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January 6, 2014

Mr. Chad Larsen, Chair
Minneapolis Heritage Preservation Commission
250 So. 4th Street
Room 110
Minneapolis, MN 55415

Re: Certified Local Government Comment on the nomination of: Lake Harriet Methodist Episcopal Church, 4401 Upton Avenue South, Minneapolis, Hennepin County to the National Register of Historic Places

Dear Mr. Larsen:

The above referenced property may be considered by the State Review Board for nomination to the National Register of Historic Places on March 18, 2014. Because the City of Minneapolis has been granted Certified Local Government (CLG) Status under the provisions of 36 CFR 61.5 and the Minnesota State Historic Preservation Office's "Procedures for Applying For and Maintaining Certified Local Government Status," the nomination (copy enclosed) is being sent to the Office of the Mayor and to the Heritage Preservation Commission for review at this time.

This nomination is classified as an architectural nomination. After allowing a reasonable opportunity for public comment, the Commission may prepare a report indicating its opinion as to whether the property meets the National Register Criteria (copy enclosed). At least one Commission member who meets the Federal Standards for Historic Architecture or Architectural History (see Appendix A of the state CLG procedures) should participate in formulating that opinion.

If the Heritage Preservation Commission does not include a member who meets the Federal Standards, the city may choose not to comment on this nomination through the CLG review process (in which case please advise the Preservation Office of that choice), or the Heritage Preservation Commission may obtain the opinion of a qualified professional in the subject area and consider the opinion in its recommendations. The comment must include both the credentials and opinion of the consulted professional. If the city chooses not to comment under the CLG process outlined above, comments on a nomination may be submitted to the Preservation Office in as much as any interested party may submit comments.

The Mayor may transmit the report of the Heritage Preservation Commission together with her comments on the eligibility of the property to Barbara Mitchell Howard, Deputy State Historic Preservation Officer, at 345 Kellogg Blvd. W., St. Paul, MN 55102. This response must be received before the close of business on March 14, 2014. Pursuant to the National Historic Preservation Act, if both the Heritage Preservation Commission and the Mayor determine that the property does not meet the criteria, the nomination will not be further considered unless an appeal is filed with the state office.

We should note that the standard notification of State Review Board consideration of this property has been sent to the owner. Appropriate officials will be notified approximately one month before the scheduled meeting.

If you have any questions, please do not hesitate to contact me.

Sincerely,

Barbara Howard

Barbara Mitchell Howard
Deputy State Historic Preservation Officer

enc.: National Register Program
National Register Criteria
Copy of National Register Nomination

cc: Lake Harriet Spiritual Community, 4401 Upton Ave. So., Minneapolis, MN 55410

THE NATIONAL REGISTER OF HISTORIC PLACES PROGRAM

The National Register of Historic Places is the official list of historic properties recognized by the Federal Government as worthy of preservation for their significance in American history, architecture, archaeology, engineering and culture. The National Register was created in 1966 and is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our significant historic places under the provisions of the National Historic Preservation Act. The National Park Service provides oversight for the program under the Secretary of the Interior. The program is managed by the professional staff of the National Register in Washington, DC, State Historic Preservation Officers, and the Preservation Officers in Federal Agencies. Contact the State Historic Preservation Office for a brochure describing the National Register program. For online information go to:

http://www.nps.gov/history/nr/national_register_fundamentals.htm
http://www.nps.gov/history/nr
http://www.mnhs.org/shpo
http://nrhp.mnhs.org/

For further information, refer to, 36 CFR (Code of Federal Regulations) 60. For online information go to: http://www.nps.gov/history/nr/regulations.htm

LISTING IN THE NATIONAL REGISTER PROVIDES BENEFITS TO HISTORIC PROPERTIES:

Eligibility for Federal Tax Provisions: Since 1976, the Federal Internal Revenue Code has contained a variety of incentives to encourage capital investment in historic buildings and to spur revitalization of historic properties. These incentives include a 20% investment tax credit to encourage the preservation of historic commercial, industrial, and rental residential buildings listed on the National Register by allowing favorable tax treatments for rehabilitation. Owners of National Register properties who choose to participate in the preservation tax incentive program must follow the Secretary of the Interior's Standards for Rehabilitation and receive approval by the National Park Service of the rehabilitation project in order to receive the tax credit.

A 10% rehabilitation tax credit applies only to non-historic, non-residential buildings built before 1936. The 10% credit and the 20% credit are mutually exclusive. Buildings listed on the National Register are eligible only for the 20% tax credit. Owners of non-historic buildings in historic districts may claim a 10% credit only if they file a Part 1 Historic Preservation Certification Application with the National Park Service and receive a determination that the building does not contribute to the district and is not a certified historic structure. Contact the State Historic Preservation Office for a brochure describing the Preservation Tax Incentives. For online information go to:

http://www.nps.gov/history/hps/tps/tax
http://www.nps.gov/history/hps/tps/tax/IRS.htm
http://www.nps.gov/history/hps/tps/tax/incentives

For further information on building certification requirements, refer to 36 CFR (Code of Federal Regulations) 67. For online information go to: http://www.nps.gov/history/hps/tps/tax/IRS.htm

Eligibility for State Tax Provisions: The Minnesota Rehab Tax Credit was signed into law in April 2010. The state rehab tax credit mirrors the 20% federal historic preservation tax credit and must be used in conjunction with the federal credit. Property owners who are undertaking a historic rehabilitation project are eligible to receive a state income tax credit up to 20% of qualifying rehabilitation expenses. Owner may elect to receive a grant in lieu of a credit equal to 90% of the allowable credit. For online information go to: http://www.mnhs.org/shpo/grants/MNHistoricStructureRehabilitationStateTaxCredit.htm

Easement Donations: The Federal Internal Revenue Code also provides for Federal income, estate, and gift tax deductions for charitable contributions or partial interests in real property (land and buildings). Taxpayers' gifts of qualified interest may be "exclusively for conservation purposes." For online information go to: http://www.nps.gov/history/hps/tps/tax

Because tax aspects outlined above are complex, individuals should consult legal counsel or the appropriate Internal Revenue Service office for assistance in determining the tax consequences of the above provisions. Colleen Gallagher is the IRS representative who serves taxpayers in Minnesota. She can be contacted at 651/726-1480 or at colleen.k.gallagher@irs.gov

Consideration in planning for Federal, federally licensed, and federally assisted projects: Section 106 of the National Historic Preservation Act requires federal agencies to take into account the effects of their actions on historic properties listed on or determined eligible for the National Register. Regulations of the Advisory Council on Historic

Preservation, an independent Federal agency, guide this consultation process, which is intended to assure that the value of the historic property is considered in project planning. For online information go to: http://www.achp.gov

For further information on the Advisory Council, refer to 36 CFR (Code of Federal Regulations) Part 800. For online information go to: http://www.achp.gov/regs-rev04.pdf

Qualification for Federal grants for historic preservation: Presently, funding levels are inadequate for these grants to be available.

Consideration in planning for State, state licensed, and state assisted projects: Minnesota Statues Chapter 138 requires that state departments and agencies have the responsibility to protect the physical features and historical character of properties listed in the National Register by consulting with the Minnesota Historical Society before carrying out any undertaking, or funding, or licensing an undertaking by other parties to determine appropriate treatments and to seek ways to avoid and mitigate any adverse effects on listed properties. For further information, refer to Minnesota Statutes Chapter 138.665 and 138.666. The statutes are online at:

http://www.revisor.leg.state.mn.us/statutes/?id=138.665
http://www.revisor.leg.state.mn.us/statutes/?id=138.666

Consideration before demolition: The rules of the Minnesota Environmental Quality Board (EQB) require preparation of an Environmental Assessment Worksheet (EAW) by the responsible unit of government for any proposed demolition of a property listed in the National Register. For further information on the Environmental Quality Board refer to Minnesota Rules Parts 4410.0200, 4410.1000 and 4410.4300 subpart 31 or call 651/201-2477. For online information go to:

https:/www.revisor.mn.gov/rules/?id=4410
https://www.revisor.mn.gov/rules/?id=4410.4300

ADDITIONAL INFORMATION ABOUT THE NATIONAL REGISTER PROCESS AND THE MEANING OF LISTING:
Listing on the National Register does not mean that the Federal Government wants to acquire the property, place restrictive covenants on the land, or dictate the color or materials used on individual buildings. State and local ordinances, local historical commissions, or laws establishing restrictive zoning, special design review committees, or review of exterior alterations, are not a part of the National Register.

Historic properties of national, state, or local significance under private or local/state government ownership may be nominated by the State Historic Preservation Office. Property owners, historical consultants and Preservation Office staff may prepare nominations. The Federal agency's Federal Preservation Officer nominates properties under Federal ownership to the National Register. For online information go to:
http://www.achp.gov/fpoagencyinfo.html

Tribal Historic Preservation Offices (THPO) perform the same type of preservation activities as those performed by State Historic Preservation Offices. These activities, however, are associated with historic properties located on Tribal Lands. Contact the State Historic Preservation Office for a list of Tribal Historic Preservation Offices in Minnesota. For online information go to:
http://www.achp.gov/thpo.html

Procedures have been developed to certify local governments (CLG). The mayor and the heritage preservation commission as the CLG may comment on a property being nominated in their city. If both the mayor and the heritage preservation commission determine that the property does not meet National Register criteria, the nomination will not be considered unless an appeal is filed with the Preservation Office. For a list of certified local governments, contact the Preservation Office.

Minnesota Historical Society
State Historic Preservation Office
345 Kellogg Blvd West
St. Paul, Minnesota 55102
651-259-3450
Fax: 651-282-2374
mnshpo@mnhs.org
http://www.mnhs.org/shpo

September 1, 2004, June 8, 2005, June 27, 2005, June 7, 2006, November 13, 2008, August 13, 2010; April 11, 2011

NATIONAL REGISTER CRITERIA FOR EVALUATION

The quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association and

(a) that are associated with events that have made a significant contribution to the broad patterns of our history; or

(b) that are associated with the lives of persons significant in our past; or

(c) that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

(d) that have yielded, or may be likely to yield, information important in prehistory or history.

CRITERIA CONSIDERATIONS. Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that meet the criteria or if they fall within the following categories:

(a) a religious property deriving primary significance from architectural or artistic distinction or historical importance; or

(b) a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or

(c) a birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with their productive life; or

(d) a cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or

(e) a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or

(f) a property primarily commemorative in intent if design, age, tradition or symbolic value has invested it with its own historical significance; or

(g) a property achieving significance within the past 50 years if it is of exceptional importance.

NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Lake Harriet Methodist Episcopal Church
Other names/site number: First Church of the Divine Science, Lake Harriet Community Church, Lake Harriet Spiritual Center
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 4401 Upton Avenue South
City or town: Minneapolis 55401 State: MN County: Hennepin
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national **___statewide** **___local**

Applicable National Register Criteria:

___A **___B** **___C** **___D**

Signature of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper — Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: [x]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s) [x]

District [ ]

Site [ ]

Structure [ ]

Object [ ]

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION / religious facility.

Current Functions

(Enter categories from instructions.)

RELIGION / religious facility.

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE 19TH AND 20TH CENTURY REVIVALS/Classical Revival

Materials: (enter categories from instructions.)
Principal exterior materials of the property:
Foundation: CONCRETE
Walls: BRICK
Roofing: ASPHALT

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Lake Harriet Methodist Episcopal Church is located in southwest Minneapolis, five miles south of downtown, in the primarily residential neighborhood of Linden Hills. The church, located on the northwest corner of Upton Avenue South and Forty-forth (44th) Street, is situated directly south of community retail and service buildings centered at Forty-third (43rd) Street and Upton Avenue South. The building is two stories in height, clad in brick, and built above a partially exposed basement. Excluding projections, the structure is an eighty-three feet by sixty feet (83' x 60') rectangle. It's significant features include: a commanding facade with a full height entrance portico of Ionic columns[1]; symmetrical central structure with a stepped back educational wing; centered entrance flanked by a balanced array of windows; projecting, pediment-topped exterior walls; prominent drum-supported dome; and masterfully crafted stained, painted, and leaded glass windows produced by Ford Brothers of Minneapolis. Its scaling fits both the neighborhood and a challenging hilltop lot, making it a focal point in the community. The building is distinct in the city as it is one of few extant examples of the Classical Revival architecture built in the Ionic order, as an ecclesiastical structure. Its remarkable integrity of original materials, rarity of style, City Beautiful influence, and its primarily residential setting make it unique among the existing Classical Revival buildings in Minneapolis. The building is eligible for listing in the National

[1] We measured the column diameter at Lake Harriet Methodist Episcopal Church, and the height to width ratio is within 4% of the 9 to 1 ratio identified (following Virtuvius's lead, Palladio (in Book I, Chapter 16), states that Ionic columns are to be 9 times the column's thickness where the column meets the base"). A Tuscan order column would be 23% wider than Lake Harriet Methodist Episcopal Church columns.

Register under Criterion C for architecture and Criteria Consideration A for being a religious property.

Narrative Description

Lake Harriet Methodist Episcopal Church is located on Lots One and Two of Rearrangement in Blocks Nine and Ten of First Division of Remington Park in southwest Minneapolis, Minnesota. The building is situated in the primarily residential neighborhood of Linden Hills, and directly south of community retail and service buildings centered at West Forty-third (43rd) Street and Upton Avenue South.

The church was designed and built in 1916. The architectural firm of record is Fulton and Butler of Uniontown, PA; firm principal, J.C. Fulton, designed the project. The church reflects the Classical Revival style popularized by the Chicago World's Fair of 1893 with classical elements of symmetry, plain wall surfaces, full height classical columns, entrance portico, and pediment-topped exterior walls surmounted by a prominent drum-supported dome. The church's physical integrity, including the stained, painted, and leaded glass windows, remains intact. No additions have been made to the structure **(Figure 1, Photographs 1-2, 7-10)**.

Location and setting

The 1916 Lake Harriet Methodist Episcopal Church was built to replace the first ecclesiastical structure constructed on the site in 1907. The 1916 church was planned for and built on a hilltop site at the southeast corner of the intersection of Upton Avenue South and West Forty-fourth (44th) Street, making it a focal point in the community. When constructed in 1916, through traffic serving towns to the southwest approached along an offset West Forty-fourth (44th) Street from the west and from the base of the hill at West Forty-third (43rd) Street on Upton Avenue heading south. The presence of the slope, an unaligned intersection, and the tall dome made the structure visible from many points in the community, seen well across Lake Harriet, more than one mile away.

In 1965, the Lake Harriet Methodist Episcopal Church site was expanded to the south with the purchase of Lot Three, opening up views of the south elevation and now serving as an "L" shaped parking lot together with the east section of Lots One and Two.

Church Exterior

The Lake Harriet Methodist Episcopal Church footprint along the street frontages is an example of a cruciform plan consisting of a sanctuary and education wing. A four-foot deep projecting entrance portico faces Upton Avenue South and a shallower projection faces West Forty-fourth (44th) Street. Both features align with the cross axis of the sanctuary, above which the dome is centered.

The building is two stories in height, built above a partially exposed concrete basement. Excluding projections, the structure is an eighty-three foot by sixty foot (83' x 60') rectangle. The building is clad with buff colored brick that is laid in a running bond pattern. Most fenestrations at the first and second floor feature original painted and stained glass windows; windows at the basement level are wire glass in wood sash at all elevations. Cut stonework, seen at the column bases of the main entrance portico pilasters, is of Bedford Limestone.[2] Column capitals are made of a material described as "compo," per the original building plans. Limestone is also used at the cornerstone, water table, and windowsills except as noted below. A wooden entablature runs continuously around the structure, and there are pediments on the sanctuary block that face all four directions. The roof is a combination of shingles and rolled roofing.

