DESIGNATION STUDY:

HENRY E. LADD HOUSE

131 Oak Grove Street, Minneapolis

City of Minneapolis
Department of Community Planning
& Economic Development - CPED

MINNEAPOLIS HERITAGE PRESERVATION COMMISSION

MPLS PLAN
The Minneapolis Plan
for Sustainable Growth

MARCH 8, 2011

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Barbara Sporlein, Planning Director
Jack Byers, Manager – CPED-Preservation and Design
John Smoley, Ph.D., CPED-Preservation and Design, Principal Investigator

TABLE OF CONTENTS

Designation Study Purpose and Background…….. ….page 6

Part 1: **Physical Description of the Property**……...page 7
- Parcel location, shape, and size
- Description of building(s) on the property
- Description of interior features
- Description of landscape and landscape features

Part 2: **Discussion of Historical Significance**……..…..page 15
- Loring Park Neighborhood
- Richardsonian Romanesque Style
- Master Architect Harry Wild Jones
- Henry Ladd

Part 3: **Rationale for Local Historical Designation**……..…….page 19
- Designation Criteria
- Integrity of historic resource
- Other Considerations

Part 4: **Registration and Classification Information**……..……...page 29

Part 5: **Photographs, drawings, and other documents**……page 31
- Figure 1. 131 Oak Grove, looking south, source: Bing.com, 31
- Figure 2. Front (north) elevation and wraparound porch, looking southwest, November 2010, source: CPED files, 32
- Figure 3. Masonry weathering and repairs, northeast corner, November 2010, source: CPED files, 33
- Figure 4. Chimney on northwest building corner, November 2010, source: CPED files, 34
- Figure 5. Select stone carvings on front gable, November 2010, source: CPED files, 35
- Figure 6. Side (east) elevation, looking north to street, November 2010, source: CPED files, 36
- Figure 7. Side (east) entrance, looking west, November 2010, source: CPED files, 37
- Figure 8. Main (front/north) entrance, looking southwest, November 2010, source: CPED files, 38
- Figure 9. Front windows bearing evidence of columnar porch pattern, looking south, November 2010, source: CPED files, 39

- Figure 10. Front fenestration sampling, looking south, November and December 2010, source: CPED files, 40
- Figure 11. 131 Oak Grove, west elevation, November 2010, source: CPED files, note non-original mechanical equipment, especially at basement level, 41
- Figure 12. Rear (south) elevation, looking northeast, November 2010, source: CPED files, 42
- Figure 13. Nonhistoric stucco and maroon mortar, November 2010, source: CPED files, 43
- Figure 14. Rear turret, facing north, November 2010, source: CPED files, 44
- Figure 15. Rear dormer, facing northeast, November 2010, source: CPED files, 45
- Figure 16. 131 Oak Grove, parlor, facing west, pre-1905, source: Hennepin County Library Special Collections, 46
- Figure 17. 131 Oak Grove, parlor, facing west, November 2010, source: CPED files, 47
- Figure 18. 131 Oak Grove, parlor, facing north, pre-1905, source: Hennepin County Library Special Collections, 48
- Figure 19. 131 Oak Grove, parlor, facing north, November 2010, source: CPED files, 49
- Figure 20. Bench seat and bow window in parlor, facing west, November 2010, source: CPED files, Note historic coffined ceiling with replacement light fixture and air conditioning unit, 50
- Figure 21. 131 Oak Grove, parlor, facing north, November 2010, source: CPED files, 51
- Figure 22. Original hardwood floors (likely) beneath carpeting, at pocket door where study meets dining room, November 2010, source: CPED files, 52
- Figure 23. Nonhistoric partition wall and doorway inside parlor, facing southwest, November 2010, source: CPED files, 53
- Figure 24. Parlor wall and ceiling details, facing west, November 2010, source: CPED files, 54
- Figure 25. 131 Oak Grove, study, facing north, pre-1905, source: Hennepin County Library Special Collections, 55
- Figure 26. 131 Oak Grove, study, facing north, November 2010, source: CPED files, 56
- Figure 27. Study bay window and bookcases, facing east, dining room on right, November 2010, source: CPED files, 57
- Figure 28. Study exits to dining room (left), rear hall (middle), and parlor (right), facing west, November 2010, source: CPED files, 58
- Figure 29. 131 Oak Grove, vestibule, facing north toward main entrance, November 2010, CPED files, 59

- Figure 30. 131 Oak Grove, vestibule, facing south toward study, November 2010, source: CPED files, 60
- Figure 31. 131 Oak Grove, vestibule, facing east, November 2010, source: CPED files, 61
- Figure 32. 31 Oak Grove, main staircase, facing east, November 2010, source: CPED files, 62
- Figure 33. Bench seat in corner of main staircase, November 2010, source: CPED files, 63
- Figure 34. Dining room, facing south toward turret, November 2010, source: CPED files, 64
- Figure 35. Dining room, facing north, November 2010, source: CPED files, 65
- Figure 36. Dining room buffet, facing south, November 2010, source: CPED files, 66
- Figure 37. Nonhistoric sink (right), linoleum (center), and dumbwaiter (left) in turret, facing south, November 2010, source: CPED files, 67
- Figure 38. Nonhistoric fan box in turret, facing northeast, November 2010, source: CPED files, 68
- Figure 39. 131 Oak Grove, representative second and third floor secondary spaces, depicting select historic and nonhistoric materials and features, November 2010, source: CPED files, 69
- Figure 40. 131 Oak Grove, representative second and third floor secondary spaces, depicting select historic and nonhistoric materials and features, November 2010, source: CPED files, 70
- Figure 41. View from the front of 131 Oak Grove, looking northeast toward downtown, November 2010, source: CPED files, 71
- Figure 42. Retaining wall and trees at rear of 131 Oak Grove, looking southwest, November 2010, source: CPED files, 72
- Figure 43. 1874 View of Loring Park, looking northeast, source: Loring Park Development Progress Report, 1874, 73
- Figure 44. 1892 C.M. Foote & Co. City of Minneapolis Map, source: John R. Borchert Map Library, 74
- Figure 45. 1914 Minneapolis Plat Map, source: Hennepin County Library Special Collections, 75
- Figure 46. 1976 Ridgewood Study Map, source: Hennepin County Library Special Collections, 76
- Figure 47. 131 Oak Grove Street and vicinity, 2010, source: CPED files, 77
- Figure 48. Harry Wild Jones and son circa 1887, around the time he designed the Ladd House, source: Vandam, Harry Wild Jones, 34, 78

- Figure 49. Henry Elmer Ladd, source: Atwater, History of Minneapolis, Part II, 700, 79
- Figure 50. 131 Oak Grove Street, early photo, looking southwest, source: Minneapolis Collection, Hennepin County Library Special Collections, 80
- Figure 51. Ladd House, June 1974, two years after conversion of home to a care center, source: Minnesota Historical Society, note removed porte cochere on left side of porch, 81
- Figure 52. 131 Oak Grove Street, front (north) elevation and wraparound porch, looking southwest, November 2010, source: CPED files, 82
- Figure 53. Sketch of Ladd House design by Harry Wild Jones, source: Vandam, Harry Wild Jones, 45, 83
- Figure 54. Side entryway, facing east, November 2010, source: CPED files, 84
- Figure 55. Entryway bathroom, facing north, November 2010, source: CPED files, 85

Notes……page 86

Sources and References……...page 88

Appendices……...page 89

- Appendix A: Council Action initiating nomination
- Appendix B: Nomination staff report
- Appendix C: Public comment following publication of the Nomination staff report
- Appendix D: HPC Actions from Nomination hearing
- Appendix E: Letter to SHPO
- Appendix F: Letter from SHPO
- Appendix G: Staff report to City Planning Commission
- Appendix H: Staff report to Heritage Preservation Commission
- Appendix I: Public comment following publication of the Designation staff report
- Appendix J: HPC Actions from Designation hearing
- Appendix K: Request for Council Action
- Appendix L: Zoning and Planning Committee Actions
- Appendix M: Actions of the Full City Council
- Appendix N: Publication in *Finance and Commerce*

Designation Study Purpose and Background

On January 29, 2010, Councilmember Lisa Goodman moved to nominate the property known as the Henry E. Ladd House, 131 Oak Grove, Minneapolis, for local historic designation. She also moved to establish interim historic protections pursuant to Minneapolis Code of Ordinances §599.240(b) covering all internal and external alterations to buildings, accessory structures and landscape features on the property. This included demolitions, additions, renovations and other improvements. The motion included direction to prepare the necessary documentation to bring this nomination forward to the Historic Preservation Commission (HPC) no later than April 20, 2010. She did so with support from Citizens for a Loring Park Community, the property owner, the Lowry Hill History Committee, and author Elizabeth Vandam. The City Council adopted this motion.

After completing an initial review, CPED brought the nomination to the Heritage Preservation Commission and noted that that the property exhibited at least one of the local designation criteria found in section 599.210 of the Heritage Preservation Ordinance. The property's exemplification of the Richardsonian Romanesque style and its association with master architect Harry Wild Jones met significance criteria 4 and 6. On April 6, 2010, the Heritage Preservation Commission adopted staff findings and approved the nomination of 131 Oak Grove Street as a landmark, established interim protection, and directed the Planning Director to prepare a designation study.

This study is intended to fulfill the requirements for local historic designation outlined in Title 23, Chapter 599.230 of the Minneapolis Code of Ordinances. The study is based on a review of resources listed on pages 89-90. Contributions to the research for this study were made by the Lowry Hill History Committee, author Elizabeth A. Vandam, and local preservation enthusiast Diane B. Montgomery.

BASIC PROPERTY INFORMATION	
Current name	Oak Grove Care Center
Historic Name	Ladd House
Current Address	131 Oak Grove Street
Historic Address	131 Oak Grove Street
Original Construction Date	1889
Original Contractor	W.D. Lewis
Original Architect	Harry Wild Jones (1859-1935)
Historic Use	Single Family Residence
Current Use	Vacant
Ward:	7
Neighborhood:	Loring Park

PART 1: PHYSICAL DESCRIPTION OF THE PROPERTY

This section is intended to give a very specific description of the physical characteristics of the key components of what is under consideration on this property: the buildings, landscape, and other features of the property.

Parcel location, shape, and size

131 Oak Grove Street is one of a few remaining opulent, late 1800s residences in Loring Park, a neighborhood in the southwest corner of downtown Minneapolis. The block is characterized by large, multi-story, multi family residences that encompass large portions of their lots. Very little green space exists. The home sits on a roughly rectangular lot 60 feet wide and 165 feet deep. This 9,840 square foot lot is the least densely developed parcel on the block with the exception of several surface parking lots. A freeway (Interstate Highway 94) runs through the rear yard of the subject property (Figure 1).

Description of building(s) on the property

The residence in question is the only building on the lot. Though it began as a residence, it was converted for use as a care center in 1972.

Description of the primary structure

Date(s) of construction: The Ladd House was constructed by W.D. Lewis for Henry E. Ladd in 1889 for an estimated $18,000.[1]

Location, placement, and orientation of building on the site: The home is located roughly in the center of the lot and faces northeast toward downtown Minneapolis.

Size and massing: 131 Oak Grove Street is a 2.5 story residence laid out in a compound plan two units wide by three units deep. A variety of horizontal and vertical projections lend the building an asymmetrical appearance (Figure 2).

Architectural style: Harry Wild Jones designed the building in the Richardsonian Romanesque style.[2]

Nearly every exterior feature is carved from tan Kasota limestone from Mankato. The foundation's rough-finished specimens have been supplemented with cement repairs in places where the stone has deteriorated (Figure 3).

The building's complex, composition shingle-covered roof features hips, gables, parapets, and turrets over bracketed, narrow eaves comprised of

the Mankato stone. A chimney rises out of the northwestern corner of the home (Figure 4).

Rough-finished walls of Kasota stone clad the building and possess decorative carved elements at key junctures, such as the peak of the front gable, and grotesques at the eave ends of this gable (figure 5). Building sides possess simpler ornamentation: stone dentils and stone balustrades set atop turrets (Figure 6).

An open porch made from Kasota stone curves around the northern and eastern sides of the home. The porch's flat wood roof and coffered ceiling is supported by Doric columns atop a simple stone balustrade set in a grid pattern (Figure 2). A side entrance sits adjacent to the end of the side porch segment (Figure 7).

The main entrance to the building is accessed from the front porch. Wooden French doors with square recessed panels and two larger translucent windows lead into the building (Figure 8).

