

Dinkytown Historic District  
Draft Designation Study – 5/29/15

**Appendix 1**

# Minnesota Architecture-History Inventory Form

## Property and Owner Information

UTM Coord. Zone 15, E: 481314, N: 4980836

State Inventory # \_\_\_\_\_

**Address** 1300-1304 4th Street SE

**PID number** 2402924420142

**City** Minneapolis **County** Hennepin  
TWP 29 Range 24 Sec 24

**ZIP** 55414 **Addition** Lowrys Subd Blk C Tuttle's Addn  
**Current Owner** Raleigh Morgan Et Al

Historic Name \_\_\_\_\_

**Address** 901 3rd Street N. Suite 308

Common Name \_\_\_\_\_

**City, State, Zip** Minneapolis, MN 55401

## Survey/Photography Information

**Surveyor(s)** Preservation Alliance of MN

Survey Date 8/27/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 11.1-11.4, 11.H1

Photo Date 08/27/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

# Minnesota Architecture-History Inventory Form

SHPO inventory number:

Address: 1300-1304 4th Street SE

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## Building Information/Historical Background

Architect/Designer G. E. Simonds

Construction Date 1921

Builder/Contractor G. E. Simonds

Current Function Printing, Eye Glass Store, Barbershop

Original Owner G. E. Simonds

Original Function Retail, apartments

Biographical Information:

Building Permit Information: Number illegible; 08/17/1921

City Directory Information: Minneapolis 1940, pg 1862; Minneapolis 1950, pg 1440

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives, Dinkytown files

## Architectural Information

Stories 2

Plan Shape Rectangular

Style Eclectic Tudor and Chateau style

Roof Shape Faux gable

## Materials

Facade (Primary) Stucco

Material condition Fair

Facade (Secondary) Faux half-timbering, wood paneling

Design integrity Good

Window Type 1/1 on 2nd floor, single light display

Alterations \_\_\_\_\_

Storefront Angled, recessed entries

Sign Panel with painted or applied lettering

Architectural Details: Original display windows.

Important Notes: Bob Dylan mural on West side of building from 1990's.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E: 481339, N: 4980888

State Inventory # \_\_\_\_\_

**Address** 1301 4th St SE

**PID number** 2402924420161

**City** Minneapolis      **County** Hennepin  
TWP 29      Range 24      Sec 24

**ZIP** 55414      **Addition** Tuttle's Addition to St. Anthony  
**Current Owner** Medich Properties LLC

Historic Name \_\_\_\_\_

Address 1094 Heather Drive

Common Name Library Bar

City, State, Zip Woodbury, MN 55129

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/22/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 24.1, 24.2

Photo Date 08/22/2013



## Significance and Nomination Information

Property Category Building

Period of Significance N/A

NRHP Status Not eligible

Local Status Not eligible

NRHP Criteria N/A

Local criteria N/A

Statewide contexts N/A

Local contexts N/A

Notes on significance:

Recommendation:

- Constructed after period of significance.
  - Recent exterior modifications have further diminished any potential historic integrity.
  - Non-contributing resource within proposed historic district.
  - Not eligible for inclusion within national or local historic designation.
  - Outside of proposed district boundary.
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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 1301 4th St SE

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## Building Information/Historical Background

Architect/Designer Jon Redmond

Construction Date 1973

Builder/Contractor A.W. Moscoe Construction

Current Function Library Bar/Restaurant

Original Owner Sam D'Augusttino

Original Function Bar/Restaurant (1975-1981), Bakery (1982-?)

Biographical Information:

Building Permit Information: No. 442760 : 07/24/1973

City Directory Information:

Sanborn/Atlas Info:

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories 2

Plan Shape Rectangular

Style Vernacular modern

Roof Shape Flat

## Materials

Facade (Primary) Rectangular concrete block

Material condition Good

Facade (Secondary) \_\_\_\_\_

Design integrity Good

Window Type Paired, vertical single light

Alterations Feneration

Storefront Recessed  
corner entry

projecting neon sign

Architectural Details:

Sign Corner

Important Notes: Previous two-story structure on site (built c. 1889 – residence and church converted to store) burned down and was subsequently demolished in 1973.

## Site Features

Surrounding Land Use Commercial building, surface parking

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E: 481360, N: 4980884

State Inventory # \_\_\_\_\_

**Address** 1307-1309.5 4th Street

**PID number** 2402924420035

**City** Minneapolis **County** Hennepin

**ZIP** 55414 **Addition** Tuttle Addition to St. Anthony

TWP 29 Range 24 Sec 24

Current Owner Nicholas C. Geankopolis Et Al

Historic Name \_\_\_\_\_

Address P.O. Box 3558

Common Name \_\_\_\_\_

City, State, Zip Vail, CO 81658

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/22/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Erin Hanafin Berg, PAM

Photo(s): 10.1-10.3, 10.H1

Photo Date 08/22/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts N/A

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 1307-1309.5 4th Street

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## Building Information/Historical Background

Architect/Designer Inland Construction Co. Construction Date 1971

Builder/Contractor Inland Construction Co. Current Function Retail

Original Owner A. E. Properties Original Function Retail

Biographical Information:

Building Permit Information: No. 431823 : 10/04/1971 (same as 1311 4<sup>th</sup> St SE)

City Directory Information:

Sanborn/Atlas Info:

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives, Dinkytown files

## Architectural Information

Stories 1 Plan Shape Rectangular

Style Vernacular commercial Roof Shape Flat

## Materials

## Integrity

Facade (Primary) Faux stone pattern, stucco Material condition Good

Facade (Secondary) Vertical textured concrete pattern Design integrity Good

Window Type Projecting single light display Alterations \_\_\_\_\_

Storefront Wood paneling,  
wood bracket framed windows Sign Cabinet

Architectural Details: Square timber bracket supports around windows. Building designed according to corporate style of the clothing retailer that originally leased the space.

