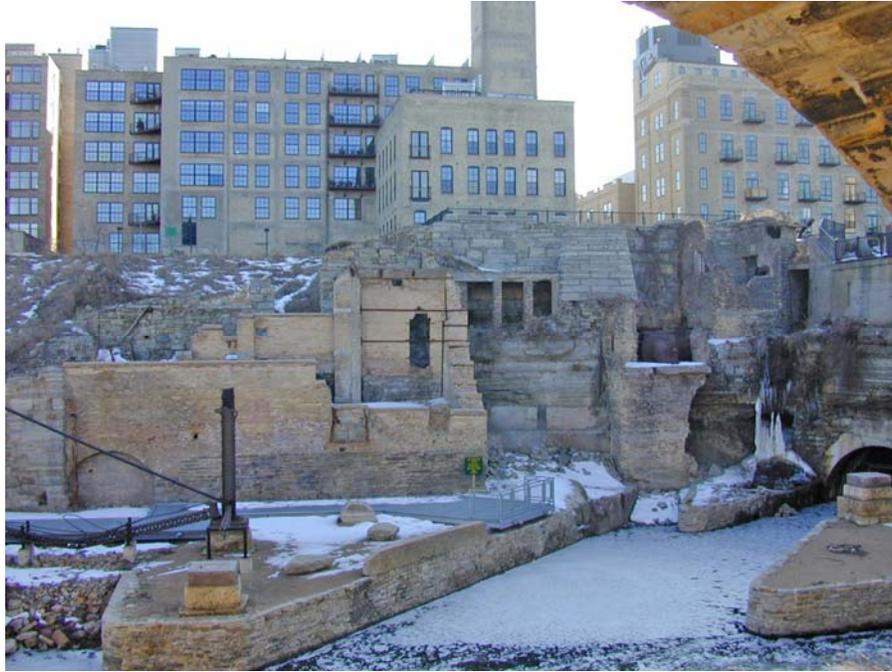
West Side Milling District



Minneapolis Eastern Railway Engine House (First Street Station Restaurant), 333 South First Street (30)



Mill City Museum (West River Parkway view), 704 South Second Street (34)

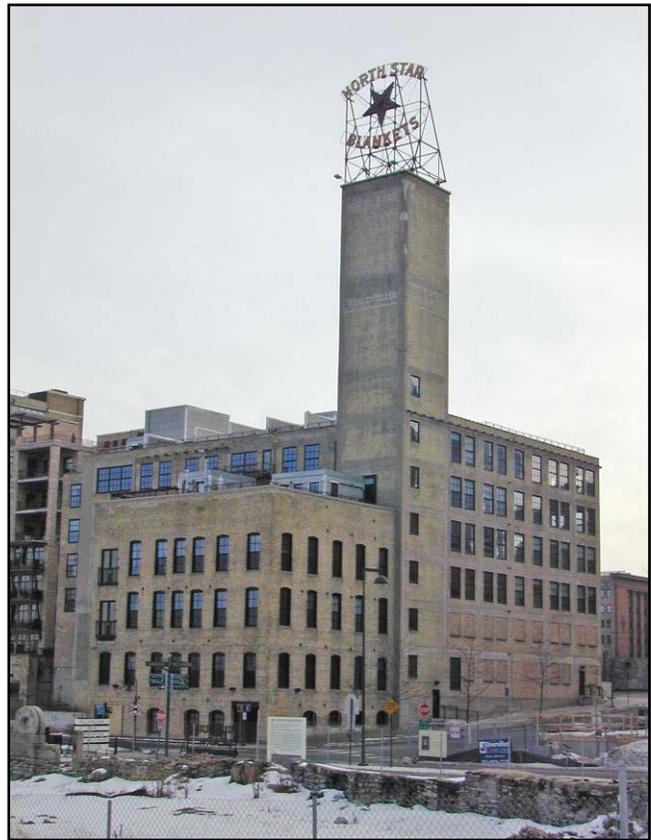


Mill Ruins Park, West River Parkway at Portland Avenue South
(32)



Mill Ruins Park, West River Parkway at Portland Avenue as seen
from the Stone Arch Bridge (32)

North Star Woolen Mill, now
North Star Lofts, 117 Portland
Avenue South as seen from
West River Parkway (right) and
South Second Street (below)
(35)



Warehouse District



Itasca Complex, 702-708 North First Street, and 710-722 North First Street (40)



Minnesota Opera Center, 620 North First Street (41)



Theatre de la Jeune Lune, 101-111 North First Street (43)



Foster House, 100 North First Street (44)

NEW CONSTRUCTION

The *Secretary of the Interior's Standards for Rehabilitation* of historic properties state: “New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.”¹²⁹

These standards have not been consistently applied to the new buildings erected in the Saint Anthony Falls Historic District, particularly when the Minneapolis City Council has overruled the findings of the Minneapolis Heritage Preservation Commission. Some new buildings such as the Stone Arch Lofts fit into their surroundings very well, while other projects such as Riverplace are much less successful.

Any new construction in a historic district must confront the tension between fitting in with its existing neighbors, but also remaining true to the time in which it is built. In a 2004 article, architecture writer Linda Mack explored various approaches to this problem. Mack pointed to the success of “architect Julie Snow’s designs for the Humboldt Lofts, which combine glass, rusty steel and brick, and the straightforward Park Avenue Lofts in the Minneapolis Mills District [which] have managed to be thoroughly modern and win approval in a historic district.”¹³⁰

EAST SIDE MILLING DISTRICT

Saint Anthony Main Infill, 125-299 Second Street Southeast along Main Street; 1977-1979, 1985; Ben Thompson and Associates, Meyer, Scherer and Rockcastle (5).

Significance: Early adaptation of east side warehouses for a “festival marketplace.”