The columnar pattern of the porch is repeated in mullions of select window groupings around the home (Figure 9). Fenestration consists of a series of fixed, single-, and double-hung (1/1) rectangular, arched, and square wood frame windows covered by aluminum storm windows, to include a simple Palladian-style window in the front half-story. Second floor windows possess frames with cut corners and windows in the various turrets are rounded to bow with the curve of the building. First floor windows often possess leaded glass in their top portion (Figure 10).

Known original elements that are deteriorated or missing: Exterior evidence of the building's conversion to a care center in 1972 is most apparent on the sides of the building, where mechanical equipment projects from many window frames, especially in basement window wells. A rusted fire escape stretches across the second floor of the building on this side as well (Figure 11).

The rear of the building exhibits the most change, the most unassuming materials, and the most deterioration. A crumbling concrete stairway leads up to a first floor entrance covered by a hipped roof. A shed roofed entrance leads through a paneled wood door down to the basement level of the home (Figure 12). Failing stucco covers brick cladding on the rear wall (Figure 13). The top half of an octagonal turret at the southeast corner of the residence is clad in painted metal panels (Figure 14). Hipped dormers at the rear of the building are clad with narrow horizontal wood siding (Figure 15).

The building has changed since its construction in 1889, when Harry Wild Jones' design became reality. City of Minneapolis Building Permit records indicate the following work:

Work Completed Within the Period of Significance (see page 27 for period of significance rationale)

Date	*Work*
1889	plumbing work
1899	painting, decorating, and interior repairs
1900	repairs

Work Completed Outside of the Period of Significance (see page 27 for period of significance rationale)

Date	*Work*
1913, 1914, 1936, 1938, 1941, 1948, 1954, 1957, 1959, 1967, 1994, 1996, 1997	electrical work
1928, 1930, 1936, 1938, 1940, 1941, 1947, 1951, 1959, 1961, 1993, 1998, 2000, 2002, 2005, 2007	plumbing work
1936	dormer addition for bath
1948, 1949, 1955, 1956, 1958, 1960, 1964, 1966, 1969, 1971, 1983, 1989	gas and water heater work
1951	interior lath and plaster
1954	rear interior stairway rebuild
1956	interior alterations (removal of brick chimney, install floor over former chimney openings, and other miscellaneous repairs)
1968	canopy removal (Figures 50-52), miscellaneous repairs, exterior lath and plaster
1972	conversion of dwelling to care center
1974	alterations and repairs
1975	fire door installation, roof repairs, and electrical work
1995-1997	roof reshingling
1997, 1998	mechanical work

Visual evidence indicates additional nonhistoric alterations, to include the following:

tuckpointing with maroon colored mortar (Figure 13)
gutters and downspouts (Figures 4, 6, 7, 9, 11)
concrete porch floor and steps (Figure 12)
wood timber window well openings
aluminum storm doors (side and rear) (Figures 7 and 12)
aluminum storm windows (Figures 6, 9, 10, 11, 12, 14, 15)
exterior and interior security lighting and conduit (Figures 4, 9, 11, 12, 29, 37)
fire escape (Figure 11)
cement porch steps and floor
stucco, concrete stairway, window bars, and first floor entrance covered by a hipped roof at the rear of the building (Figure 12)
nonhistoric wall and wood door that subdivide the parlor where classical columns once stood (Figures 18, 19, 23)
light fixtures (Figures 20, 23, 26, 30, 31, 32, 34, 35, 37, 41, 42)
wall-to-wall carpeting (Figures 17, 19, 21, 22, 23, 26, 27, 28, 39)
ceiling mounted air conditioning units (Figures 20, 21, 23, 26, 30, 35, 39, 40,
pipes (Figures 21, 22, 23, 26, 27, 28, 35, 37, 39)
blinds (Figures 19, 20, 27, 29, 31, 34, 37, 38)
sprinkler system parts (Figures 21, 26, 27, 28, 35, 37, 39)
linoleum floors (Figures 29, 30, 31, 34, 35, 36, 37,
sink, light fixture, piping, dumbwaiter, blinds, electrical conduit, and fan box set into a transom window (Figure 37, 38)
floor tile (Figure 55)
toilets (Figure 54)
suspended ceilings (Figures 39, 40)
popcorn finishes on ceilings and walls (Figures 26, 27, 28, 39, 40)
walls (some, most notably around the top of the main staircase, Figure 40)
doors and door fixtures (some, Figures 8, 39, 40)

Description of secondary structure(s)

No other structures stand on the lot.

Description of interior features

Date(s) of construction: The Ladd House was constructed in 1889. The original building permit lists one builder: by W.D. Lewis, responsible for the stone work.[3] It is highly unlikely that this stonemason was also responsible for the elaborate woodwork and fixtures depicted in pre-1904 photos of the building's interior. The craftsmen responsible for this are unknown, as is the date of this work, but it likely dates back to 1889.

Building permit records (previously listed) detail evidence of regular alterations over time. Three notable interior alterations occurred in 1936, 1972, and the date (unknown) of the air conditioner installation. In 1936 plumbing and electrical work enabled the space to be used, at least in part, for a tea shop. In 1972 the building was converted for use as a care center. Room partitioning, door fixture changes, and emergency lights and exist signs are the most apparent changes resulting from this time period. At some point, the home was equipped for air conditioning. This resulted in the installation of freestanding units on the exterior of the building and numerous ceiling-mounted units and exposed pipes throughout the home.

Arrangement of rooms: The residence is laid out in a compound plan two units wide by three units deep. In the second and half stories, central hallways link a series of bathrooms and bedrooms together. In the first floor and basement there are no central hallways. People enter the building through two sets of French doors separated by a tiny vestibule on the north (Oak Grove Street) side of the building and proceed through rooms as they advance from the front of the building to the rear of the building. The exterior doors are depicted in Figure 8. The interior doors are depicted in Figure 29. Staircases at the front (north) and rear (south) end of the residence link floors together. The basement level consists of heavily partitioned utilitarian areas. The first floor consists of the building's primary spaces.

Volume of interior spaces in relation to one another: In the Ladd House, the only primary spaces are located on the first floor, with the exception of the vestibule's staircase, which extends from the first floor to the second floor. Spaces in this area are also much larger that spaces in secondary areas, roughly two times in magnitude. Primary spaces on the first floor are the:

1. parlor (currently subdivided into two rooms);
2. study;
3. vestibule;
4. dining room and adjacent turret; and
5. portico entryway and adjoining bathroom;

The southwestern (left rear) corner of the home's first floor is a notable exception. These rooms (likely a former kitchen and rear entry hall) have been extensively modified over time and are secondary spaces. Closets and inner-wall spaces on the first floor are secondary as well. The heavily modified basement, where the kitchen is now located, is a secondary space as well. Secondary spaces encompass the entire second and third floors, currently functioning as bedrooms and ancillary areas. Second and third floor doors, door casings, wainscoting, and wood trim are far less

ornate than their historic counterparts on the first floor, thus indicating a definite hierarchy of spaces in this former mansion.

Architectural features and style: Historic materials exist within both primary and secondary spaces, much as they exist on exterior building portions both visible to and screened from public view.

1. *Parlor*: Photographs of the parlor, taken prior to original owner H.E. Ladd's death in 1904, indicate that the parlor's historic wall cladding and trim remains intact beneath layers of paint. The walls curve upward where they meet the room's original coffered ceiling. Historic pocket doors separate the parlor from the vestibule and study. A fireplace in the room also remains intact, though bricked in. Original wood-frame windows and openings remain, as do radiators and a curved window seat. The bow window seat's armrest has been altered with the removal of its spindles. Ceiling mounted air conditioning units, pipes, blinds, and sprinkler system parts are nonhistoric. A nonhistoric wall and wood door subdivide the parlor where classical columns once stood. Other fixed elements, such as light fixtures, are no longer extant. Wall-to-wall carpeting, which extended through the parlor and into the study, at least, is no longer extant, but original hardwood floors appear to exist beneath nonhistoric carpeting. It is unclear whether the oval mirror above the fireplace is the same oval mirror depicted in the pre-1904 photos (Figures 16-24).

2. *Study*: A photograph of the study, also taken prior to H.E. Ladd's death in 1904, indicates that the study's historic wall cladding and trim remains intact beneath layers of paint. The walls curve upward where they meet the room's ceiling, previously painted with a floral motif and now covered with a popcorn finish. Like the parlor, nonhistoric air conditioning units, pipes, light fixtures, blinds, and sprinkler system components adorn the ceiling. Built-in historic wood bookcases with glass doors remain intact as do original wood-framed windows, window openings, and radiators. Historic pocket doors separate the study from other rooms with one exception: a single, paneled, multi-light, wood-frame door that leads to heavily modified spaces in the southwestern corner of the first floor. Other fixed elements, such as light fixtures, are no longer extant. Wall-to-wall carpeting, which extended through the parlor and into the study, at least, is no longer extant, but original hardwood floors appear to exist beneath nonhistoric carpeting (Figures 25-28).

3. *Vestibule*: The vestibule consists of two parts: a small section between two sets of double entry doors, and the main vestibule that serves as a point of entry into the parlor, study, and upstairs portions of the building. A photograph of the study taken prior to original owner H.E. Ladd's death in 1904 indicates that the vestibule retains its historic wood wainscoting and trim. Historic pocket doors separate the vestibule from the parlor and study. Related wood types and patterns indicate that the double entry doors and frames; one over one single-hung wood windows and frames with leaded glass; patterned wood ceiling; and ornate wood stairway (complete with carved newel, wood baluster, turned spindles, corner bench, and matching wainscoting) are historic elements as well. An early electric chandelier is the primary source of artificial light in this entry. No wall-mounted light fixtures appear historic. Fixed stained glass windows light the landing halfway up the stairs. Indeed, the vestibule exhibits evidence of the least change over time, and should be prioritized when interior preservation is considered. Nonoriginal linoleum floor covering is the most notable deviation from this historicity, but this covering likely conceals original wood floors. Sprinkler extensions and exit lighting and signage are other apparent nonhistoric features (Figures 29-33).

4. *Dining room and adjacent turret*: An elaborate, original, built-in buffet along the rear wall indicates this room's original function was likely dining. The upper portion of the buffet has arches, turned spindles, and a miniature balustrade set in front of a large, rectangular window. Wainscoting matching that in the vestibule extends around the room. The walls curve upward where they meet the room's ceiling which is adorned with what appear to be original circular wood moldings. Historic pocket doors separate the parlor from the study. Like the parlor and study, nonhistoric air conditioning units, pipes, light fixtures, blinds, and sprinkler system components adorn the ceiling. Wood-frame windows, window openings, and radiators match historic features in other rooms and are likely original. Linoleum, covering what is likely original wood flooring, extends across the floor and into the adjacent turreted room, separated from the dining room by a large, wood framed opening with a transom window and sidelights divided into diamond shapes by metal muntins. Historical photos indicate that the octagonal turret's size, shape, and fenestration pattern are original. Extensive interior work inside this room, including a sink, light fixture, piping, dumbwaiter, blinds, electrical conduit, and fan box set into a transom window, are clearly nonhistoric (Figures 34-38).

5. *Portico entryway and adjoining bathroom*: A narrow hallway extends eastward from the vestibule out to an arched, paneled wood door and aluminum storm door that leads to the driveway, where the portico once stood. The same wainscoting used in the vestibule also clad the walls of the entryway and a small (1/4) bathroom on its northern side. Nonhistoric linoleum and tile covers the floors of the entryway and bathroom. The doors in these rooms appear original, as do the windows with diamond-shaped wood muntins in the entryway door and bathroom window. Clearly nonorignial features include the toilet, sprinkler system extensions, storm door, and electrical conduit.

6. *Secondary Spaces*: Secondary spaces include the southwestern (left rear) corner of the home's first floor; closets and inner-wall spaces on the first floor; and the entire second, third, and basement levels. These areas have been heavily modified over time. Additive alterations include the installation of suspended ceilings; popcorn finishes on ceilings and walls; walls (most notably around the top of the main staircase); and carpeting on floors. Original features are evident beneath these finishes in many instances. Subtractive changes are most evident in doors and door fixtures, where combination locks and replacement doors have frequently replaced original doorknobs and doors. Historic materials and features still evident in these spaces, to include some doors, door fixtures, wood trim, a fireplace, the rear stairway banister, radiators, and wood windows, should be preserved in accordance with guidance for secondary spaces. Where changes are permitted in these more malleable, less historic spaces, historic materials and features should be salvaged and saved for future use in the building (Figures 39 and 40).