Important Notes: Former buildings on this site (built c. 1921-1928) torn down for proposed Red Barn Restaurant development; site of People's Park. Red Barn was never built, but the two current buildings were constructed on the site.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E:

State Inventory # HE-MPC-9887

**Address** 1308 4th Street SE

**PID number** 2402924420002

**City** Minneapolis      **County** Hennepin  
TWP 29      Range 24      Sec 24

**ZIP** 55414      **Addition** Lowrys Subd Blk C Tuttle's Addn  
**Current Owner** 1308 4th Street SE LLP

**Historic Name** University Theater

**Address** 1308 4th Street SE

**Common Name** Varsity Theater

**City, State, Zip** Minneapolis, MN 55414

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## Survey/Photography Information

**Surveyor(s)** Preservation Alliance of MN

**Survey Date** 8/27/2013

**Building Occupied** Y (Y/N)

**Publicly Accessible** Y (Y/N)

**Photographer** Chris Brown, PAM

**Photo(s):**

**Photo Date** 08/27/2013



## Significance and Nomination Information

**Property Category** Building

**Period of Significance** 1899-1971

**NRHP Status** Contributing to an eligible historic district

**Local Status** Contributing to an eligible historic district

**NRHP Criteria** A

**Local criteria** 4

**Statewide contexts** Urban Centers 1870-1940

**Local contexts** Culture, Fine and Applied Arts

**Notes on significance:**

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:** HE-MPC-9887

**Address:** 1308 4th Street SE

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## Building Information/Historical Background

Architect/Designer David Saul Klafter Construction Date 1915

Builder/Contractor Charles E. Hagstrom Current Function Theater

Original Owner University Amusement Co. Original Function Theater, Live music venue

Biographical Information: Constructed in 1915 with alterations in 1933 and an addition in 1938.

Building Permit Information: No. 116996 : 07/20/1915

City Directory Information:

Sanborn/Atlas Info: Minneapolis 1912 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories 1 Plan Shape Rectangular

Style Art Deco Roof Shape Flat

## Materials

Facade (Primary) Limestone Material condition Good

Facade (Secondary) Brick Design integrity Good

Window Type Glass block, accordion pleat detail between windows Alterations 1933 alt., 1938 alt.

Storefront Recessed entrance  
with two ticket windows Sign Original marquee with  
streamline modern detail

Architectural Details: Asymmetrical two-bay facade with accordion-pleat surface on east and theater marquee with entrance on west.

Important Notes: Original marquee, quality example of art deco design.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: Originally addressed as 1310 4<sup>th</sup> St SE

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E: 481342, N: 4980813

State Inventory # \_\_\_\_\_

**Address** 1310-1312 4th Street SE

**PID number** 2402924430004

**City** Minneapolis **County** Hennepin

**ZIP** 55414 **Addition** Lowrys Subd Blk C Tuttle's Addn

TWP 29 Range 24 Sec 24

Current Owner Jane P. Stender-Saltvold

Historic Name \_\_\_\_\_

Address 5933 Bell Circle

Common Name \_\_\_\_\_

City, State, Zip Minnetonka, MN 55345

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/27/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 12.1-12.4, 13.H1

Photo Date 08/27/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 1310-1312 4th Street SE

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## Building Information/Historical Background

Architect/Designer Not recorded

Construction Date 1904

Builder/Contractor August Rederstrand

Current Function Bike Shop

Original Owner Wilber F. Decker

Original Function Retail, Student rooming house

Biographical Information:

Building Permit Information: No. 59052 : 06/01/1904

City Directory Information: Minneapolis 1940, pg 1862; Minneapolis 1950, pg 1440

Sanborn/Atlas Info: Minneapolis 1912 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives, Dinkytown files

## Architectural Information

Stories 2

Plan Shape Rectangular

Style Vernacular commercial

Roof Shape Flat

## Materials

Facade (Primary) Brick

Material condition Good

Facade (Secondary) Applied siding on west facade

Design integrity Good

Window Type 1/1 on second floor front

Alterations Siding on West side of building  
Sign Cabinet

Storefront Recessed with large single light display

Architectural Details: Contrasting brown brick quoins at corners that tie into the contrasting brown brick band projecting under the cornice; intact sheet metal cornice with dentils

Important Notes: Architecturally consistent with the neighboring 3-story store structure (Dinkydale); narrow one-story connector is continuous brickwork with small cornice segment, and dark brown bulkhead in this area may suggest an original entrance opening.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

## Property and Owner Information

UTM Coord. Zone 15, E: 481360, N: 4980884

State Inventory # \_\_\_\_\_

**Address** 1311 4th St SE

**PID number** 2402924420035

**City** Minneapolis                      **County** Hennepin  
TWP 29                      Range 24                      Sec 24

**ZIP** 55414    **Addition** Tuttle's Addition to St. Anthony  
**Current Owner** Nicholas C. Geankopolis Et Al

Historic Name \_\_\_\_\_

Address P.O. Box 3558

Common Name \_\_\_\_\_

City, State, Zip Vail, CO 81658

## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/22/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Erin Hanafin Berg, PAM

Photo(s): 22.1, 22.2, 10.H1

Photo Date 08/22/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts N/A

Local contexts N/A

Notes on significance:

Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 1311 4th St SE

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## Building Information/Historical Background

