Elizabeth C. Quinlan Residence Designation Study

December 14, 2009

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

Minneapolis Heritage Preservation Commission

MPLS PLAN
The Minneapolis Plan for Sustainable Growth

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Cover Photo: Quinlan Property, 1711 Emerson Ave S in 1927
Courtesy of the Minnesota Historical Society,
Photo by the Hibbard Studio, 1927

Table of Contents

Acknowledgements i
Table of Contents 1
1. Executive Summary 2
1.1 Designation Study Purpose and Background 2
1.2 Summary of Findings 2
1.2.1 Local Criteria 2: The property is associated with the lives of significant persons or groups 2
1.2.2 Local Criteria 4: The property embodies the distinctive characteristics of an architectural or engineering type or style, or method of construction; 3
1.2.3 Local Criteria 5: The property exemplifies a landscape design or development pattern distinguished by innovation, rarity, uniqueness or quality of design or detail; 3
1.2.4 Local Criteria 6: The property exemplifies works of master builders, engineers, designers, artists, craftsman or architects. 4
2 Elizabeth C. Quinlan (1863-1947) 5
3 A Symbol of Success: 1711 Emerson Avenue South 7
3.1 The Architect: Frederick Lee Ackerman (1878-1950) 8
3.2 Samuel Yellin: Master Craftsman (1885-1940) 10
4 Property Description 11
4.1 Exterior: 11
4.1.1 Principal Structure 11
4.1.2 Landscape Features 13
4.1.3 Other Features 13
4.2 Interior: 14
4.2.1 Interior Features Identified for Designation: 15
5 Historic Integrity 24
6 Minneapolis Preservation 25
Appendix A: Exterior Photo and Plan Context 26
Appendix B: Interior Photo Context 42
Endnotes 47

1. Executive Summary

1.1 Designation Study Purpose and Background

In April 2009, the Lowry Hill History Committee on behalf of the property owners, Mr. and Mrs. Riaz, submitted materials to the City of Minneapolis Department of Community Planning and Economic Development (CPED) supporting the nomination of the Elizabeth C. Quinlan Residence at 1711 Emerson Avenue South as a local heritage landmark. After completing an initial review, CPED recommended to the Heritage Preservation Commission (HPC) on June 2, 2009 that the property exhibited at least one of the local designation criteria found in section 599.210 of the Heritage Preservation Ordinance. The HPC adopted CPED's findings and placed the Quinlan Residence under interim protection while a designation study was completed.

This report is intended to fulfill the requirements for local historic designation outlined in Section 599.230 of the City Code. The study is based on a review of primary resources including newspaper clippings from the Minneapolis Collection of the Hennepin County Libraries and photographs from the Minnesota Historical Society's Visual Resources Database, as well as a number of secondary sources. Significant contributions to the research for this study were made by the Lowry Hill History Committee headed by local neighborhood residents Diane Montgomery and Bob Glancy.

1.2 Summary of Findings

The Elizabeth C. Quinlan Residence exemplifies the accomplishments of one of Minneapolis' most entrepreneurial and prosperous business women of the early 20th century. The residence at 1711 Emerson Avenue South is an important and well-preserved artifact in the city, which not only commemorates the professional and civic life of Ms. Quinlan, but also the work of master architect, Frederick Lee Ackerman. The house and garden is designed in an Italian Renaissance Revival style, reminiscent of 16th Century Tuscan architecture with wrought iron detailing provided by master craftsman, Samuel Yellin.

The Quinlan Residence fulfills four landmark designation criteria under section 599.210 which are summarized below. The architectural and design integrity have remained intact, as has the memory of Ms. Quinlan.

1.2.1 Local Criteria 2: The property is associated with the lives of significant persons or groups

1711 Emerson Avenue South is associated with the life of Ms. Elizabeth C. Quinlan, a female entrepreneur and president of the Young-Quinlan Department Store, the first ready-to-wear shop west of the Mississippi River. Ms. Quinlan commissioned the design of her home on Emerson Avenue, which she lived in from 1924 till her death in 1947.

Landmarks honoring the lives of significant women like Elizabeth Quinlan are under-represented among Minneapolis' locally designated properties. The following is a list of landmarks designated for the role women played in Minneapolis heritage.

- Lena O. Smith House (3905 5th Ave. S.);
- Woman's Club of Minneapolis (410 Oak Grove);
- Young-Quinlan Department Store (901-915 Nicollet Mall);
- Branches of the Minneapolis Public Library system, including:
  - Roosevelt (4026 28th Ave. S.),
  - Hosmer (347 E. 36th St.),
  - Linden Hills (2900 W. 43rd St.),
  - Sumner (611 Emerson Ave. N.),
  - Franklin (1314 Franklin Ave. E.),
  - Old Walker (2901 Hennepin Ave.),
  - Old East Lake (2916 E. Lake St.).

1.2.2 Local Criteria 4: The property embodies the distinctive characteristics of an architectural or engineering type or style, or method of construction;

The Quinlan Residence is a unique and refined interpretation of late sixteenth century Tuscan architecture adapted to an American urban residential setting. It is among the finest examples of Italian Renaissance Revival architecture, popular in the 1920s, in Minneapolis.

Several of Minneapolis' locally designated landmarks are completed in a Renaissance Revival style, including a number of large urban estates. Among the residences designated are the Charles Harrington House (2540 Park Ave. S.), the Semple House (100-04 Franklin Ave. W.); and the Martin House (1300 Mount Curve). The Quinlan Residence is distinct among this group for the incorporation of French-style windows and the use of exterior stone and stucco as opposed to buff-colored brick.

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

The property covers a double lot and was originally landscaped to include a brick, tile, and pebble-inlay design courtyard unique to Minneapolis and characteristic of some of Frederick Lee Ackerman's New York and Florida properties in the 1920s. This 39'x39' courtyard retains its architectural integrity.

Minneapolis has few designated landmarks that are significant for unique landscape design. The Garlick-Magney House (1922) at 5329 Washburn Avenue South appears to be the only residential landmark in Minneapolis significant for a particular landscape architecture. The Garlick-Magney House built in an English Medieval Cottage style has walls, walks, and a garden setting that the architect Gottleib R. Magney designed.

1.2.4 Local Criteria 6: The property exemplifies works of master builders, engineers, designers, artists, craftsman or architects.

The Quinlan Residence, along with the Young Quinlan Department Store, is the only example in Minneapolis of a design by nationally recognized architect Frederick Lee Ackerman (1878-1950). Ackerman's most famous architectural commissions include the Central Branch of the YMCA in Brooklyn and the Administration Building at Cornell University; however he was also a founding member of the Regional Planning Association for America. Through lectures and writing he advocated for socially responsible planning, design, and financing of community housing.

The Quinlan Residence also exhibits exterior and interior examples of the ironwork of nationally recognized master craftsman, Samuel Yellin (1885-1940). Mr. Yellin completed the exterior balconies on Emerson Avenue, the acanthus bracket, made to support an interior balcony, and an interior stair railing. It is likely that the only other property in Minneapolis that contains Mr. Yellin's work today is the George H. Christian Mansion.[1]

Elizabeth C. Quinlan Residence Summary	
Address:	1711 Emerson Avenue South
Neighborhood:	Lowry Hill
Construction Date:	1924
Architect/Builder:	Frederick Lee Ackerman (architect); Samuel Yellin (iron craftsman); N. Jenson (builder of garage); house contractor unknown
Architectural Style:	Italian Renaissance Revival
Period of significance:	1924 - 1947
Significant dates:	1924 (date built); 1947 (death of Ms. Quinlan)
Significant persons:	Elizabeth C. Quinlan; Frederick Lee Ackerman, Samuel Yellin
Areas of Significance:	Significant persons, architecture, landscape architecture, master architect and craftsman

2 Elizabeth C. Quinlan (1863-1947)

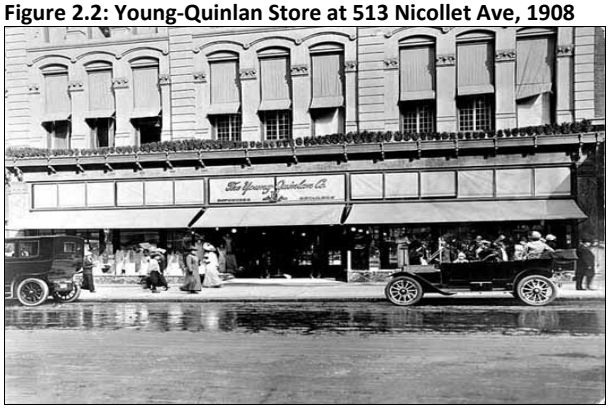
Ms. Quinlan was a co-founder of the Young-Quinlan Company in 1894 which was the first women's ready-to wear shop west of the Mississippi River. The ready-to-wear business model dramatically changed retail, and consequently, women's positions in business and society (Figure 2.1).