Significant features of the building include a full height entrance portico of Ionic columns, a thirty-one-foot diameter metal roofed dome with an oculus supported on a multi-faceted drum, a symmetrical entrance flanked by a balanced array of windows, and an education wing located to the south elevation of the church block. Two large stained glass installations crafted by the Ford Brothers Co. are located on the north and east elevations of the building, depicting the benevolent acts of Jesus **(Photographs 7-8).**

There are shallow yards on the west and north sides that are landscaped with grass and trees. The grade descends along the northern elevation, dropping about seven feet. A bituminous surfaced parking lot is on the south and east sides of the building. A non-original, stand-alone sign is located near the northwest corner of the building advertising the building and events.

The building retains its original built form, having no additions made to its exterior and only minimal repairs and material replacements, as noted. Historic finishes are extant on all of the floors and reflect the building's original design and character.

All stained, painted, and leaded glass windows have been retained, although a few sashes have been temporarily removed to accommodate removable window air conditioning units. These windows have a rectangular glazing pattern, surrounded by individual borders of pink and green tones. This glazing pattern and color scheme is prevalent throughout the building **(Photograph 9).**

Upon review of the 1916 building plans and specifications[3], the following changes were made: brick facing was added at the exposed basement level on all elevations in lieu of a rough brushed cement coating over the concrete walls; stone windowsills, door lintels, and water table were omitted from all elevations. In addition, on the south and east elevations, twelve feet back from the street frontage corners, a less expensive brick was used.

The primary façades used a finer brick specified in the plans as "a good quality of vitrified wire cut." The finer brick color is light yellow with tiny dark spots on the surface. The hue and

[2] Also known as Indiana Limestone.
[3] As submitted to the City of Minneapolis in 1916 and obtained from the University of Minnesota, Northwest Architectural Archives.

intensity of the mortar is similar to the brick and the variation of brick color is slight. Both the 'good brick' and the less expensive brick types are standard nominal size eight by four by two and two-thirds inches (8"x4"x2.66").

On the south and east walls, where the less expensive brick was used, the brick coursing changes to six stretcher courses, then a header course, creating a common bond. This second brick is less smooth and lacks tiny dark spots but appears similar from a distance. Here, the mortar bed is increased in thickness from one-fourth inch (1/4) to nine-sixteenths inch (9/16), which resulted in fewer brick courses above the belt course to the entablature (sixty-nine courses as compared to seventy-eight). Also on the south and east walls, a brick rowlock course is used in lieu of stone at windowsills and the belt course except for the sill at the large east elevation window, which remained stone **(Photographs 5-6).**

The Ionic order entablature and raking cornice at the pediment are built up of wood with metal cap flashing. The wood material exhibits significant weathering. Similar entablature and pediment combination is repeated on the north and east elevations of the building **(Photograph 4).**

West Elevation

The main façade faces Upton Avenue South and is set back from the sidewalk. The front entrance is a portico designed in a "distyle-in-antis" manner — a porch recessed behind two wood Ionic-order columns without fluting in between the antae[4]or engaged pilasters **(Photograph 1).** The column capitals are Ionic style with volutes that were repaired at an unknown date, likely due to material deterioration. The 1916 plans and specifications refer to the columns as made of moldable "compo." It is unknown whether the columns were repaired with in-kind materials. The original (non-repaired) built form of the volutes survive at the sheltered backsides.

The portico is flanked on each side by full height walls set back four feet. The main entrance, within the portico, has three sets of replacement, double-leaf doors. Doors were replaced approximately ten years ago and are of like design. Above the entry doors are three, square transoms with a four by four glazing pattern filled with variegated opalescent art glass in a rose hue.

Extending from the south bay and slightly recessed is the two-story educational wing with a flat roof. Double leaf wood entry doors at north end of the educational wing are newer, replaced at an unspecified time. There are six pivot windows at the second floor and five pivot windows at the first floor **(Photograph 2).**

North elevation

The north and east elevations carry entablatures and pediments similar to the western facade but lack columns **(Photographs 3-4).**

[4] A pier produced by thickening a wall at its termination

The north elevation is composed of three bays. Featured in the central bay is a large, thirteen feet by twelve feet (13' x 12'), intricately painted and stained glass installation featuring Jesus retrieving his lost lamb. Surrounding the painted glass installation is a stained/decorative glass border of floral garland **(Photograph 8).**

Below the feature window are three, one over one (1x1), wood windows at basement level. The bay east of center contains one window and one modern service door with stairs leading to the sidewalk. The bay west of center contains two leaded glass windows and one small wooden window **(Photograph 4).**

East elevation

Unlike the west and north elevations, the east elevation does not have a projecting bay **(Photographs 4-5)**. Similar to the north elevation, the east elevation features a large, thirteen feet by ten feet (13' x 10'), painted and stained glass wall installation featuring Jesus knocking on a door **(Photograph 7)**. The southern end of the eastern elevation hosts four bays, a portion of the educational wing. A three-foot wide brick chimney extending out two feet from the wall reaches fourteen feet above the building cornice and has a non-original concrete cap.

An original concrete and brick structure extends from the east corner of the wall at basement level five to six feet above grade and houses mechanical equipment; this structure was used for coal storage **(Photograph 5).**

South elevation

The south elevation is flat with eight bays **(Photograph 6).** Seven of the fifteen original leaded and stained windows have been removed/modified to accommodate window air conditioning units (original windows are still on premise and intact). A modern door is present on the first level, though the stair to this door has been removed. A modern metal door at the subterranean level is present, its exterior staircase surrounded by a low wooden picket fence. The date of replacement for modern doors is unknown.

Interior

The interior configuration of the building has changed very little. It includes a vestibule, sanctuary, classrooms and offices in the education wing, and a basement.

Unless otherwise noted, shared characteristics of original building materials include plaster walls, hardwood casings and trim, and stained, leaded, and painted glass windows. Present throughout the first and second floor is carpeting. It is surmised that all original flooring is still under carpet.

Vestibule

Entry to the building through the main doors on the western elevation brings one into a long, narrow vestibule. The vestibule retains its original configuration, and much of its original trim, closet doors, and baseboards all stained a rich, dark brown color. Door casings and trim related to the replacement doors is stained a golden color to differentiate its non-original status. The

wood double-leaf doors that separate the vestibule from the sanctuary appear to be replacements. Original light fixtures are not present.

Sanctuary

The two-story sanctuary (labeled AUDITORIUM in 1916 drawings) is located in the northwest corner of the building. The sanctuary and educational wing were built on the Akron plan, which is typified by the theme of "separateness and togetherness."[5] Popularized in the late 19th and early 20th century, the Akron plan usually featured a diagonally oriented auditorium with curved seating and a pulpit platform in one corner with a semi-circular series of classrooms adjoining the auditorium, and above on the balcony, with doors and/or rolling partitions that opened or closed as needed. Opening the doors or partitions enabled students and congregants to participate in the service in the auditorium. Too, the Akron Plan provided a way to expand the seating capacity of the auditorium to accommodate larger crowds for special occasions.[6]

A hoisting partition on the southern wall of Lake Harriet Methodist Episcopal Church's sanctuary once lifted and joined the sanctuary and educational wing. The original opening was infilled at an unknown time with a metal-like panel **(Photograph 13)** however the gears that raised and lowered the partition are still present in the church attic. The original plaster walls in the sanctuary are in excellent condition, as is the wood trim that frames the windows and doors. Most baseboards appear original.

Throughout the sanctuary, pilasters divide the wall area. Overhead supporting ribs meet at the outer ring of the central dome, which rises, in a gentle cove, to a stained-glass skylight of eight panels and a pendant in the center **(Photograph 10).** There is an oculus beyond the skylight.

The north elevation features Jesus retrieving his lost lamb, depicted in a large, thirteen foot by twelve foot (13' x 12') intricate painted and stained glass window. Surrounding the painted glass installation is a stained/decorative glass border of floral garland. The painted window does not have a specific name, however, inspiration for this window comes from John 10:14-15: "I am the good shepherd, and know my sheep, and am known of mine. As the Father knoweth me, even so know I the Father; and I lay down my life for the sheep."[7] **(Photographs 8, 11).**

Similar to the north elevation, the east elevation features an intricate, thirteen foot by ten foot (13' x 10') painted and stained glass wall installation featuring Jesus knocking on a door. Surrounding the painted glass installation is a stained/decorative glass border of floral garland. Inspiration for this window comes from Matthew 7:7-8: "Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you: For every one that asketh receiveth; and he that seeketh findeth; and to him that knocketh it shall be opened."[8] **(Photographs 7, 12).**

[5] Mavromatis, Kally. *Akron Churches: Early Architecture*. Charleston, SC: Arcadia Pub., 2008. Print.
[6] Loveland, Anne C., and Otis B. Wheeler. *From Meetinghouse to Megachurch: A Material and Cultural History*. Columbia, MO: University of Missouri, 2003. Print.
[7] "John 10:14-15." *Bible, King James Version.* NC: Bible House, 1976. Print.
[8] "Matthew 7:7-8." *Bible, King James Version.* NC: Bible House, 1976. Print.

The Ford Brothers, a regionally renowned Minneapolis glass company, created all stained, painted, and leaded glass windows on the building. The creation of these windows was verified by Gaytee-Palmer Stained Glass, business successors to the Ford Brothers. The windows are in excellent condition, having been repaired only a few times by Gaytee-Palmer Stained Glass. The windows have a few hairline cracks and some loose caning, however they retain all original materials and can be easily repaired.

The original configuration in the sanctuary remains, with its octagonal shape, dedicated choir loft and choir room, alcove, balcony (western wall), and elevated platform (altar/pulpit area) for sermon delivery. In the southeast corner of the sanctuary, decorative grillwork that once shielded organ pipes is extant, as is the dedicated room that once housed the organ **(Photograph 12)**.

Though the sanctuary is octagonal in shape, the curved lines of the balcony, the circular dome supported by squinches, and the diagonal orientation of the congregational seating give the impression that the space is more circular.

In 1992 lightning struck the dome, located above the sanctuary. The fire and water (used for suppression) caused damage in the immediate areas; wood furnishings located in the sanctuary were removed and the interior was repaired and repainted.

Nevertheless, the space still effectively conveys that of a religious sanctuary and the most significant features of the sanctuary have been retained: its octagonal shape, intricately painted and stained glass Ford Brothers windows, domed ceiling and skylight, curved balcony, plaster walls, wooden trim, and raised pulpit area.

Staircase
The primary staircase, located south of the vestibule and in front of the secondary doors on the west façade, has been preserved in place. It is made of wood, L shaped, with a double run. The newel posts are primarily square with oval, flattened caps. The protective handrail is plowed and the balusters are turned. A matching skirtboard is present. There is not a second handrail against the wall. Risers are covered with carpet and are not visible.

Educational wing
On the main floor, the educational wing, or "SUNDAY SCHOOL" area, as labeled on the 1916 plans **(Plan 3)**, is accessed through either the vestibule or its dedicated entry doors on the west facade. The second floor is accessed through a set of paneled doors at the top of the stairs. The wing was built as a two-story, multi-purpose space. The intent was to provide small classrooms whose sliding or folding doors shuttered the classrooms from the sanctuary or large Sunday school room, but could be opened at appropriate times allowing classes to participate in a portion of the regular Sunday service or activity.

A total of fifteen rooms, seven on the first floor and eight on the second floor, are present in the wing, each opening into the large, main Sunday school room. Each door provides access into an office, parlor, or meeting room. The sliding and/or folding doors in the classrooms were removed

at an unspecified time, replaced with partial infill walls and hardwood, paneled doors. Interior room configurations have remained the same. Much of the wood trim has been painted, though remains in place **(Photograph 14).**

The second floor of the education wing is open to the Sunday school room below with a parapet walled balcony surrounding the west, south, and east rooms. Metal pipe railings, extending about eighteen inches above the parapet walls, were added at an unknown time as a safety measure and to meet building code **(Photograph 14).**

On the main floor of the educational wing, the space labeled "SECRETARY'S ROOM" on the 1916 plan **(Plan 4)**, was remodeled at an unknown time. The 1916 plans show large bi-fold doors that closed the space off to the main room. The doorway shown in plan has since been enclosed with a wall and a single door was inserted perpendicular to its original location. A mirror has been added to the exterior of the new wall.

A large, flat, rectangular stained glass skylight is in the center of the large "SUNDAY SCHOOL" room space. This skylight is separate from the dome, as it has its own external light source and is protected with its own glass enclosure located on the roof. The skylight is in excellent condition and retains all original materials.

Light fixtures in the education wing appear modern, though appropriate.

Basement

In the subterranean or basement level, the configuration remains quite true. The space labeled "SOCIAL ROOM" still acts as a large gathering space. It retains its small, raised stage, also the original wooden floor is extant with only select patching due to material deterioration. The ceiling is now finished with dropped acoustical tiles. Also present in the social room is the original ticket window with an aesthetic metal grill matching organ grills in the sanctuary. It is surmised that the ticket window provided a point of sale for events such as dances and fee based social gatherings.

Adjoining the social room is the rectangular serving kitchen, last remodeled in approximately the 1950s. Near the kitchen are separate men's and women's bathrooms with period appropriate fixtures, perhaps original. The remainder of the basement contains a classroom, mechanical room, and the maintenance service room.

Conclusion

In comparing historical descriptions, building plans, and photographs of the Lake Harriet Methodist Episcopal Church to today's physical structure, it is clear that the exterior of the Church retains good historic and material integrity and all seven aspects of integrity are present **(Figure 1).** It has integrity of location and setting, as the church has not been moved and the neighborhood is still a mix of residential and commercial. These buildings still compose a streetcar village and frame Lake Harriet, a popular nearby amenity. The Church's exterior also has integrity of design. The building's well-preserved exterior displays the workmanship of the original construction, high integrity of the original materials, and lack of additions. While pieces

of the interior have been altered over time due to fire, its important features remain intact: the spatial relationships of the sanctuary and education wing; retention of original building materials; and retention of all original, artistically painted, stained, and leaded glass windows, skylights, and oculus. Although operable doors to the sanctuary and Sunday school rooms have been infilled, the Akron plan is still discernible and infill walls could likely be reversed.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

- [x] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
1916

Significant Dates
1916

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Architect: Fulton, J.C.
Builder: Sonner, P.J.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Completed in 1916, Lake Harriet Methodist Episcopal Church was built during a formative period for both the Linden Hills neighborhood and the City of Minneapolis. The structure contributes to the understanding of the historical and cultural foundations of the area as it is emblematic of he Classical Revival style and City Beautiful movement, both inspired by the Chicago World's Fair of 1893. Execution of Lake Harriet Methodist Episcopal Church's style was in context with Minneapolis' desire for classic and grand architecture via its City Beautiful attempts, of which few structures/plans were executed. The building is locally significant and eligible for listing in the National Register under Criterion C for architecture and Criteria Consideration A for being a religious property, as the church is one of few local extant examples of the Classical Revival architecture built as an ecclesiastical entity. The period of significance is 1916, the year the church was constructed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Establishment of Minneapolis

To appreciate the neighborhood of Linden Hills, located in southwest Minneapolis, it is necessary to understand the context under which it developed.