Much of the complex that is now known as Saint Anthony Main was originally the Salisbury and Satterlee Company, a mattress and bed factory that was built in five sections, beginning in 1885. Architect Frederick Clarke designed the five-story red brick building at 221 Main Street Southeast for the Salisbury and Satterlee Company in 1892, while Bertrand and Chamberlain designed the 1909 addition at 201-205 Main Street Southeast. In 1977, the new owners of the factory buildings, the Jefferson Company, commissioned Ben Thompson and Associates of Cambridge, Massachusetts, to devise a four-part master plan for the reuse of the buildings as retail shops and restaurants. One new infill structure was added to link the 1885 building with the 1892 building. (These are in the middle of the block.) A projecting three-story elevator pavilion was added on the Second Avenue side at the juncture of the 1906 section and the 1909 section. A one-story metal and glass entrance pavilion was added at ground level close to the Main Street front. Another metal and glass pavilion was added to the Second Street side of the original buildings. Decks, patios, stairs, ramps, and metal canopies sheltering the decks were added to the exteriors of the various buildings. All the additions and infill were intended to enhance the reuse of the buildings. They do not overpower the original design and are clearly distinct from the original buildings.

¹²⁹ National Park Service U. S. Department of the Interior website (www.cr.nps.gov/hps/tps/tx/rehabstandards.htm).

¹³⁰ Linda Mack, “Many New Condo Towers in Minneapolis Look like Throwbacks to Earlier Styles. Some Architects despair that we are Becoming a . . . Retro Metro,” *Minneapolis Star Tribune*, November 14, 2004.

The Saint Anthony Main skyway along vacated Second Avenue Southeast connects the 1909 Salisbury and Satterlee building with a new addition at the rear of the Union Iron Works (Upton Block). Designed by Meyer, Scherer and Rockcastle of Minneapolis, it is constructed of gray metal, supported on brick piers. It is distinct from the original buildings, but does not overpower them.

The Upton Block and Martin-Morrison Blocks were renovated for commercial use in 1985 by Ben Thompson and Associates and qualified as a Historic Preservation Tax Credit Project.

The three-story infill building between the Pracna building and the Martin-Morrison blocks was designed by Meyer, Scherer and Rockcastle in 1985. Because of the visibility of the location, the building holds the street line and was designed to be compatible in height, scale, and material with the historic buildings that flank it.¹³¹

Riverplace: The Falls, 110 First Avenue Northeast; The Pinnacle, 20 Second Street Northeast; La Rive, 110 Bank Street Southeast; 1984-1985; Miller, Westerbeck and Hanson (11).

Significance: An effort to create new residential buildings and retail spaces in the context of older buildings along the historic riverfront.

First proposed in 1978, the development known as Riverplace was completed in 1984 and includes two twenty-seven-story high-rise towers as well as a complex of old and new buildings. City officials supported the publicly-subsidized project because they believed it would revitalize the riverfront, halt the drain of population from the city, and “lure young singles and ‘empty-nesters’ out of their three-bedroom homes into townhouses and high-rises, so that single-family homes can be occupied by couples with children.” Originally, the project included rental and condominium-ownership housing, offices, and retail shops. The commercial space, heavily weighted to “festive retail,” proved unsuccessful, and was eventually converted to offices. Currently, the 257 units of rental housing in The Falls and The Pinnacle are being converted into condominiums.¹³²

Although Riverplace was built in the Saint Anthony Falls Historic District, its buildings were, for the most part, unsympathetic to their surroundings in terms of scale, massing, and size. The construction of the project also caused the destruction of several historic buildings, such as the John Ryan Public Baths and the East Side Auto Garage, and the removal of the Brown-Ryan Livery Stable from its original location. As first planned, Riverplace was to be thirty-eight stories high, but as a concession to public opposition, the height was trimmed by eleven stories.¹³³

¹³¹ Information on the Saint Anthony Main buildings was taken from Hess Roise files.

¹³² Robert Guenther, “Developers Ask Minneapolis’ Aid on River Project,” *Minneapolis Star*, July 26, 1978; “Community Opposes River High-rises,” *Southeast (Minneapolis)*, September 1978; Robert Guenther, “Will Growth Flow from River High-rises?” *Minneapolis Star*, February 15, 1979; “Riverplace Apartment Units Put on Sales Block for \$40.7 M,” *Minneapolis St. Paul Business Journal*, September 10, 2004; Linda Mack, “Architect John Miller Dies at 74,” *Minneapolis Star Tribune*, January 12, 2004.

¹³³ Robert Guenther, “Riverfront Tower Size Cut, But Critics Persist,” *Minneapolis Star*, May 18, 1979; Dennis Cassano, “Aldermen Approve Boisclair Project,” *Minneapolis Tribune*, May 26, 1979.

NICOLLET ISLAND DISTRICT

Site of Peter Conway House, 97 Nicollet Street—see Architecture section.

WEST SIDE MILLING DISTRICT

Depot Hotels, Third and Washington Avenues South; 2001; Elness Swenson Graham Architects and Shea Architects (23).

Significance: Architecturally compatible support buildings for the historic Milwaukee Road Depot.

The trains stopped running at the Milwaukee Road Depot in 1971 with the formation of Amtrak and the establishment of a new passenger rail depot in Saint Paul. Although its value as an historic building was recognized in 1978 when it was placed on the National Register of Historic Places, the Milwaukee Road Depot sat vacant for almost three decades while numerous proposals for its reuse were put forward. In 1992, the Minneapolis Community Development Agency (MCDA), a Minneapolis city agency, bought the depot and a several-block area surrounding it in hopes of rehabilitating the historic building. In 1999, the MCDA sold the site to CSM Corporation which proceeded to transform the site into a complex of hotels, an indoor water park, a skating rink, a bar, a restaurant, and a 650-car underground parking ramp at a cost of about \$93 million. The new construction includes a 130-room Residence Inn and a 227-room Courtyard hotel, both run by the Marriott Corporation. Architecture writer Linda Mack noted, “In the depot, the Great Hall and meeting rooms have been treated lightly, letting the original architecture speak clearly. Even when the depot was still open, painting and remodeling had made these once-grand rooms monochromatic. Now the brick-and-stone walls have been stripped and cleaned, revealing a muted color scheme of cream and buff. Skylights have been replaced. Delicate stenciling and reproduction lights have been added. And the original Tennessee marble floor gleams again.”¹³⁴

As for the new construction, Mack thought it complemented the existing: “The new architecture demonstrates a light hand as well. The entrance to the five-story Courtyard by Marriott is set back, letting the depot dominate along 3rd Avenue. . . . A cast-stone base reflects the line of the depot’s rusticated stone base, and the upper floors of patterned brick are sympathetic without mimicking the depot. It’s a far cry from the usual, suburban-style Courtyard.” The Depot project received an Honor Award from the Minnesota Society of the American Institute of Architects in 2001.¹³⁵

¹³⁴ Melissa Levy, “Depot Hotel to be Open in Time for Final Four,” *Minneapolis Star Tribune*, March 27, 2001; Linda Mack, “Commentary—Depot Helps Fire Riverfront Growth,” *Minneapolis Star Tribune*, July 10, 2001; and Neal St. Anthony, “For Depot Developer, the Result is Worth All the Time and Money,” *Minneapolis Star Tribune*, October 2, 2005.