Architect/Designer Inland Construction Co. Construction Date 1971

Builder/Contractor Inland Construction Co. Current Function Post Office

Original Owner A. E. Properties Original Function Retail

Biographical Information:

Building Permit Information: No. 431823: 10/04/1971 (same permit as 1309 4<sup>th</sup> St SE)

City Directory Information: N/A

Sanborn/Atlas Info: N/A

Other sources (archives, published architectural guides, etc.): Univ. of Minn. Archives, Minneapolis Collection, Hennepin Co. Library

Historical photos: Univ. of Minn, Dinkytown files

## Architectural Information

Stories 1 Plan Shape Rectangular

Style Vernacular commercial Roof Shape Flat

## Materials

## Integrity

Facade (Primary) Board and batten siding Material condition Good

Facade (Secondary) Projecting brick window surrounds Design integrity Good

Window Type Arched single light Alterations \_\_\_\_\_

Storefront Arched transom entrance

Sign Lettered window

Architectural Details: 3 symmetrically placed windows with carved limestone sills.

Important Notes: Previous building on this site was demolished for a Red Barn Restaurant that was the subject of demonstrations and protest. Site of People's Park.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E: 481354, N: 4980806

State Inventory # HE-MPC-3144

Address 1314-1320 4th St SE

PID number 2402924430005

City Minneapolis County Hennepin  
TWP 29 Range 24 Sec 24

ZIP 55414 Addition Lowrys Subd Blk C Tuttle's Addn  
Current Owner Lin Shi Investments LLC

Historic Name College Inn

Address P.O. Box 251218

Common Name Dinkydale

City, State, Zip Woodbury, MN 55125

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## Survey/Photography Information

Surveyor(s) Preservation Alliance of MN

Survey Date 10/24/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Erin Hanafin Berg, PAM

Photo(s): 13.1-13.4, 13.H1, 04.H1

Photo Date 10/24/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:** HE-MPC-3144

**Address:** 1314-1320 4th St SE

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## Building Information/Historical Background

Architect/Designer Wilbur F. Decker

Construction Date 1902

Builder/Contractor August Redurstrand

Current Function Restaurant, Bookstore, Bike Shop

Original Owner Wilbur F. Decker

Original Function Student Restaurant and Dormitory

Biographical Information:

Building Permit Information: No. 51218 : 04/05/1902

City Directory Information: Minneapolis 1940, pg 1862, Minneapolis 1950, pg 1440

Sanborn/Atlas Info: Minneapolis 1912 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories 3

Plan Shape Rectangular

Style Vernacular commercial

Roof Shape Flat

## Materials

Facade (Primary) Brick

Material condition Good

Facade (Secondary) \_\_\_\_\_

Design integrity Good

Window Type single 1/1 on upper stories, bay windows center

Alterations \_\_\_\_\_

Storefront Recessed entries w/ floor-height display windows

Sign Awning

Architectural Details: Contrasting brown brick quoins at corners and inside edge of side bays tie into the contrasting brown brick band with projecting course under cornice; stepped center parapet; intact sheet metal cornice with dentils

Important Notes: Formerly a student dormitory and hotel.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E: 481378, N: 4980875

State Inventory # \_\_\_\_\_

**Address** 1315 4th St SE

**PID number** 2402924420036

**City** Minneapolis      **County** Hennepin  
TWP 29      Range 24      Sec 24

**ZIP** 55414    **Addition** Tuttle's Addition to St. Anthony  
**Current Owner** Thirteen Fifteen LLC

Historic Name \_\_\_\_\_

**Address** 4604 Wooddale Ave. S.

Common Name \_\_\_\_\_

**City, State, Zip** Minneapolis, MN 55424

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## Survey/Photography Information

**Surveyor(s)** Preservation Alliance of MN

Survey Date 8/22/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Erin Hanafin Berg, PAM

Photo(s): 23.1-23.4, 23.H1

Photo Date 08/22/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts N/A

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 1315 4th St SE

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## Building Information/Historical Background

Architect/Designer McClure and Kerr

Construction Date 1955 (first floor), 1964 (second floor)

Builder/Contractor Central Construction Co.

Current Function Coffee Shop, LifeCare Clinic

Original Owner C. B. Christiansen

Original Function Offices

Biographical Information:

Building Permit Information: No. 347877 : 07/21/1955

City Directory Information: N/A

Sanborn/Atlas Info: N/A

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories 2

Plan Shape Rectangular

Style Modern Vernacular commercial

Roof Shape Flat

## Materials

Facade (Primary) Perforated cinder block

Material condition Good

Facade (Secondary) Vertical wood paneling

Design integrity Good

Window Type Vertical light ribbon windows

Alterations Second floor wood paneling (1979)

Storefront 5 single light floor/ceiling windows

Sign Awning with goose-neck lights

Architectural Details: Second floor vertical light ribbon windows. Truncated second story with drive-thru entry to alleyway below and heavy timber support with cylindrical steel column

Important Notes: Second story of building was added on in 1964.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E: 481395, N: 4980865

State Inventory # \_\_\_\_\_

**Address** 1319-1325 4th St SE

**PID number** 2402924420037

**City** Minneapolis      **County** Hennepin  
TWP 29      Range 24      Sec 24

**ZIP** 55414      **Addition** Tuttle's Addition to St. Anthony  
**Current Owner** T. H. Myers & D. A. Myers

Historic Name \_\_\_\_\_

**Address** 20791 Hurley Ave

Common Name \_\_\_\_\_

**City, State, Zip** Lakeville, MN 55044

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/22/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 18.1-18.4, 18.H1, 18.H2