Figure 2.1 Ms. Elizabeth Quinlan, 1948

Courtesy of the Minnesota Historical Society, Photograph by Norton and Peel, 1948

Ms. Quinlan was the daughter of working-class pioneers who settled on the banks of the Mississippi River in Minneapolis. To help support her family, she began her 51-year career in the clothing industry in 1879 at the age of sixteen. Employed as a clerk by Goodfellow's Dry Good Store in downtown Minneapolis, she earned only $10 a week, but became one of the company's top salespeople by 1894, earning a higher salary than any man working there.[2]

Figure 2.2: Young-Quinlan Store at 513 Nicollet Ave, 1908



Courtesy of the Minnesota Historical Society, Photo by the Hibbard Studio

With fellow employee, Fred V. Young, Ms. Quinlan left Goodfellow's in 1894 to form the first women's specialty store in Minneapolis. Before this time, women either made their dresses themselves or paid someone to make them. Despite the fact that she could not sew and had never made a dress in her life,[3] Ms. Quinlan and her business partner opened their first store in the back of Vrooman's Glove Company (located at 514 Nicollet Avenue). At a luncheon in her honor years later she would recall, "In 1894 the Young Quinlan store opened. It was not very large and in a few hours we were practically sold out. For a while we thought we might have to close, because of too much success.[4]

Ms. Quinlan's innovation of ready-to-wear clothing, "freed women from the tasks of sewing … and permitted them to become a force in society," as Mrs. Sumner T. McKnight professed on behalf of Minneapolis women in 1926.[5] The popularity of the store among upper-middle class women quickly propelled the expansion of the store to larger quarters in the Syndicate Block Building (Figure 2.2).

After her partner, Mr. Young, died in 1911, she bought his interest in the company and became the sole owner and president of the Young-Quinlan Company (Elizabeth Quinlan's sister, Annie

Quinlan, ran the Young-Quinlan corset shop). For the next several years, the store and Elizabeth Quinlan flourished. As the store's principal buyer, she traveled all over the world to keep current with fashions, particularly those in Paris, Florence and New York City. Despite her growing national reputation, she remained fiercely proud of Minneapolis. She received an offer to work in New York City for a salary of $50,000 annually – nearly double what Young-Quinlan Co. grossed. Reflecting years later, she mused that her decision to stay in Minneapolis was "the best day's work I ever did."[6]

In 1926, construction of a new Young-Quinlan department store at 901-915 Nicollet Avenue was completed (Figure 2.3 and Figure 2.4). The interior and exterior design of the building was carried out by nationally known architect Frederick Lee Ackerman, however, the details and decoration of the five-story emporium was largely influenced by Ms. Quinlan's personal taste. It reflected what she believed was excellence in modern merchandising – elegance, luxury, and convenience. She described it as the "perfect gem" that was widely admired nationally and internationally.[7]

The Young Quinlan Building, which was designated as a Minneapolis landmark in 1988, is designed with Renaissance Revival and Chicago Commercial architectural details. The exterior of the building stands out in that all four sides of the building are finished in the same manner with tan brick and Kasota stone. The Young Quinlan Building has the distinction of being one of the first buildings in the county to be built with an underground parking facility that had an elevator go directly from the parking garage to the sales floors.[8] This design created a modern planning solution for the new age of transportation. The showcase of the building's interior is the marble staircase sweeping upward to the mezzanine wrapped in wrought iron balustrades.

Figure 2.3: The Young-Quinlan Department Store at 901-15 Nicollet Ave opened in 1926

Courtesy of the Minnesota Historical Society; Photograph by the Hibbard Studio, 1926

Figure 2.4: Main Floor of the Young-Quinlan Department Store, 1926

Courtesy of the Minnesota Historical Society, Photo by Norton and Peel

Ms. Quinlan retired in 1945 from her noteworthy career, selling the store to Chicago's Henry C. Lytton & Co.[9] Through her career, her top professional tributes include a feature called "The Most Distinguished Business Women of the United States" in the *March of Time* documentary series sponsored by the Times Corporation (1927), and in 1935 she was described by *Fortune* magazine as the "foremost women's specialty executive" in the United States and "among the top 16 businesswomen in the country." [10, 11, 12, 13]

Throughout her life, Ms. Quinlan was an important player in national and local civic work and a supporter of charities and cultural groups. She founded the Business Women's Club in 1919, was an advisory board member for the Salvation Army,[14] and in 1929 she served on the advisory board of the National Recovery Administration, a New Deal program that advocated raising the minimum wage among other policies. [15, 16] As a side business, she even became the director of a taxicab company to serve as safe transportation for women and children.[17]

Ms. Elizabeth C. Quinlan died in 1947, leaving her assets to her nephew, William Lahiff, who lived at 1711 Emerson Avenue South until 1979. He donated the property to the Minneapolis Institute of Arts who in turn sold it to private owners in 1981.

3 A Symbol of Success: 1711 Emerson Avenue South

At the height of her professional career, Ms. Quinlan commissioned nationally regarded architect Frederick Lee Ackerman to design a residence in the prestigious Lowry Hill neighborhood of Minneapolis. Platted in 1872 by Thomas Lowry, the Lowry Hill neighborhood was imagined from the beginning to be an exclusive residential enclave for upper-class families. To ensure a consistent form of development, covenants were put into deeds that maintained a uniform setback from the road and a minimum cost for each dwelling ($4,000).[18] Prominent Minnesotans, including Governor John Lind, William Dunwoody, and Charles Martin built their homes in Lowry Hill.[19]

Completed in 1924, the residence at 1711 Emerson Avenue South (Figure 3.1 and Figure 3.2) is symbolic of Ms. Quinlan's success and representative of her taste for elegance and high-fashion. It is a unique and refined interpretation of late sixteenth century Tuscan architecture adapted to an American urban residential setting. Completed for a cost of $47,000, it is an excellent example of how architectural styles past were extensively employed during the 1920s, particularly Mediterranean influences.[20]

Mr. Ackerman's point of origin for the Quinlan Residence was the small rural Tuscan house of northern Italy. The exterior elements of the building including the dressed trim of Mankato buff stone, practical wooden louvered shutters, stone balcony platforms with wrought iron rails and balusters, and red clay tile hip roof – convey a sense of sophistication appropriate to both the architectural heritage and Ms. Quinlan's character.

Figure 3.1: Quinlan Residence, 1925

Courtesy of the Minnesota Historical Society, Photo by the Hibbard Studio

Figure 3.2:Quinlan Property, 1927

Courtesy of the Minnesota Historical Society, Photo by the Hibbard Studio

The property at 1711 Emerson Avenue South served as the architectural prototype for Ackerman's later design of the five-story Young-Quinlan department store at 901-915 Nicollet Avenue. Each of these two structures has all façades finished in the same manner and in both buildings Ackerman made extensive use of dressed stone for trim, staircases and design elements, achieving two related compositions of refinement and elegance.

It is likely that no other residential property better captures the productive life of Ms. Elizabeth Quinlan who lived at 1711 Emerson Avenue South for 23 of the 51 years that she was in the retail industry (Annie Quinlan lived with her sister Elizabeth at 1711 Emerson Avenue from the time the house was completed in 1924 until her death in 1946) . The Italian architectural design and details reflect Elizabeth Quinlan's personal interests. There are at least three other properties in Minneapolis that Ms. Quinlan lived at: 1005 Park Avenue South, 616 Ridgewood Avenue, and 1813 Girard Avenue South. The residential properties at 1005 Park Avenue South and 616 Ridgewood Avenue no longer exist and the property at 1813 Girard Avenue South was not built for Ms. Quinlan.[21]

3.1 The Architect: Frederick Lee Ackerman (1878-1950)

Frederick Lee Ackerman was educated in architecture at Cornell University and then continued his studies for two more years in Paris. From 1906 until his death in 1950, he maintained offices in New York City. He gained recognition not only for his public buildings (Central Branch of the YMCA in Brooklyn (Figure 3.3) and the Administration Building at Cornell University), but also for numerous private country residences throughout the United States.[22]

Aside from architecture, he was a distinguished writer and lecturer on the related areas of housing and urban planning. He was a founding member of the Regional Planning Association for America (RPAA) in 1923 with Clarence Stein, Henry Wright, and Lewis Mumford.[23] The RPAA shared a commitment to regionalism and to decentralized congested urban populations. They also believed that new technologies – electric power, the telephone, and the car were liberating agents, allowing homes and workplaces to escape the constrictions of the 19th century city.[24] Mr. Ackerman with the RPAA and outside of the RPAA worked for socially responsible planning, design, and financing of community housing.