¹³⁵ “Commentary—Depot Helps Fire Riverfront Growth.” In 2007 the Marriott Corporation announced that the hotels would be rebranded as a Renaissance hotel.

RiverWest Apartments, 401 South First Street; 1989; Korsunsky Krank Erickson (KKE) Architects (28).

Significance: A west side counterpart to Riverplace, designed for new residential living on the historic riverfront.

The twenty-story building known as RiverWest Apartments, (now RiverWest Condominiums), was built on land formerly occupied by railroads. Begun in the spring of 1988, the \$33 million, 416-unit building was completed the following year. Preservationist Brett Smith objected that “a building that size—200 feet tall and 300 feet wide—in the St. Anthony Falls Historic District would be ‘totally out of scale with the area.’” Smith compared RiverWest to the nearby Crown Roller Mill (99 feet high and 124 feet wide), saying the big old mills would look small next to the modern high-rise. One of the developers, Howard Bergerud countered by saying “the City Council approved the project in September [1987] over objections from the city’s Heritage Preservation Commission. ‘The City Council found that we met all of the guidelines,’ he said.” At year’s end, architect critic Linda Mack noted that “RiverWest Apartments raises a 20-story wall between the historic mill district and the river—a travesty of city planning.”¹³⁶

Stone Arch Lofts, 600 Second Street South; 2000; Paul Madson and Associates (36).

Significance: A new architecturally compatible residential building in the West Side Milling District.

The ten-story Stone Arch Lofts is one of three related Brighton Development projects; the others are the North Star Lofts and the Washburn Lofts. The Stone Arch and Washburn Lofts share a common parking facility. While North Star Lofts and Washburn Lofts are old buildings that were converted to a new use, the Stone Arch Lofts is a new infill structure designed to harmonize with the existing buildings in height, scale, and materials.

The first three levels of the building are devoted to parking, while the remaining seven floors contain thirty-five condominium units. Writer Linda Mack noted that the Stone Arch Lofts illustrates Paul Madson and Associates’ approach: “The building’s rectangular shape, strong proportions and yellow brick recall the design of existing buildings. The flat roof lets the rooflines of the historic buildings dominate. Steel balconies add a dynamic touch. It is perfectly at home among its neighbors, but doesn’t mimic the historic buildings (Although some people swear it’s old, said Peggy Lucas, a Brighton partner).”¹³⁷

¹³⁶ Ingrid Sundstorm, “Preservationist Calls Project on Mississippi River Too Big,” *Minneapolis Star Tribune*, February 6, 1988; Linda Mack, “The Best, Worst of the Year in Twin Cities,” *Minneapolis Star Tribune*, December 30, 1988. Brett Smith filed a lawsuit to stop the RiverWest development, but was unsuccessful. Construction of RiverWest was begun in 1988 by RiverWest Associates, a partnership of Paul Klodt, Craig Christenson, and Howard Bergerud (“Construction Begun on Riverwest,” *Minneapolis Star Tribune*, April 30, 1988).

¹³⁷ Linda Mack, “Madson Left Livable Legacy across Twin Cities,” *Minneapolis Star Tribune*, June 24, 2001.

Humboldt Lofts Annex, 750 Second Street; 2003; Julie Snow Architects, Inc. (37).

Significance: A new architecturally compatible residential building in the West Side Milling District.

Like the nearby Stone Arch Lofts, the thirty-six-unit Humboldt Lofts Annex is a new infill building. However, unlike the Stone Arch Lofts, the Humboldt Annex clearly contrasts with the nearby historic buildings. At nine stories, it towers above its neighbor, the Humboldt Mill, but it is still lower than the Washburn-Crosby grain elevators. Architecture critic Camille LeFevre observed that at the Humboldt Mill a five-story steel structure was placed inside the building to stabilize it, but “for the nine-story, 36,300-square foot annex, Snow designed a building that combines pale brick with Cor-Ten Steel and glass.” Julie Snow explained her approach: “One interprets history rather than recreates it with additions in historic districts.”¹³⁸

The Humboldt Lofts Annex includes the Spoonriver restaurant on the first level, underground parking, and a roof top deck. The architects won a 2004 Honor Award for new construction in a historic district from the Minnesota Society of the American Institute of Architects.

MacPhail Center for Music, Fifth Avenue South and Second Street South; 2007; James Dayton Design (38).

Significance: A new building for an arts education organization that expresses its purpose and is architectural compatible with the nearby historic buildings.

Scheduled for completion in the year 2007, one hundred years after the founding of the organization, the 55,000-square foot MacPhail Center for Music will feature a 225-seat, two-story performance hall, covered in rust-colored Cor-Ten Steel. A six-story section of the building will be sheathed in galvanized steel shingles. The MacPhail Center will also have an informal stage in the main lobby, three performance studios, and classrooms. Dayton designed the building to be expressive of its interior functions while fitting into its historic district context through the scale, massing, and materials. The school is currently located in a four-story building at LaSalle Avenue and Twelfth Street in downtown Minneapolis.¹³⁹

Guthrie Theater, 818 Second Street South; 2006; Jean Nouvel and the Architectural Alliance (39).

Significance: A highly visible signature building for one of the most prominent arts organizations in the United States that respects its surroundings.

The Guthrie Theater began looking for a site on which to expand and consolidate its operations in the late 1990s. When the Minneapolis Park and Recreation Board rejected a site on the Parade Grounds, across from the theater’s original location on Vineland Place, the theater turned to a City-owned site on the Minneapolis riverfront. (A portion of the site had been occupied by the long-abandoned, and subsequently demolished, Washburn-Crosby Elevators No. 2.) Several

¹³⁸ Camille LeFevre, “Julie Snow Architects Inserts a Loft Building into a Historic Mill District,” *Architectural Record* (November 2004), 214.