Photo Date 08/22/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 1319-1325 4th St SE

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## Building Information/Historical Background

Architect/Designer Nordstrom and Lundquist Construction Date 1921

Builder/Contractor C. P. Johnson Current Function Tattoo Parlor, Restaurants

Original Owner John Degnan Original Function Retail, Restaurants

Biographical Information:

Building Permit Information: No. 153618 : 09/22/1921

City Directory Information: Minneapolis 1940, pg 1862; Minneapolis 1950, pg 1440

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives, Dinkytown files

## Architectural Information

Stories 1 Plan Shape Rectangular

Style Vernacular commercial Roof Shape Flat

## Materials

Facade (Primary) Textured brick Material condition Good

Facade (Secondary) Stucco, glass block Design integrity Good

Window Type Recessed, single light Alterations Storefront

Storefront Stucco, glass block transom panels

Sign Tattoo: neon, Mesa: awning, Camoi: wood letters

## Integrity

Architectural Details: Projecting brick detailing including spandrel panels, pilasters, and raised brick sections at parapet.

Important Notes: Steel panel above 1315 where a possible sign was historically located.  
Historic awning on storefront of 1315.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

## Property and Owner Information

UTM Coord. Zone 15, E: 481408, N: 4980847

State Inventory # \_\_\_\_\_

**Address** 1327 4th St SE, 401-409 14th Ave SE

**PID number** 2402924420038

**City** Minneapolis **County** Hennepin

**ZIP** 55414 **Addition** Tuttle's Addition to St. Anthony

TWP 29 Range 24 Sec 24

Current Owner Dinkytown LLC

Historic Name \_\_\_\_\_

Address 2038 Cottage Grove Dr.

Common Name \_\_\_\_\_

City, State, Zip Woodbury, MN 55129

## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 10/24/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Erin Hanafin Berg, PAM

Photo(s): 15.1-15.4, 15.H1-15.H4

Photo Date 10/24/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 1327 4th St SE, 401-409 14th Ave SE

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## Building Information/Historical Background

Architect/Designer Not recorded

Construction Date 1884

Builder/Contractor Not recorded

Current Function Restaurant/Bank/Retail

Original Owner Not recorded

Original Function Retail

Biographical Information:

Building Permit Information: No. 797: 1884 (original permit not on file)

City Directory Information: Minneapolis 1940, pg 1912; Minneapolis 1940, pg 1471

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives, Dinkytown files

## Architectural Information

Stories 1

Plan Shape Rectangular

Style Vernacular commercial

Roof Shape Flat

## Materials

Facade (Primary) Textured brick

Material condition Good

Facade (Secondary) Stucco, EIFS

Design integrity Fair

Window Type Aluminum single light

Alterations Originally built as 3 stories, converted to 1 story in 1919. Several alterations over time to storefronts

Storefront Recessed entries

Sign Neon, cabinet, awning

Architectural Details: Metal sheet coping, brick detailing at parapet level, stepped parapet. Current look of building reflects conversion to one-story building in 1919 from original 3-story structure, possibly as result of a fire. The property retains integrity related to this later date, but not the original.

Important Notes:

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E: 481492, N: 4980824

State Inventory # \_\_\_\_\_

**Address** 1413-1415 4th Street SE

**PID number** 2402924410139

**City** Minneapolis                      **County** Hennepin  
TWP 29                      Range 24                      Sec 24

**ZIP** 55414    **Addition** Tuttle's Addition of St. Anthony  
**Current Owner** Dinkytown Properties LLP

Historic Name \_\_\_\_\_

**Address** 4604 Wooddale Ave. S.

Common Name \_\_\_\_\_

**City, State, Zip** Edina, MN 55424

---

## Survey/Photography Information

**Surveyor(s)** Preservation Alliance of MN

Survey Date 8/23/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 27.1, 27.2, 27.H1

Photo Date 08/23/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts N/A

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

---

# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 1413-1415 4th Street SE

---

## Building Information/Historical Background

Architect/Designer None stated

Construction Date 1947

Builder/Contractor Cabin Craft Co.

Current Function Restaurant, Retail

Original Owner A. C. Robinson

Original Function Garage, Post Office

Biographical Information:

Building Permit Information: No. 255318 : 08/19/1947

City Directory Information: Minneapolis 1940, pg 1862; Minneapolis 1950, pg 1440

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 942

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives; Minneapolis Collection, Hennepin Co. Library

Historical photos:

## Architectural Information

Stories 1

Plan Shape Rectangular

Style Vernacular commercial

Roof Shape Flat

## Materials

Facade (Primary) Brick

Material condition Good

Facade (Secondary) EIFS

Design integrity Good

Window Type Single light

Alterations Storefront, front façade

Storefront Recessed entry

Sign Cabinet

## Integrity

Architectural Details:

Important Notes: Façade has been altered since its construction.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E: 481500, N: 4980804

State Inventory # \_\_\_\_\_

**Address** 1417 4th Street SE

**PID number** 2402924430049

**City** Minneapolis **County** Hennepin

**ZIP** 55414 **Addition** Tuttle's Addition to St. Anthony

TWP 29 Range 24 Sec 24

Current Owner CLN Enterprises LLC

Historic Name \_\_\_\_\_

Address 7022 Kiwi Place

Common Name \_\_\_\_\_

City, State, Zip Naples, FL 34113

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/23/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 25.1, 25.H1, 27.H1

Photo Date 08/23/2013



## Significance and Nomination Information

Property Category Building

Period of Significance N/A

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts N/A

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

---

# Minnesota Architecture-History Inventory Form

SHPO inventory number:

Address: 1417 4th Street SE

---

## Building Information/Historical Background

Architect/Designer Liebenberg & Kaplan

Construction Date 1948

Builder/Contractor day labor

Current Function Restaurant

Original Owner Crane Office & School Supply Co.