The City of Minneapolis, the largest city by population in the state of Minnesota, developed around a major water source, the Mississippi river. The origin and growth of the city was spurred by its location on Saint Anthony Falls, which provided power for sawmills and flourmills. Through the 1840s, few people were living around St. Anthony Falls, only a few pre-emptive claim holders, fur trappers, and squatters. Minneapolis historian Isaac Atwater placed St. Anthony's population at fifty in 1845. The town experienced exponential population growth starting in 1847 as a land office was opened at St. Croix Falls, Wisconsin.[9]

In 1858, Minnesota became a state. When land became available for settlement, two towns were founded on either side of the falls: Saint Anthony, on the east side, and Minneapolis, on the west side. In 1872, the two towns merged into one, and the city grew and prospered. Milling, lumbering, and trade brought growth in population and wealth. Then, transportation was often by horse and buggy. Horse-drawn streetcars were just beginning to be introduced.[10]

The population of Minneapolis increased almost twelvefold, from 13,806 in 1870 to 164,738 in 1890, as immigrants moved to the city to work in the mills and supporting industries. To support transportation, twenty-three electric streetcar lines were in operation by 1892.[11]

Land growth throughout the city was in part due to an organized private streetcar system, the Minneapolis Street Railway Co., largely owned by Thomas Lowry.[12] Lowry used his transportation system as a tool to develop his considerable real estate holdings all over the metropolitan area. Neighborhood residential development outside of the core of downtown Minneapolis largely dates around the turn of the century as a result of this system.[13]

Early Establishment of Linden Hills Neighborhood

The Linden Hills neighborhood, located five miles southwest of downtown Minneapolis and boardering the western shores of Lake Harriet, was originally a part of Colonel William King's 'Lyndale Farm' in the 1870's. King lost control of the country estate through loans and sued to regain control between 1884 and 1886. Amidst litigation, Henry Beard platted the area as divisions of Remington Park in 1884 and 1887. Though Beard sold off lots, he went bankrupt in 1888. Thomas Lowry, lawyer, real estate magnate, and owner of the Minneapolis Street Railway

[9] Petersen, Penny A. *Hiding in Plain Sight: Minneapolis' First Neighborhood.* Minneapolis, MN: Marcy-Holmes Neighborhood Association/NRP, 1999. Print.; Atwater, Isaac, ed. *History of the City of Minneapolis, Minnesota.* Vol. 1. New York: Munsell, 1893. Print.
[10] Ibid.
[11] Ibid.
[12] Lowry purchased a controlling interest in Minneapolis Street Railway Co in 1877.
[13] "A Brief History of Twin Cities Transit." *Minnesota Streetcar Museum.* N.p., n.d. Web. 16 Sept. 2013.

Co. (MSR), stepped in and consolidated the majority of lots in 1889, and promoted the area now known as Linden Hills via his Lake Harriet Residence Park Improvement Co.[14]

Entry into homeownership in Linden Hills was surprisingly accessible due to the economic depression of 1893, which resulted in the collapse of land prices. In the early 1890s, a working person was able to buy a lot for $100 and build their own home, often starting with a small cottage at the back of the lot, until they could afford a larger house. Linden Hills claimed sixty residents in 1895.[15]

Though only five miles from downtown, Lake Harriet and the neighborhood was still considered the countryside and well separated from the city's mills, specialty goods, amenities, and department stores.[16] In 1891, Minneapolis Street Railway Co., in conjunction with the Minneapolis Park Board, built a replacement pavilion along Lake Harriet as an effort to entice ridership to the area (the original pavilion had burnt down the previous year). The new pavilion offered concerts, entertainment, and respite from the city, which boosted Lake Harriet's popularity as a boating and picnicking destination.[17]

In the 1890's, early Linden Hills residents and seasonal campers organized a "Union" or non-denominational Sunday school. Beginning in 1895, religious classes were held during summer in the converted resort hotel then serving as Lake Harriet School. Services, in conjunction with the Sunday school, were held in private homes or a nearby cafe. In the beginning of the twentieth century, denominational congregations were developed to meet the needs of the booming Linden Hills community. In 1902, Linden Hills Congregational was formed at Forty-second (42nd) Street and Upton Avenue South, followed in 1903 by St. John the Baptist Episcopal at Forty-second (42nd) Street and Sheridan Avenue South. Each congregation built a modest wood framed church. Between 1895 and 1905, Linden Hills grew from sixty to 700 residents.[18]

To reach employment and shopping, early Linden Hills residents traveled by the Como-Harriet streetcar line running from the center of the community or on a country market road running into downtown from communities further southwest. Beginning in 1900, a modest commercial district formed near the streetcar terminal loop (the loop) southeast of the corner of Forty-third (43rd) Street and Upton Avenue South. As residential development in southwest Minneapolis began to be realized, it was necessary to expand transportation lines and vehicle access. Streetcar service from Linden Hills was extended in 1905 to Lake Minnetonka, located approximately eleven miles west of the neighborhood **(Map 1)**.[19]

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[14] During the 1870's a significant portion of the property that is now in Minneapolis passed through Lowry's hands. *Down at the Lake: A Historical Portrait of Linden Hills and the Lake Harriet District*. Minneapolis, MN: Linden Hills History Study Group, 2001. Print.
[15] *Ibid.*
[16] *Ibid.*
[17] The first Pavillion built at Lake Harriet burnt down in 1891"The History of Lake Harriet." Minneapolis Board of Parks and Recreation, n.d. Web. 16 Sept. 2013.
[18] *Down at the Lake: A Historical Portrait of Linden Hills and the Lake Harriet District*. Minneapolis, MN: Linden Hills History Study Group, 2001. Print.
[19] Ibid.

The neighborhood developed rapidly as a streetcar village, with businesses and institutions growing to serve the wider Lake Harriet district. Several churches, including the Lake Harriet Methodist Episcopal Church, were established by 1907, within walking distance of residences and the streetcar stop. In 1913-14 the street line was again expanded, south via Xerxes Avenue, and east along Fiftieth (50th) Street.[20]

By 1914, the wood frame shops at the loop were replaced with handsome multi-story masonry buildings. Along Forty-third (43rd) Street, north of the streetcar loop, three prominent brick commercial and public buildings were built from 1911 to 1914: the Classical Revival style Lake Harriet Commercial Club, the tapestry-brick faced Station Twenty-eight (28) Minneapolis Fire Department (NR 1993), and the Tri-State Telephone building, with terra cotta panels influenced by the Prairie Style.[21]

During that time period, viewed from the low-lying commercial center and community hub at Forty-third (43rd) Street, two of the most visually prominent buildings in the community were Lake Harriet School to the north and the 1907 Lake Harriet Methodist Episcopal Church to the south.[22]

As Linden Hills' population upsurged, local churches looked to expand. In 1916 both St. John's Episcopal Church and Lake Harriet Methodist Episcopal Church aspired to fine design in new masonry buildings.

During the final building expansion at the Linden Hills streetcar loop, more fanciful buildings were constructed. Structures included the 1925 Italian Romanesque Revival style St. Thomas Church on Forty-fourth (44th) Street and the 1931Tudor Revival style Linden Hills Community Library.

Historical Background of Lake Harriet Methodist Episcopal Church

Lake Harriet Methodist Episcopal Church sprouted roots when a group of Methodist families met informally in Linden Hills cottages in 1904 and held Sunday school classes starting in 1906. Thirty-five local families organized the official Lake Harriet Methodist Episcopal Church in 1907. That fall they purchased the west ninety feet of Lot One at the corner of West Forty-fourth (44th) Street and Upton Avenue South, a house having already been built on the east fifty-five feet of the lot. The congregation hired local architects, Down and Eads, to design a plaster faced, wood-framed church for the lot. The church was dedicated on November 24, 1907.[23]

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[20] *Down at the Lake: A Historical Portrait of Linden Hills and the Lake Harriet District.* Minneapolis, MN: Linden Hills History Study Group, 2001. Print.

[21] Local architects, Down and Eads, who designed the first Lake Harriet Methodist Episcopal Church in 1907, designed all three buildings described. *Down at the Lake: A Historical Portrait of Linden Hills and the Lake Harriet District.* Minneapolis, MN: Linden Hills History Study Group, 2001. Print.

[22] *Ibid.*

[23] *Like a Tree: The Story of Lake Harriet United Methodist Church.* Minneapolis: Lake Harriet United Methodist Church, 2007. Print.; Hennepin County Deeds Book 645, page 35.; Minneapolis Building Permit B73384.

During the next eight years the congregation grew so rapidly that the original building was no longer adequate. By 1915 a larger church was required. The congregation quickly sought out funding and inspiration. It was ultimately decided to construct a church in the Classical Revival style on the same site.

Influence for a New Church.

On December 9, 1915 the Classical Revival style Faribault First Methodist Episcopal Church (extant) was dedicated in Faribault, Minnesota, designed by the architectural firm of Fulton and Butler.[24] A Lake Harriet Methodist Episcopal Church parishioner recalled that their then current pastor, H. J. Bergstahler, visited and admired the grand edifice. He was enthralled with its majestic architecture and had plans "drawn up for a smaller church on that order."[25]

In 1916, architect J.C. Fulton of Fulton and Butler was hired by Lake Harriet Methodist Episcopal Church to design a similar Classical Revival style building for the prominent Linden Hills hilltop site.

The original 1907 church building was sold in May 1916 to St. Andrew's English Lutheran Church and moved one mile south to 4849 York Avenue (extant). With proceeds from the sale, the Lake Harriet Methodist Episcopal Church purchased the adjoining forty-seven feet by one hundred forty-five feet (47'x 145'), Lot Two, to the south.[26]

The new Lake Harriet Methodist Episcopal Church was built in 1916, and dedicated on Sunday, December 17th, 1916, the total cost was approximately $25,000. The *Minneapolis Morning Journal* reported on its dedication and pronounced that the new building was intended to be educational and recreational, as well as a religious center for the community. For Linden Hills residents, the new building included "several spacious clubrooms, parlors, a Sunday-school, a gymnasium which can also be used as a banquet hall, and a children's playroom."[27] The sale of the 1907 building, in conjunction with congregational pledges, settled the entire debt on the building, $8,000, on its dedication day.[28]

The new building filled the expanded site to within a few feet of adjoining residences to the south and east. In 1927 the remaining fifty-five feet of Lot One, east of the church, was purchased. The church retained the residence on the acquired property.[29]

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[24] The Faribault First Methodist Episcopal Church, (extant) has large stone Ionic order columns, tan brick with limestone trim, a large dome over the sanctuary and segmental arched and rectangular stained glass windows with classically inspired window treatment. As of July 30th, 2013, the structure was not listed in the National Register of Historic Places.

[25] Handwritten letter in the Lake Harriet Spiritual Center archives.

[26] Hennepin County Deeds Book 764, page 486. Minneapolis Building Permit E11938.

[27] "Harriet Methodist Church Dedication Set for Tomorrow." *Minneapolis Morning Journal* [M] 16 Dec. 1916: 22. Print.

[28] " Lake Harriet M.E. Church Is Dedicated and Debtless in Day." *Minneapolis Morning Tribune* 18 Dec. 1916: 7. Print. Minneapolis Building Permit B125703

[29] Sanborn Insurance Atlas, City of Minneapolis Plate 666, 1952. Hennepin County Deeds Book 1092, page 402.

The church quickly became a community fixture; it regularly hosted political, recreational, and community events, which included Suffrage rallies, sewing circles benefitting the American Red Cross, and provided meeting spaces for groups such as the Boy Scouts, Odd Fellows, Asbury Deaconess Aid Society, and the Woman's Foreign Missionary Society.[30]

Change of Congregation

After World War II, Minneapolis' population growth shifted farther southwest and residents increasingly relied on private automobiles for travel. Concurrently, the Lake Harriet Methodist Episcopal Church site at Forty-fourth (44th) Street and Upton Avenue South became less suitable for the congregation as members wanted more Sunday school rooms, a dedicated parking lot, and a more spacious sanctuary. In 1948 a new building site was purchased a mile to the southwest at Forty-ninth (49th) Street and Chowen Avenue South; the congregation's new church was consecrated in 1953.

The congregation of Lake Harriet Methodist Episcopal Church left the building at 4401 Upton Avenue South in 1954.[31] It is unknown whether the building was deconsecrated when the Church was sold.

The First Church of Divine Science of Minneapolis purchased the 1916 church building in 1954. In 1956 they demolished the residence on the east portion of Lot One, located at 2721 West Forty-fourth (44th) Street. In 1965 the First Church of Divine Science of Minneapolis purchased the adjoining forty-seven foot by one hundred forty-five foot (47' x 145') Lot Three to the south, resulting in the current size and acreage of the site. In 1967 the residence on Lot Three at 4009 Upton Avenue South was demolished. A surface parking lot was constructed south and east of the 1916 church building, which remains the present condition.[32]

The First Church of Divine Science occupied the building for three and one half decades. Per church history, in 1988, Reverend Linda Osborne was retained as minister and kept the church afloat by renting out space to various organizations for their meetings, workshops, and lectures series, which supplemented decreasing Sunday collections. Eventually the people attracted to the building by the new workshops and series outnumbered the Divine Science members. In 1989, the then current membership voted for disassociation from Divine Science. The new church was christened Lake Harriet Community Church on February 5, 1989. In 2000, the name was changed again to Lake Harriet Spiritual Community.[33]

Though four congregations have occupied the 1916 church at 4401 Upton Avenue South, all have left the building features largely intact. The structure still serves as a non-denominational

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[30] "Suffragists Will Hear of Military Work in Schools." *Minneapolis Morning Journal* 28 Jan. 1917: A4. Print.; "Church Organizations." *Minneapolis Morning Journal* 30 Apr. 1917: 5. Print.; "Boy Scouts Are Off on Over-Night Hike." *Minneapolis Morning Tribune* 1 June 1919: A3. Print.; "Foreign Missionary Body at M.E. Church." *Minneapolis Morning Tribune* 9 July 1922: E6. Print.

[31] Building is extant and occupied by the Lake Harriet United Methodist Church.[31]

[32] Erickson, James B. *A History of Lake Harriet Community Church.* Rep. Minneapolis: nap., 2001. Print. Minneapolis Building Permit I6659.

[33] Erickson, James B. *A History of Lake Harriet Community Church.* Rep. Minneapolis: nap., 2001. Print.

worship center. Today the Sunday school rooms are rented as multi-tenant offices, the income providing for facility maintenance.

Classical Revival Style Characteristics and its Establishment

The Classical Revival style, chosen by Lake Harriet Methodist Episcopal Church, was most popular from 1895 to 1940. The style is characterized by its use of Greek and Roman orders. Plans and exteriors are usually symmetrical, with entrances like porticoes projecting from the main structure. The style features broad expanses of plain wall surface, architectural elements such as columns and porticoes, often pedimented, with full-height wood or stone classical columns and capitals. Windows and doorways have lintels rather than arches. Buildings may typically have unadorned low or flat roofs or flat roofs with domes.[34]

The World's Columbian Exposition, also known as the Chicago World's Fair of 1893, was broadly influential in establishing Classical Revival as a popular style for municipal or public buildings across the United States during this period. Use of the style ranged from modest libraries to state capitals, though relatively uncommon for religious buildings, as the Classical Revival form conveyed a civic image.[35]

The Adoption of Classical Revival Style

Chicago World's Fair of 1893 was considered an important social and cultural event, celebrating the 400th anniversary of Christopher Columbus' arrival in the New World in 1492. Chicago bested New York City, Washington, D.C., and St. Louis for the honor of hosting the prestigious event.[36]

The fair was largely designed by Daniel Burnham, lauded architect and urban designer, and Frederick Law Olmsted, often called the Father of American Landscape Architecture.[37] The grounds were a prototype of what Burnham and his colleagues thought an ideal city could be: orderly, beautiful, monumental, dignified, and commercially efficient. The exposition's planners mandated a classical style, and many of the best-known architects of the day, including Charles McKim, Richard Morris Hunt, and George B. Post, designed dramatic colonnaded buildings arranged around a central Court of Honor. Unity in style, height, and bay width made the Court of Honor a work of great harmony. The structures were stuccoed and painted white, resulting in

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[34]Gromort, Georges, Henry Hope. Reed, Steven W. Semes, and H. Stafford. Bryant. *The Elements of Classical Architecture*. New York: W.W. Norton, 2001. Print. Broadbent, Geoffrey. *Neo-Classicism, Architectural Design Profile 23*, Vol. 49. No. 8-9 London: n.p., 1978. Print.; Howe, Jeffery W. *Houses of Worship: An Identification Guide to the History and Styles of American Religious Architecture*. San Diego, CA: Thunder Bay, 2003. Print. "Neo-Classical Revival Style." *Neo-Classical Revival Style*. Indiana Department of Natural Resources, n.d. Web. 04 June 2013.

[35] Harris, Neil. *Grand Illusions: Chicago's World's Fair of 1893*. [Chicago]: Chicago Historical Society, 1993. Print. *Houses of Worship: An Identification Guide to the History and Styles of American Religious Architecture*. San Diego, CA: Thunder Bay, 2003. Print.