¹³⁹ Linda Mack, MacPhail Center’s Groundbreaking, of course, will be set to Music,” *Minneapolis Star Tribune*, September 13, 2006.

internationally known architects were considered to design the new theater. French architect Jean Nouvel was chosen in part because of his ability to acknowledge the scale and materials of its older industrial neighbors, but not slavishly imitate them. Minneapolis architecture writer Linda Mack explained the appearance of the theater: “Nouvel was both inspired by the nearby riverfront industrial buildings and encouraged by historic preservationists to reflect the scale and form of the nearby mills and grain elevators. . . . The metal skin is consistent with the theater’s industrial aesthetic. . . [and] the bridge cantilevered toward the river is another way to make the most of the riverfront experience.”¹⁴⁰ The Minneapolis firm Architectural Alliance served as the local architects for construction.

The new theater, which includes a 1,100-seat thrust stage, a 700-seat proscenium theater, and a black-box studio with flexible seating, opened in 2006.

On a site immediately south of the theater, construction of a new park to be called Gold Medal Park, was begun in 2006. The park was designed by Tom Oslund, FASLA, Oslund and Associates of Minneapolis.

WAREHOUSE DISTRICT

Federal Reserve Bank, 90 Hennepin Avenue North; 1997; Hellmuth, Obata, and Kassabaum, Inc., and Walsh Bishop Associates, Inc. (45).

Significance: The design of the building and site was the result of a prolonged historic preservation battle.

In 1973, the Ninth District Federal Reserve Bank of Minneapolis had moved into its second building. Located at 250 Marquette Avenue, it was designed by Gunnar Birkerts. The structure resembled a suspension bridge as most of its original floors were supported by two sets of catenary cables. However, in time, lack of space as well as problems with the building envelope led the bank to decide to build anew, this time on Hennepin Avenue, adjacent to the Hennepin Avenue Bridge. The site is located in two National Register Historic Districts: the Saint Anthony Falls Historic District and the Minneapolis Warehouse District.

By 1992, the Minneapolis City Council had given preliminary approval to the project, and the Saint Louis firm of Hellmuth, Obata, and Kassabaum, Inc., had been chosen as the architect, but questions raised by the preservation community and others were still unresolved. Some hoped the premier site would be used for housing or recreation facilities. Preservationists objected to the proposed demolition of seven historic buildings, including the Great Northern Warehouse, Berman Buckskin Building, and the 1888 Market Hotel. The Minneapolis Heritage Preservation Commission (HPC) denied demolition permits for the Great Northern and Berman Buckskin buildings. However, the City Council overturned the HPC’s decision, and a subsequent lawsuit to stop the project was unsuccessful. Elizabeth Merritt, a lawyer for the National Trust for Historic Preservation called the ruling “nationally problematic . . . a troubling precedent for trial courts to second-guess the National Register.” Proponents of the new building did not try to

¹⁴⁰ Linda Mack, “Riverfront Revival,” *Minneapolis Star Tribune*, September, 9, 2003; and Linda Mack, “Boathouse, Depot Win Architectural Awards,” *Minneapolis Star Tribune*, November 3, 2001.

delist or remove the historic buildings from the National Register, but simply had a judge declare them to be not historically significant, based on the testimony of witnesses hired by the bank.¹⁴¹

In the fall of 1997, the Federal Reserve moved into the new 770,000-square-foot eight-story building with a two-story section along First Street, which is the same height as the adjacent historic buildings. The building is sheathed in Kasota stone and glass and has a prominent clock tower at one corner. The site includes a public plaza with interpretive sculpture that stretches from the corner of First Street North and Hennepin Avenue to West River Parkway. The Market Hotel Building was retained on the site and renovated as commercial space.¹⁴²

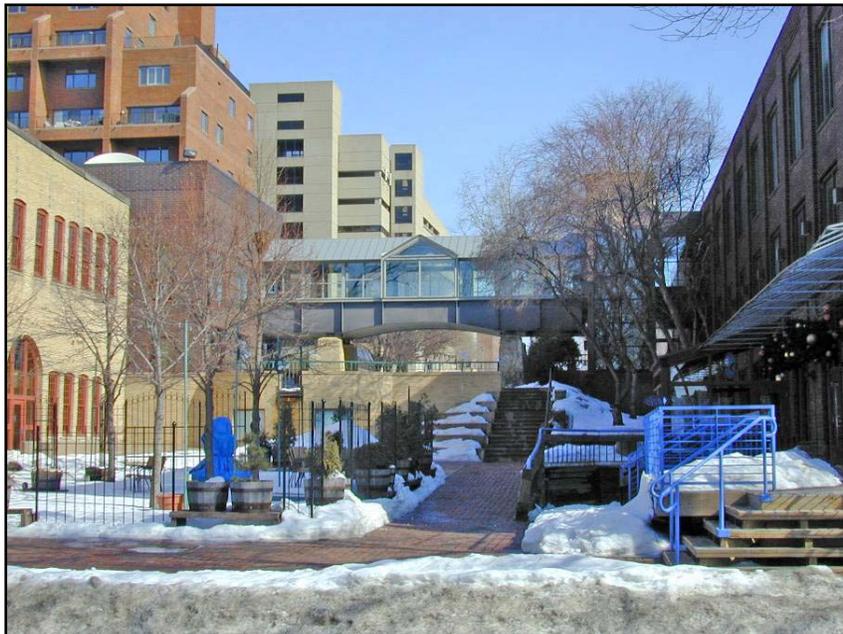
¹⁴¹ Tony Carideo, "St. Louis Architectural Firm Gets Contract for New Federal Reserve Building," *Minneapolis Star Tribune*, December 14, 1991; Patricia Lopez Baden and Linda Mack, "Riverfront Bank Gets Tentative OK," *Minneapolis Star Tribune*, June 13, 1992; Linda Mack, "Minneapolis Panel Expected to Deny Permits to Demolish Historic Buildings," *Minneapolis Star Tribune*, August 17, 1993; Linda Mack, "Reserve Bank Clears Hurdle," *Minneapolis Star Tribune*, February 23, 1994; Linda Mack, "Judge's Ruling on Historic Buildings Muddles Preservation Picture," *Minneapolis Star Tribune*, February 28, 1994.