Description of landscape and landscape features

This residence sits on a slightly downward sloping lot, with commanding views of downtown Minneapolis (Figure 41). A concrete walkway extends from the front porch steps to the sidewalk. A driveway extends from the street along the eastern side of the home to a concrete and gravel parking area at the rear of the lot. Two deciduous trees (roughly one foot in diameter at breast height) stand one each at the front and rear of the lot. Several volunteer saplings have risen at the rear of the lot as well. The girth of these trees clearly indicates that they are not over one hundred six years old and thus not historic. Grass on small front and side yards and vines creeping up the southwest corner of the building are the only other vegetation on the lot. A high stone retaining wall separates this lot and adjacent lots from Interstate Highway 94 just to the south (Figure 42).

PART 2: DISCUSSION OF HISTORICAL SIGNIFICANCE

The subject property is historically significant for its embodiment of Richardsonian Romanesque architecture, its association with master architect Harry Wild Jones, its association with Henry Ladd, and its representation of Loring Park's brief tenure as Minneapolis' home for upper class families. These four areas of significance are all interrelated.

Loring Park Neighborhood

131 Oak Grove is associated with distinctive elements of neighborhood identity because it is a tangible remnant of the neighborhood's wealthy, single family heyday in the late 1800s.

The neighborhood known today as Loring Park got its start back in 1855. Samuel J. Jewett made the first official foray into the neighborhood, filing a 160 acre claim for his brother-in-law Joseph Smith Johnson. Johnson purchased the property at what was then the southwestern corner of the town and that today is bounded by Nicollet Avenue on the east, Franklin Avenue on the south, Lyndale Avenue on the west, and Grant Street on the north, for $1.25 per acre. Johnson built his home on the edge of what is today known as Loring Pond (Figure 43).[4]

In 1883 the newly formed Minneapolis Park Board purchased land from J.S. Johnson and Allen Harmon to complete its first park: Central (now Loring) Park.[5] Prior to the park's completion in 1885, swamp land hindered development around the pond. The park's creation, which included dredging the swamp to enlarge Loring Pond, accelerated the development of substantial homes in the neighborhood. Oak Grove Street in particular attracted some of the city's most socially prominent families.[6] By 1892, Oak Grove Street was lined with well designed single-family dwellings (Figure 44).

In the early part of the 20th century multi-family and non-residential uses entered the neighborhood more frequently, but these changes did not push out single family residences. The diversity of Oak Grove Street increased with the construction of Cathedral of St. Marks (1909) at 515 Oak Grove Street, the Young and Robert Apartments (1919) at 227-233 Oak Grove Street, the Oak Grove Apartment Hotel (1920) at 230 Oak Grove Street, the National Life Insurance Company (1923) at 430 Oak Grove Street, and the Woman's Club (1927) at 410 Oak Grove Street. For a period of time, both nineteenth century single-family homes and twentieth century buildings with higher-intensity uses thrived in the neighborhood.

From the 1920s through the 1960s the proliferation of streetcars and automobiles later made it easier for wealthy families to build newer residences in areas further south and southwest of downtown. Neighborhoods sprang up in areas such as

Lowry Hill, Kenwood, Lake of Isles and further south around Lake Calhoun and Lake Harriet.[7] As the city's population continued to rise, land close to the downtown became more vulnerable to high-density redevelopment. In 1914, Oak Grove Street contained 36 single-family structures from the late 19th and early 20th century (Figure 45). By 1951, this was reduced to 16.

From 1951 to 1976 ten of the 16 houses on Oak Grove were demolished (Figure 46). Since 1951, the 19th century houses have primarily been replaced with surface parking lots. Today in 2010, only four remain (Figure 47). One of those remnants of Loring Park's origins is 131 Oak Grove Street.

Richardsonian Romanesque Style

131 Oak Grove Street embodies the distinctive characteristics of an architectural style, the Richardsonian Romanesque style.

As wealthy families moved toward the city's newest park in the late 1880s, they constructed new residences on the open land. Like upwardly mobile people throughout this time, these wealthy Minneapolitans sought to create comfortable, high-quality spaces designed in the latest styles to reflect their wealth, power, and fashion. In the 1880s and 1890s the Richardsonian Romanesque style was extremely popular in the United States. Heavily influenced by Medieval European architecture, the Richardsonian Romanesque style allowed architects to provide contemporary castles with all of the comforts of modern technology to nineteenth century American nobility.

The style's name is a combination of its creator, Henry Hobson Richardson, and his passion for Medieval European Romanesque architecture. The style is characterized by heavy masonry walls composed of rusticated stone blocks and low semi-circular arches. Frequently, polychromatic masonry blocks of different textures are arranged to decorate walls along with elaborate stone carvings. The employment of towers and complex roof structures often gives Richardsonian Romanesque buildings asymmetrical facades. The combination of heavy masonry features lends buildings an appearance of tremendous rock mass, leading observers to frequently refer to these buildings as "piles."[8] With the exception of polychromatic masonry blocks, the subject property bears all of the hallmarks of the Richardsonian Romanesque style.

Henry Hobson Richardson is considered to be one of the three greatest architects in American history, thanks in large part to his development of this style.[9] Not only is the building an excellent example of the Richardsonian Romanseque style, it was designed by Richardson's protégé, Jones, in his hometown, Minneapolis.

Master Architect Harry Wild Jones

131 Oak Grove Street is historically significant as an exemplification of the Richardsonian Romanesque residential designs of master architect Harry Wild Jones (Figure 48).

Born in Michigan in 1859, Harry Wild Jones faced considerable pressure to follow in the footsteps of several generations of religious leaders. While he became neither a preacher nor a missionary, as many of his ancestors had, he approached architecture with faith and fervor. Trained at what was then the nation's leading school of architecture, the Massachusetts Institute of technology, Jones graduated in 1882 and quickly found employment in the office of Henry Hobson Richardson. Within a year he married and moved to Minneapolis where he worked as a draftsman for James Plant and William Channing Whitney. After study abroad in Europe and additional work for Whitney, Jones established his own practice in late 1885 or early 1886. From then until his death in 1935 Jones designed hundreds of residential, commercial, and institutional buildings, many of which not only remain standing but have been designated as landmarks. Across the United States as well as in Burma and China, Jones' impact upon the built environment is quite tangible to this day.[10]

Harry Wild Jones designed the residence at 131 Oak Grove Street for Henry and Anna Ladd in 1889.[11] This residence is one of the best remaining examples of Jones' Richardsonian Romanesque design in Minneapolis. The Richardsonian Romanesque designs of Jones are especially important to understanding this architect's legacy, given that his first job was working for the architect credited with the development of this style: Henry Hobson Richardson. In his later years, Jones reflected upon this period as being of great significance in his career and artistic development. "The time spent under the tutelage of this man, one of the greatest of modern architects, was of the highest value to me and his influence had much to do with moulding my taste in my chosen art and profession."[12] One Minneapolitan with great respect for Jones' art was Henry Ladd, who commissioned Jones to design his mansion in 1889.[13]

Henry Ladd

As a prominent realtor, Henry E. Ladd appears to be historically significant within the context of Minneapolis' late nineteenth and early twentieth century development (Figure 49).

Born in New Hampshire in 1847, Henry Elmer Ladd moved to Minneapolis with his family in 1867. Ladd initially found work in such diverse professions as bridge toll collecting, photography, and retail sales of confectionaries and fruits, the latter being his first independent enterprise. In 1874 Ladd sold his business and

moved to the northeast. There he married Anna Hager, a native of Massachusetts. In 1878 Ladd returned to Minneapolis and embarked upon a career in real estate.[14]

For twenty to twenty-six years Ladd earned widespread recognition in the Twin Cities real estate market, broadening and deepening his property expertise throughout this time.[15] Ladd sold urban, suburban, and rural property.[16] Ladd dealt in both commercial and residential properties, brokering deals with major organizations like Northwestern National Life Insurance and Farmers and Mechanics Bank.[17] Ladd also served as a notary public, sold insurance, brokered mortgages, managed rental properties, promoted investments in Minneapolis, and act as an agent for out-of-state land investors.[18] Ladd used local, turn-of-the-century development trends to market property, such as advertising lots' proximity to rail lines and bodies of water.[19] Ladd was the realtor chosen to market lots in the Washburn Park subdivision for a highly prominent group of investors, to include milling magnate William Drew Washburn and architect Harry Wild Jones.[20] Washburn Park's large lots, mature trees, curvilinear streets, mandatory improvements, and nearby streetcar line created a posh neighborhood that retains strong appeal to this day.[21] Ladd postulated on the condition of the real estate market in numerous *Minneapolis Tribune* articles.[22] Ladd also participated in a local, grassroots movement to professionalize the real estate practice during the city's formative years.[23] Ladd died in 1904 at the early age of 57, but his legacy lives on in his residence at 131 Oak Grove Street.[24]

PART 3: RATIONALE FOR LOCAL HISTORIC DESIGNATION

Local historic designation is an official action that promotes the preservation of historic resources by recognizing specific people, places, and events that are deemed to be significant in relation to the history and heritage of Minneapolis. Through the requirements set out in the Heritage Preservation chapter of the City's Code of Ordinances, the act of designation establishes a series of protections that are administered through the ordinance to ensure protection of significant places throughout the city against demolition or inappropriate alterations.

Designation Criteria

Title 23, Chapter 599.210 of Minneapolis Code of Ordinances lists seven criteria which are considered when trying to determine whether a property is worthy of local designation as a landmark because of its particular significance. The Ladd House appears eligible for designation as an individual landmark per the ordinance's criteria 2, 3, 4, and 6. It does not appear significant under criteria 1, 5, and 7.

Criteria #1: The property is associated with significant events or with periods that exemplify broad patterns of cultural, political, economic, or social history.

The property in question does not appear to be the site of historically significant events. While it did merit mention in the *Minneapolis Tribune* in numerous articles, such mention generally referred to its owners, the Ladds, and their social or philanthropic pursuits.

Criteria #2: The property is associated with the lives of significant persons or groups.

The Ladd House was constructed by W.D. Lewis for Henry E. Ladd in 1889 for an estimated $18,000.[25] As a prominent realtor, Ladd appears to be historically significant within the context of Minneapolis' late nineteenth and early twentieth century development (Figure 49).

Criteria #3: The property contains or is associated with distinctive elements of city or neighborhood identity.

131 Oak Grove Street is historically significant as one of the few tangible remnants of the Loring Park neighborhood's residential origins. The subject property was originally an elegant single family residence constructed in the fashionable, wealthy neighborhood that sprung up around Minneapolis' first city park: Central Park (now known as Loring Park). The neighborhood has seen dramatic change over time. A high rise apartment building, parking garage, and interstate highway now border the subject property. Of the thirty-six single-family

structures that stood along Oak Park Street in 1914, only four remain: 131 Oak Grove and three others. 131 Oak Grove also includes a stone retaining wall that spans multiple lots and is emblematic of original design features of the neighborhood.

Criteria #4: The property embodies the distinctive characteristics of an architectural or engineering type or style, or method of construction.

As a residence embodying the distinctive characteristics of the Richardsonian Romanesque style, 131 Oak Grove Street is historically significant.

Criteria #5: The property exemplifies a landscape design or development pattern distinguished by innovation, rarity, uniqueness or quality of design or detail.

The subject property does not appear significant under criterion 5. The design of the yards appears mundane. A concrete driveway and two deciduous trees are the major landscape features. Such features are quite common to other residences in Minneapolis. An early photograph indicates that none of these features are original and that the vegetation onsite (deciduous trees and grass) during the period of significance remains quite common.

Criteria #6: The property exemplifies works of master builders, engineers, designers, artists, craftsmen or architects.

131 Oak Grove Street is historically significant as an example of a Richardsonian Romanesque residence designed by Harry Wild Jones, a protégé of the style's developer.

Criteria #7: The property has yielded, or may be likely to yield, information important in prehistory or history.

The subject property has not yielded information important in prehistory or history. Records available at the Minnesota State Historic Preservation Office indicate that no archaeological sites have been identified on the subject property nor have any archaeological surveys have been conducted on or near the property in question.

The subject property is not likely to yield information important in prehistory. The subject property is located approximately one thousand feet from Loring Pond today, and was even further away from the pond's pre-1883 predecessor with its surrounding wetlands.[26] Sites in close proximity (generally five hundred feet or less) to bodies of water have a higher than average potential to include archaeological evidence of precontact human habitation, since bodies of water generally serve as sources of water, food, and transportation. Access to the

pond has historically been limited by a marsh that surrounded the water. In 1883 the Park Board enlarged the pond and excavated a smaller portion of the pond from the marsh. Adjacent development further removed the wetlands.[27] This dredging and filling heavily impacted soils on the edges of the marsh that would have been easily accessible to precontact humans, further reducing the likelihood of this area yielding information important in prehistory.