[36] Harris, Neil. *Grand Illusions: Chicago's World's Fair of 1893*. [Chicago]: Chicago Historical Society, 1993. Print.

[37] Daniel Burnham was an American architect and urban designer. He was the Director of Works for the World's Columbian Exposition in Chicago. Frederick Law Olmstead was an American Landscape Architect, Author, Conservationist, and often called the Father of American Landscape Architecture.

the area at the Court of Honor being called 'The White City.' The centerpiece conveyed the message of a unified nation **(Figure 4).**[38]

The exposition covered more than 600 acres and featured nearly 200 newly constructed buildings of predominantly Classical architecture. During its six-month run, more than twenty-seven million people attended the fete. Its scale and grandeur far exceeded other World's Fairs. The event became a symbol of the emerging American Exceptionalism, much in the same way that London's 1851 Great Exhibition became a symbol of the Victorian era in the United Kingdom.[39]

Needless to say, Chicago World's Fair of 1893 was widely reported, nationally and locally. The *St. Paul Daily Globe* newspaper dedicated its October 13, 1893 edition to the Fair's coverage. The newspaper printed etched images of all buildings associated with Minnesota, including the Agriculture Building.[40]

The Classical Revival style continued to be used both for building design and site planning in subsequent large scale U.S. fairs in Omaha in 1898, Buffalo in 1901, St. Louis in 1904, and San Francisco in 1915.[41]

City Beautiful

'City Beautiful' was the urban renewal movement based on the success of Chicago World's Fair of 1893, brought about by Daniel Burnham. The movement, mainly associated with Chicago, Cleveland, Detroit, and Washington, D.C., began in response to crowding in tenement districts. The incredible density created highly unsanitary conditions. Overcrowding, corruption of government and economic depressions promoted a climate of social unrest, violence, labor strikes, and disease.[42]

Per architectural historian Daniel Bluestone 'The White City' is largely credited for ushering in the City Beautiful movement. He wrote in the *Journal of the Society of Architectural Historians:*

> "Execution of "The White City" planted seeds of modern city planning and encouraged cities to focus on the beautification of the components of the city in which municipal government had control: streets, municipal art, public buildings and public spaces. The designs and/or characteristics of the City Beautiful Movement (closely tied with the municipal art movement) are identifiable by classical architecture, planned symmetry, picturesque views, axial plans, as well as their magnificent scale. Where the municipal art movement focused on beautifying one feature in a city, the City Beautiful movement began to make improvements on the scale of the district."[43]

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[38] Harris, Neil. *Grand Illusions: Chicago's World's Fair of 1893*. [Chicago]: Chicago Historical Society, 1993. Print.
[39] Ibid.
[40] "World's Fair Edition." *St. Paul Daily Globe* 13 Oct. 1893: 12. Print.
[41] Harris, Neil. *Grand Illusions: Chicago's World's Fair of 1893*. [Chicago]: Chicago Historical Society, 1993. Print.
[42] Peterson, Jon A. *The Birth of City Planning in the United States, 1840-1917.* Baltimore: Johns Hopkins UP, 2003. Print.; Doordan, Dennis P. *Twentieth-century Architecture*. New York: H.N. Abrams, 2002. Print.
[43] Bluestone, Daniel M. "Detroit's City Beautiful and the Problem of Commerce." *Journal of the Society of Architectural Historians* XLVII.3 (September 1988): 245-62. Print.

Minneapolis' Attempt at City Beautiful

At the turn of the century, after Chicago's grand debut, civic-minded Minneapolitans began talking about 'City Beautiful' concepts and eventually planned for like improvements to their city. In 1953, city planner Vincent Oredson documented Minneapolis' ten-year attempt at City Beautiful-like principals for *Minnesota History* magazine:

> "The Fall of 1909 was a propitious time to discuss city planning in Minneapolis. The construction of a post office, a union station, an art museum, and the monumental square known as The Gateway were then being considered. It was an opportune time to initiate a plan, which would serve as a guide for appropriately locating not only these buildings, but also others to be constructed in the future. A related problem, most urgent to the city council, was the elimination of railroad grade crossings and the establishment of an overall traffic program. Also of concern at the time, particularly among a small but influential group of industrialists, was the matter of obtaining due recognition for Minneapolis from other parts of the nation."[44]

Wallace G. Nye, Commissioner of Public Affairs for the Commercial Club of Minneapolis,[45] organized a group of forty-five men, to form 'the Committee of Civic Improvement,' a group that discussed the matter of a city plan at length. This group evolved into the 'Civic Commission of Minneapolis' (Civic Commission). After this new group was organized, the Committee on Civic Improvements was disbanded.[46]

The Civic Commission was tasked with investigating and reporting upon the 'advisability of any public works which in its opinion would lead to the development of business facilities, the beautification of the city, the systematic control of traffic, and the reclamation of river frontage. The Civic Commission was an unofficial body without any legal sanction.[47]

At the Civic Commission's second meeting, Russell M. Bennett presented 'Plan of Chicago', Daniel Burnham and Edward H. Bennett's 'City Beautiful' planning document for Chicago. Members of the Commission were impressed with the work and reached out to its authors. Author Oredson reported, "In response to invitations, both agreed to work on a similar plan for Minneapolis. Burnham offered advice from time to time, giving his services free of charge. In April 1910, Bennett was hired by the Commission as a consulting planner."[48] Bennett ultimately worked on Minneapolis' plan for multiple years.

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[44] Oredson, Vincent. "Planning a City, Minneapolis 1907 - 1917." *Minnesota History Magazine* Winter 1953: 331-39. *Minnesota Historical Society*. Web. 30 June 2013. <http://collections.mnhs.org/MNHistoryMagazine/articles/33/v33i08p331-339.pdf>.

[45] The Commercial Club is a group of leaders promoting the business interests of the City of Minneapolis internally and marketing the city nationally.

[46] Oredson, Vincent. "Planning a City, Minneapolis 1907 - 1917." *Minnesota History Magazine* Winter 1953: 331-39. *Minnesota Historical Society*. Web. 30 June 2013. <http://collections.mnhs.org/MNHistoryMagazine/articles/33/v33i08p331-339.pdf>.

[47] Ibid.

[48] Oredson, Vincent. "Planning a City, Minneapolis 1907 - 1917." *Minnesota History Magazine* Winter 1953: 331-39. *Minnesota Historical Society*. Web. 30 June 2013. <http://collections.mnhs.org/MNHistoryMagazine/articles/33/v33i08p331-339.pdf>.

Per Oredson, "Preliminary plans were ready by December, 1910, and a report on what had thus far been accomplished was then published. It was reprinted, complete with illustrations, in the *Minneapolis Journal* of December 20, 1910."[49]

Bennett and his staff worked on the plans for another one and a half years. In May of 1912, the completed plans, drawings, maps, and illustrations were placed on display on the ground floor of the McKnight Building, 200 – 210 Fifth (5th) Street South, home to the S.T. McKnight Company and other leading business firms of Minneapolis. It was reported by local newspapers that many of the proposals in the plan staggered the imaginations of those who saw the exhibit. The plans called for three new major arterial streets with extensions, to converge on a magnificent plaza in the vicinity of Sixth Avenue and Tenth Street. At this "junction was to be erected a civic center with a municipal auditorium, a library, a concert hall or opera house, a hall of records, a municipal museum, pubic gardens, and possibly a museum of natural history, a high school, technical schools, and a temple of justice."[50] Near Lake Harriet, and close to Lake Harriet Methodist Episcopal Church, a classical "Water Gate" was planned as an end to the proposed Sixth (6th) Avenue corridor **(Figure 5)**. Most architecture shown in plans, diagrams and paintings was in the Classical Revival style.[51]

By the time the Civic Commission displayed the results of their work, other local organizations had also become interested in aspects of city planning. Committees had been formed to deal with smoke abatement, paving and bridges, taxation, public health, streets, highways, traffic, and housing. Local newspapers of the day were filled with planning documents, aspirations, styles of architecture, etc. Author Oredson observed, "As realization of these problems deepened, proposals for city beautification became less urgent."[52]

Construction of the Minneapolis Institute of Arts, begun in late 1913, was one feature incorporated from the Civic Commission's plan that materialized **(Figure 3)**. Upon completion of the Art Institute building in January 1915, interest in the Civic Commission's city plan revived. The perspectives, sketches, and maps that had been prepared earlier were again published, placed on display in the galleries of the new building and a small pamphlet explaining them was printed and distributed free of charge.[53]

Unfortunately, the United States entered World War I in 1917, just as the Civic Commission's edited final report, recommendations, and plan were published. As a result, the latter did not receive much attention until after the war.[54]

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[49] Oredson, Vincent. "Planning a City, Minneapolis 1907 - 1917." *Minnesota History Magazine* Winter 1953: 331-39. *Minnesota Historical Society*. Web. 30 June 2013. <http://collections.mnhs.org/MNHistoryMagazine/articles/33/v33i08p331-339.pdf>.
[50] Ibid.
[51] Ibid.
[52] Ibid.
[53] Ibid.
[54] Ibid.

Linden Hills/Minneapolis Context

For years, citizens read about Minneapolis' quest for "City Beautiful." Though most of the Civic Commission's plans were not executed, their work was widely reported, which influenced styles of architecture throughout Minneapolis. Four notable projects attributed to the movement were the Post Office, the Minneapolis Institute of Arts, Gateway Park, and the Great Northern Terminal (sometimes called Union Station), the latter three built in the Classical Revival style.[55]

Close to home, residents celebrated the new architectural style on the shores of Lake Harriet. In 1904, architect Harry Wild Jones created a new, grand Pavilion in the Classical Revival style, sponsored by the Minneapolis Park Board (**Figure 2**, demolished). The collonaded structure featured two levels with changing rooms, a restaurant and lower level refreshment stand. There was enough room for 2,000 concert-goers on the garden roof.

Two miles north of Linden Hills at Lake & Hennepin, the nearest larger shopping center, were two Classical Revival buildings: The 1908 Doric order Third Church of Christ Science on Lake Street at Holmes Avenue (demolished)[56] and the 1911 Ionic order Walker Branch Library (NR 2000) at 2901 Hennepin.[57]

Residents who continued on the streetcar line into downtown Minneapolis passed by the 1915 Classical Revival memorial to Thomas Lowry, one of the early founders of Linden Hills.[58]

Selection of the style by Lake Harriet Methodist Episcopal Church in 1916 was in the context with the church's desire to be a prominent civic entity and played into Minneapolis' desire for classic and grand architecture, like that exhibited at Chicago's World Fair of 1893 and espoused through 'City Beautiful' principles.

Architect

The architecture firm of record for the Lake Harriet Methodist Episcopal Church is Fulton and Butler of Uniontown, Pa., led by John Charles Fulton.

John Charles (J.C.) Fulton was born in Buena Vista, Allegheny County, Pennsylvania, February 11, 1856, on the outskirts of Pittsburg, PA. The only son in the family, he attended public primary and secondary schools in Irwin, also on the outskirts of Pittsburg. Upon completion of his secondary education in 1877, Fulton worked for his uncle Humphrey Fulton, a carpenter by trade. For seven years Fulton worked as a carpenter and builder, likely mentoring under his uncle

[55] The 1915 Gateway Park Pavilion was demolished in 1953 and the 1913 Great Northern Terminal was demolished in 1978.
[56] No demolition permit is recorded on building permit index cards but the building was clearly gone by 1921 or shortly thereafter.
[57] The Walker Branch Library features brick elevations with an entrance portico framed by Ionic order sandstone columns and a pedimented gable.
[58] The memorial, designed by sculptor Karl Bitter with Hans Kestranek, features a Bronze full figure sculpture of Lowry with carved granite backdrop (extant).

and using plans from pattern books. In 1884, Fulton left his uncle's business and took a three-year hiatus to study architecture, though the school of attendance was not reported.[59]

In the fall of 1887 Fulton began to practice as an architect, and at that time was billed as one of the only formally trained architects in southern Pennsylvania and northern West Virginia. Mr. Fulton's 1923 biography in the *Western Pennsylvanian* book stated that he built courthouses in Pennsylvania at Butler and Somerset (NR 1980) and in West Virginia at Morgantown, Philippi, Elkins, and West Union (NR 1982).[60]

In addition to civic structures, Fulton made a special study of church architecture and quickly achieved success in the ecclesiastical industry. He traveled the country by railroad and built churches coast to coast, including the First United Presbyterian Church in Sterling, Colorado (NR 1982), First Presbyterian Church in Idaho Falls, ID (NR 1978), Second Presbyterian Church at Portsmouth, OH (NR 1996), First Lutheran Church at Johnstown, PA, and First Baptist Church at Clearwater, FL.[61]

One man that had a heavy influence on J.C. Fulton's work was Jacob Snyder, an architect in neighboring Akron, Ohio. Snyder and Lewis Miller, a school superintendent, designed a church sanctuary, which was more flexible and comfortable than the traditional sanctuary layout, called the Akron plan. This new plan called for a semicircular sanctuary with pews curving around a centrally placed altar. A main characteristic of this plan was multiple classrooms ringing the sanctuary, which could be alternately closed off for Sunday school classes or opened to expand the sanctuary seating for occasions such as weddings, Easter mass, or Christmas. Fulton used this plan, with variations, in a large number of his ecclesiastical structures.[62]

Per family lore, Fulton was an avid lover of the Classics, and of Romanesque and Gothic architecture. He was a Thirty-second (32nd) degree Mason and a member of the Knights Templar. Demonstrated in his work, it appears he followed Henry Hobson Richardson, Jacob Snyder, Classical and Masonic architecture.[63]

In 1918, Fulton's son, T. Ray, joined his father in business, and the firm became J.C. Fulton and Son. J.C. passed away in 1924, however the firm name of J.C. Fulton and Son was used until 1972. In 1950, Don Heath joined the firm, and later became partner in 1972. He recalled that "At the time I joined the firm in 1950, they designed Churches ONLY, and over the years had more than 500 Churches from Seattle, Washington, to Ames, Iowa, to Clearwater, Florida, and many

[59] Brumble, David. "J.C. Fulton and Sons 1887 - 1989 Western Pennsylvania Architects." Thesis. 2000. Print.
[60] Rook, Charles A., ed. *Western Pennsylvanians: A Work for Library and Newspaper Reference*. Pittsburg: Western Pennsylvanian Biographical Association, 1923. Print.
[61] Rook, Charles A., ed. *Western Pennsylvanians: A Work for Library and Newspaper Reference*. Pittsburg: Western Pennsylvanian Biographical Association, 1923. Print.; Heath, Don Reid. "J. Charles Fulton, Architect; Uniontown PA 15401." Letter to S. Allen Chambers Jr. 20 Apr. 1996. MS. Carnegie Mellon University Architecture Archives, Pittsburgh, PA.
[62] Jenks, Brother Christopher Stephen. "American Religious Buildings - The Akron Plan Sunday School." *Common Bond* (1995): n. pag. *American Religious Buildings*. New York Landmarks Conservancy. Web. 14 Sept. 2013.
[63] Rook, Charles A., ed. *Western Pennsylvanians: A Work for Library and Newspaper Reference*. Pittsburg: Western Pennsylvanian Biographical Association, 1923. Print.

in Pennsylvania, New York, Maryland, West Virginia, and Ohio . . . Mr. Fulton insisted that we were still "Church Specialists" to the end, and this was his first love." The firm name was changed to Fulton Heath in 1972. The firm was dissolved in 1989, with no successive heirs.[64]

Martin Aurand, of Carnegie Mellon University Architecture Archives, indicates their Fulton collection renderings include many churches and other buildings with classical porticoes and centrally planned spaces.