¹⁴² Linda Mack, "Fed Moves into Bank on the River," *Minneapolis Star Tribune*, August 5, 1997.

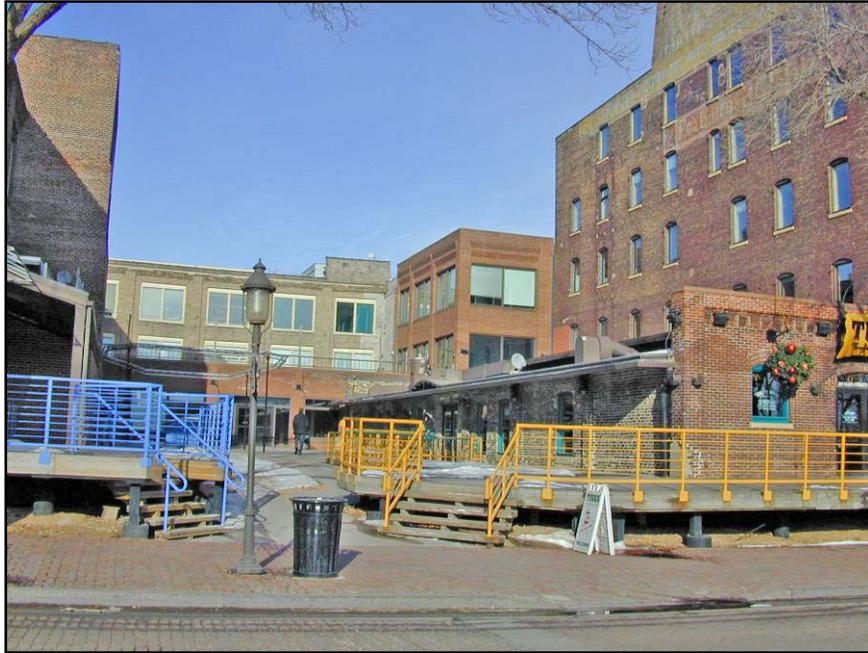
**Photographs for New Construction
East Side Milling District**



Infill building (cream-colored brick) at Saint Anthony Main (5)



Pedestrian bridge over Second Avenue Southeast plaza at Saint Anthony Main (5)



Saint Anthony Main, 201-209 Main Street Southeast (5)



Kronick Warehouse, 29 Main Street Southeast (9)



Riverplace: The Pinnacle (left) and La Rive (right) as seen from the Hennepin Avenue Bridge (11)



Riverplace as seen from the Third Avenue Bridge (11)

West Side Milling District



Depot Hotels, Third and Washington Avenues South (Second Street South side) (23)



RiverWest, 401 South First Street (28)



Stone Arch Lofts, 600 South Second Street (36)



Humboldt Lofts Annex,
750 South Second Street
(37)



MacPhail Center for Music, Fifth Avenue and South Second Street
(38)

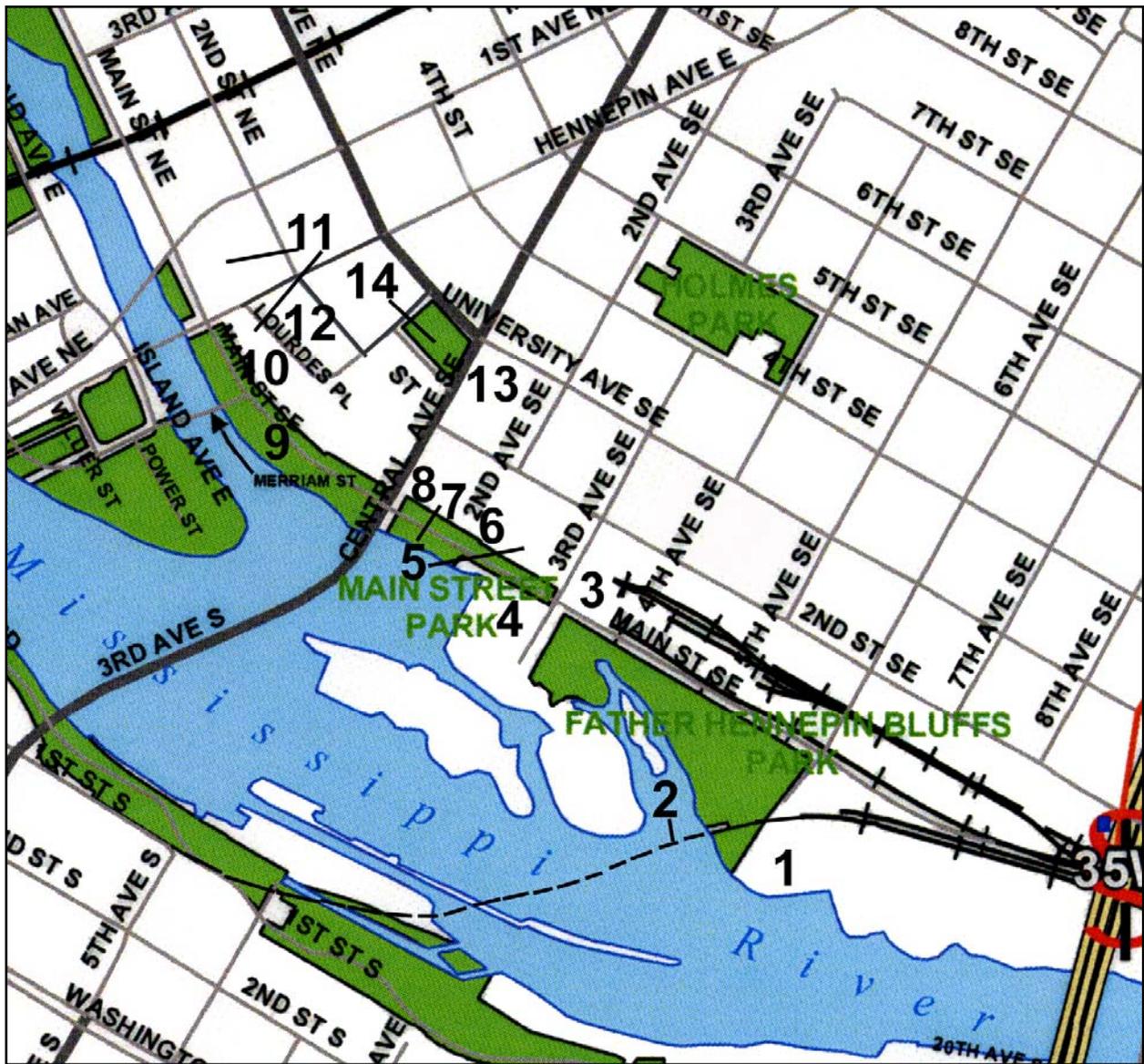


Guthrie Theater, 818 South Second Street (as seen from West
River Parkway (39)