Figure 3.3:Brooklyn YMCA, circa 1930

Courtesy of the Brooklyn Public Library

His additional contributions in city planning included serving as an architect for the 200-house Sunnyside Gardens, which is one of the first "garden city" developments in the United States. Mr. Ackerman also served as a consultant for the "Town for the Motor Age" created for the planning of Radburn, NJ (Figure 3.4) [25] The planning and design of Radburn, NJ was influential in the design of cities and subdivisions all around the world.

Figure 3.4: The "Garden City" Radburn, NJ, 1929

Courtesy of George Mason University Planned Community Archives

With Mr. Ackerman's work with the RPAA and garden cities, it can be assumed that he encouraged the three-car garage for the Quinlan Residence and the construction of the underground garage at the Young-Quinlan Department Store. Even as late as the second half of the 1920s vehicles were seen as benign by many, however, the RPAA and garden cities movement planned for the increased use of vehicles.

Frederick Ackerman's wife, Mary Linton Bookwalter Ackerman, was originally from Minneapolis. Before marrying she held an important role in interior decorating and design as one of the women who formed the corporation of the Handicraft Guild in April 1905. The Handicraft Guild was an organization central to the Arts and Crafts movement active in Minneapolis from 1904 to 1918. The Handicraft Guild was founded, led, and staffed primarily by women, making it historically significant to women's art movements nationwide.[26] Mary Ackerman is most well known for her work on the 1907-10 renovation of New York City's Harperly Hall at the corner of 64th Street and Central Park West. Her work on Harperly Hall continues to be recognized as a contributing property to the Central Park West National Register Historic District.[27]

3.2 Samuel Yellin: Master Craftsman (1885-1940)

There were at least two firms that completed ironwork in the Quinlan Residence: Samuel Yellin and W.E. Challman & Company.[28] Mr. Yellin, who is recognized as a master iron craftsman, completed the exterior balconies, an acanthus bracket, made to support an interior balcony, and an interior stair railing (Figure 3.5).[29] Correspondence between Ms. Quinlan and her architect, Frederick Lee Ackerman reveal a great respect for Yellin's work. Despite the cost of his commissions, Mr. Ackerman persuaded Ms. Quinlan of the importance of quality iron work in prominent locations.[30]

Figure 3.5: Samuel Yellin at his forge, 1926

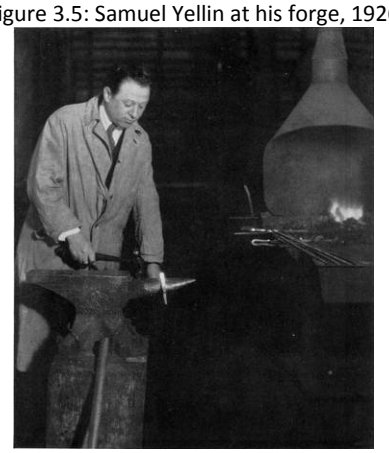


Photo from the American Magazine of Art, 1926

Mr. Yellin, who was born and trained in iron craftsmanship in Poland, later settled in Philadelphia, PA. Benefitting from the building boom in the 1910s and 1920s, he worked with notable architects all across the country and was recognized nationwide for his craftsmanship. His works include the hand-wrought fixtures and gratings in the Washington Memorial Chapel (Valley Forge, PA), the Harkness Memorial Quadrangle at Yale University (New Haven, CT), Washington Cathedral (DC), Grace Cathedral (San Francisco, CA) and the Cathedral of St. John the Divine (New York City, NY) (Figure 3.6). He was granted awards for his contributions to the field of medal work from the Chicago Art Institute (1919), the American Institute of Architects (1920), and the Architectural League of New York (1922).[31]

Figure 3.6: Yellin Wrought Iron Gate at Yale University

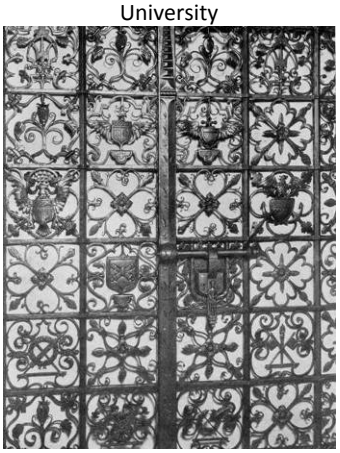


Photo from the American Magazine of Art, 1926

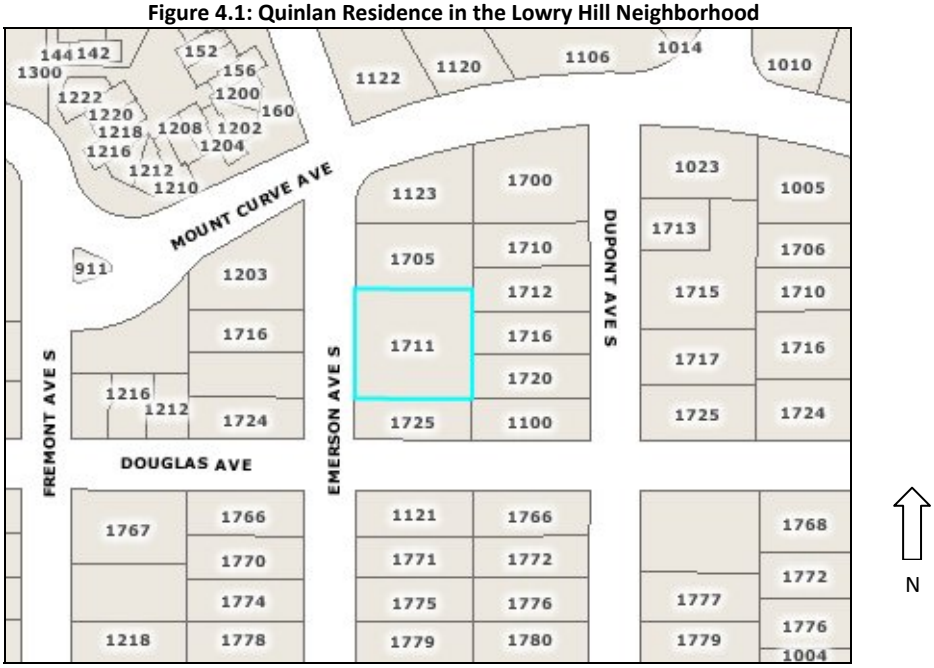
Today, the Elizabeth Quinlan House is only one of two properties in Minneapolis that is known to contain Mr. Yellin's ironwork.[32] The George H. Christian Mansion (current home of the Hennepin County History Museum) is the only other confirmed property that still retains Yellin iron work.[33]

4 Property Description

4.1 Exterior:

The Elizabeth C. Quinlan Residence at 1711 Emerson Avenue South is located in the Lowry Hill neighborhood of Southwest Minneapolis. The property is comprised of two mid-block lots which together extend 125 feet in width and 135 feet in depth (Figure 4.1).

Figure 4.1: Quinlan Residence in the Lowry Hill Neighborhood



Source: Hennepin County Property Information

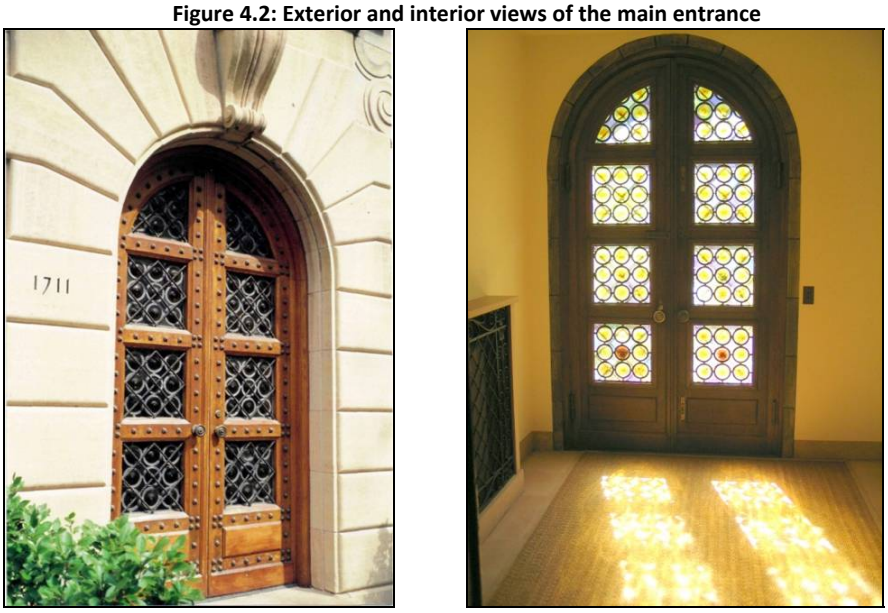
The western property line fronting onto Emerson Avenue is marked by stucco retaining walls which were added by 1948 (Appendix A11). The seven wide red brick steps meet the public sidewalk and lead to a brick walkway that continues to the primary façade. At the top of the stairs, an unoriginal ornamental wrought iron fence is attached to the walls' returns (Appendix A12)

4.1.1 Principal Structure

The main structure is three stories, two units, and built in an L-shaped plan (50' x 59.5'). All façades of the structure are finished with the same materials: stucco wall construction; foundation of poured concrete, a base of Mankato buff stone; dressed trim (entrance and window surrounds, balcony platforms, quoins, medallions, and string courses) in Mankato buff stone. The balcony rails and balusters are wrought iron which was imported from Italy and fabricated in the United States from shop drawings created in Florence.