Ford Brothers

The Ford Brothers Co. created the artistic stained and leaded glass windows at Lake Harriet Methodist Episcopal Church. Brothers William E. and Roger G. Ford began dealing in glass in 1892/1893 in Minneapolis. Quickly their glass brokerage business became an esteemed firm. By 1896 they led the Minneapolis stained-glass industry.[65]

A 1909 advertisement published in the *Western Architect* magazine listed Ford Brothers Glass Co as "Designers and Manufacturers of exclusive styles in Art and Stained Glass."[66] The 1915 – 1918 *Methodist Yearbook* contained an advertisement for the Ford Brothers, which stated "We refer you to our windows in 1,500 to 2,000 Churches in 26 States."[67] The advertisement listed a studio in Minneapolis and offices in Chicago, Minneapolis, and Kansas City.

During the early twentieth century the Ford Brothers stained glass business grew. Between 1918 and 1920 J.G. McNutt became a named partner in the glass business; its new moniker Ford-McNutt Glass Co.[68] Thomas J. Gaytee began to work for the Ford-McNutt Glass Co. between 1918 and 1919. Previously Gaytee had worked as a Midwest salesperson for the Tiffany Co. of New York City. In 1924, a large fire occurred at the Ford-McNutt Glass Company. Following the incident, Gaytee purchased the company's surviving materials. It was then that Ford-McNutt Co. left the business of art and stained glass, and focused on plate glass. Gaytee then established his own business, which survives today as Gaytee-Palmer Stained Glass, located in north Minneapolis. While Gaytee-Palmer Stained Glass still designs new art glass windows, it specializes in the restoration and repair of historical stained glass windows, many of which its founding fathers created.[69]

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[64] Heath, Don Reid. "J. Charles Fulton, Architect; Uniontown PA 15401." Letter to S. Allen Chambers Jr. 20 Apr. 1996. MS. Carnegie Mellon University Architecture Archives, Pittsburgh, PA.; Brumble, David. *J.C. Fulton and Sons 1887 - 1989*. Rep. N.p.: n.p., 2000. Print.

[65] Larson, Paul Clifford. *Municipal Monument: A Centennial History of the Municipal Building Serving Minneapolis and Hennepin County, Minnesota*. Minneapolis: Municipal Building Commission, 1991. Print; .*Minneapolis Polk City Directories*. 1892 - 1893. Hennepin County Public Library - Minneapolis Central.

[66] *Minneapolis Special Collections - Ford Brothers Glass Co.* Vol. 14. N.p.: Western Architect, 1909. Print.

[67] *Minneapolis Special Collections - Ford Brothers Glass Co.* Methodist Year Book: n.p., 1915 - 1918. Print.

[68] *Minneapolis Polk City Directories*. 1892 - 1893. Hennepin County Public Library - Minneapolis Central.

[69] *Minneapolis Special Collections - Ford Brothers Glass Co.* Print.

Summary

Lake Harriet Methodist Episcopal Church is eligible for listing in the National Register of Historic Places for local significance under Criterion C for local architecture. Its remarkable integrity of original materials and rarity of style in a primarily residential setting, as an ecclesiastical structure, make it unique among the existing Classical Revival buildings in Minneapolis. While there are other Classical Revival style buildings located in Minneapolis, very few extant examples were built in the Ionic order, or as an ecclesiastical building, as Classically inspired structures were executed mainly as civil works.

Notably, Lake Harriet Methodist Episcopal Church significantly contributes to the understanding of the historical and cultural foundations of Linden Hills and of Minneapolis through its built form. The church provides both a visual link and a historical connection to the ideals of 'City Beautiful' which established itself in the United States during the early twentieth century, and ultimately contributed much to American society in the way of architecture.

The building's period of significance is 1916, when it was designed by the architectural firm of Fulton and Butler, and built by P.J. Sonner. The period also represents a time when the Classical Revival style of architecture thrived, as did the Akron plan.

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____ previously determined eligible by the National Register
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____ recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
_x_ Other
Name of repository:
Carnegie Mellon University Architecture Archives; Lake Harriet Spiritual Community Archives; Lake Harriet Methodist Episcopal Archives; Minneapolis Special Collections; Minnesota Historical Society; University of Minnesota Northwest Architectural Archives

Historic Resources Survey Number (if assigned): HE-MPC-6677

10. Geographical Data

Acreage of Property: Less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 44.923080 Longitude: -93.314690
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

Lots One & Two of Rearrangement in Blocks Nine and Ten of First Division of Remington Park

Boundary Justification (Explain why the boundaries were selected.)

These boundaries encompass the property with which the building has been historically associated since the time of its construction.

11. Form Prepared By

name/title: Tammy Lindberg
organization: Lindberg Consulting
street & number: 4142 18th Avenue S.
city or town: Minneapolis state: MN zip code:55407
e-mail: tammydlindberg@gmail.com
telephone (612) 251-8167
date: 12/27/2013

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Name of Property: Lake Harriet Methodist Episcopal Church
City or Vicinity: Minneapolis
County: Hennepin State:MN
Photographer: Tammy Lindberg
Date Photographed: February 2013; May 2013.

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0001
View to east, showing building's primary (west) façade, located on Upton Avenue South.

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0002
View to east, showing building's educational wing (west façade), located on Upton Avenue South.

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0003
View to south showing building's north façade, located on 44th Street.

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0004
View to southwest, showing (l-r) east and north facades.

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0005
View to northwest, showing (l-r) east corner of the south façade and entirety of the east façade.

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0006
View to northeast, featuring Education wing; (l-r) south corner of west façade and entirety of south façade.

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0007
View to east (from interior); Ford Brothers stained and leaded glass window, located on east façade, featuring Jesus knocking on door.

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0008
View to north (from interior); Ford Brothers stained and leaded glass window, located on north façade, of Jesus retrieving lost lamb.

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0009
View to east, showing colored and leaded glass window located on west façade (window pattern used throughout building).

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0010
View from Sanctuary floor, looking skyward, to dome in Sanctuary

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0011
View to northwest; (l-r) rear of sanctuary and north wall featuring Ford Brothers window of Jesus retrieving lost lamb.

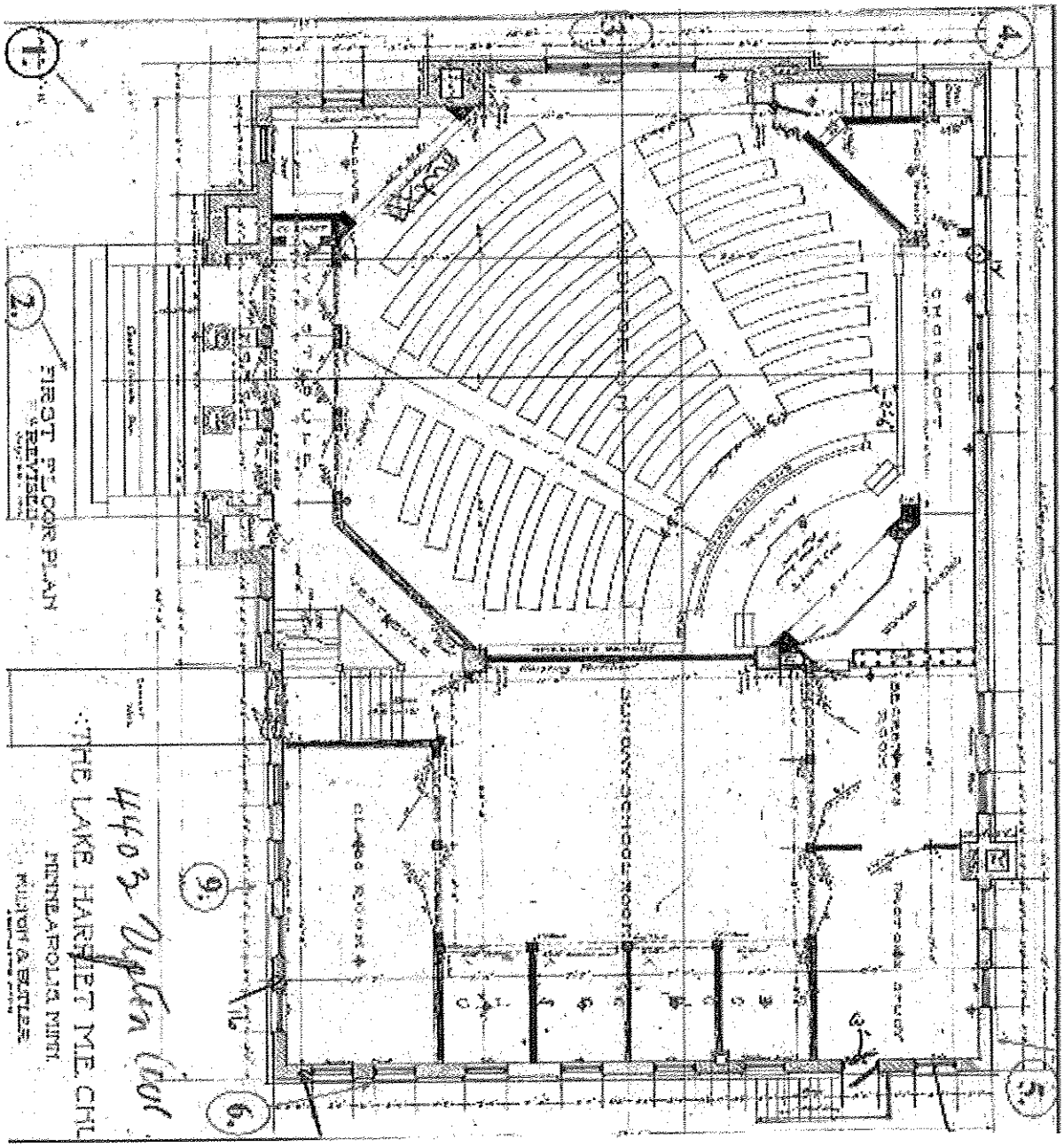
MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0012
View to southeast. Front of sanctuary; (l-r) east wall featuring Ford Brothers window of Jesus knocking on door and pulpit area.

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0013
View to southeast; (l-r) pulpit area and south wall of sanctuary (infill panel).

MN_HennepinCounty_LakeHarrietMethodistEpiscopalChurch_0014
View to southwest showing educational wing and exterior of classrooms.

Photo Key Sketch Map – Pg. 1 of 2.

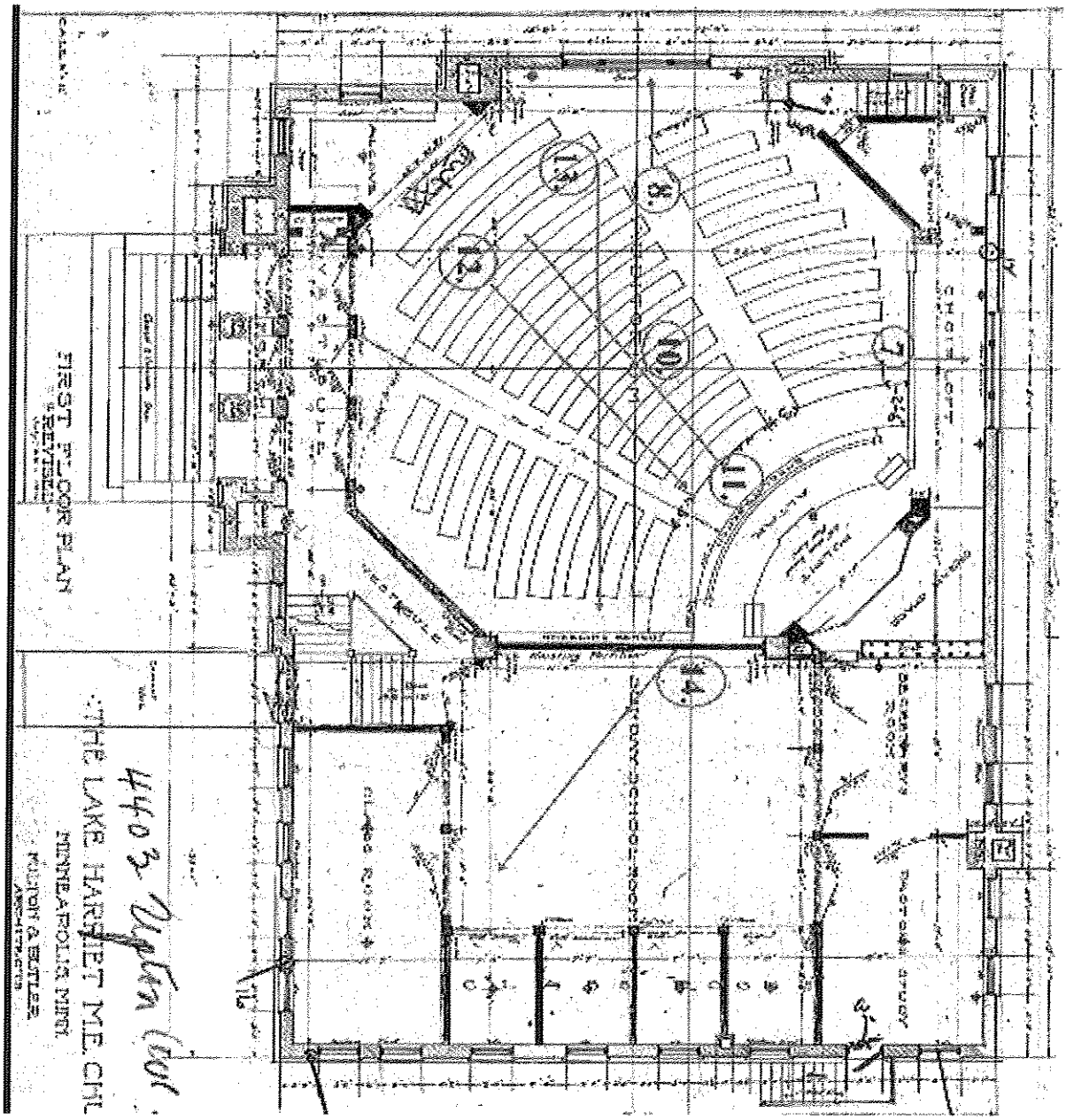
N



Lake Harriet Methodist Episcopal Church
Minneapolis
Hennepin County, Minnesota
Photographer: Tammy Lindberg
February 2013 – June 2013

Photo Key Sketch Map – Pg. 2 of 2.

N



Lake Harriet Methodist Episcopal Church
Minneapolis
Hennepin County, Minnesota
Photographer: Tammy Lindberg
February 2013 – June 2013

Figure 1. Lake Harriet Methodist Episcopal Church, ca. 1920 -1930. Minneapolis Photo Collection, Hennepin County Library.

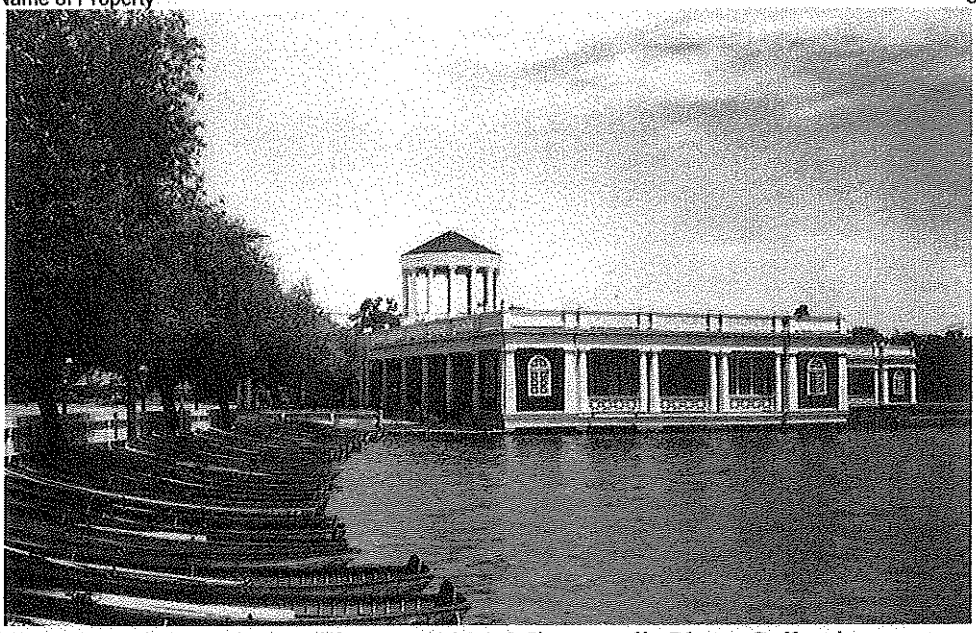
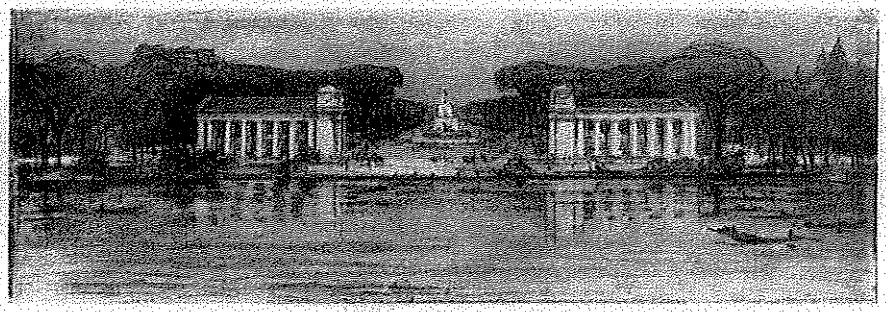


Figure 2. Lake Harriet Pavilion, ca. 1904. Minneapolis Photo Collection, Hennepin County Library.