Warehouse District



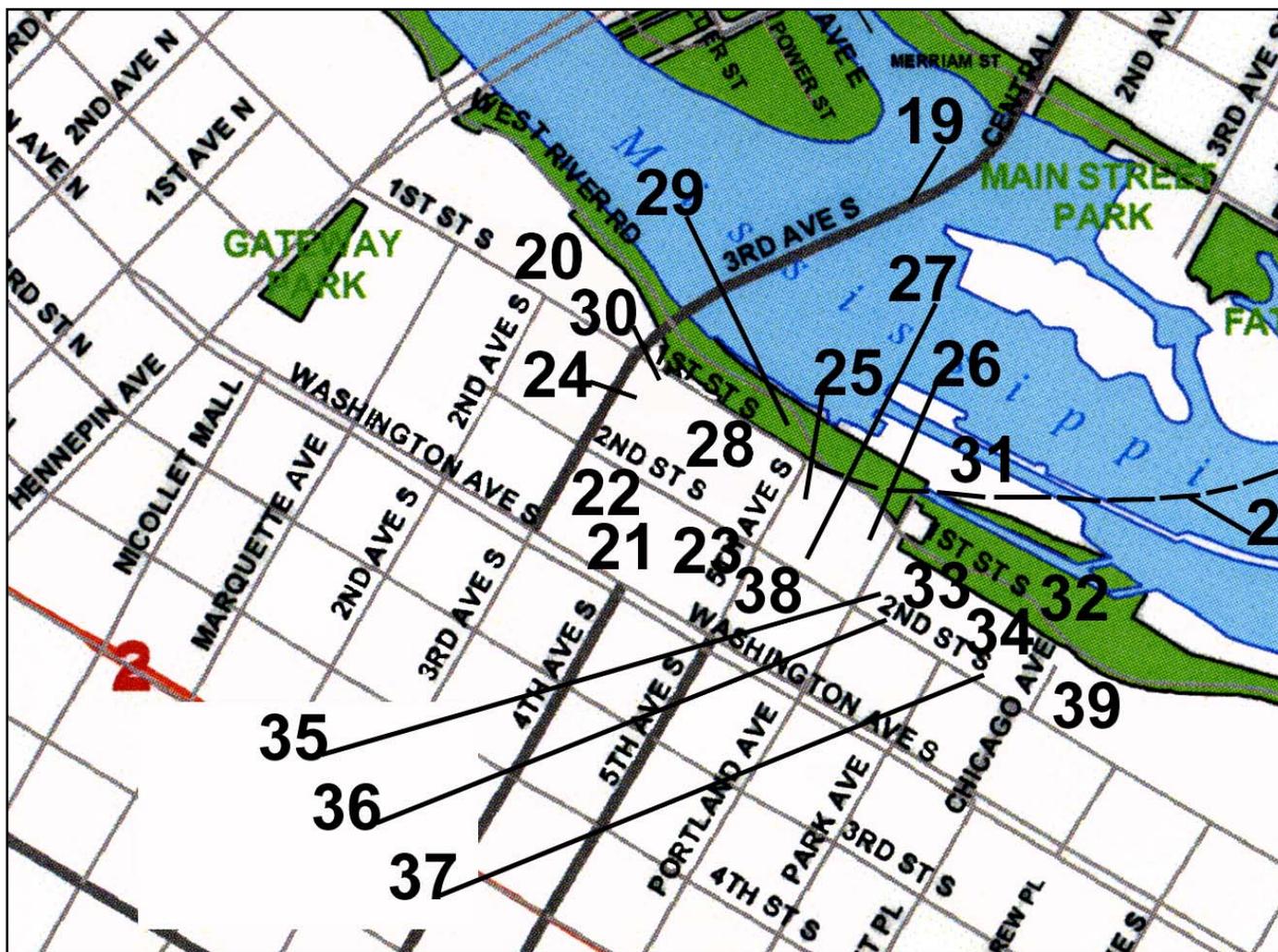
Federal Reserve Bank, 90 Hennepin Avenue (45)



Map of East Side Milling District



Map of Nicollet Island



Map of West Side Milling District



Map of Warehouse District

BUILDINGS AND STRUCTURES DISCUSSED IN REPORT

Roughly organized in geographic order, numbers correspond to attached maps

EAST SIDE MILLING DISTRICT

1. Southeast Steam Plant, now known as the Southeast Heating Plant, 12-20 Sixth Avenue Southeast; 1903, 2004; Sargent and Lundy, Miller Dunwiddie Architects.

Significance: The major source of electrical power for the Twin City Rapid Transit Company which provided public transportation throughout the metropolitan area for over forty years.

ARCHITECTURE, HISTORIC PRESERVATION

2. Stone Arch Bridge, Sixth Avenue Southeast crossing the river to Portland Avenue South; 1881-1883; Colonel Charles C. Smith, engineer/designer.

Significance: The first major railroad bridge to cross the river into downtown Minneapolis; the twenty-three stone arches were unprecedented in railroad bridge design.

ARCHITECTURE, HISTORIC PRESERVATION

3. Pillsbury “A” Mill Complex, Third Avenue and Main Street Southeast; 1880-1881, 1913-1917, 1954, 1974, 1980; Leroy Buffington and William F. Gunn.

Significance: The most important flour milling operation on the east side; Pillsbury and its “A” mill, the largest in the world, helped to make Minneapolis the flour milling capital of the world.

ARCHITECTURE, HISTORIC PRESERVATION, NEW CONSTRUCTION

4. Main Street Hydroelectric Station, 206 Main Street Southeast; 1911; Stone and Webster Company.

Significance: A surviving example of a hydroelectric facility, although no longer used to generate power.