The subject property is not likely to yield information important in history. Building permit records do not indicate the presence of buildings onsite prior to the construction of the present building in 1889.[28] City records indicate the lot was connected to the municipal sewer system in 1889.[29] This indicates an extremely low likelihood of the lot containing privy vaults bearing archaeological evidence. Other archaeological sources of information such as sheet refuse (general surface trash scatters that accumulate over time), trash pits, and builder's trenches may still be present on the lot. Generally, this sort of evidence is found in the backyards of residences, and much of the rear yard of this property has been impacted by a driveway and parking area whose general size and placement appears to be original.

Integrity of Historic Resource

The Ladd House possesses the ability to communicate its historical significance, as evident in its retention of six of the seven aspects of integrity as defined by the City of Minneapolis' Heritage Preservation Regulations and the National Register of Historic Places:[30]

Location: The Ladd House at 131 Oak Grove Street remains in its original location and thus possesses integrity of location.

Design: Building permit records and visual evidence indicate that there have been no major exterior design changes, but minor changes were made to the exterior of the building. In 1936 a dormer was added to accommodate a bath. In 1968, a porte cochere was removed from the side of the porch and stucco was installed over the brick cladding at the rear of the property (Figures 50-52).[31] These changes occurred at the rear and side of the property, partially screened from the public right of way. These changes also do not involve character defining features, enabling the building to retain integrity of design.

Setting: The property does not retain integrity of setting. The neighborhood has changed dramatically from its appearance in 1889, when the Ladd House was one of a large collection of opulent mansions for Minneapolis' wealthy residents. This building now sits sandwiched between tall multi-family residences and an interstate highway, though a high, historic retaining wall does remain at the southern side of the property.

Materials: Visual and building permit evidence indicates that the property retains the vast majority of its exterior materials, especially features characteristic of the Richardsonian Romanesque design, to include rough Kasota stone walls and a complex roof. Some alterations do conceal original materials, such as aluminum storm windows over wood fenestration and stucco over brick, but these alterations are reversible.

Workmanship: Carved Kasota stone ornamentation, leaded glass windows, and rough-finished Kasota stone blocks provide ample evidence of the property's workmanship, even when viewed from the public right of way. Historic interior features such as turned spindles, casing, stained glass, and fireplaces, also communicate the property's historic workmanship.

Feeling: Retaining its character defining features enables the property to clearly communicate the feeling of a Richardsonian Romanesque residence in the Loring Park neighborhood, even when sandwiched between tall multi-family residences. Although the property was used most recently as a care center, it retains the look and feel of a late nineteenth century single family residence far more than a late twentieth and early twenty-first century care center. Historic interior features such as turned spindles, casing, stained glass, and fireplaces, stand out more than newer, nonhistoric features such as ceiling-mounted air conditioning units, sprinkler systems, and emergency lighting.

Association: The residence's association with Richardsonian Romanesque architecture is all the more apparent now that it sits in the shadow of a modern, high rise apartment building. Its association with Harry Wild Jones is established enough for it to be listed as such in recent popular publications.[32] Being in its original location in Loring Park, the building's association with the neighborhood is clear.

Interior Integrity: Visual evidence indicates extensive sections of interior features likely dating back to the building's period of significance. City Building permit policies, that require only general descriptions of work and no long-term retention of plans, cannot be used to confirm or deny the presence of original features, but this lack of confirmation should not waive responsibility for appropriate treatments, as the building's interior clearly retains its ability to communicate its historical significance and is therefore suitable to be included in the designation.

Relationship to the body of locally-designated properties in Minneapolis

The City of Minneapolis designates properties that represent and reflect elements of the city's culture, social, economic, religious, political, architectural, or aesthetic history as local heritage landmarks. As of December 2010, one-hundred fifty individual properties are designated as landmarks in the City of Minneapolis. The City of Minneapolis has

designated ten landmarks designed in the Richardsonian Romanesque Style, seven landmarks designed by Harry Wild Jones, twelve landmarks in the Loring Park neighborhood, and twenty-nine landmarks that represent the period of construction from 1880-1889.

Richardsonian Romanesque Landmarks in Minneapolis

Historic Name	Architect	Historic Use
Crowell Block	Edgar E. Joralemon	commercial, residential
Lumber Exchange Bldg	Long and Kees	commercial, offices
Masonic Temple	Long and Kees	commercial
Minneapolis City Hall	Long and Kees	public, City Hall/Courthouse
Montefiore Cemetery and Chapel	Septimus J. Bowler	religious
Newell, George R House	Charles Segwick	private residence
Smith, Alden H House	William Channing Whitney	private residence
Van Dusen, George W Mansion	Orff and Joralemon	private residence
Wesley United Methodist Church	Warren Howard Hayes	religious, church

The City of Minneapolis has designated nine landmarks designed in the Richardsonian Romanesque Style, but only three are single family residences. None of these designated landmarks are designed by Harry Wild Jones, protégé of the style's developer, Henry Hobson Richardson. Three of them are located in the Loring Park neighborhood, but none of these designated Richardsonian Romanesque landmarks use southern Minnesota's signature stone: tan Kasota limestone from Mankato.

Minneapolis Landmarks Designed by Harry Wild Jones

Historic Name	Year Built	Style
Beard, Harington House	1988	Shingle
Calvary Baptist Church	1889	Romanesque Revival
Fowler Methodist & Episcopal Church	1894-1906	Romanesque Revival
Jones, Harry W House	1887	Shingle, Norman Chateau
Lake Harriet Picnic Pavilion/Rest Bldgs	1891 (rest buildings), 1904 (picnic pavilion)	Shingle/Bavarian
Lakewood Memorial Chapel	1908-1910	Byzantine
Swinford Townhouses/Apartments	1886 (townhomes) 1897 (apartments)	Romanesque Revival (townhomes) Richardsonian Romanesque (apartments)

Harry Wild Jones designed seven buildings now designated as landmarks. The Swinford Apartments are the only one of these designed in the Richardsonian Romanesque style. Unlike 131 Oak Grove Street, the Swinford Apartments were designed as a multi-family residence. Other single family Minneapolis residences that Jones designed in this style include 1920 Vine Place (the George C. Cook Residence), 818 Mount Curve Avenue (the Frank Crowell Residence), and 720 6th Avenue South (the Dr. Samuel F. Hanse House). All three of these residences have been demolished. One notable exception is 106 East 24th Street (the Frederick W. Johnson residence). This house is still standing and it is part of the Washburn Fair Oaks Historic District.[33] Apart from the Swinford Apartments, none of these designated landmarks are located in the Loring Park neighborhood.

Landmarks in the Loring Park Neighborhood

Historic Name	Year Built	Architect	Historic Use
Architects and Engineers Bldg	1920	Hewitt and Brown	commercial, offices
Basilica of St. Mary	1907-13	Emmanuel Louis Masqueray	religious, church
Bovey, Chas C House	1916	Howard Shaw	private residence
Carpenter, Elbert L House	1906	William Channing Whitney	private residence
Carpenter, Eugene J House	1906	Edwin H. Hewitt	residential, single family dwelling
Loring Theater	1920	Kees and Colburn	culture/recreation, motion picture theater
MacPhail School of Music	1923	Magney and Tusler	education, dramatic arts
Smith, Alden H House	1886	William Channing Whitney	private residence
Swinford Townhouses/Apartments	1886 (townhomes) 1897 (apartments)	Hodgson & Sons/Harry Wild Jones	private residences
Wesley United Methodist Church	1891	Warren Howard Hayes	religious, church
West Fifteenth Street Rowhouses	1886	Adam Lansing Dorr	residential, multiple dwellings
Woman's Club of Minneapolis	1927	Leon Eugene Arnal	public, clubhouse

The Swinford Apartments is the only other building that Jones designed in the Loring Park Neighborhood that is currently designated by the City of Minneapolis. It is one of his Richardsonian Romanesque designs, but it originally served as a multi-family residence. Four other single family residences in the Loring Park neighborhood have been designated as landmarks.

Landmarks Built in Minneapolis from 1880-1889

Historic Name	Year Built	Historic Use	Neighborhood
Baker-Emerson House	1883	residential, single family	Hawthorne
Bardwell-Ferrant House	1883/1890	residential, single family	Phillips West
Bremer, Fredrika Intermediate School	1888	public, education	Folwell
Calvary Baptist Church	1889	religious, church	Whittier
Coe, Amos B House	1884, 1886	private residence	Stevens Square
Como-Harriet Streetcar Line	1887/1908	transportation	Corridor
Concrete Block Rowhouse #2	1885	private residence	Hawthorne
Concrete Block Rowhouse #3	1885	private residence	Hawthorne
Concrete Block Rowhouse #4	1885	private residence	Hawthorne
Concrete Block Rowhouse #5	1885	private residence	Hawthorne
Concrete Block Rowhouse #7	1885	private residence	Hawthorne
Concrete Block Rowhouse #8	1885	private residence	Hawthorne
Concrete Block Rowhouse #9	1885	private residence	Hawthorne
Concrete Block Rowhouses	1885	private residences	Hawthorne
Crowell Block	1888	commercial, residential	Whittier
Florence Court	1886	private residence	Marcy Holmes
Gethsemane Episcopal Church	1883-84	religious, church	Downtown West
Hinkle, Wm H House	1886-87	residential, single family	Elliot Park
Jones, Harry W House	1887	private residence	Tangletown
Legg, Harry F House	1887	private residence	Elliot Park
Lein, PW Duplex	1888	private residence	St. Anthony

			East
Lumber Exchange Bldg	1885-90	commercial, offices	Downtown West
Madison School	1887	public use, education	Elliot Park
Masonic Temple	1888-90	commercial	Downtown West
Minneapolis City Hall	1889-1905	public, City Hall/Courthouse	Downtown West
Newell, George R House	1888	private residence	Stevens Square
Nordstrom, John Store	1883	commercial, residential	Seward
Shoreham Yards Roundhouse	1887-1919	transportation	Columbia Park
Smith, Alden H House	1886	private residence	Loring Park
Swinford Townhouses/Apartments	1886 (townhomes) 1897 (apartments)	private residences	Loring Park
West Fifteenth Street Rowhouses	1886	residential, multiple dwellings	Loring Park
Widstrom, John A Tenement	1886	private residences	Cedar Riverside

Thirty-two Minneapolis landmarks were built from 1880-1889. Only three of these are located in the Loring Park neighborhood. Two were designed by Harry Wild Jones. Five were designed in the Richardsonian Romanesque style.

Relationship to the 1990 Minneapolis Preservation Plan

The proposed designation helps fulfill the goals outlined in the 1990 Minneapolis Preservation Plan by systematically studying a property for its potential for preservation.

Comprehensive and Long-Range Planning

Section 599.260 of the Heritage Preservation Regulations requires the planning director to submit all proposed designations to the City Planning Commission for review and comment on the proposal within thirty (30) days. In its review, the City Planning Commission shall consider but not be limited to the following factors:

(1) The relationship of the proposed designation to the city's comprehensive plan.
(2) The effect of the proposed designation on the surrounding area.
(3) The consistency of the proposed designation with applicable development plans or development objectives adopted by the city council.

The relationship of the proposed designation to the city's comprehensive plan: The designation of the Ladd House meets numerous policies of the Minneapolis Plan for Sustainable Growth.

- Policy 3.7 states, "Maintain the quality, safety and unique character of the city's housing stock." The Ladd House serves as an elegant example of Minneapolis' high-quality, safe, and unique housing: an example that has thrived for over a century.

- Policy 8.1 states "Preserve, maintain, and designate districts, landmarks, and historic resources which serve as reminders of the city's architecture, history, and culture." By designating 131 Oak Grove Street as a landmark, the City will require the preservation of a building significant to the City and state for its association with a master architect, architectural style, and neighborhood development pattern. These three factors coalesced following the development of the city's first public park – a milestone for urban and park planning in this city so well known for its parks.

The effect of the proposed designation on the surrounding area: The proposed designation of the subject property will help halt the destruction of single family residences in favor of more intense development and parking areas in the Loring Park neighborhood. It will also serve as a reminder of the neighborhood's history. The building is one of the most longstanding features of this block.

The consistency of the proposed designation with applicable development plans or development objectives adopted by the City Council: The comprehensive plan identifies no small area plans that cover the area of the proposed landmark.

National Register Status

This property is not currently listed in the National Register of Historic Places (NRHP). The owner is encouraged to pursue such designation in the future

State Designation

This property has not been designated by the state of Minnesota as a historic district, historic place, or historic site.

Period of Significance

The building's period of significance is 1889-1904. This applies to both the interior and exterior of the building. This period begins when the building was constructed and Jones' Richardsonian Romanesque design was realized. It ends with the death of the original owner and commissioner of the design, Henry Ladd. This time coincides with

the approximate apex of single family residential occupation of the Loring Park neighborhood.