Original Function Office and school supplies

Biographical Information:

Building Permit Information: No. 302810 : 10/22/1948

City Directory Information: Minneapolis 1950, pg 1440

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 942

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives

## Architectural Information

Stories 1

Plan Shape Rectangular

Style Vernacular commercial

Roof Shape Flat

## Materials

Facade (Primary) Metal sheeting

Material condition Good

Facade (Secondary) Granite, glass

Design integrity Poor

Window Type 5 single light windows

Alterations Storefront

Storefront Modern  
aluminum doors

Important Notes: Original materials were concrete block and brick; façade has been altered significantly

Sign Cabinet

Architectural Details:

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: Originally addressed as 1419 4<sup>th</sup> St SE

# Minnesota Architecture-History Inventory Form

## Property and Owner Information

UTM Coord. Zone 15, E: 481485, N: 4980872

State Inventory # \_\_\_\_\_

**Address** 1400-1408 5th Street SE, 414-416 14th Ave SE

**PID number** 2402924420162

**City** Minneapolis **County** Hennepin  
TWP 29 Range 24 Sec 24

**ZIP** 55414 **Addition** Tuttle's Addition to St. Anthony  
**Current Owner** Dinkytown Investors LLC

Historic Name \_\_\_\_\_

**Address** 4604 Wooddale Ave. S.

Common Name \_\_\_\_\_

**City, State, Zip** Edina, MN 55424

## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/23/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 16.1, 16.2

Photo Date 08/23/2013



## Significance and Nomination Information

Property Category Building

Period of Significance N/A

NRHP Status Not eligible

Local Status Not eligible

NRHP Criteria N/A

Local criteria N/A

Statewide contexts N/A

Local contexts N/A

Notes on significance:

Recommendation:

- Non-contributing resource within proposed historic district.
- Not eligible for inclusion within national or local historic designation.
- Outside of proposed district boundary.

# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 1400-1408 5th Street SE, 414-416 14th Ave SE

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## Building Information/Historical Background

Architect/Designer Scott Arnold

Construction Date 1967

Builder/Contractor Inland Construction Corp.

Current Function Restaurants, Yoga Studio

Original Owner G Stamp of Wisc

Original Function Burger King

Biographical Information:

Building Permit Information: No. 101297 : 04/19/1967

City Directory Information: N/A

Sanborn/Atlas Info: N/A

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives, Dinkytown files

## Architectural Information

Stories 1

Plan Shape Rectangular

Style \_\_\_\_\_

Roof Shape Flat

## Materials

Facade (Primary) Brick

Material condition Good

Facade (Secondary) EIFS

Design integrity N/A

Window Type Single light aluminum

Alterations Yes

Storefront Modern strip mall

Sign Cabinet

Architectural Details: Modern strip mall design.

Important Notes: Building has had major alterations and additions in the 1970s and 80s. Replaced older 3-story mixed use building.

## Site Features

Surrounding Land Use Commercial, parking

Site Features: Surface parking lot between the building and 5th St.

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E: 481525, N: 4980857

State Inventory # \_\_\_\_\_

**Address** 1412-1422 5th Street SE

**PID number** 2402924420015

**City** Minneapolis      **County** Hennepin  
TWP 29      Range 24      Sec 24

**ZIP** 55414      **Addition** Tuttle's Addition to St. Anthony  
**Current Owner** Hersh Properties LLC

Historic Name \_\_\_\_\_

Address 11906 Meadow Lane W.

Common Name \_\_\_\_\_

City, State, Zip Minnetonka, MN 55305

---

## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/27/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 26.1

Photo Date 08/27/2013



## Significance and Nomination Information

Property Category Building

Period of Significance N/A

NRHP Status Not eligible

Local Status Not eligible

NRHP Criteria N/A

Local criteria N/A

Statewide contexts N/A

Local contexts N/A

Notes on significance:

Recommendation:

- Recent exterior modifications have diminished any potential historic integrity.
  - Non-contributing resource within proposed historic district.
  - Not eligible for inclusion within national or local historic designation.
  - Outside of proposed district boundary.
-

# Minnesota Architecture-History Inventory Form

SHPO inventory number:

Address: 1412-1422 5th Street SE

---

## Building Information/Historical Background

Architect/Designer R. W. Carlson

Construction Date 1949

Builder/Contractor Jacobson and Quist

Current Function Liquor store

Original Owner Arthur J. Robinson

Original Function Grocery store

Biographical Information:

Building Permit Information: No. 308798 : 10/10/1949

City Directory Information:

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 942

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories 1

Plan Shape Rectangular

Style \_\_\_\_\_

Roof Shape Flat

## Materials

Facade (Primary) Concrete block, brick

Facade (Secondary) Metal cladding

Window Type Single light aluminum

Storefront Entrance faces parking lot off of 5th Ave

Sign Cabinet

## Integrity

Material condition Good

Design integrity Poor

Alterations Façade

Architectural Details:

Important Notes:

## Site Features

Surrounding Land Use Commercial, surface parking

Site Features: Surface parking adjacent to building

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_

UTM Coord. Zone 15, E: 481302, N: 4980815

**Address** 320-322 13<sup>th</sup> Ave SE

**PID number** 2402924340004

**City** Minneapolis      **County** Hennepin  
TWP 29      Range 24      Sec 24

**ZIP** 55414      **Addition** Lowrys Subd Blk C Tuttle's Addn  
**Current Owner** 1309 8<sup>th</sup> St LLC

Historic Name \_\_\_\_\_

**Address** 74 E Golden Lake Rd

Common Name \_\_\_\_\_

**City, State, Zip** Circle Pines, MN 55014

---

## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/27/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 30.1, 30.2, 30.3, 30.4

Photo Date 08/27/2013



## Significance and Nomination Information

Property Category Housing

Period of Significance 1899-1971

NRHP Status Not eligible

Local Status Not eligible

NRHP Criteria N/A

Local criteria N/A

Statewide contexts N/A

Local contexts N/A

Notes on significance:

Recommendation:

- Recent exterior modifications have diminished any potential historic integrity.
  - Residential property does not contribute to historic eligibility under district National Register criterion A in area of commerce, or for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3.
  - Outside of proposed district boundary.
-

# Minnesota Architecture-History Inventory Form

SHPO inventory number:

Address: 320-322 13<sup>th</sup> Ave SE

---

## Building Information/Historical Background

Architect/Designer Not recorded

Construction Date c. 1885

Builder/Contractor Not recorded

Current Function Housing

Original Owner Not recorded

Original Function Housing

Biographical Information:

Building Permit Information:

City Directory Information:

Sanborn/Atlas Info: Minneapolis 1885-89 vol. 2, sheet 74a

Other sources (archives, published architectural guides, etc.):

Historical photos:

## Architectural Information

Stories 2.5

Plan Shape Square

Style Vernacular duplex

Roof Shape Hipped roof with front gables

## Materials

Facade (Primary) Vinyl drop-lap siding

Material condition Good

Facade (Secondary) Wood trim

Design integrity Good

Window Type Wood frame 1/1

Alterations \_\_\_\_\_

Storefront N/A; recessed front porch

Sign \_\_\_\_\_

## Integrity

Architectural Details: Stained glass additions in main front window. Shaped eave brackets with exposed rafter tails. Attic-level gable dormer with some intact trim work.

Important Notes: Only remaining house in study area – does not contribute to commercial district eligibility.

## Site Features

Surrounding Land Use Commercial/Residential

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_ UTM Coord. Zone 15, E: 481351, N: 4980909

**Address** 410 13th Ave SE **PID number** 2402924420031

**City** Minneapolis **County** Hennepin **ZIP** 55414 **Addition** Tuttle's Addition to St. Anthony  
TWP 29 Range 24 Sec 24 **Current Owner** Meredith Norstrom

Historic Name \_\_\_\_\_ **Address** 410 13th Ave SE

Common Name \_\_\_\_\_ **City, State, Zip** Minneapolis, MN 55414

---

## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/27/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 28.1, 28.2

Photo Date 08/27/2013



## Significance and Nomination Information

Property Category Housing (non extant)

Period of Significance N/A

NRHP Status Not eligible

Local Status Not eligible

NRHP Criteria N/A

Local criteria N/A

Statewide contexts N/A

Local contexts N/A

Notes on significance:

Recommendation:

- House has been demolished since the designation study began, as authorized through City Council.
  - Outside of proposed district boundary.
-

# Minnesota Architecture-History Inventory Form

SHPO inventory number:

Address: 410 13th Ave SE

---

## Building Information/Historical Background

Architect/Designer Not recorded

Construction Date 1887

Builder/Contractor C. E. Rogers

Current Function Vacant lot

Original Owner Not recorded

Original Function Housing

Biographical Information:

Building Permit Information:

City Directory Information:

Sanborn/Atlas Info: Minneapolis 1912 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.):

Historical photos:

## Architectural Information

Stories 1.5

Plan Shape Square

Style Vernacular cottage

Roof Shape Gable front

## Materials

Facade (Primary) Wood lap siding

Material condition N/A

Facade (Secondary) \_\_\_\_\_

Design integrity N/A

Window Type 1/1 wood, arched attic window

Alterations \_\_\_\_\_

Storefront n/a; replaced front porch

Sign \_\_\_\_\_

## Integrity

Architectural Details: Paired scroll work eave brackets along roof. Greek revival style entablature.

Important Notes: House has been demolished, so site is currently a vacant lot.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_ UTM Coord. Zone 15, E: 481359, N: 4980924

**Address** 416-418 13th Ave SE **PID number** 2402924420029

**City** Minneapolis **County** Hennepin **ZIP** 55414 **Addition** Tuttle's Addition to St. Anthony  
TWP 29 Range 24 Sec 24 **Current Owner** Burrito Loco Properties LLC

Historic Name \_\_\_\_\_ **Address** 418 13th Ave SE

Common Name \_\_\_\_\_ **City, State, Zip** Minneapolis, MN 55414

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/27/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 29.1, 29.3, 29.3

Photo Date 08/27/2013



## Significance and Nomination Information

Property Category Building

Period of Significance N/A

NRHP Status Not eligible

Local Status Not eligible

NRHP Criteria N/A

Local criteria N/A

Statewide contexts N/A

Local contexts N/A

Notes on significance:

Recommendation:

- Constructed after period of significance.
  - Non-contributing resource within proposed historic district.
  - Not eligible for inclusion within national or local historic designation.
  - Outside of proposed district boundary.
-

# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 416-418 13th Ave SE

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## Building Information/Historical Background

Architect/Designer Not recorded

Construction Date 1982

Builder/Contractor Rocon Construction

Current Function Mexican restaurant

Original Owner Perry's Pizza

Original Function Pizza parlor

Biographical Information:

Building Permit Information: No. 516793 : 09/07/1982

City Directory Information:

Sanborn/Atlas Info:

Other sources (archives, published architectural guides, etc.):

Historical photos:

## Architectural Information

Stories 2

Plan Shape Rectangular

Style Vernacular commercial

Roof Shape Shed-roof

## Materials

Facade (Primary) Brick

Material condition Good

Facade (Secondary) Glass

Design integrity Good

Window Type Single light fixed windows front side

Alterations None

Storefront Side entry with angled entrance bay

Sign Neon cabinet sign

## Integrity

Architectural Details: Asymmetrical massing with shed-roofed front room and glass, single light skylights. Interior brick wall extends to parapet level.