The primary façade (Emerson Avenue) is symmetrical and divided into three bays. The main entrance - an arched oak framed double door with a monumental surround - is located in the central bay. Two carved medallions flank the surround. The double doors have eight panels, each filled with amber Belgian glass discs. The glass discs are overlaid with iron grillwork (Figure 4.2).

Figure 4.2: Exterior and interior views of the main entrance



Submitted by the Lowry Hill History Committee, 2009

Historic photos show that the main entrance was embellished to its current condition at some point while Ms. Quinlan lived in the house; however the date is not known (Appendix A8). Above the entrance on the second story is a square window topped by a broken pediment framing a cartouche (Appendix A9).

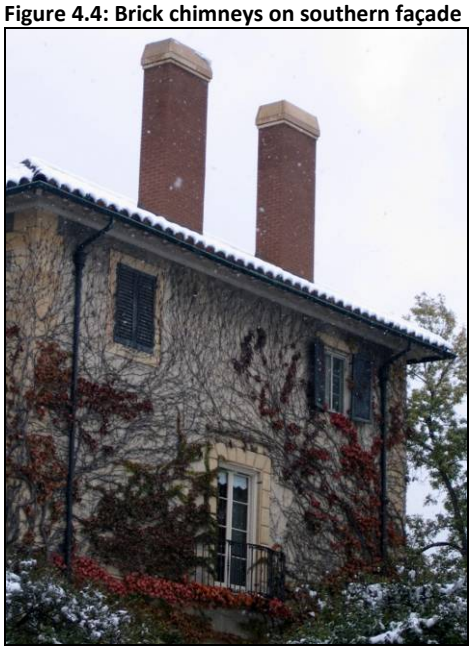
Windows are square or rectangular with varying sizes, however all share the same style with wood framed casements, sills of marble or wood, and flanked by louvered wooden shutters. French windows with Yellin-designed wrought iron balconies appear on the second story of the principle façade (Figure 4.3).

Figure 4.3: French windows with wrought iron balcony on front façade

Submitted by the Lowry Hill History Committee, 2009

The structure is capped by a low pitch hipped roof of handmade red clay tiles with wide eaves. One interior and three brick end wall chimneys serve the four fireplaces and heating system (Figure 4.4).

Figure 4.4: Brick chimneys on southern façade



Submitted by the Lowry Hill History Committee, 2009

4.1.2 Landscape Features

At the rear of the principal structure is the original 39' x 39' courtyard with decorative brick, tile, and pebble-inlay design (Appendix A16). At the center of the courtyard stands a fountain in a blue tile reflecting pool (Figure 4.6). A bronze cast iron elephant statue on a pedestal was the original fountain centerpiece; however, it was later placed to the rear balcony staircase which descends from the second story dining room (Figure 4.5, Figure 4.7, Appendix A16). The patio is lined with manicured green plants along the eastern edge. Along the southern and eastern edges are the original 10 ft. privacy walls and lattices, which compliment the house's clay roof tiles (Figure 4.6).

The following landscape features are included in the exterior nomination/designation of the property:

1. Tiled stone fountain (Figure 4.6)
2. Ironwork circular staircase from second floor to courtyard (Figure 4.5)
3. Bronze cast "elephant" sculpture (Figure 4.7)
4. Wooden gateway front walkway to rear courtyard
5. Walls, tile work, stonework, ironwork, and inlaid stone 'pebble art' design of courtyard (Figure 4.6)

4.1.3 Other Features

At the rear of the double lot is a 25' x 30' triple garage, constructed of tile and stucco (Appendix A19). A parking area adjoins the garage and meets the driveway which extends from the front property line.

Figure 4.5: Wrought iron staircase from dining room to courtyard

Figure 4.6: Courtyard fountain with protective walls in background

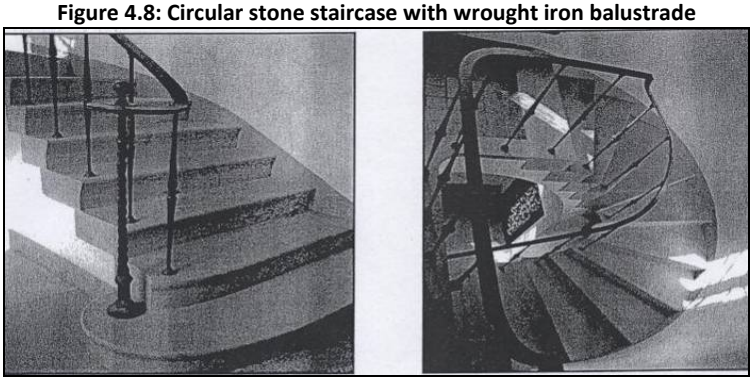
Figure 4.7: Bronze cast iron elephant statue on pedestal

Submitted by the Lowry Hill History Committee, 2009

4.2 Interior:

The Quinlan Residence was originally designed as a two-family house. The first story unit contains seven rooms, two baths, and a small foyer (Appendix A6) The second unit, which includes the second and third stories, has twelve rooms, four baths, and a small foyer (Appendix A7). Elizabeth and her sister Anna Quinlan lived in the upper two-story unit.

Figure 4.8: Circular stone staircase with wrought iron balustrade



Submitted by the Lowry Hill History Committee, 2009

Access to the upper unit is through a formal two story tower-like stair hall with curved walls and a monumental Kasota stone circular staircase. The staircase's wrought iron balustrade was built by Samuel Yellin (Figure 4.8). Lighting is provided by electric lanterns finished in antique iron with polychrome flowers suspended from the stair hall ceiling (Figure 4.9). At the top of the staircase is a small foyer from which two steps ascend to the two-story living room.

The living room's entrance is defined by a pair of grilled wrought iron gates fabricated by the Michelozzo Gallery in Florence (Figure 4.9). The walls of the living and dining rooms, as well as

the vaulted ceilings, are of sand float plaster (Figure 4.12, Figure 4.14, Figure 4.16). A Corinthian-style stone column separates the living and the dining rooms (Figure 4.12). Woodwork in the living and dining rooms is birch stained light walnut, and the flooring is brown quarry tile. The fireplace and front hearth are made with Mankato buff stone with a mantle of Winona travertine stone (Figure 4.14). Radiators are enclosed within double hinged ornamental iron grilles (Figure 4.16). Additionally an Italian Monastery cabinet in the living room is based on a famous historic piece in the Davan City palace in Florence (Appendix B6).

4.2.1 Interior Features Identified for Designation:

Several interior features of the Quinlan Residence have been well preserved and are worthy of designation based on their association with Elizabeth Quinlan or Samuel Yellin.

1. Entry door and entry area, including the walls, tile, stonework, and ironwork (Figure 4.2)
2. Stairway, Yellin staircase ballustrade and ironwork therein, rails and fixtures (Figure 4.9)
3. Living room Corinthian style stone column separating the living & dining room areas (Figure 4.12)
4. Living room fireplace façade and fittings (Figure 4.14)
5. Living room balcony and the acanthus bracket ironwork completed by Yellin (Figure 4.13, 4.17)
6. Living room iron work lighting fixtures (2) (Figure 4.9)
7. Living room Italian Monastery cabinet (Figure 4.9, 4.11)
8. Living room Italian gates (Figure 4.9)
9. Dining room ironwork lighting fixtures, scones (4), and radiator grillwork (Figure 4.16)
10. Powder room "swan sink" and fixtures (Figure 4.10)

Figure 4.9: Electric lantern and grilled wrought iron gates, view from living room

(Above and Below) Submitted by the Lowry Hill History Committee, 2009

Figure 4.10: Powder Room "Swan" Sink

Figure 4.11: View of living room,, 1948

Photos Courtesy of the MN Historical Society

Figure 4.12: Column separating living and dining room

Photos submitted by the Lowry Hill History Committee, 2009

Figure 4.13: View of living room from balcony, 1948

Photos Courtesy of the MN Historical Society

Figure 4.14: Stone fireplace and mantel with implements

Photos submitted by the Lowry Hill History Committee, 2009

Figure 4.15: View of dining room, 1948

Photos Courtesy of the MN Historical Society

Figure 4.16: Dining Room Wrought iron radiator grill and sconce

Photos submitted by the Lowry Hill History Committee, 2009

Figure 4.17 Acanthus Bracket Support For Interior Balcony Created by Yellin, 2009

Photos submitted by the Lowry Hill History Committee, 2009

5 Historic Integrity

The exterior and interior portions of the Quinlan Residence convey their significance and thus retain the seven aspects of integrity as defined by the Department of the Interior:

1. *Location*: The residence at 1711 Emerson Avenue South is in its original location and maintains its integrity.