Jones' design changed very little from concept to construction. The porch and balcony balustrades appear simplified, changing from a swirl motif to Kasota stone blocks. Groups of smaller porch pillars were changed to single pillared supports. Piers supporting those pillars changed from tapered to straight. The porch roof changed from hipped to flat. The outline of a detached carriage house, never built, appears ghostlike at the rear of the property in Jones' conceptual sketch. This may have been done to suggest possibilities and create future business rather than reflecting a tangible aspect of the commission (Figures 50 and 53).[34]

PART 4: REGISTRATION AND CLASSIFICATION INFORMATION

NAME OF PROPERTY	
Historic Name	Henry E. Ladd House
Current Name	n/a
Other Names Used	Oak Grove Care Center
LOCATION OF PROPERTY	
Street and Number	131 Oak Grove Street, Minneapolis
Is building located on its original site?	Yes
Date if moved	N/A
OWNERSHIP OF PROPERTY	
Owner's Name	Kathryn Nelson
Owner's Address	880 East Camino Corrida Tucson, AZ, 85704
CLASSIFICATION	
Ownership of Property	Private
Category of property	Building
Number of contributing resources within property	Buildings: 1 Structures: 1 (retaining wall) Sites: 0 Objects: 0
Number of non-contributing resources within property	Buildings: 0 Structures: 0 Sites: 0 Objects: 0
Listed in the National Register of Historic Places?	No
Date of NRHP listing?	N/A
USE AND FUNCTION	
Historic Use	Single-family Residence
Current Use	Vacant
DESCRIPTION	
Architectural classification/style	Richardsonian Romanesque

Materials: • Foundation • Roof • Walls • Windows	• Rough-finished Kasota limestone • Rough-finished Kasota limestone • Rough-finished Kasota limestone • Predominately wood-frame with aluminum storm windows
STATEMENT OF SIGNIFICANCE	
Applicable local designation criteria	Criteria 2, 3, 4, 6
Related local context (s)	Persons, Neighborhood Identity, Architecture, Master Architects
Significant dates	1889, 1904
Period (s) of significance	1889-1904
Cultural affiliation	N/A
Names of master builders, engineers, designers, artists, craftsmen, and/or architects	Harry Wild Jones
MAJOR BIBLIOGRAPHIC REFERENCES	
	See Sources, page 89
GEOGRAPHICAL DATA	
Size of parcel	9,840 square feet
PIN number	2702924340024
Legal Description	Lot 7 of Block 2 of the Hillside Addition to Minneapolis

PART 5: PHOTOGRAPHS, DRAWINGS, AND OTHER DOCUMENTS

Figure 1. 131 Oak Grove, looking south, source: Bing.com

Figure 2. Front (north) elevation and wraparound porch, looking southwest, November 2010, source: CPED files

Figure 3. Masonry weathering and repairs, northeast corner, November 2010, source: CPED files

Figure 4. Chimney on northwest building corner, November 2010, source: CPED files

Figure 5. Select stone carvings on front gable, November 2010, source: CPED files

Figure 6. Side (east) elevation, looking north to street, November 2010, source: CPED files

Figure 7. Side (east) entrance, looking west, November 2010, source: CPED files

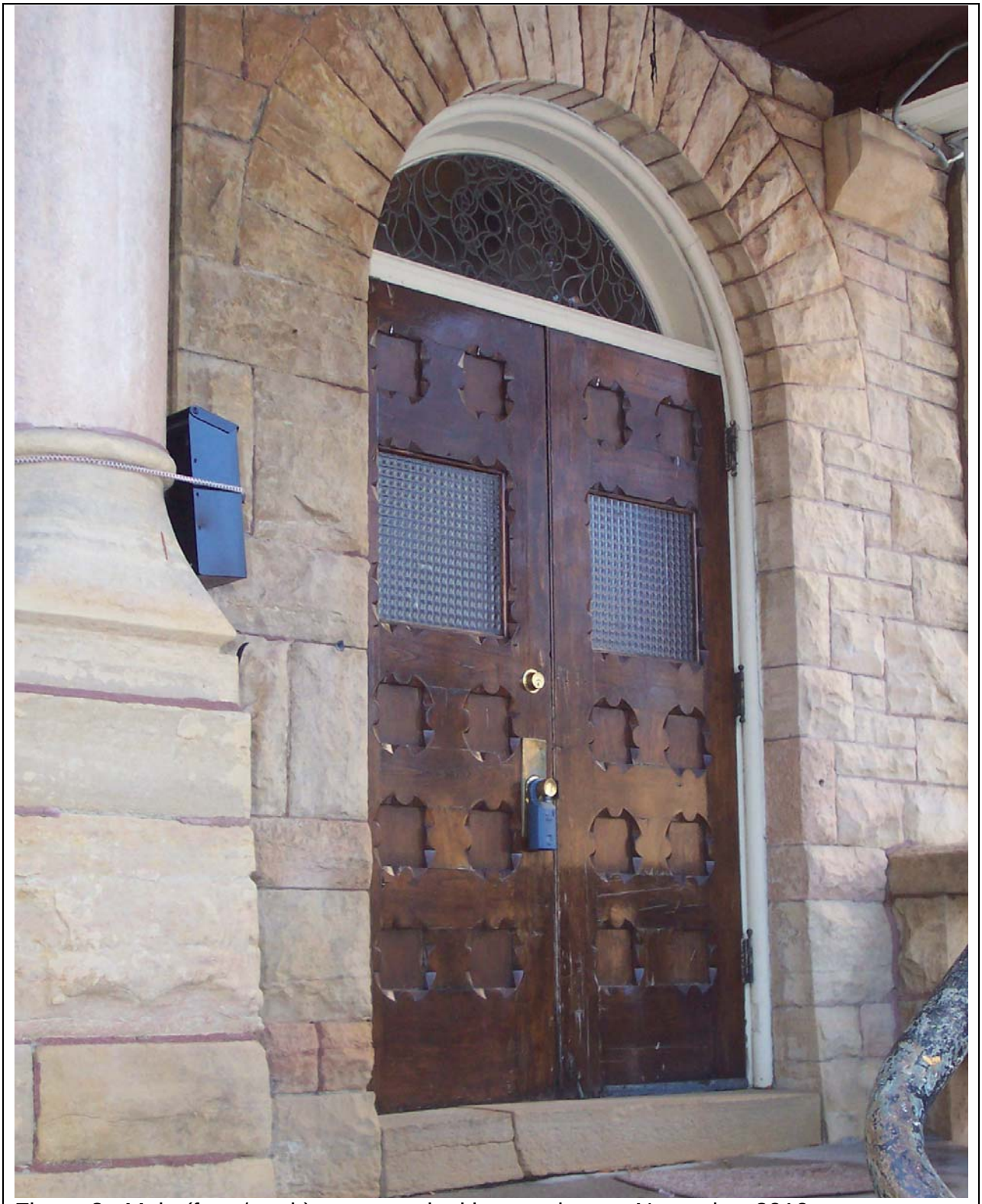

Figure 8. Main (front/north) entrance, looking southwest, November 2010, source: CPED files

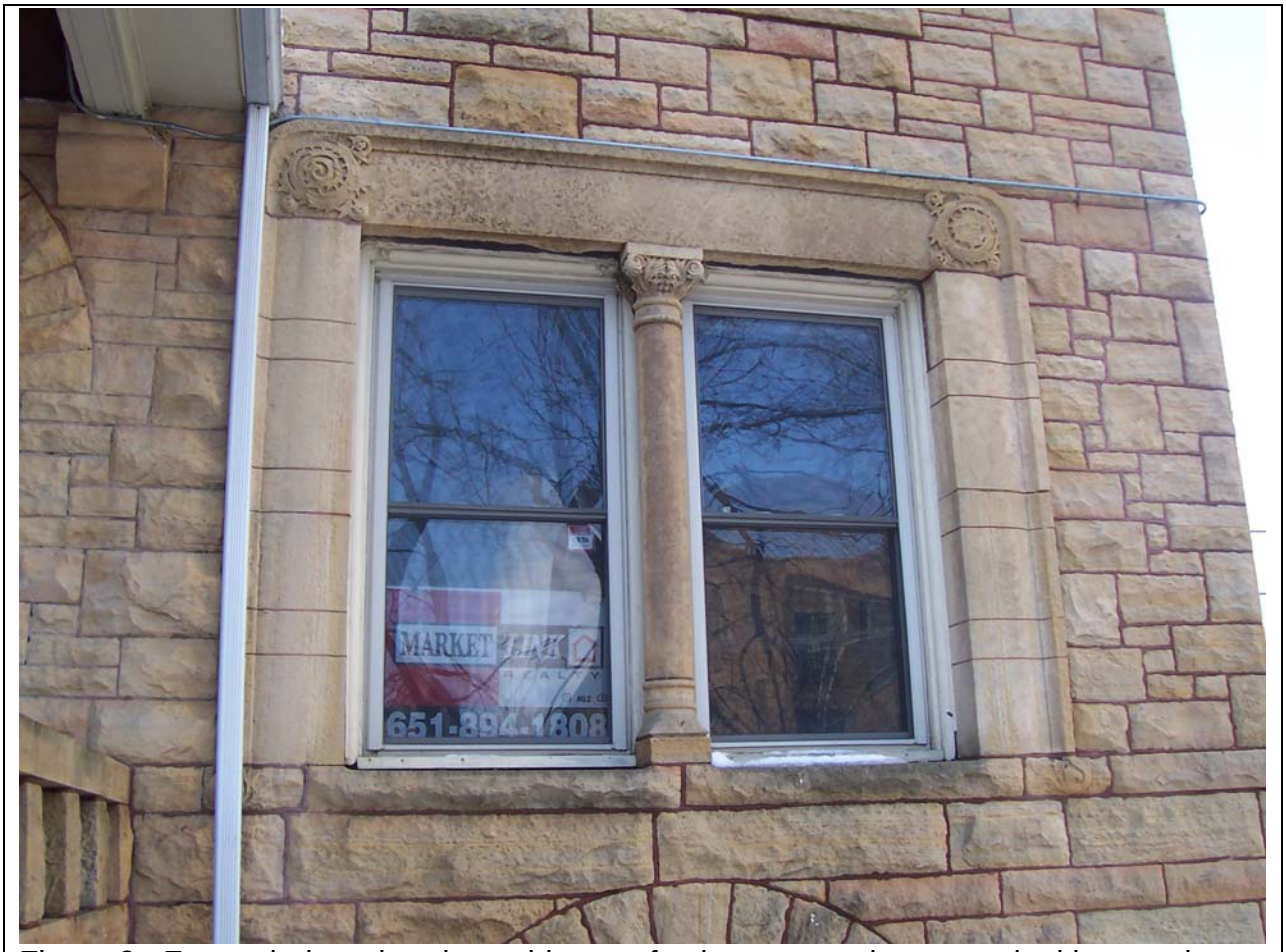

Figure 9. Front windows bearing evidence of columnar porch pattern, looking south, November 2010, source: CPED files

Figure 10. Front fenestration sampling, looking south, November and December 2010, source: CPED files