Important Notes: Recessed from 13th Ave SE with front patio. Main facade aligns with adjacent historic house.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

## Property and Owner Information

UTM Coord. Zone 15, E: 481355, N: 4980761

State Inventory # \_\_\_\_\_

**Address** 313-315 14<sup>th</sup> Ave SE

**PID number** 2402924430009

**City** Minneapolis      **County** Hennepin  
TWP 29      Range 24      Sec 24

**ZIP** 55414      **Addition** Lowrys Subd Blk C Tuttle's Addn  
**Current Owner** Deacon Flats LLC

Historic Name \_\_\_\_\_

**Address** 219 2<sup>nd</sup> St N, Suite 100

**Common Name** Annie's Parlour

**City, State, Zip** Minneapolis, MN 55401

## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/27/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 17.1, 17.2, 17.H1

Photo Date 08/27/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

# Minnesota Architecture-History Inventory Form

SHPO inventory number:

Address: 313-315 14<sup>th</sup> Ave SE

---

## Building Information/Historical Background

Architect/Designer Not recorded

Construction Date 1899

Builder/Contractor W. F. Decker

Current Function Restaurant, Night Club

Original Owner W. F. Decker

Original Function Paint Store, Printing Office

Biographical Information:

Building Permit Information: No. 43748 : 06/29/1899

City Directory Information: Minneapolis 1940, pg 1912; Minneapolis 1950, pg 1471

Sanborn/Atlas Info: Minneapolis 1912 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories 2

Plan Shape L-shaped

Style Vernacular commercial

Roof Shape Flat

## Materials

Facade (Primary) Brick

Facade (Secondary) Faux stone, wood

Window Type 1/2 front top story, filled arch on sides, 1/1 S. side

Storefront Multi-light display window, recessed entry

Sign Cabinet

## Integrity

Material condition Good

Design integrity Fair

Alterations Enclosed stairwell (1978)

Architectural Details: Intact sheet metal cornice

Important Notes: Building is an unusual shape, especially along the trench. Painted ghost signs on front upper story and sides for former businesses, along with other painted signs for existing business.

## Site Features

Surrounding Land Use Commercial

Site Features: Located adjacent to railroad trench

General Property Notes:

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_ UTM Coord. Zone 15, E: 481367, N: 4980775

Address 317-319 14<sup>th</sup> Ave SE PID number 2402924430054

City Minneapolis County Hennepin ZIP 55414 Addition Lowrys Subd Blk C Tuttle's Addn  
TWP 29 Range 24 Sec 24 Current Owner Arbor Retail Properties LLC

Historic Name \_\_\_\_\_ Address PO Box 24386

Common Name \_\_\_\_\_ City, State, Zip Minneapolis, MN 55424

---

## Survey/Photography Information

Surveyors(s) Preservation Alliance of MN

Survey Date 8/27/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 19.1

Photo Date 08/27/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Not eligible

Local Status Not eligible

NRHP Criteria N/A

Local criteria N/A

Statewide contexts N/A

Local contexts N/A

Notes on significance:

Recommendation:

- Constructed after period of significance.
  - Non-contributing resource within proposed historic district.
  - Not eligible for inclusion within national or local historic designation.
-

# Minnesota Architecture-History Inventory Form

SHPO inventory number:

Address: 317-319 14<sup>th</sup> Ave SE

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## Building Information/Historical Background

Architect/Designer Not recorded

Construction Date 1984

Builder/Contractor ABJ Enterprises

Current Function Retail

Original Owner ABJ Enterprises

Original Function Bruegger's Bagel Shop, Retail

Biographical Information:

Building Permit Information: No. 8530686 : 08/17/1984

City Directory Information: N/A

Sanborn/Atlas Info: N/A

Other sources (archives, published architectural guides, etc.):

Historical photos:

## Architectural Information

Stories 1

Plan Shape Rectangle

Style Vernacular commercial

Roof Shape Flat

## Materials

Facade (Primary) Brick

Material condition Good

Facade (Secondary) Stucco

Design integrity Good

Window Type Truncated display windows

Alterations \_\_\_\_\_

Storefront Recessed in center with open stairs to basement

Sign Cabinet and flush

## Integrity

Architectural Details: Stepped parapet, recessed stucco panels, gooseneck lamps

Important Notes: Built upon previously burned down building.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_

UTM Coord. Zone 15, E: 481131, N: 4980780/E: 481485, N: 4980872

**Address** 318-328 4th St. SE, 1400-1410 14th Ave SE

**PID number** 2402924430016 / 2402924430062

**City** Minneapolis **County** Hennepin

**ZIP** 55414 **Addition** Tuttle Addition to St. Anthony

TWP 29 Range 24 Sec 24

Current Owner Clarel Corporation

Historic Name \_\_\_\_\_

Address 4210 Old Shakopee Rd W

Common Name \_\_\_\_\_

City, State, Zip Bloomington MN 55437

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 10/24/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Erin Hanafin Berg, PAM