2. *Design*: The property embodies distinctive characteristics of the Italian Renaissance Revival architectural style and retains its architectural integrity. Modeled after Tuscan houses of the late sixteenth century, the Quinlan Residence designed by Frederick Lee Ackerman maintains a consistent design aesthetic in interior and exterior spaces. The attention to detail, including the wrought iron work by Samuel Yellin, makes this one of Minneapolis' finest examples of Italian Renaissance Revival architecture.

3. *Setting*: The Lowry Hill neighborhood where the Quinlan Residence is located has retained the same form, massing and scale as when the property was developed in 1924.

4. *Materials*: The original materials have retained their integrity in large part due to the efforts of the current owners who in 1981 undertook a maintenance and repair program for the structure. The exterior was washed in 1984 and the shutters removed for repairs and repainting in 1985. New storm windows were designed and constructed, and the exterior ironwork has been cleaned and repainted.

5. *Workmanship*: Today, there is only one other confirmed property in Minneapolis that contains the work of master craftsman, Samuel Yellin: the George H. Christian Mansion (Hennepin History Center). Original ironwork remains in good condition, including the staircase railing, exterior balconies, and the acanthus bracket support for the interior balcony. Original plans and correspondence between Frederick Lee Ackerman and Elizabeth Quinlan exist and reveal no major alterations have taken place and that the artistic intent is still intact.

6. *Feeling*: The property at 1711 Emerson Avenue South evokes the essence and the life of Ms. Elizabeth Quinlan. Known for her taste for Italian and French clothing, the house she helped design still reflects her design preferences.

7. *Association*: No other residential property better captures the productive life of Elizabeth Quinlan. She lived at 1711 Emerson Avenue South for 23 of the 51 years she

was in the clothing industry. The house was commissioned by Ms. Quinlan and heavily influenced by her design aesthetic and personal interests.

6 Minneapolis Preservation

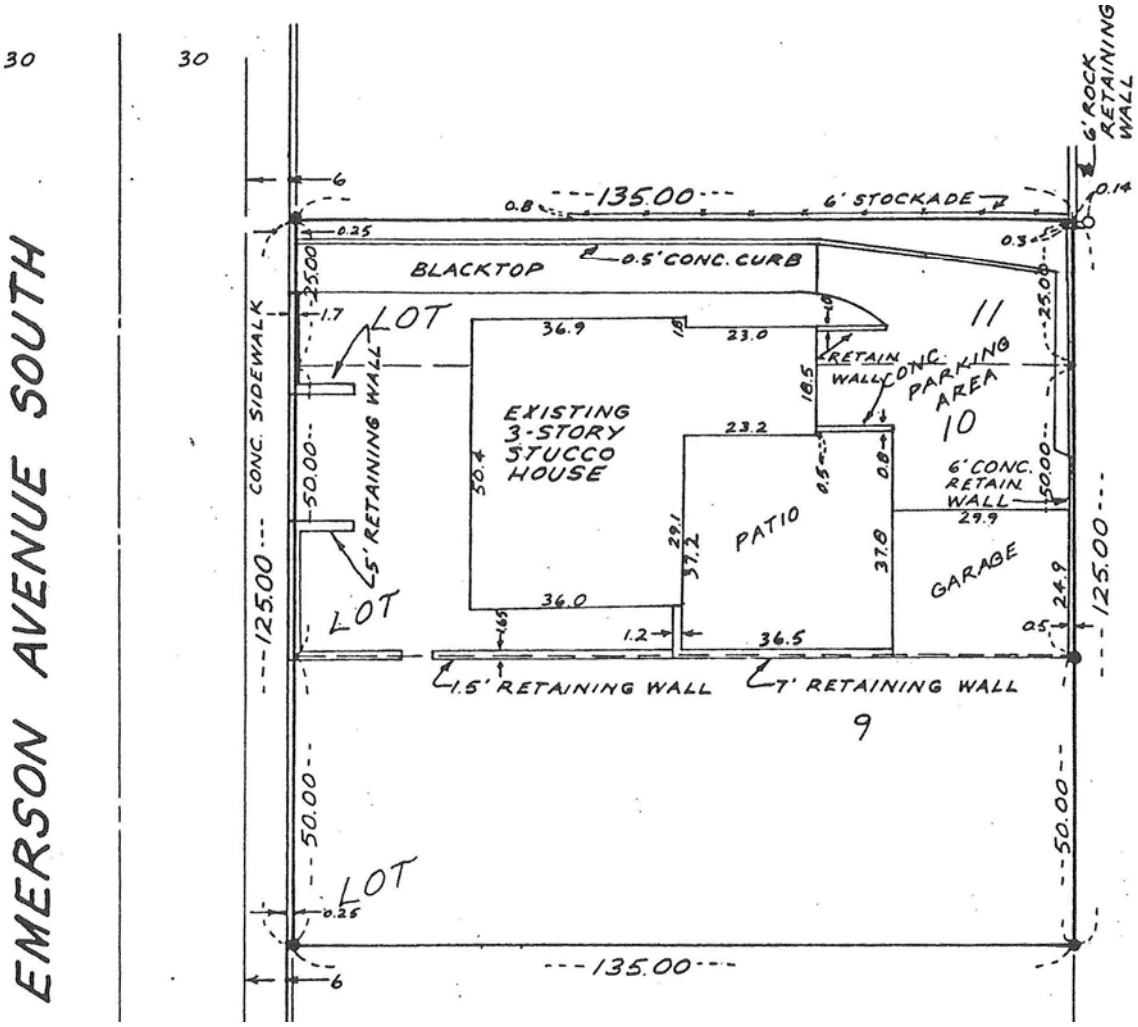
The City of Minneapolis designates properties that represent and reflect elements of the city's culture, social, economic, religious, political, architectural, or aesthetic history as local heritage landmarks. As of December 2009, 148 individual properties are designated as landmarks in the City of Minneapolis, including places like the Van Dusen Mansion, the Foshay Tower, and the Basilica of St. Mary. Outlined in section 599.200, designation acts as a form of protection against demolition or drastic alterations for these significant places.

The Elizabeth C. Quinlan Residence is unique in the City of Minneapolis and among the properties currently listed as heritage landmarks. It exemplifies the accomplishments of one of Minneapolis' most entrepreneurial and prosperous business women of the early 20th century. The residence at 1711 Emerson Avenue South is an important and well-preserved artifact in the city, which not only commemorates the professional and civic life of Ms. Quinlan, but also the work of master architect, Frederick Lee Ackerman. The house is designed in an Italian Renaissance Revival style, reminiscent of 16th Century Tuscan architecture with wrought iron detailing created by master craftsman, Samuel Yellin.

The Quinlan Residence fulfills four landmark designation criteria under section 599.210 which are summarized in Section 1.2. While the property has been owned privately since 1981, the architectural and design integrity have remained intact, as has the memory of Ms. Quinlan.