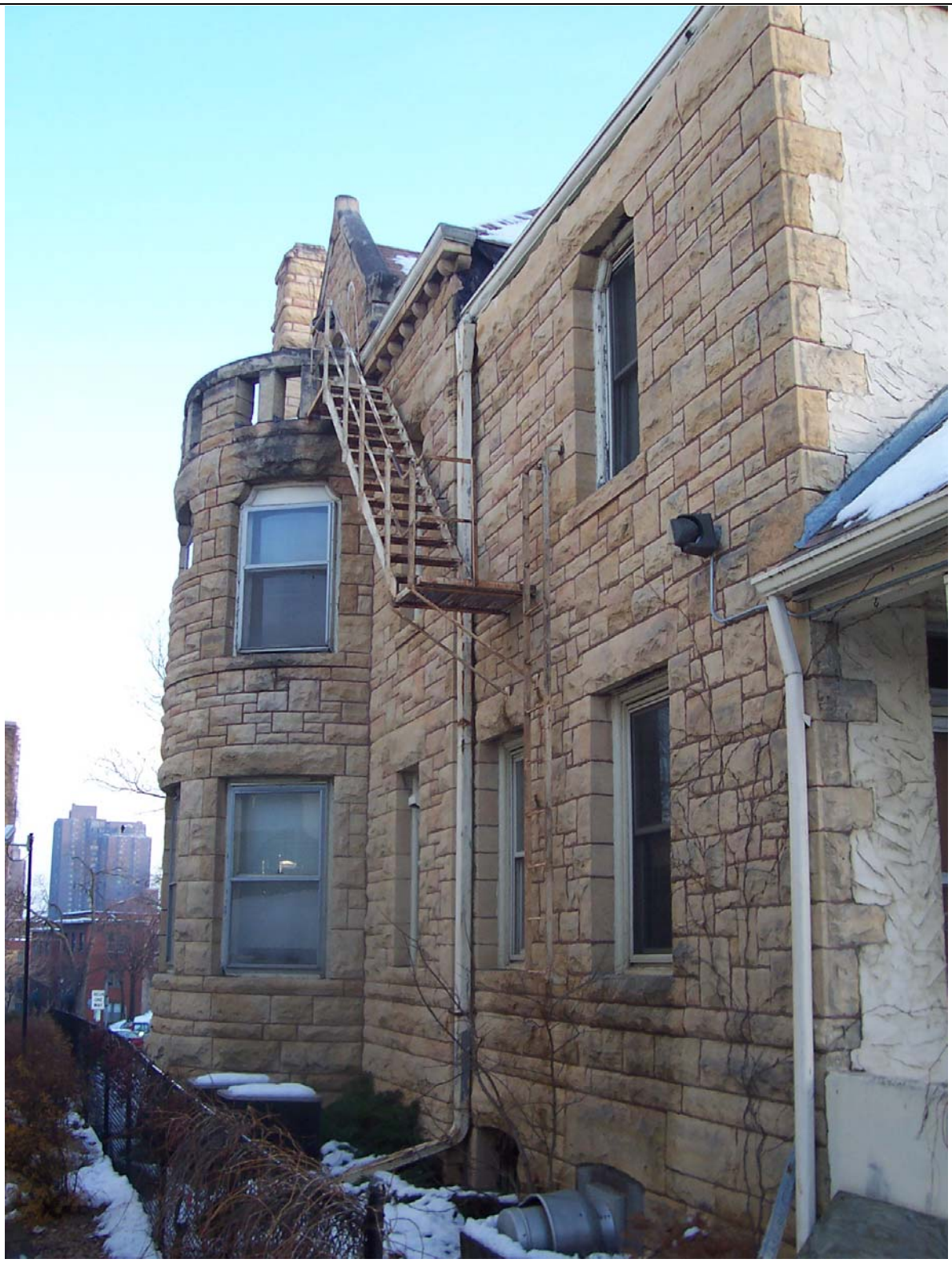

Figure 11. 131 Oak Grove, west elevation, November 2010, source: CPED files, note non-original mechanical equipment, especially at basement level

Figure 12. Rear (south) elevation, looking northeast, November 2010, source: CPED files

Figure 13. Nonhistoric stucco and maroon mortar, November 2010, source: CPED files

Figure 14. Rear turret, facing north, November 2010, source: CPED files

Figure 15. Rear dormer, facing south, November 2010, source: CPED files

Figure 16. 131 Oak Grove, parlor, facing west, pre-1905, source: Hennepin County Library Special Collections

Figure 17. 131 Oak Grove, parlor, facing west, November 2010, source: CPED files

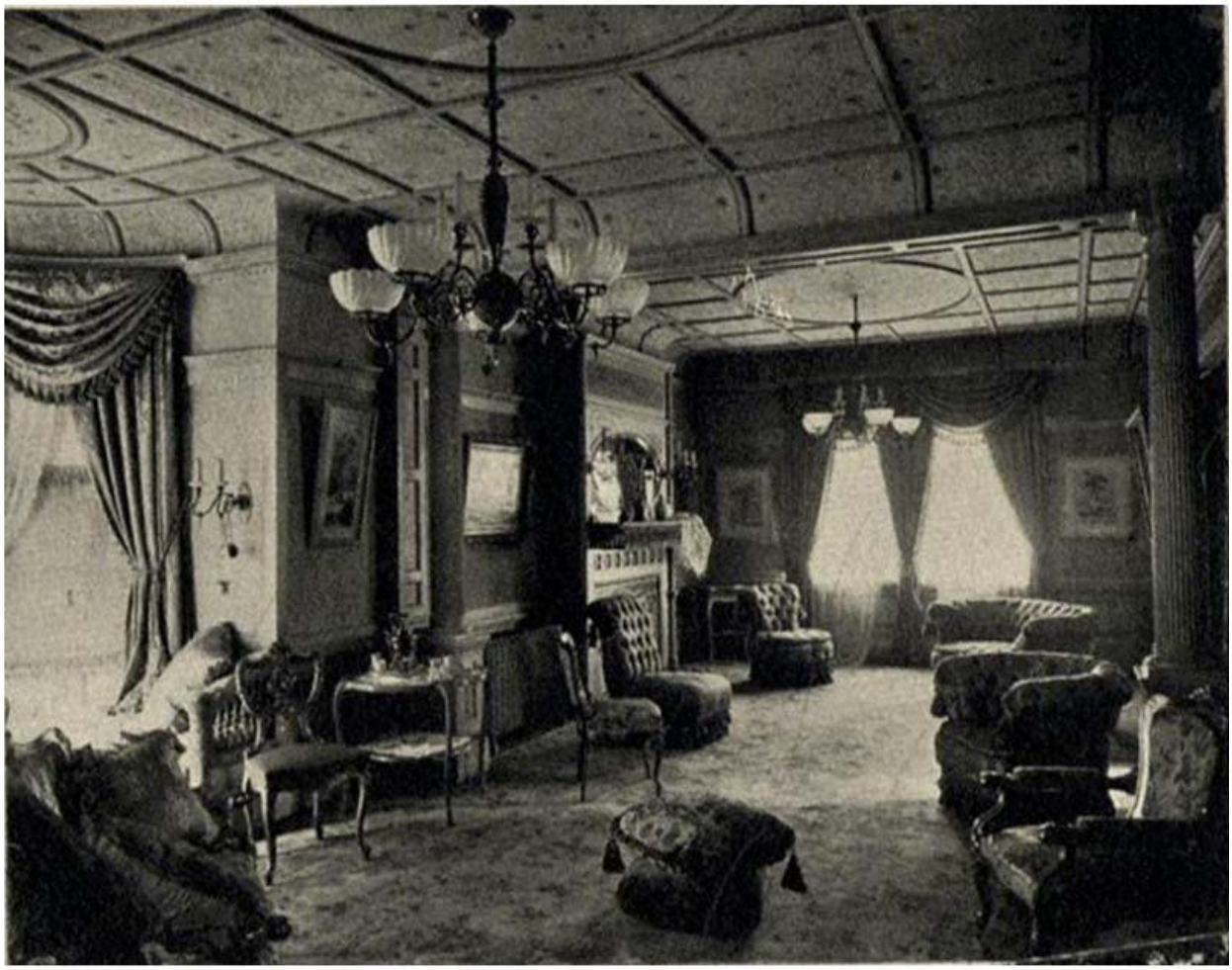

Figure 18. 131 Oak Grove, parlor, facing north, pre-1905, source: Hennepin County Library Special Collections

Figure 19. 131 Oak Grove, parlor, facing north, November 2010, source: CPED files

Figure 20. Bench seat and bow window in parlor, facing west, November 2010, source: CPED files, Note historic coffined ceiling with replacement light fixture and air conditioning unit

Figure 21. 131 Oak Grove, parlor, facing north, November 2010, source: CPED files

Figure 22. Original hardwood floors (likely) beneath carpeting, at pocket door where study meets dining room, November 2010, source: CPED files

Figure 23. Nonhistoric partition wall and doorway inside parlor, facing southwest, November 2010, source: CPED files

Figure 24. Parlor wall and ceiling details, facing west, November 2010, source: CPED files

Figure 25. 131 Oak Grove, study, facing north, pre-1905, source: Hennepin County Library Special Collections

Figure 26. 131 Oak Grove, study, facing north, November 2010, source: CPED files

Figure 27. Study bay window and bookcases, facing east, dining room on right, November 2010, source: CPED files

Figure 28. Study exits to dining room (left), rear hall (middle), and parlor (right), facing west, November 2010, source: CPED files

Figure 29. 131 Oak Grove, vestibule, facing north toward main entrance, November 2010, CPED files

Figure 30. 131 Oak Grove, vestibule, facing south toward study, November 2010, source: CPED files

Figure 31. 131 Oak Grove, vestibule, facing east, November 2010, source: CPED files

Figure 32. 131 Oak Grove, main staircase, facing east, November 2010, source: CPED files

Figure 33. Bench seat in corner of main staircase, November 2010, source: CPED files

Figure 34. Dining room, facing south toward turret, November 2010, source: CPED files

Figure 35. Dining room, facing north, November 2010, source: CPED files

Figure 36. Dining room buffet, facing south, November 2010, source: CPED files

Figure 37. Nonhistoric sink (right), linoleum (center), and dumbwaiter (left) in turret, facing south, November 2010, source: CPED files

Figure 38. Nonhistoric fan box in turret, facing northeast, November 2010, source: CPED files

Figure 39. 131 Oak Grove, representative second and third floor secondary spaces, depicting select historic and nonhistoric materials and features, November 2010, source: CPED files

Figure 40. 131 Oak Grove, representative second and third floor secondary spaces, depicting select historic and nonhistoric materials and features, November 2010, source: CPED files

Figure 41. View from the front of 131 Oak Grove, looking northeast toward downtown, November 2010, source: CPED files

Figure 42. Retaining wall and trees at rear of 131 Oak Grove, looking southwest, November 2010, source: CPED files

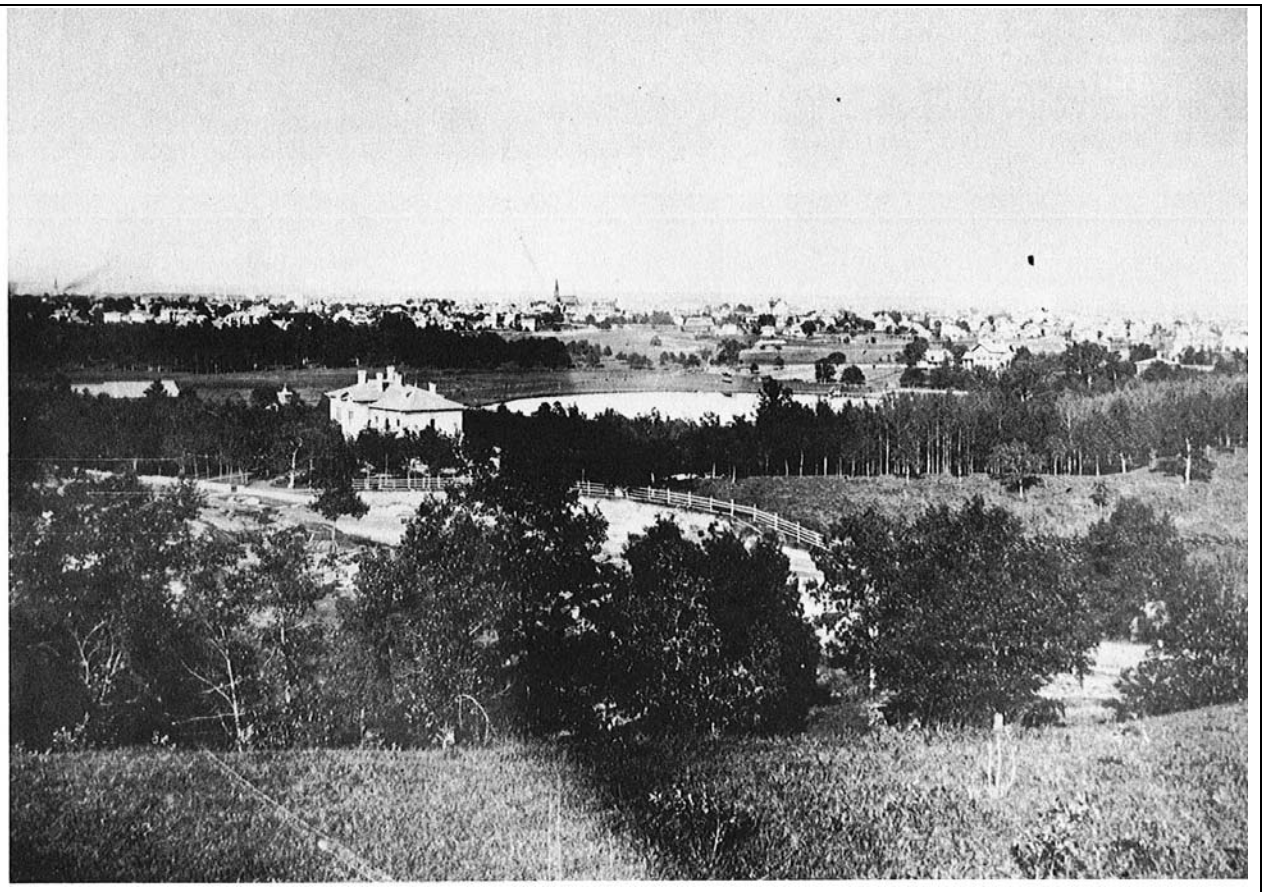

Figure 43. 1874 View of Loring Park, looking northeast, source: *Loring Park Development Progress Report*, 1874