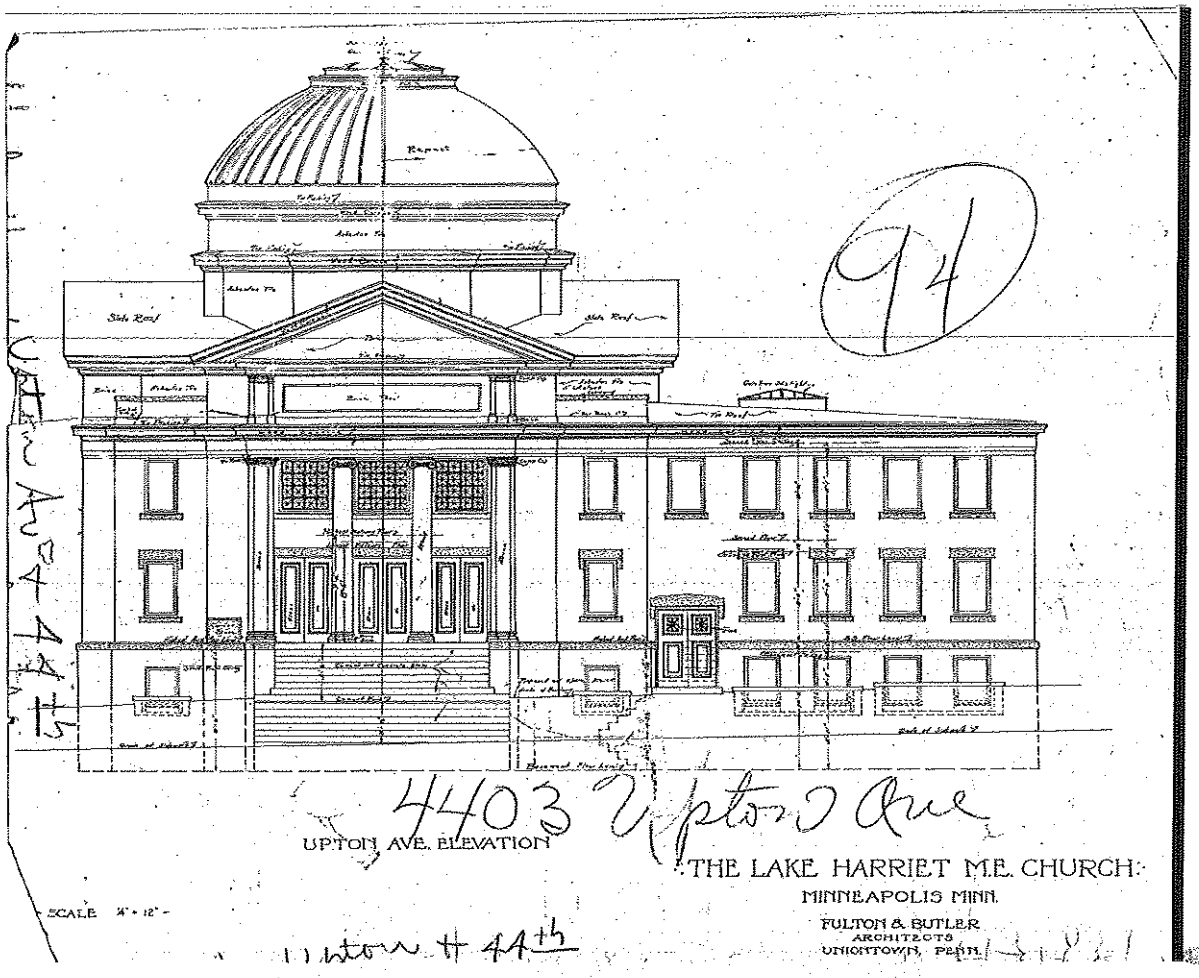
Figure 3. Minneapolis Institute of Arts, ca. 1920, C.J. Hibbard. Minnesota Historical Society Collections.

Figure 4. Chicago's World's Fair, Court of Honor, 1893. Saint-Gaudens National Historic Site Collections.

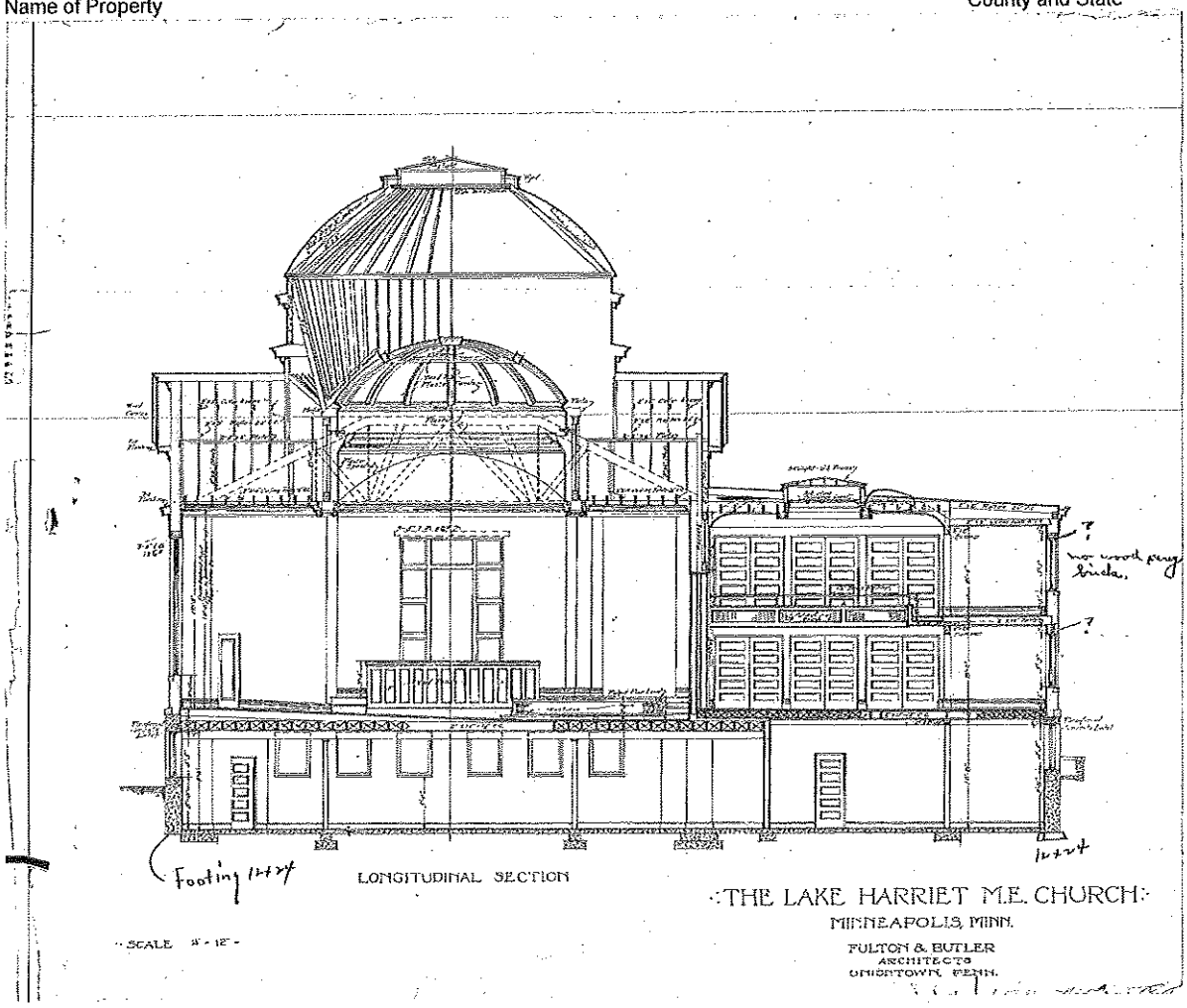


THE LAKE HARRIET WATER-GATE.

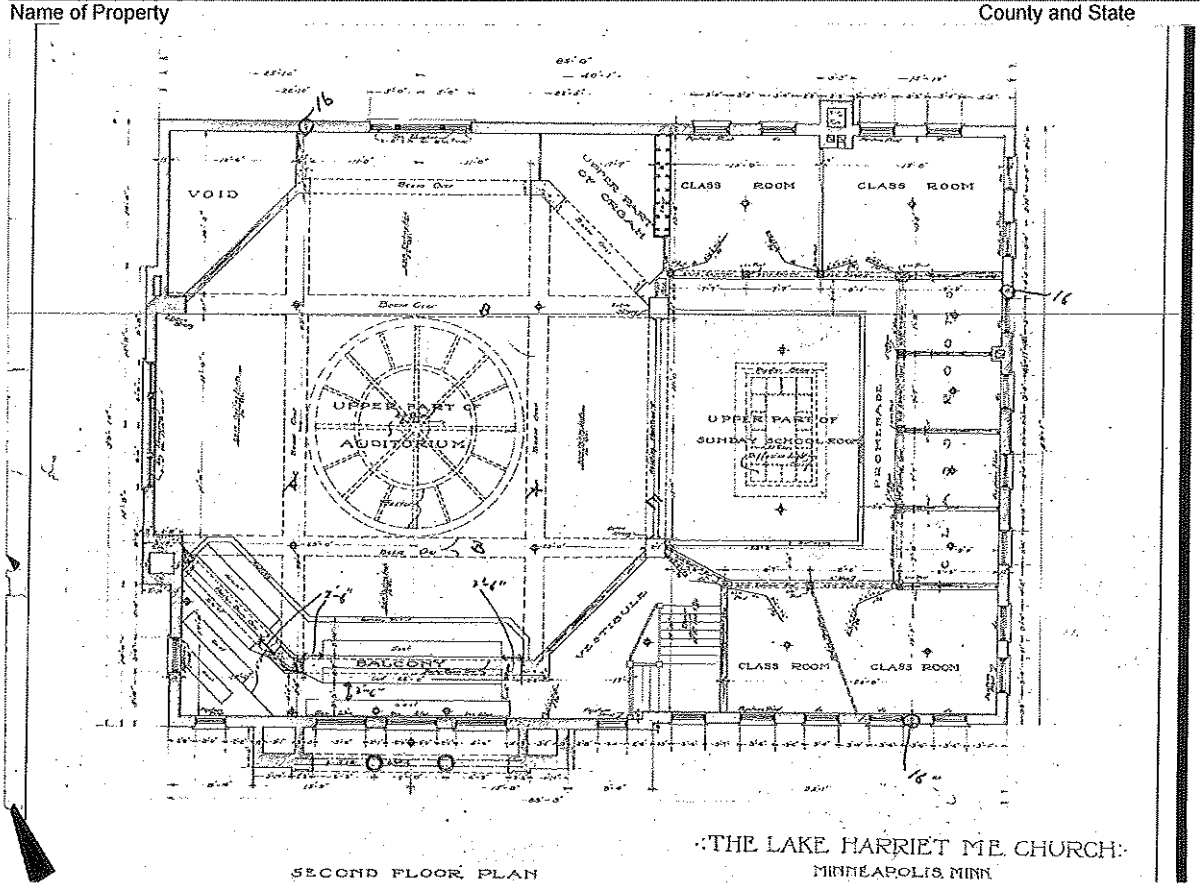
Figure 5. Plan of Minneapolis – proposed Lake Harriet Water Gate, 1907. Minneapolis Photo Collection, Hennepin County Library.



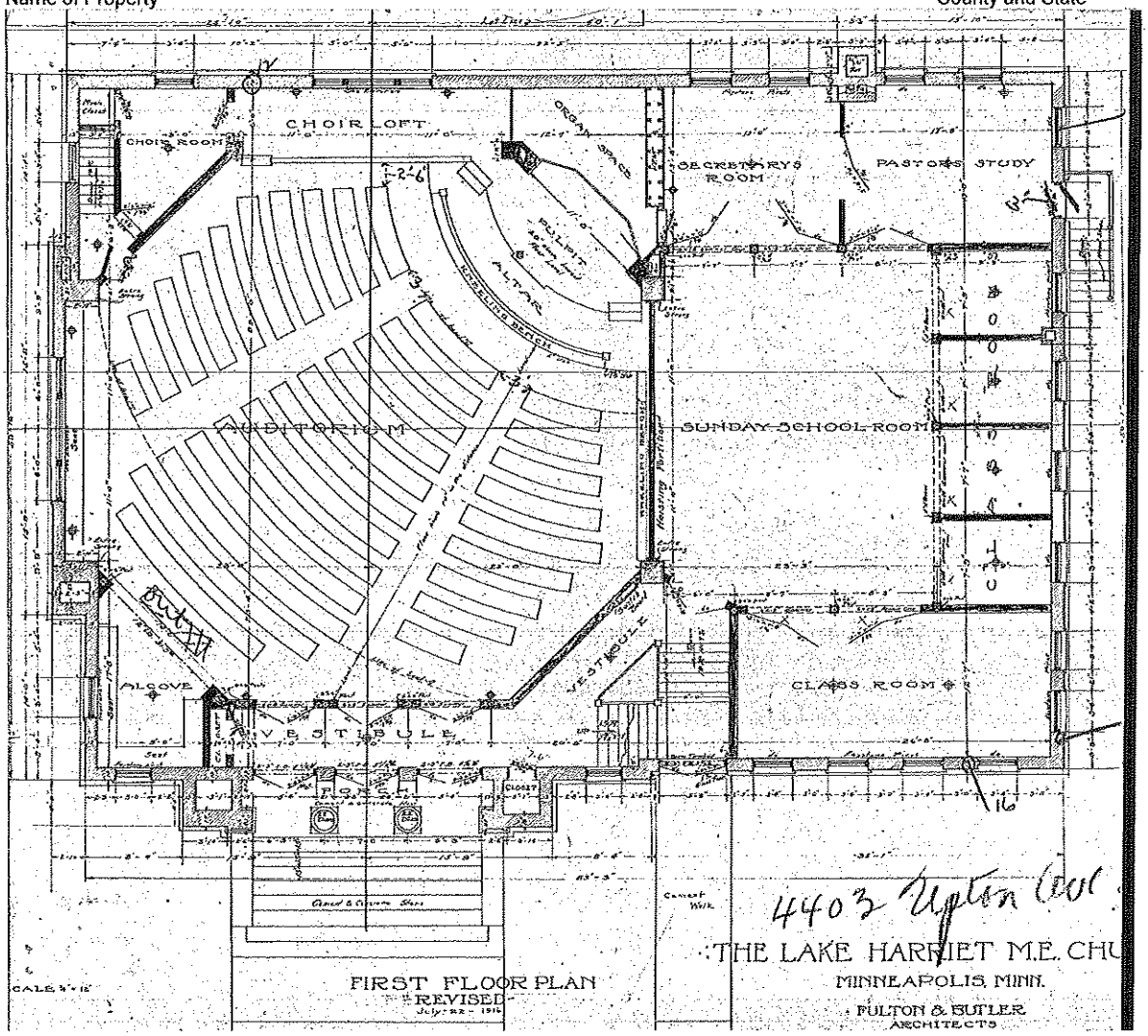
Plan 1. 1916 building plans of western elevation - 4401 Upton Avenue South. Submitted to the City of Minneapolis in 1916 and does not necessarily reflect conditions as built. University of Minnesota, Northwestern Architectural Archives.