Appendix A: Exterior Photo and Plan Context

A1.1711 Emerson Avenue South Site Plan



CPED Preservation and Design Team Files

A2. West (Front) Elelevation

CPED Preservation and Design Team Files

A3. North Elelevation

CPED Preservation and Design Team Files

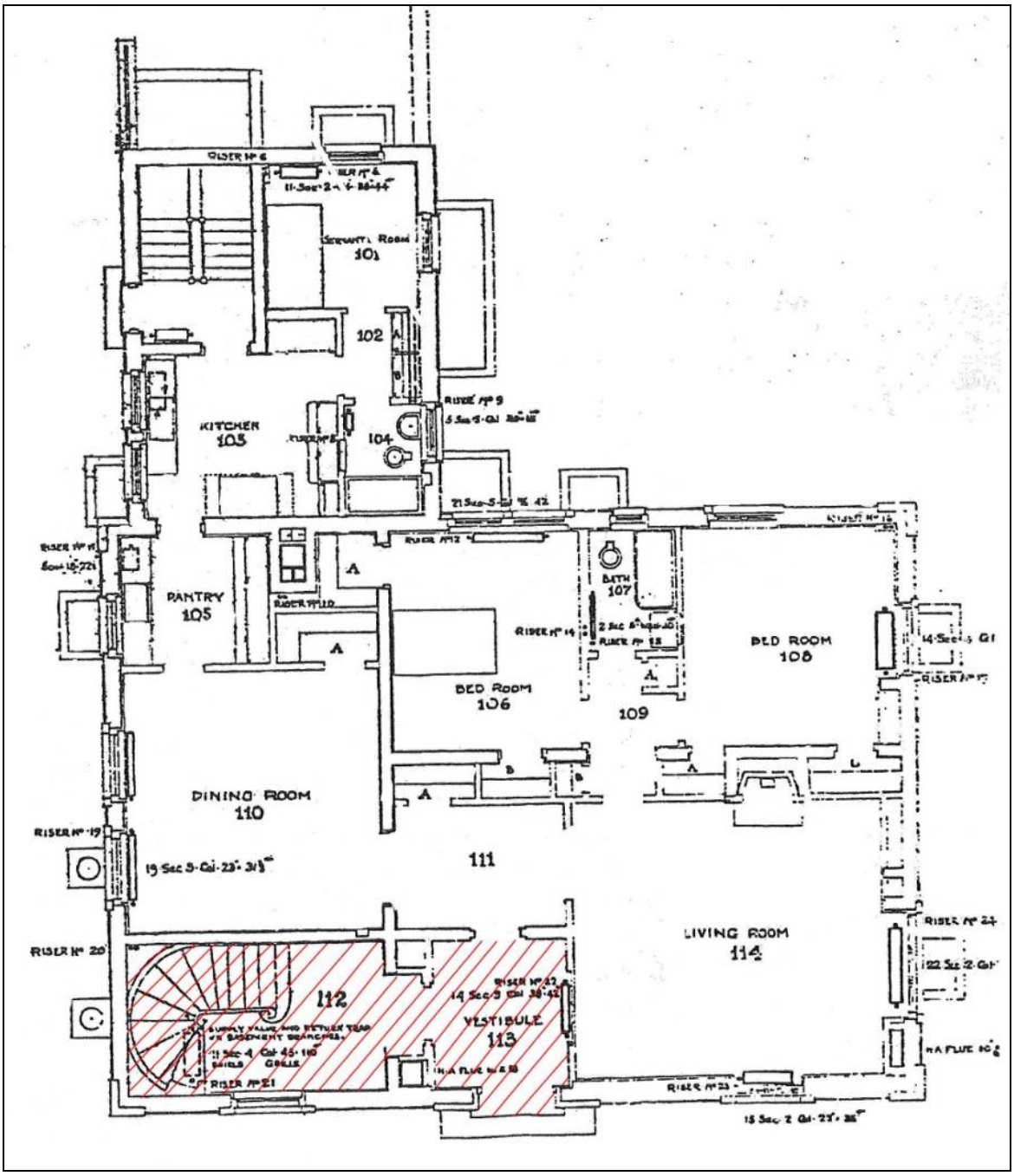
A4. South Elevation

CPED Preservation and Design Team Files

A5. East Elevation

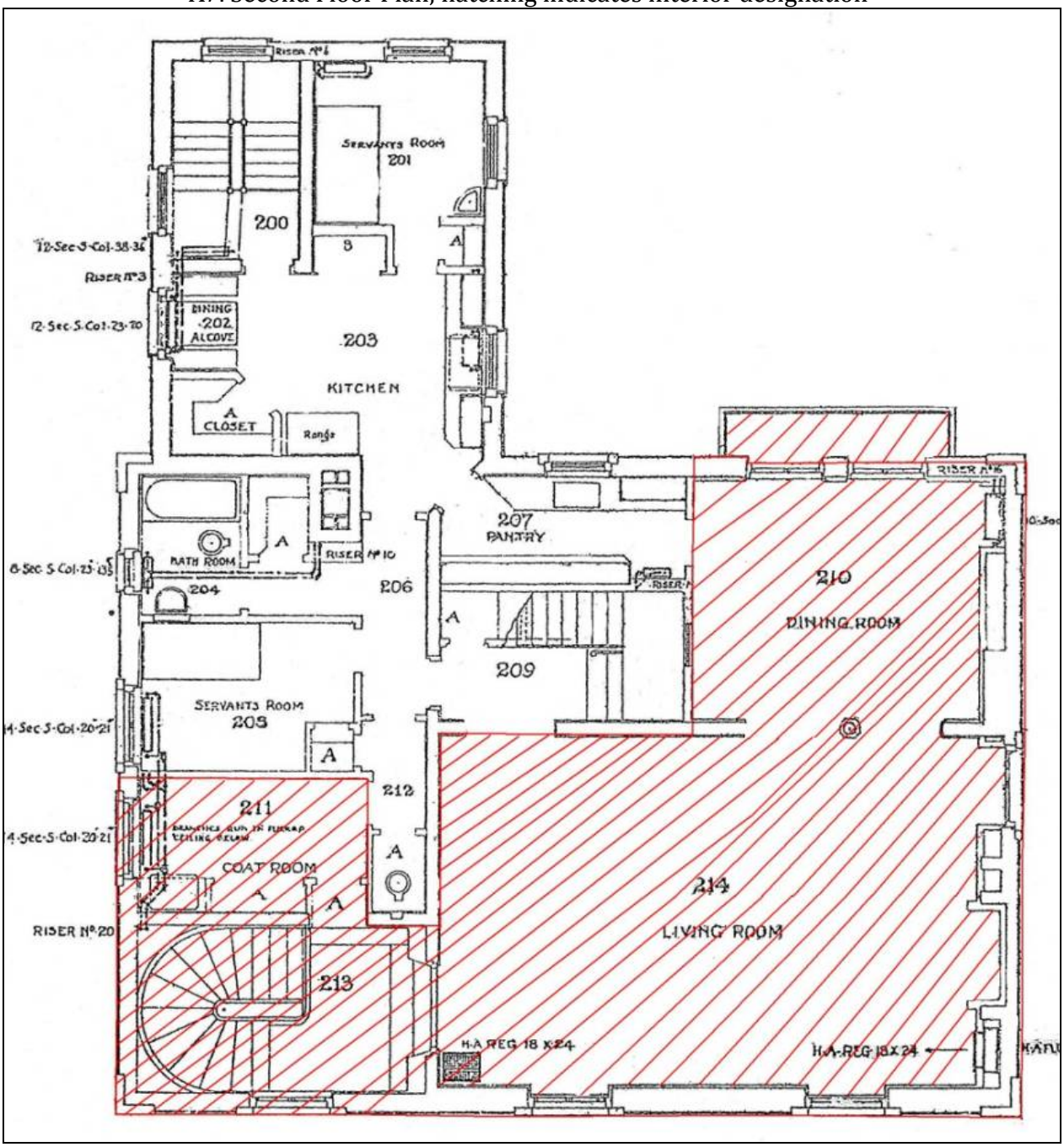
CPED Preservation and Design Team Files

A6. First Floor Plan



Submitted by the Lowry Hill History Committee

A7. Second Floor Plan; hatching indicates interior designation



Submitted by the Lowry Hill History Committee

A8. Emerson Avenue Façade, 1924

Courtesy of the Minnesota Historical Society, Photo by the Hibbard Studio

A9. Emerson Avenue Façade, 1925

Courtesy of the Minnesota Historical Society, Photo by the Hibbard Studio

A10. Emerson Avenue Façade, 1927

Courtesy of the Minnesota Historical Society, Photo by the Hibbard Studio

A11. Emerson Avenue Façade, 1948

Courtesy of the Minnesota Historical Society, Photo by the Hibbard Studio

A12. Emerson Avenue Façade with Labeled Architectural Features, 2009

Stringcourse: A molding or projecting row of stones, tile, brick, shingles, etc. running horizontally along the face of a building

Broken Pediment: A pediment (a triangular gable) open at the apex, base or both, with a gap often filled with an urn, cartouche, or other ornament