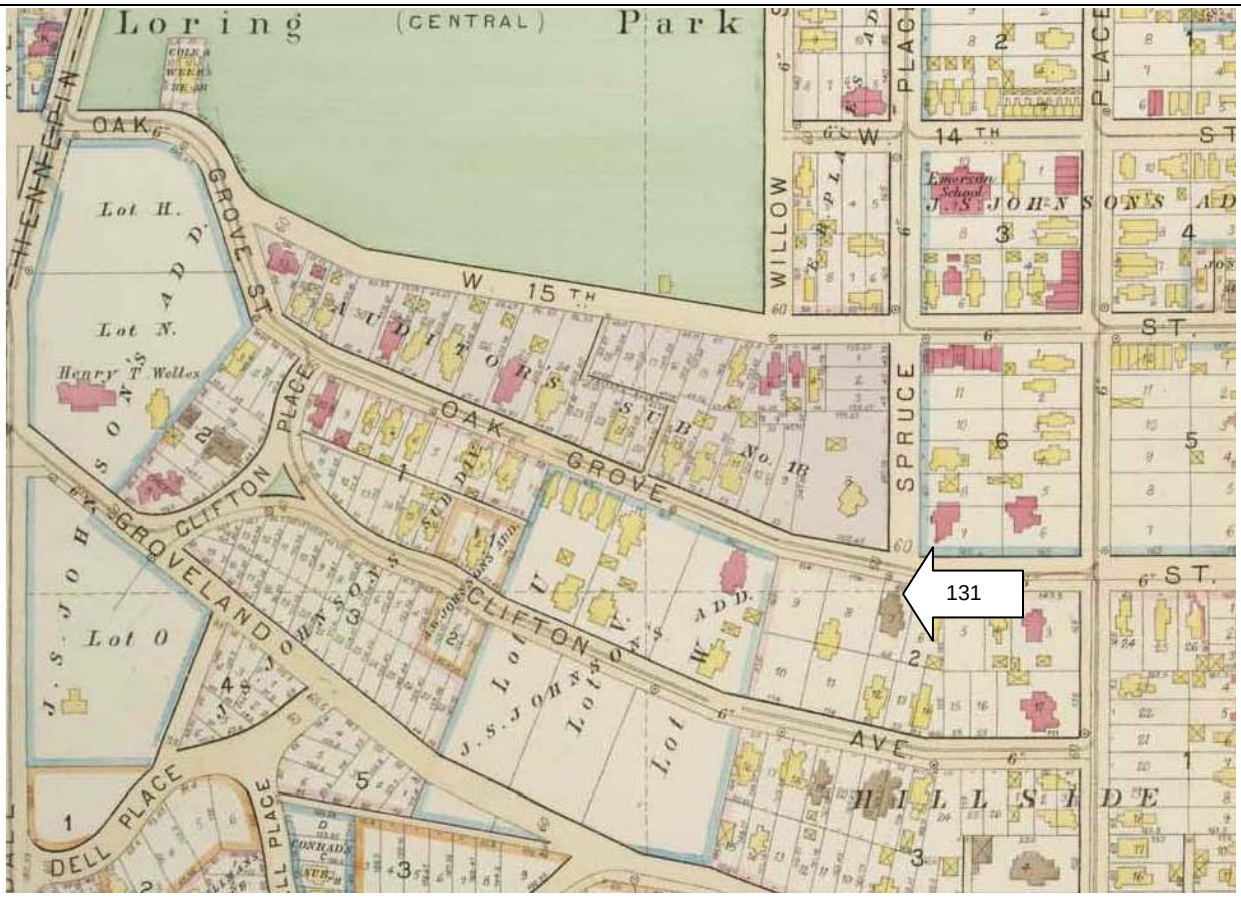

Figure 44. 1892 C.M. Foote & Co. City of Minneapolis Map, source: John R. Borchert Map Library

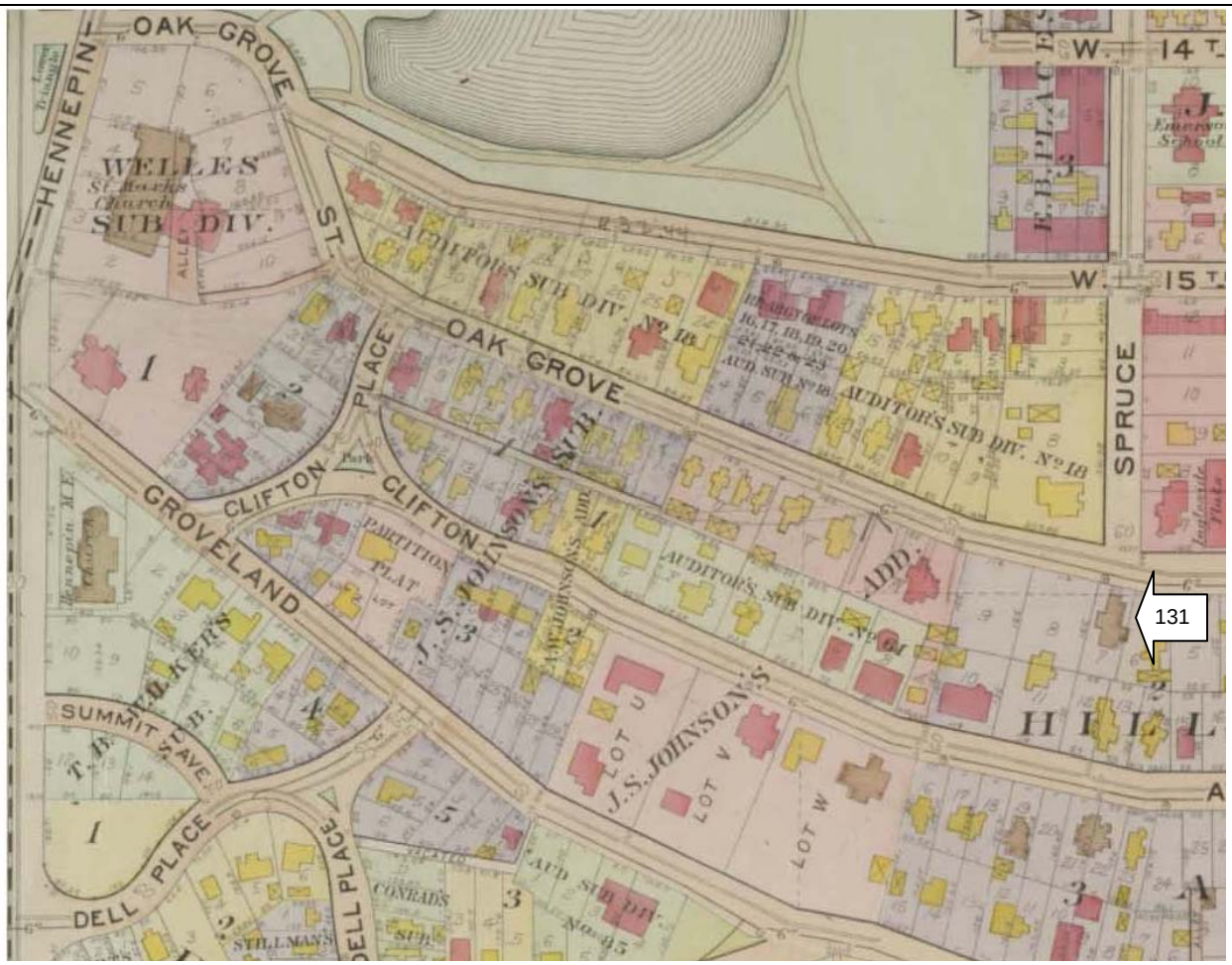

Figure 45. 1914 Minneapolis Plat Map, source: Hennepin County Library Special Collections

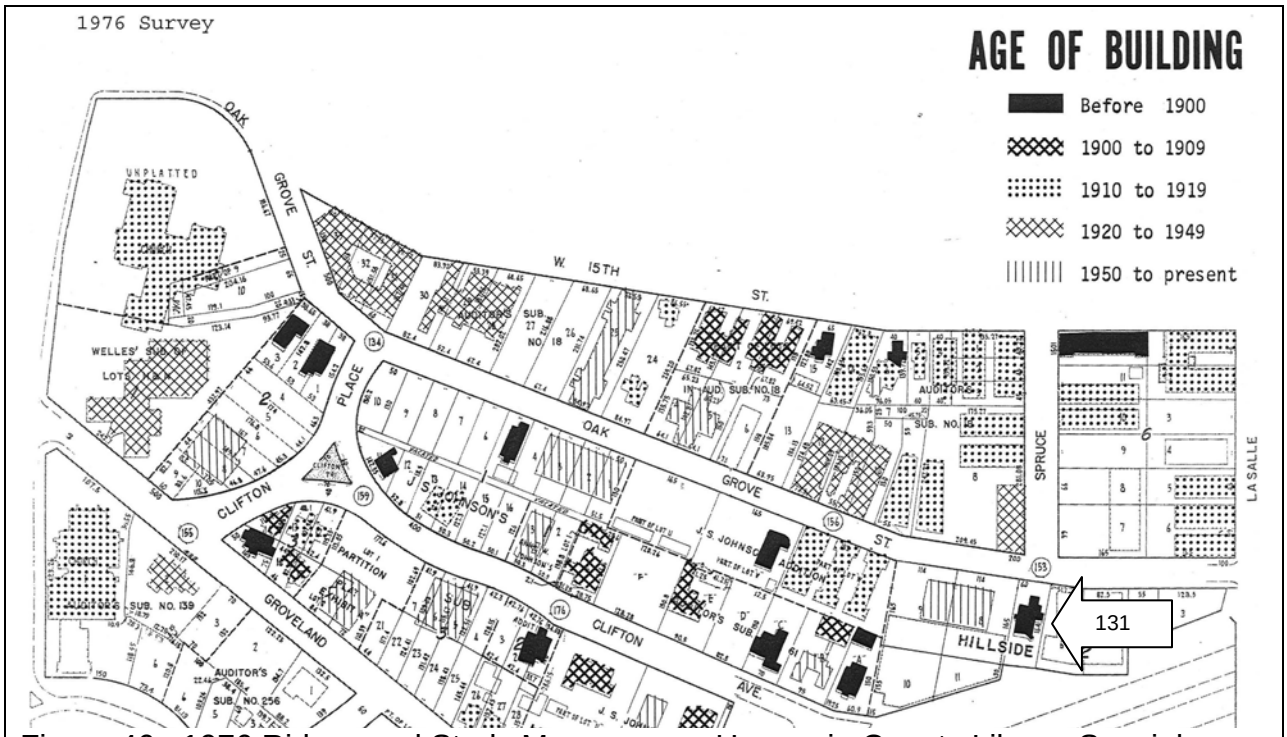

Figure 46. 1976 Ridgewood Study Map, source: Hennepin County Library Special Collections

Figure 47. 131 Oak Grove Street and vicinity, 2010, source: CPED files

Figure 48. Harry Wild Jones and son circa 1887, around the time he designed the Ladd House, source: Vandam, *Harry Wild Jones,* 34