ARCHITECTURE

5. Saint Anthony Main Infill, 125-299 Second Street Southeast along Main Street; 1977-1979, 1985; Ben Thompson and Associates, Meyer, Scherer and Rockcastle.

Significance: Early adaptation of east side warehouses for a “festival marketplace.”

NEW CONSTRUCTION

6. Upton Block, 129 Main Street Southeast; 1855, 1985; Benjamin O. Cutter, Ben Thompson and Associates.

Significance: An early commercial building and the oldest surviving brick building in Minneapolis.

ARCHITECTURE, HISTORIC PRESERVATION

7. Martin-Morrison Blocks, 123-127 Main Street Southeast; 1858, 1890, 1985; Original architect/builder unknown, Ben Thompson and Associates.

Significance: Early surviving commercial building with notable architectural detail.

ARCHITECTURE, HISTORIC PRESERVATION

8. Pracna Building, 117 Main Street Southeast; 1890, 1969, 1973; Carl F. Struck, Peter Nelson Hall.

Significance: Notable example of a commercial building in the Queen Anne style and an early historic preservation project on Main Street.

ARCHITECTURE, HISTORIC PRESERVATION

9. Kronick Warehouse, 29 Main Street Southeast, 1917, 1981-1982; Emil and Nels Bruce; Miller Westerbeck and Hanson

Significance: Relatively early example of warehouse conversion in the East Side Milling District.

HISTORIC PRESERVATION

10. Brown-Ryan Livery Stable, 25 Main Street Southeast; ca. 1880, 1982-1984; original architect unknown, Miller Westerbeck and Hanson.

Significance: Unusual survival of a late nineteenth-century stable structure, relocated from its original site.

HISTORIC PRESERVATION

11. Riverplace: The Falls, 110 First Avenue Northeast; The Pinnacle, 20 Second Street Northeast; La Rive, 110 Bank Street Southeast; 1984-1985; Miller, Westerbeck and Hanson.

Significance: An effort to create new residential buildings and retail spaces in the context of older buildings along the historic riverfront.

NEW CONSTRUCTION

12. Our Lady of Lourdes Church, 1 Lourdes Place (originally called Prince Street); 1856-1857, 1881-1883; architects/builders unknown.

Significance: One of the earliest surviving church buildings in the city, although remodeled to reflect the character of the French Canadian congregation that took it over.

ARCHITECTURE

13. Pillsbury Library, 100 University Avenue Southeast; 1902-1904; Charles R. Aldrich.

Significance: A civic building of Beaux-Arts design, given to the Minneapolis Public Library by philanthropist John S. Pillsbury to serve the needs of the local community.

ARCHITECTURE

14. Ard Godfrey House, original location was on Main Street, current location is Chute Square, corner of University and Central Avenues Southeast; 1849; Ard Godfrey.

Significance: The oldest surviving house in the city of Minneapolis.

ARCHITECTURE, HISTORIC PRESERVATION

NICOLLET ISLAND DISTRICT

15. Island Sash & Door/Nicollet Island Inn, original address was 51-53 Merriam Street, present-day address is 95 Merriam Street; 1893, 1913, 1982; Kilroe Brothers (Bernard D. and John D. Kilroe, contractors).

Significance: A rare surviving industrial building on Nicollet Island that is related to the sawmilling industry and one of the first successful building conversions.

ARCHITECTURE, HISTORIC PRESERVATION

16. William Bros Boiler Works, now known as the Nicollet Island Pavilion, 40 Power Street; 1893; architect/engineer unknown.

Significance: A rare surviving industrial building on Nicollet Island.

ARCHITECTURE, HISTORIC PRESERVATION

17. Nicollet Island Houses.

Significance: A surviving enclave of some of the earliest residential buildings in the city.

ARCHITECTURE, HISTORIC PRESERVATION

18. Hennepin Avenue Bridges, crossing the Mississippi River at Hennepin Avenue; 1855, 1876, 1889-1891, 1990; Thomas Griffith, Andrew Rinker, F. W. Cappelen, Howard, Needles, Tammen, and Bergendoff.

Significance: When the first Hennepin Avenue Bridge was constructed, it was the first span to cross the Mississippi River. Its successors, all of engineering interest, have been crucial in unifying the east and west sides of the city.

ARCHITECTURE, NEW CONSTRUCTION

WEST SIDE MILLING DISTRICT

19. Third Avenue Bridge, Third Avenue South crossing the river to Central Avenue Southeast; 1918, 1980; F. W. Cappelen.

Significance: A notable engineering achievement using reinforced concrete arches to span the river and link two major streets.

ARCHITECTURE

20. United States Post Office, 100-200 First Street South; 1932-1935, 1977, 1991; Magney and Tusler, Hammel Green and Abrahamson.

Significance: A striking Moderne design that anchored the Gateway district.

ARCHITECTURE

21. Milwaukee Road Depot and Train Shed, Third Avenue South and Washington Avenue South; 1899, 2001; Charles Frost, Shea Architects

Significance: The only surviving railroad depot in downtown Minneapolis, notable for its clock tower and train shed.

ARCHITECTURE, HISTORIC PRESERVATION, NEW CONSTRUCTION

22. Milwaukee Road Freight Depot, 201 Third Avenue South; 1879, 1998; original architect unknown; Victor Perlbachs of Design Partnership Ltd. and Sarah Weiner of Leonard Parker Associates.

Significance: Surviving freight depot built to serve the Milwaukee Road.

ARCHITECTURE, HISTORIC PRESERVATION

23. Depot Hotels, Third and Washington Avenues South; 2001; Elness Swenson Graham Architects and Shea Architects.

Significance: Architecturally compatible support buildings for the historic Milwaukee Road Depot.

NEW CONSTRUCTION

24. Hall and Dann Barrel Company Factory, 101-115 Third Avenue South; 1880, 1884, 1896, 1906, 1985; original architect/builder unknown, Arvid Elness Architects, Inc.

Significance: Early factory building associated with the flour milling industry.

ARCHITECTURE, HISTORIC PRESERVATION

25. Crown Roller Mill, 105 Fifth Avenue South; 1878-1880, 1944, 1987; W. F. Gunn, engineer/designer; Architectural Alliance, remodeling.

Significance: A prominent flour mill built with prominent architectural forms and details.