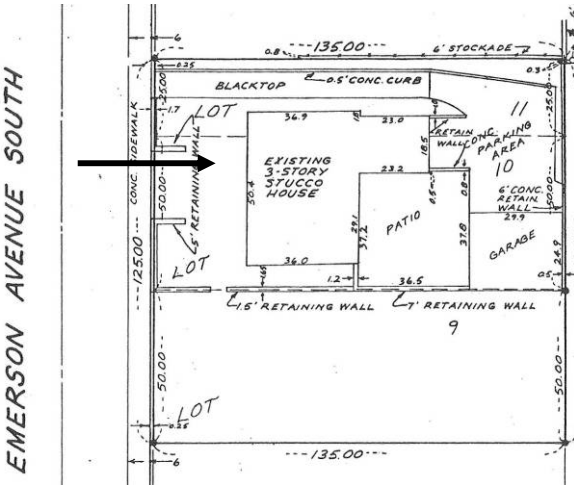
Cartouche: a panel or tablet in round or oval form, often used for an inscription

Monumental Surround: An encircling border or decorative frame

Medallion: An ornamental plaque on which an object is often carved

Louvered Shutters: Operable shutters that are able to be open and closed

A13. Emerson Avenue, 2009

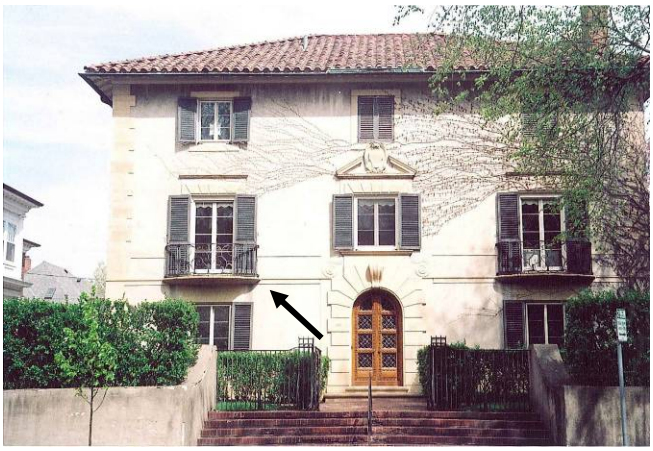


Submitted by the Lowry Hill History Committee

A14. Front Elevation and Entrance, 2009

Submitted by the Lowry Hill History Committee

A15. Front Balcony with iron work by Yellin, 2009



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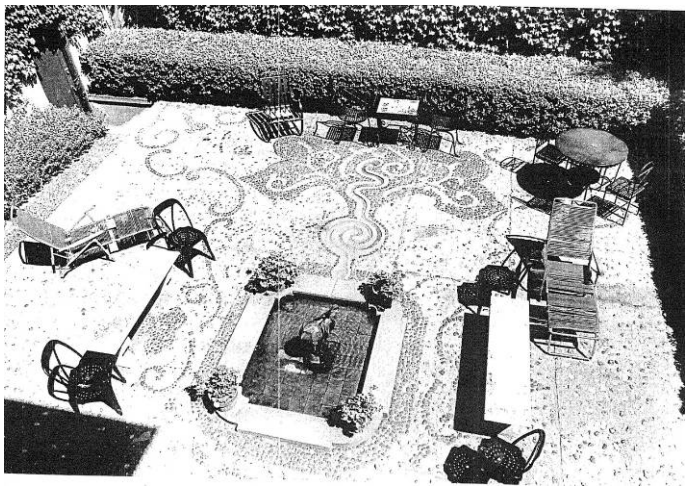
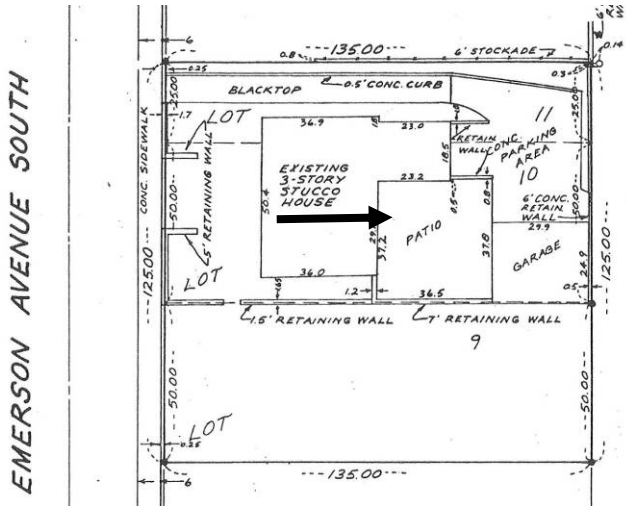
A16. Courtyard from dining room balcony, circa 1930





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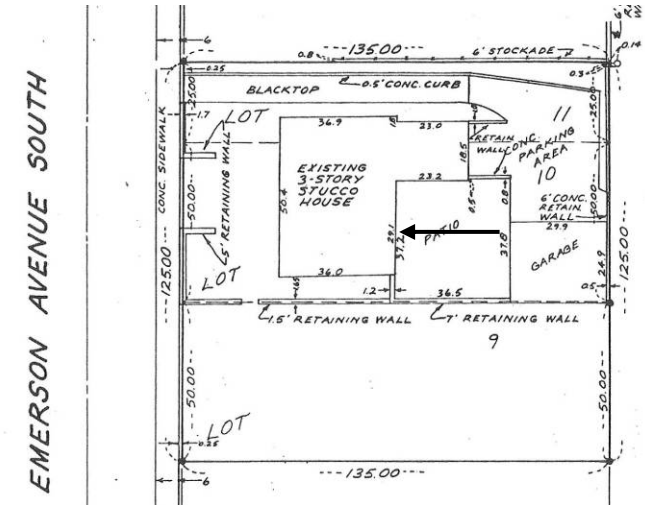
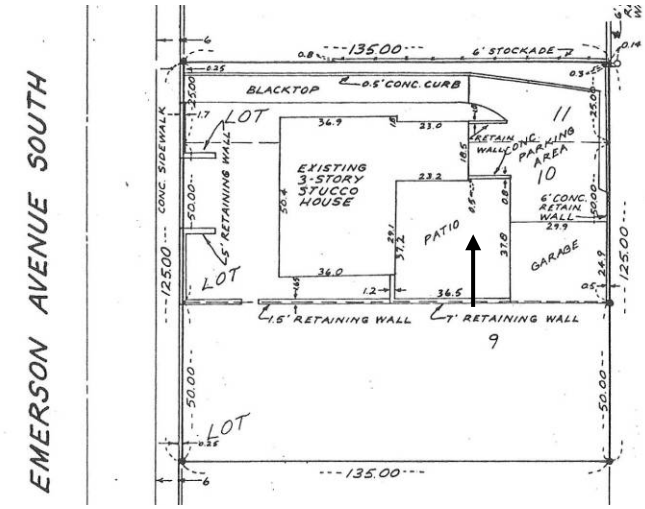
A17. Spiral iron staircase and bronze cast elephant sculpture, 2009



Submitted by the Lowry Hill History Committee

A18. Courtyard looking toward driveway, 2009



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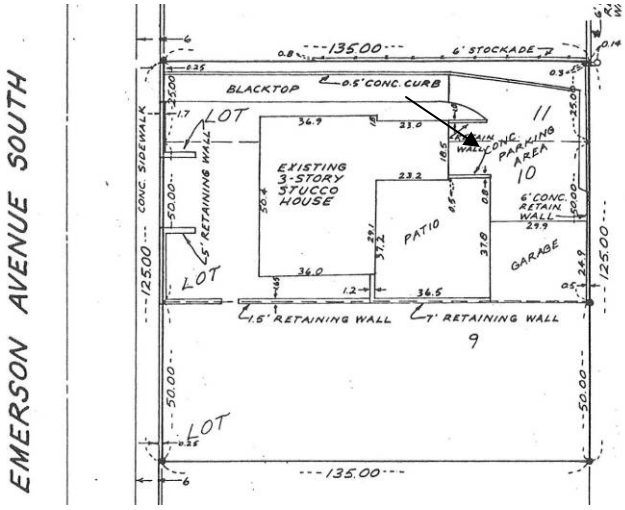
A19. Three car garage and door to courtyard, 2009



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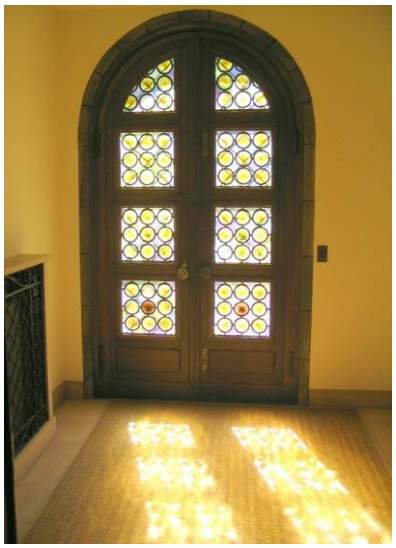
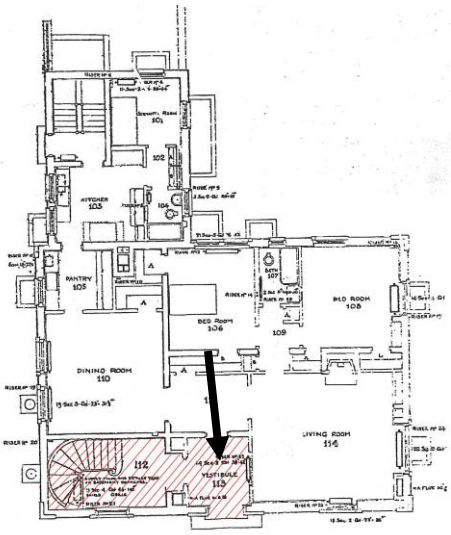
Appendix B: Interior Photo Context