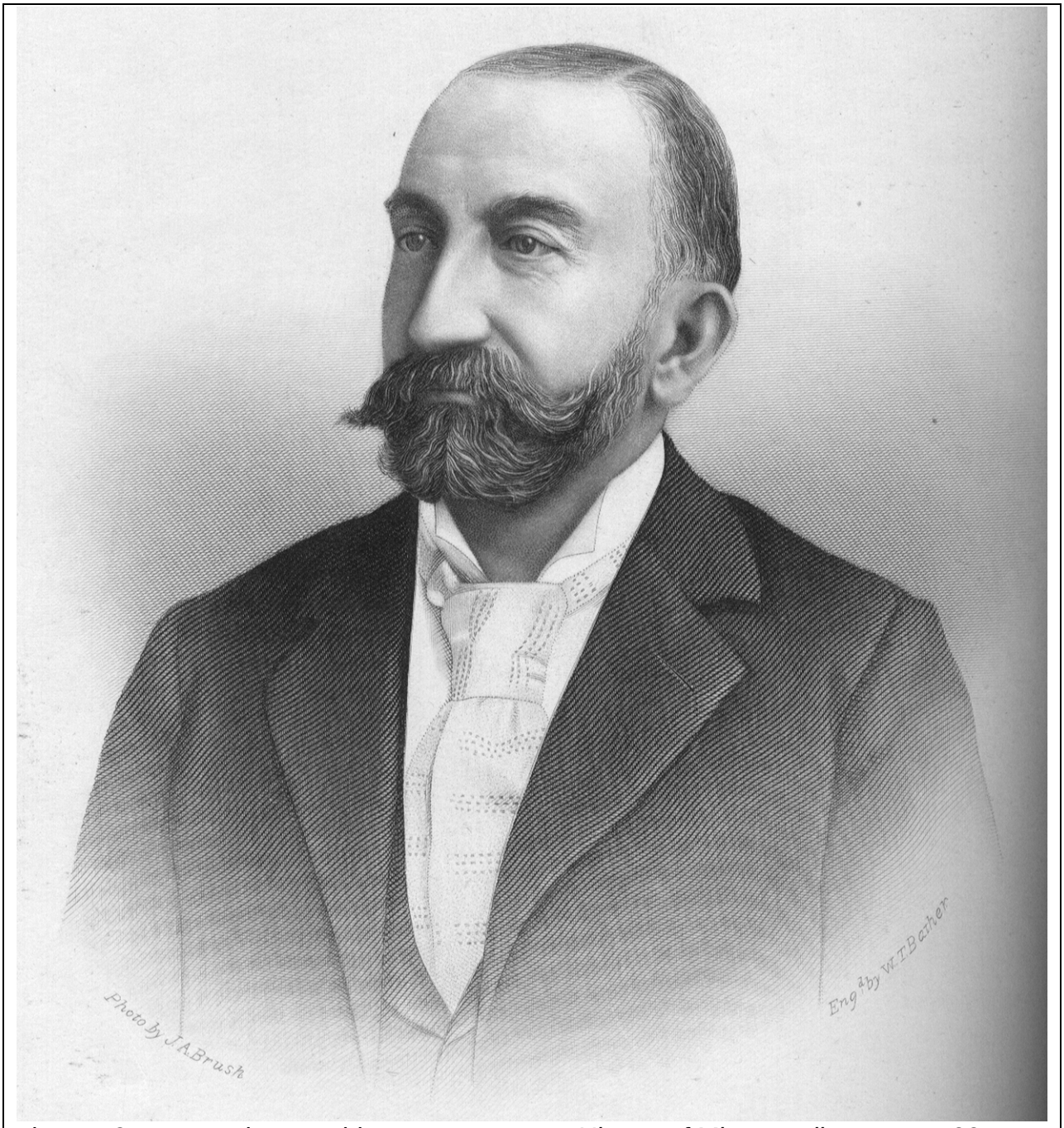

Figure 49. Henry Elmer Ladd, source: Atwater, *History of Minneapolis*, Part II, 700

Figure 50. 131 Oak Grove Street, early photo, looking southwest, source: Minneapolis Collection, Hennepin County Library Special Collections

Figure 51. Ladd House, June 1974, two years after conversion of home to a care center, source: Minnesota Historical Society, note removed porte cochere on left side of porch

Figure 52. 131 Oak Grove Street, front (north) elevation and wraparound porch, looking southwest, November 2010, source: CPED files

Figure 53. Sketch of Ladd House design by Harry Wild Jones, source: Vandam, *Harry Wild Jones*, 45

Figure 54. Side entryway, facing east, November 2010, source: CPED files

Figure 55. Entryway bathroom, facing north, November 2010, source: CPED files

NOTES

[1] City of Minneapolis Building Permit #B18188, 131 Oak Grove Street; "Building permits," *Minneapolis Tribune*, 6 April 1889, 8.

[2] City of Minneapolis Building Permit #B18188, 131 Oak Grove Street; "Building permits," *Minneapolis Tribune*, 6 April 1889, 8.

[3] City of Minneapolis Building Permit #B18188, 131 Oak Grove Street; "Building permits," *Minneapolis Tribune*, 6 April 1889, 8.

[4] Minneapolis Planning Staff. Groveland Area and Ridgewood Avenue Study. Prepared for Minneapolis Heritage Preservation Commission, 1976.

[5] Minneapolis Planning Staff. Groveland Area and Ridgewood Avenue Study. Prepared for Minneapolis Heritage Preservation Commission, 1976.

[6] Steve Trimble, *In the Shadow of the City: A History of the Loring Park Neighborhood* (Minneapolis: Minneapolis Community College Foundation, 1990) 20, 25-27, 36, 121-124; "The Market Keeps Up the Strong Features of Last Week," *Minneapolis Tribune*, 30 November 1890, 12.

[7] R.T. Rybak. "Loring Park Housing Sums Up Area" *Minneapolis Star and Tribune*, n.d. Files of the Planning Division, Community Planning and Economic Development Department, Minneapolis, MN.

[8] Marcus Wiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge: Massachusetts Institute of Technology, 1992) 133-140; Charles Nelson, "Minnesota's Architecture, Part II: Post-Civil War Architecture," *Minnesota History Interpreter*, May 1999, 5-6; Virginia & Lee McAlester, *A Field Guide to American Houses*, New York: Alfred A. Knopf, 2000) 301-303; Lester Walker, *American Homes: An Illustrated Encyclopedia of Domestic Architecture* (New York: Black Dog & Leventhal Publishers, 2002) 158; John J.-G. Blumenson, *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*, (Nashville: AASLH, 1979) 46-47.

[9] Marcus Wiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge: Massachusetts Institute of Technology, 1992) 133-140; Lester Walker, *American Homes: An Illustrated Encyclopedia of Domestic Architecture* (New York: Black Dog & Leventhal Publishers, 2002) 158.

[10] Elizabeth A. Vandam, *Harry Wild Jones: American Architect* (Minneapolis: Nodin Press, 2008) 16, 19-22, 29-31, 125-131.

[11] City of Minneapolis Building Permit #B18188, 131 Oak Grove Street; "Building permits," *Minneapolis Tribune*, 6 April 1889, 8.

[12] Elizabeth A. Vandam, *Harry Wild Jones: American Architect* (Minneapolis: Nodin Press, 2008) 20.

[13] City of Minneapolis Building Permit #B18188, 131 Oak Grove Street; "Building permits," *Minneapolis Tribune*, 6 April 1889, 8.

[14] Isaac Atwater, *History of the City of Minneapolis, Minnesota, Part II* (New York: Munsell and Company, 1893) 700-702.

[15] "Realty in Minneapolis," *Minneapolis Journal*, 4 August 1900, 3; Sudden Death of H.E. Ladd," *Minneapolis Journal*, 19 January 1904, 6; *Minneapolis Journal*, 26 November 1903, Real Estate, Insurance and Building section, 2, 6; Isaac Atwater, *History of the City of Minneapolis, Minnesota, Part II* (New York: Munsell and Company,

1893) 694; "Well Known Minneapolis Real Estate Dealers," *Minneapolis Journal,* 28 March 1903, 1. NOTE: Sources disagree about the length of Ladd's real estate career, varying from twenty to twenty six years, beginning between 1878 and 1880 and ending between 1900 and 1904. 1880-1900 appear to be the dates of his formal practice. The preceding and proceeding years likely involved less concentrated transactions that established Ladd in the practice and allowed him to pursue real estate dealings in his retirement. This may explain why the twenty-fifth anniversary edition of the Minneapolis Journal, published several years after Ladd's retirement and shortly before his death in 1904, does not mention him in a list of realtors remaining in practice since 1878. This edition did, however, include a small article on Ladd and an advertisement for his services in a section devoted to real estate, insurance, and building.

[16] "H.E. Ladd," *Minneapolis Tribune*, 7 May 1881, 2; Tom Balcom, "Origin of the Washburn Park-Tangletown Neighborhood," *Tangletown News*, n.d., Harrington Beard House file, 5100 Nicollet Avenue, Landmark Files, Planning Division, Community Planning and Economic Development Department, Minneapolis, MN.

[17] "Two Large Nicollet Avenue Sales by H.E. Ladd," *Minneapolis Journal*, 8 August 1903, 1; "Farmers and Mechanics Bank Site- H.E. Ladd," *Saint Paul Daily Globe*, 13 January 1890.

[18] "Cheap Lots!" *Minneapolis Tribune*, 25 July 1886, 12; "Of Interest to Eastern Readers," *Minneapolis Tribune*, 1 January 1886, 10; "No Lack of Money," *Minneapolis Tribune*, 9 October 1892, 13; "Realty and Building," *Minneapolis Tribune*, 27 March 1892, 17.

[19] "H.E. Ladd," *Minneapolis Tribune*, 7 May 1881, 2; "Washburn Park," *Minneapolis Tribune*, 22 April 1888, 16.

[20]Elizabeth Vandam, *The Doors of Tangletown: A Historical Reflection of Washburn Park* (Snoqualmie, Washington: Sponte Valere Books, 2002) 10-37. Tom Balcom, "Origin of the Washburn Park-Tangletown Neighborhood," *Tangletown News*, n.d., Harrington Beard House file, 5100 Nicollet Avenue, Landmark Files, Planning Division, Community Planning and Economic Development Department, Minneapolis, MN.

[21] "The City," *Minneapolis Tribune*, 24 October 1886, 5; "Blocks 1, 2, 3, and 4, Washburn Park," *Minneapolis Tribune*, 24 October 1886, 11.

[22] "Minneapolis Investments," *Minneapolis Tribune*, 1 January 1888, 8; "Lead in the West," *Minneapolis Tribune*, 1 January 1889, 9; "Real Estate Outlook," *Minneapolis Tribune*, 1 January 1891, 12; "A Word About Booms," *Minneapolis Tribune*, 11 October 1891, 13; "Realty and Building," *Minneapolis Tribune*, 27 March 1892, 17; "An Increasing Demand," *Minneapolis Tribune*, 1 March 1903, A3,

[23] "Minneapolis Real Estate Exchange Formed," *Saint Paul Daily Globe*,16 January 1887.

[24] Sudden Death of H.E. Ladd," *Minneapolis Journal*, 19 January 1904, 6.

[25] City of Minneapolis Building Permit #B18188, 131 Oak Grove Street; "Building permits," *Minneapolis Tribune*, 6 April 1889, 8.

[26] U.S. Surveyor General's Office, *Minnesota Public Land Survey Plat Map*, Township 29 N, Range 24 W, 4th Meridian, 1876

[http://www.mngeo.state.mn.us/glo/Index.htm] accessed 11 February 2011; U.S. Surveyor General's Office, *Minnesota Public Land Survey Plat Map*, Township 29 N, Range 24 W, 4th Meridian, 1885 [http://www.mngeo.state.mn.us/glo/Index.htm] accessed 11 February 2011.

[27] Steve Trimble, *In the Shadow of the City: A History of the Loring Park Neighborhood* (Minneapolis: Minneapolis Community College Foundation. 1990) 25-27.

[28] City of Minneapolis Building Permit Index Card, 131 Oak Grove Street.

[29] City of Minneapolis Public Works and Engineering Sewer and Water Connections Inspection.

[30] City of Minneapolis, *Heritage Preservation Regulations*, Article I, Section 599.110; National Park Service, Notice, "National Register of Historic Places," *Federal Register* 34, no. 37 (25 February 1969): 2581.

[31] City of Minneapolis Building Permit #B247265, 131 Oak Grove Street; City of Minneapolis Building Permit Index Card, 131 Oak Grove Street.

[32] Elizabeth A. Vandam, *Harry Wild Jones: American Architect* (Minneapolis: Nodin Press, 2008) 45; Larry Millett, *AIA Guide to the Twin Cities* (St. Paul: Minnesota Historical Society Press, 2007) 82; Steve Trimble, *In the Shadow of the City: A History of the Loring Park Neighborhood* (Minneapolis: Minneapolis Community College Foundation, 1990) 123-124.

[33] Elizabeth A. Vandam, *Harry Wild Jones: American Architect* (Minneapolis: Nodin Press, 2008) 126-127.

[34] Sanborn Fire Insurance Map, Minneapolis, MN, 1912-1930, Vol. 3, 312.

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APPENDICES

- Appendix A: Council Action initiating nomination
- Appendix B: Nomination staff report
- Appendix C: Public comment following publication of the Nomination staff report
- Appendix D: HPC Actions from Nomination hearing
- Appendix E: Letter to SHPO
- Appendix F: Letter from SHPO
- Appendix G: Staff report to City Planning Commission
- Appendix H: Staff report to Heritage Preservation Commission
- Appendix I: Public comment following publication of the Designation staff report
- Appendix J: HPC Actions from Designation hearing
- Appendix K: Request for Council Action
- Appendix L: Zoning and Planning Committee Actions
- Appendix M: Actions of the Full City Council
- Appendix N: Publication in *Finance and Commerce*