ARCHITECTURE, HISTORIC PRESERVATION

26. Standard Mill, also known as the Whitney Hotel, 116-118 Portland Avenue South; 1879, 1881, 1987; William D. Gray, Hanson, Westerbeck, Bell Architect/Engineer.

Significance: A representative example of a medium-sized flour mill on the west side, and a relatively early example of adaptive reuse.

ARCHITECTURE, HISTORIC PRESERVATION

27. Northwestern Consolidated Milling Company Elevator "A," also known as the Ceresota Elevator, 119 Fifth Avenue South; 1908, 1987; G. T. Hostain, engineer; Ellerbe Associates, Inc.

Significance: The largest surviving grain elevator structure in the milling district and another relatively early example of adaptive reuse.

ARCHITECTURE, HISTORIC PRESERVATION

28. RiverWest Apartments, 401 South First Street; 1989; Korsunsky Krank Erickson (KKE) Architects.

Significance: A west side counterpart to Riverplace, designed for new residential living on the historic riverfront.

NEW CONSTRUCTION

29. Fuji-Ya Restaurant, 420 First Street South; 1967-1968, 1973, 1975; Shinichi Okada, Newton E. Griffith.

Significance: A key building that helped trigger recognition and appreciation of the riverfront.

ARCHITECTURE

30. Minneapolis Eastern Railway Engine House (First Street Station Restaurant), 333 South First Street; 1902, 1914, 1975, 2000; original architect/builder unknown, John Cunningham, Leonard Parker Associates Architects (interior) and Design Partnership of Minneapolis (exterior).

Significance: Rare surviving railroad building that has been converted to new uses.

HISTORIC PRESERVATION

31. Upper Saint Anthony Falls Lock and Dam, West bank of the Mississippi River between Third Avenue Bridge and Eighth Avenue South; 1948-1963; Army Corps of Engineers.

Significance: An engineering achievement that helped to establish Minneapolis as the head of navigation on the Mississippi River.

ARCHITECTURE

32. Mill Ruins Park, West River Parkway at Portland Avenue South; 2001-2003; MacDonald and Mack, Architect-of-record, URS.

Significance: An archaeological site, converted to parkland, that allows visitors to experience artifacts and structures associated with the West Side mills.

HISTORIC PRESERVATION

33. Washburn “A” Complex, 701-709 South First Street; 1880-1881, 1884-1885, 1894, 1906-1908, 1911, 1913, 1914, 1916, 1918, 1928-1930, 2003; Adolph Fischer, William de la Barre, Meyer, Scherer and Rockcastle, Ltd.

Significance: The most significant flour milling complex in the West Side Milling District, and counterpart to the Pillsbury “A” Mill complex on the east side.

ARCHITECTURE, HISTORIC PRESERVATION

34. Mill City Museum & Offices, 704 Second Street South; 2003; Meyer, Scherer, and Rockcastle.

Significance: A new building that incorporates the remains of the Washburn “A” Mill to create a museum of Minneapolis mill history and related office spaces.

HISTORIC PRESERVATION, NEW CONSTRUCTION

35. North Star Woolen Mill, now known as North Star Lofts, 117 Portland Avenue South; 1864, 1925, 1999; original architect unknown, Paul Madson and Associates.

Significance: Late twentieth-century conversion of a prominent warehouse building in the West Side Milling District.

HISTORIC PRESERVATION

36. Stone Arch Lofts, 600 Second Street South; 2000; Paul Madson and Associates.

Significance: A new architecturally compatible residential building in the West Side Milling District.

NEW CONSTRUCTION

37. Humboldt Lofts Annex, 750 Second Street; 2003; Julie Snow Architects, Inc.

Significance: A new architecturally compatible residential building in the West Side Milling District.

NEW CONSTRUCTION

38. MacPhail Center for Music, Fifth Avenue South and Second Street South; 2007; James Dayton Design.

Significance: A new building for an arts education organization that expresses its purpose and is architectural compatible with the nearby historic buildings.

NEW CONSTRUCTION

39. Guthrie Theater, 818 Second Street South; 2006; Jean Nouvel and the Architectural Alliance.

Significance: A highly visible signature building for one of the most prominent arts organizations in the United States that respects its surroundings.

NEW CONSTRUCTION

WAREHOUSE DISTRICT

40. Itasca Complex, 702-708 First Street North, and 710-722 First Street North; ca. 1886, 1906; attributed to Long and Kees, Edwins & Halden, John Cuningham.

Significance: A group of warehouses associated with the railroad lines that were built over Bassett's Creek; one of the first successful Warehouse District loft renovation projects.

HISTORIC PRESERVATION

41. Minnesota Opera Center, formerly S. G. Cooke Company Warehouses, 620 North First Street; 1891-1892, 1990; F. A. Clark, Phillips-Klein

Significance: Major rehabilitation of warehouses that had been severely damaged in a fire for a prominent arts organization.

HISTORIC PRESERVATION

42. Lindsay Bros. Building, now known as Riverwalk, 400-408 North First Street; 1895; Harry Wild Jones.

Significance: Major example of a late nineteenth-century warehouse by a notable Minneapolis architect.

ARCHITECTURE, HISTORIC PRESERVATION

43. Theatre de la Jeune Lune, formerly Minneapolis Van and Warehouse Company, 101-111 North First Street, 1889, 1895, 1902-1906, 1991; Edward Stebbins, Cass Gilbert, BRW Elness Architects Inc. and Paul Madson & Associates Ltd.

Significance: One of the few Minneapolis buildings designed by prominent Minnesota architect Cass Gilbert. The storage warehouse was successfully adapted for a new use by a local arts organization.

ARCHITECTURE, HISTORIC PRESERVATION

44. Foster House, 100 North First Street, 1882, 1884, 1886, 1996; original architect/builder unknown; NRG Energy, Inc.

Significance: Example of a surviving late nineteenth-century commercial building, constructed in the proximity of Bridge Square, and representative of twentieth-century conversions in the Warehouse District.

HISTORIC PRESERVATION

45. Federal Reserve Bank, 90 Hennepin Avenue North; 1997; Hellmuth, Obata, and Kassabaum, Inc. and Walsh Bishop Associates, Inc.

Significance: The design of the building and site was the result of a prolonged historic preservation battle.

NEW CONSTRUCTION

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