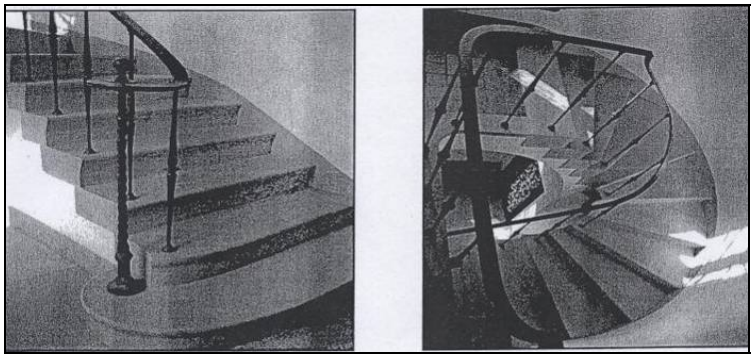
B1. Front entry and first story floor plan, 2009

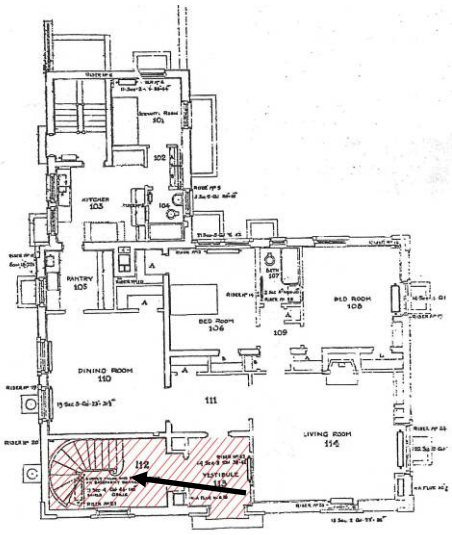




Submitted by the Lowry Hill History Committee

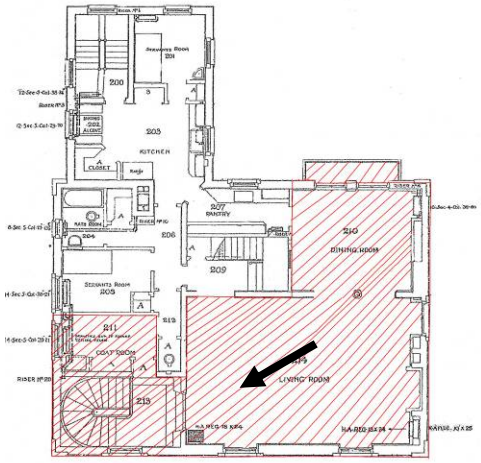
B2. Spiral staircase, 2009





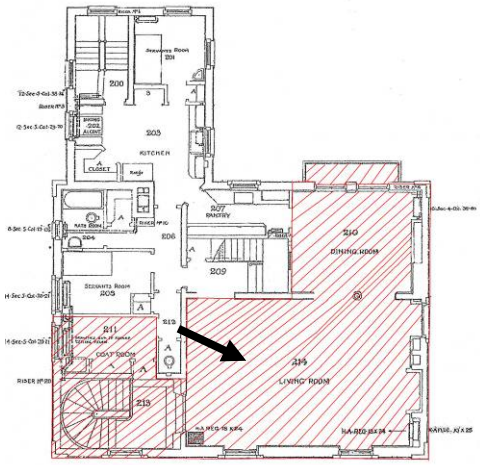
Submitted by the Lowry Hill History Committee

B3. Living room: Iron gates and electric lanterns, 2009



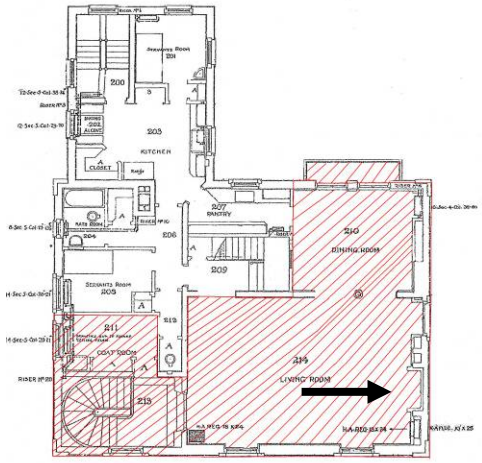
Submitted by the Lowry Hill History Committee

B4. Living Room: Fireplace, 1948



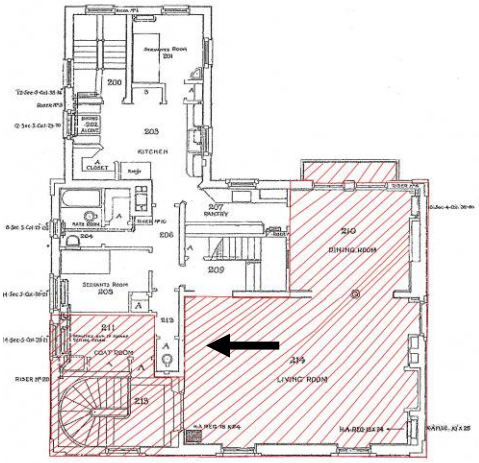
Courtesy of the Minnesota Historical Society

B5. Fireplace Detail, 2009



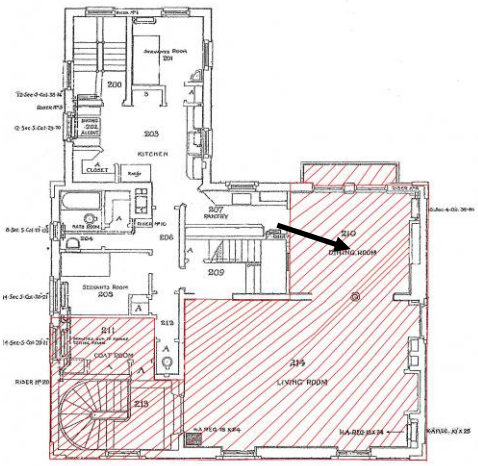
Submitted by the Lowry Hill History Committee

B6. Italian Monastery Cabinet, 2009



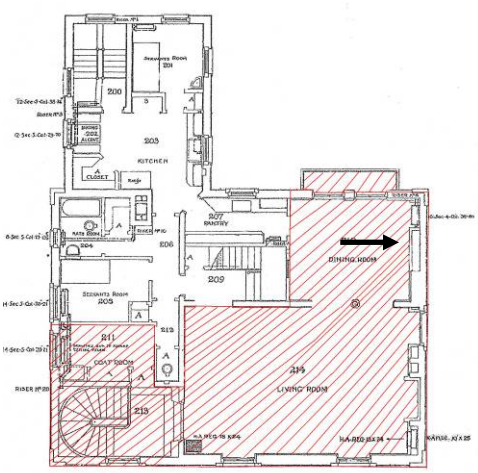
Submitted by the Lowry Hill History Committee

B7. A View of the Dining Room, 1948



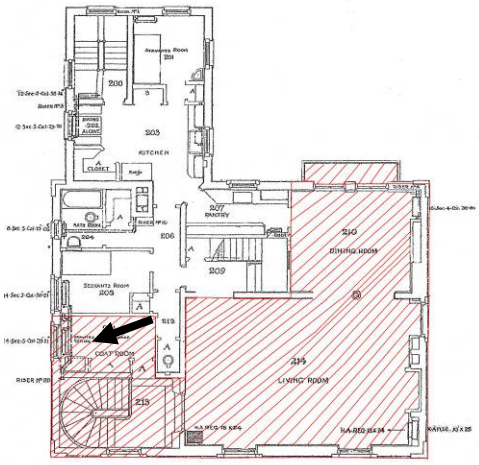
Submitted by the Lowry Hill History Committee

B8. Dining Room Sconces and Radiator Grills, 2009



Submitted by the Lowry Hill History Committee

B9. Swan Sink, 2009



Submitted by the Lowry Hill History Committee

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