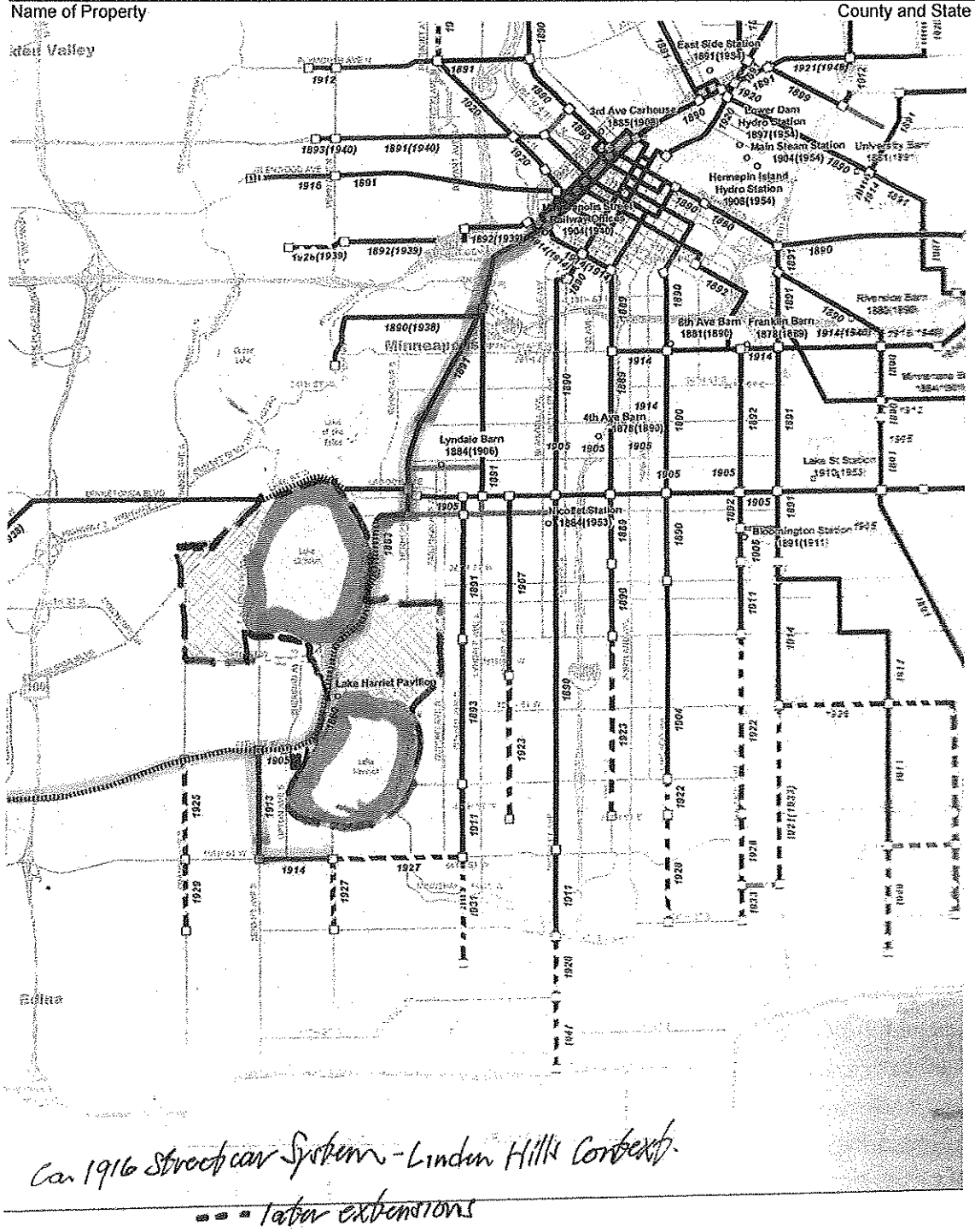
Plan 2. 1916 building plans of longitudinal section - 4401 Upton Avenue South. Submitted to the City of Minneapolis in 1916 and does not necessarily reflect conditions as built. University of Minnesota, Northwestern Architectural Archives.



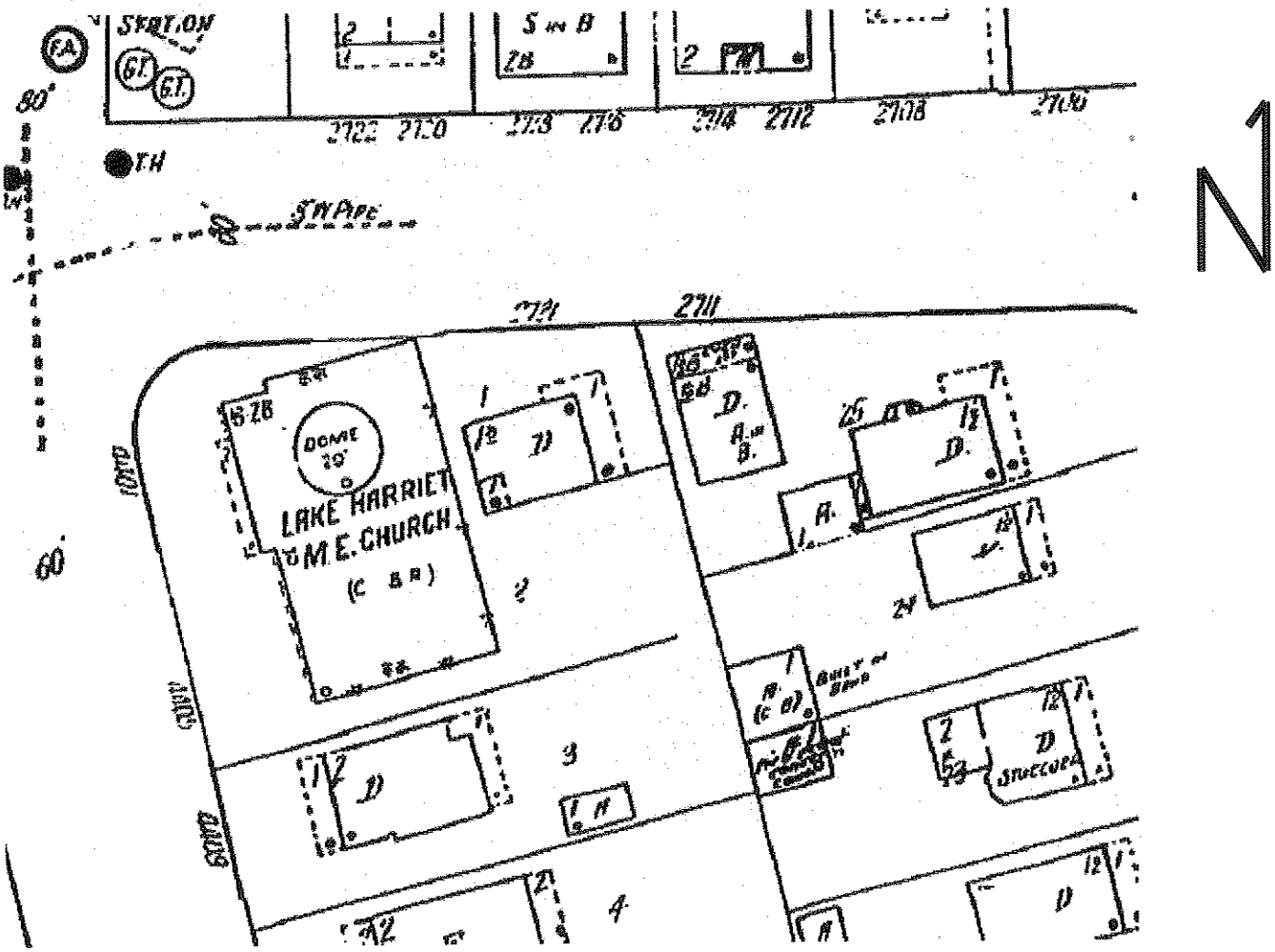
Plan 3. 1916 building plans – second floor - 4401 Upton Avenue South. Submitted to the City of Minneapolis in 1916 and does not necessarily reflect conditions as built. Northwestern Architectural Archives.



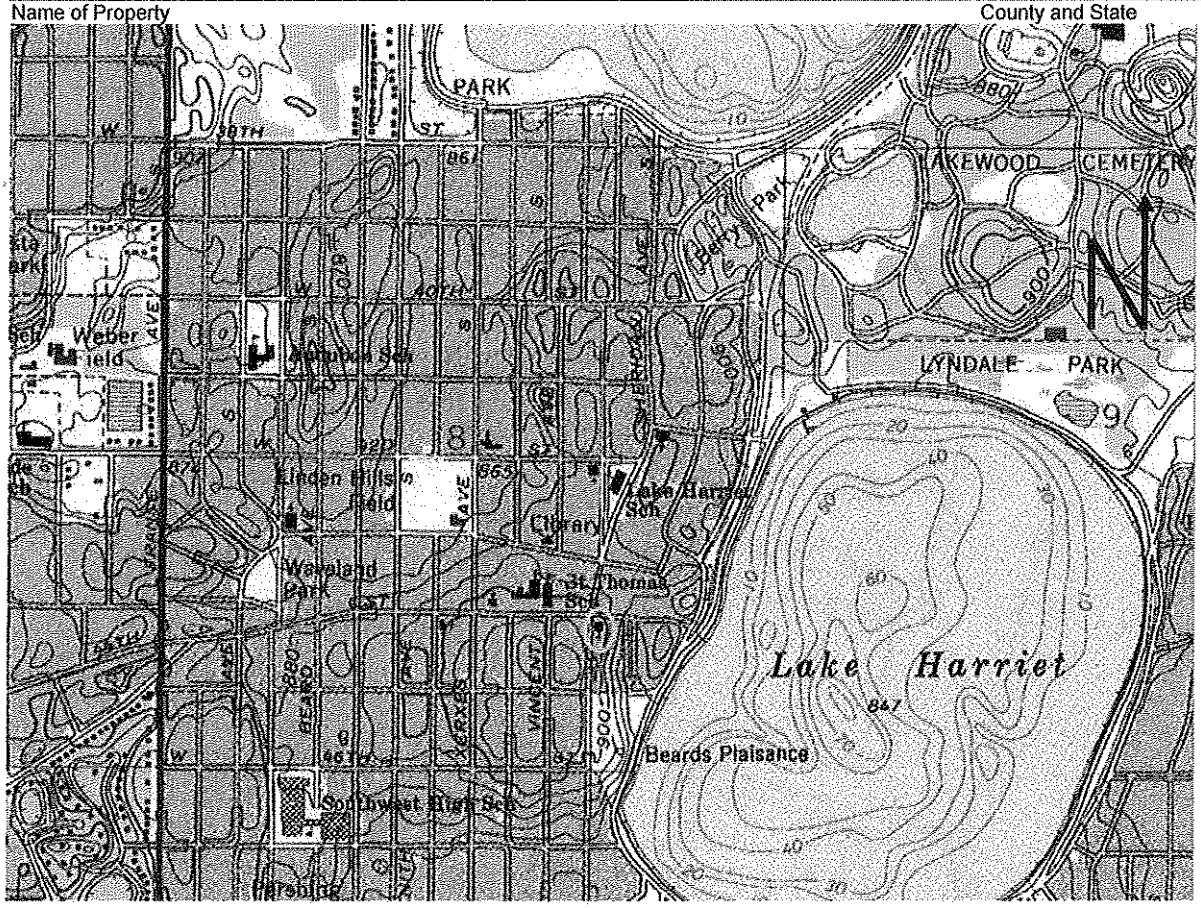
Plan 4. 1916 building plans – first floor - 4401 Upton Avenue South. Submitted to the City of Minneapolis in 1916 and does not necessarily reflect conditions as built. Northwestern Architectural Archives.



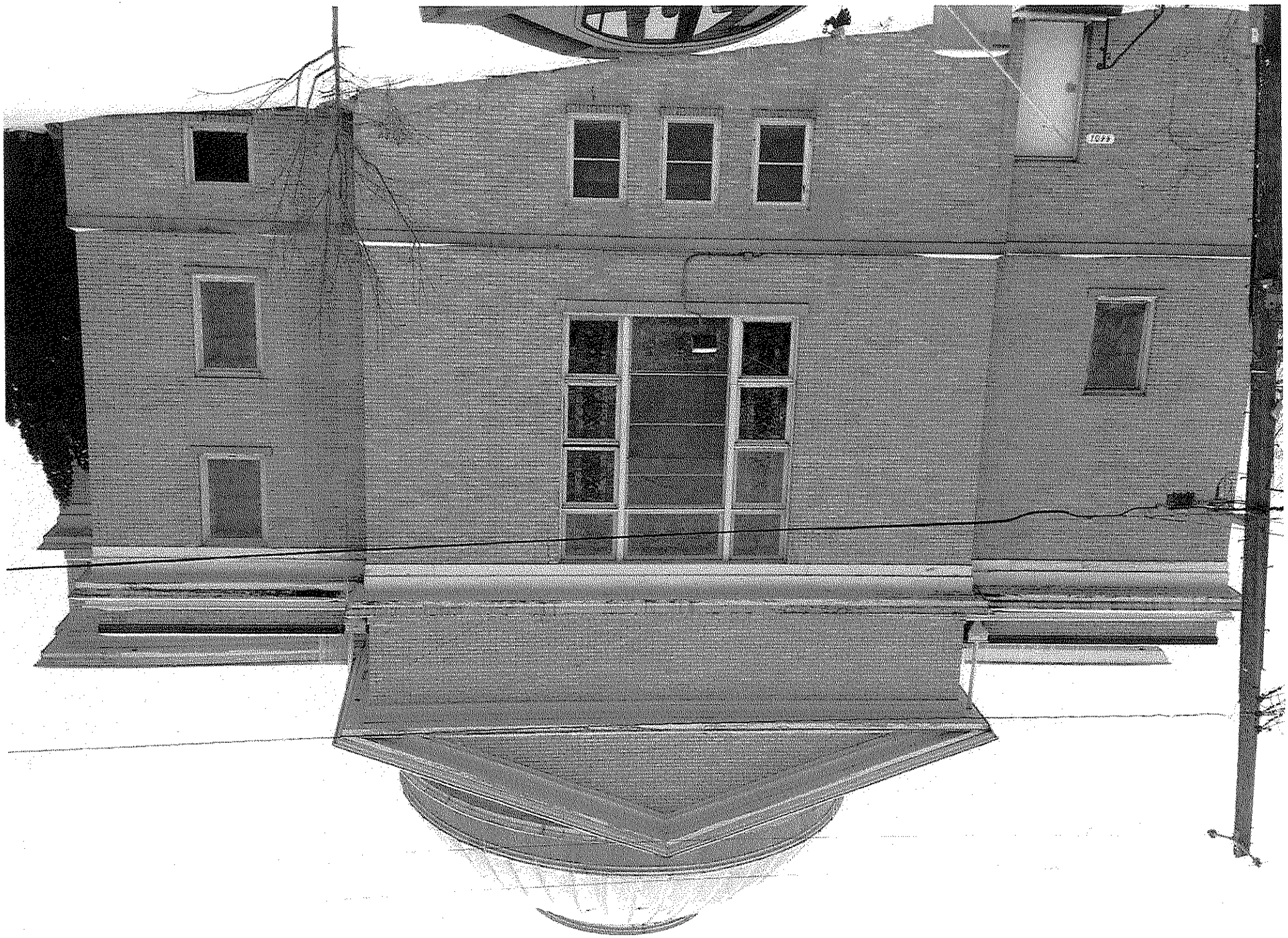
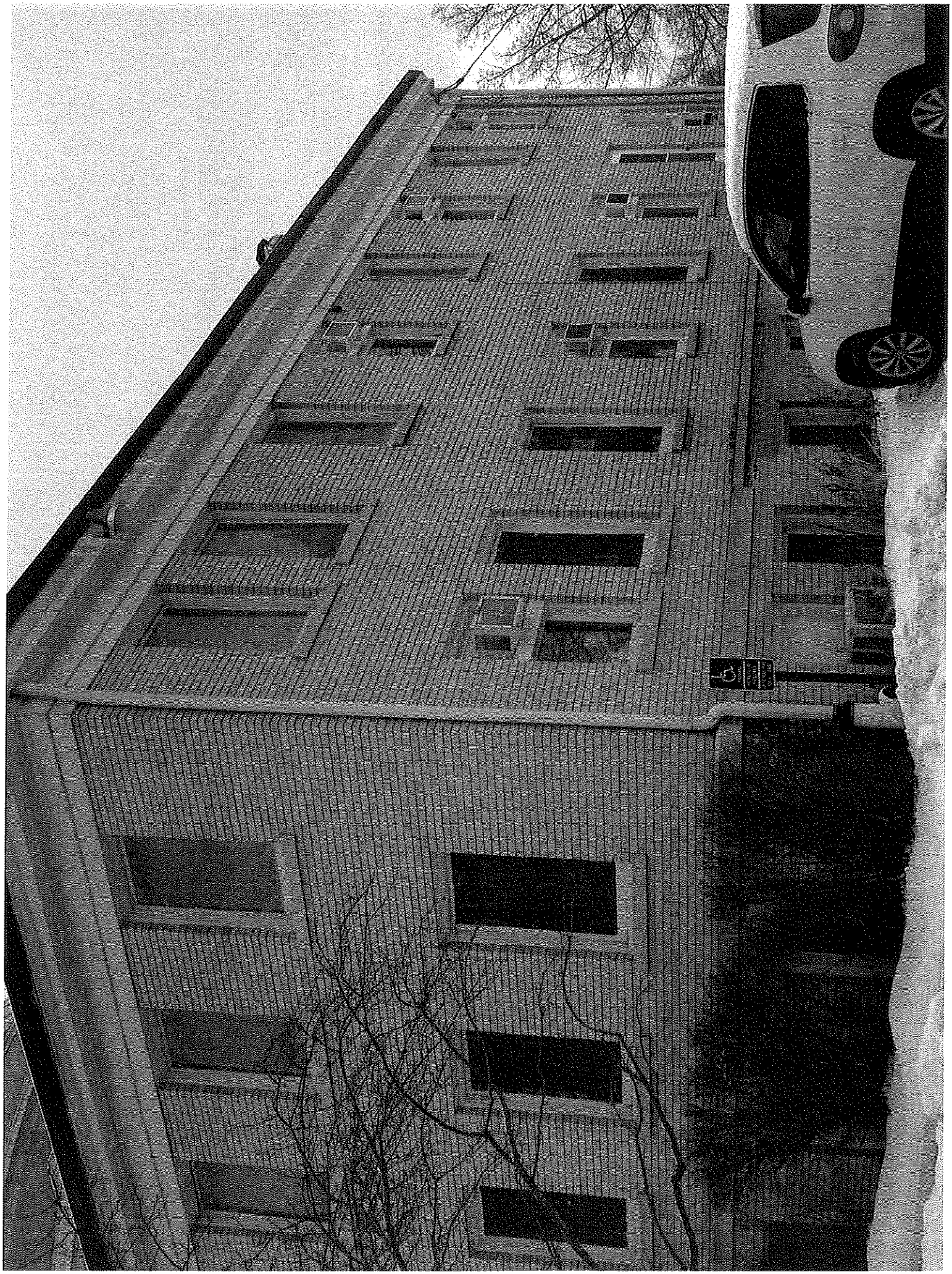
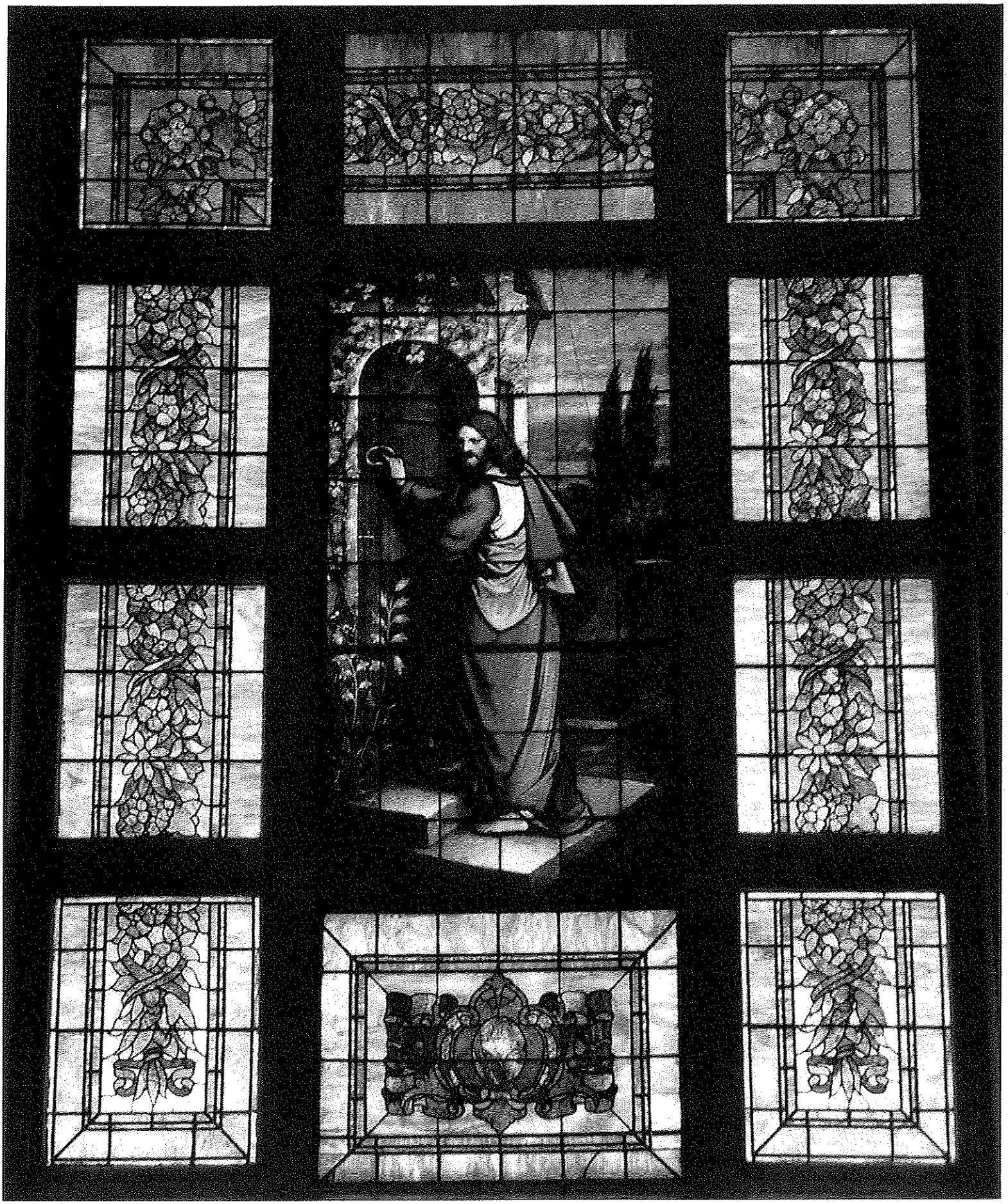
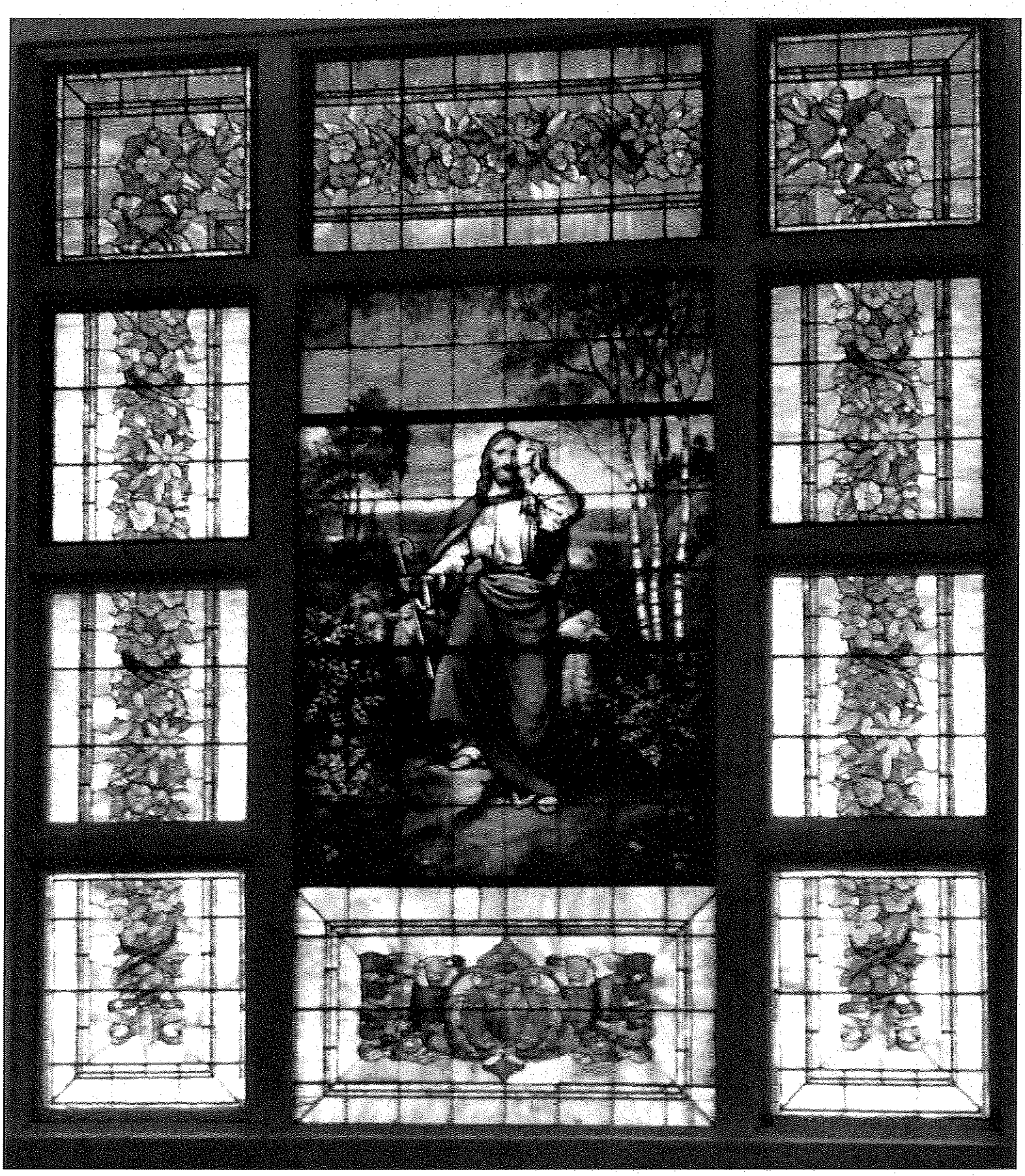
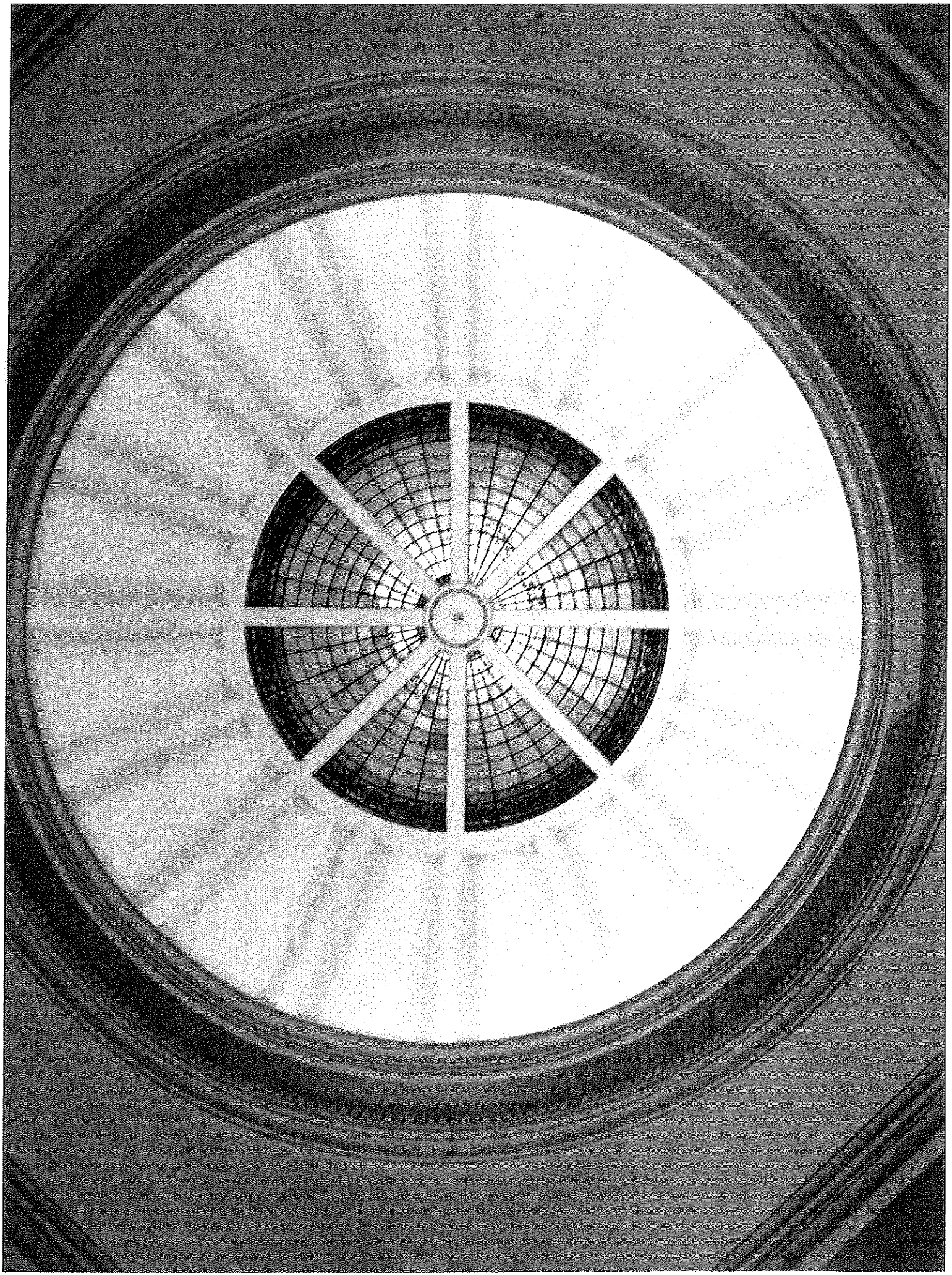
Map 1. Linden Hills Context and Streetcar system.
Yellow markings highlight typical paths traveled by Linden Hills residents.
Edited by Linden Hills Historian, Peter Sussman.



Map 2. Sanborn Insurance Atlas, Plate 666, 1953.
Image features Lake Harriet Methodist Episcopal Church structure on corner of Upton Avenue South and 44th St.



Map 3. Portion of USGS map.
Yellow circle west of Lake Harriet indicates Lake Harriet Methodist Episcopal Church structure, on corner of Upton Avenue South and 44th St.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.