Photo(s): 01.1-01.6, 01.H1-01.H5

Photo Date 10/24/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 318-328 4th St. SE, 1400-1410 14th Ave SE

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## Building Information/Historical Background

Architect/Designer Colbaum and Forsell Construction Date 1925

Builder/Contractor M. Schumacher Current Function Restaurants

Original Owner W. D. Boardman Original Function Retail, Barbershop

Biographical Information:

Building Permit Information: No. 189669 : 06/24/1925

City Directory Information: Minneapolis 1940, pg 1912; Minneapolis 1950, pg. 1471

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 942

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Minnesota Historical Society

## Architectural Information

Stories 1 Plan Shape Rectangular

Style Vernacular commercial Roof Shape Flat

## Materials

Facade (Primary) Brick Material condition Good

Facade (Secondary) Stucco, Granite bulkhead Design integrity Good

Window Type Single light display Alterations Corner entry facing 4<sup>th</sup> St

Storefront Recessed entries

Sign Painted with goose neck lighting, awning

## Integrity

Architectural Details: 318: Fluted pilasters, transom and spandrel covered with wood panels with applied wood frames and notched corners. 322: Transom and pilasters covered with stucco, narrow fluted pilaster adj. to 324 and next door; intact cornice (wood or painted metal).

Important Notes: 318: Angled entry with aluminum frame reconstructed in 1965.

## Site Features

Surrounding Land Use Commercial

Site Features: Train trench located behind building

General Property Notes: Located at corner of 14<sup>th</sup> Ave SE and 4<sup>th</sup> St SE

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E:481372, N: 4980782

State Inventory # HE-MPC-3143

**Address** 321 14<sup>th</sup> Ave SE

**PID number** 2402924430011

**City** Minneapolis      **County** Hennepin  
TWP 29      Range 24      Sec 24

**ZIP** 55414      **Addition** Lowrys Subd Blk C Tuttle's Addn  
**Current Owner** J. S. Manes & A. M. Manes Trustees

Historic Name \_\_\_\_\_

**Address** 4 Abinante Way

Common Name \_\_\_\_\_

**City, State, Zip** Monterey, CA 93940

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/27/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 02.1, 02.H1, 02.H2, 17.H1

Photo Date 08/27/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance: Held the only Dayton's campus department store until the mid-1950s.

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:** HE-MPC-3143

**Address:** 321 14<sup>th</sup> Ave SE

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## Building Information/Historical Background

Architect/Designer Ernest Kennedy

Construction Date 1910

Builder/Contractor F. G. McMillan

Current Function Spa

Original Owner E. C. Gale

Original Function Retail

Biographical Information:

Building Permit Information: No. 87870 : 06/09/1910

City Directory Information: Minneapolis 1940, pg 1912; Minneapolis 1950, pg 1471

Sanborn/Atlas Info: Minneapolis 1912 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Minnesota Historical Society, Univ. of Minn. archives, Dinkytown files

## Architectural Information

Stories 3

Plan Shape Rectangular

Style Tudor Revival

Roof Shape Faux cross-gable

## Materials

Facade (Primary) Stucco

Material condition Good

Facade (Secondary) Timber

Design integrity Good

Window Type 4 single light on 3rd floor, single light on 1st & 2nd

Alterations \_\_\_\_\_

Storefront Asymmetrical, deeply recessed

Sign Painted wood

Architectural Details: Gabled front with wood bargeboard and applied trim, timber support brackets, projecting 3rd story with scroll support brackets. Tile, faux-cross-gabled roof.

Important Notes: Storefront alterations occurred within period of significance. Painted Dayton's and Campus Cobbler ghost signs on upper story sides.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_

UTM Coord. Zone 15, E: 481375, N: 4980788

**Address** 323 14th Ave SE

**PID number** 2402924430010

**City** Minneapolis                      **County** Hennepin  
TWP 29                      Range 24                      Sec 24

**ZIP** 55414    **Addition** Lowrys Subd Blk C Tuttle's Addn  
**Current Owner** J. S. Manes & A. M. Manes Trustees

Historic Name \_\_\_\_\_

**Address** 4 Abinante Way

Common Name \_\_\_\_\_

**City, State, Zip** Monterey, CA 93940

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/27/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 03.1, 03.H1

Photo Date 08/27/2013



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## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 323 14th Ave SE

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## Building Information/Historical Background

Architect/Designer Nensham - Lindquist Co. Construction Date 1921

Builder/Contractor S. M. Klanquist Sons Inc. Current Function Spa

Original Owner The Baltimore Dairy Lunch, Inc. Original Function Restaurant

Biographical Information: Addition to 321 14th Ave SE

Building Permit Information: No. 148960 : 05/03/1921

City Directory Information: Minneapolis 1940, pg 1912; Minneapolis 1950, pg 1471

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Minnesota Historical Society

## Architectural Information

Stories 1 Plan Shape Rectangular

Style Tudor Revival Roof Shape Flat

## Materials

Facade (Primary) Stucco Material condition Good

Facade (Secondary) Timber Design integrity Good

Window Type Arched single light display Alterations \_\_\_\_\_

Storefront Recessed entry

Sign Painted wood

## Integrity

Architectural Details: Wood and stucco tudor arches over doorway and display windows, stone bulkhead, rounded brackets at side pilasters.

Important Notes:

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_

UTM Coord. Zone 15, E: 481382, N: 4980801

**Address** 325-331 14th Ave SE

**PID number** 2402924430012

**City** Minneapolis                      **County** Hennepin  
TWP 29                      Range 24                      Sec 24

**ZIP** 55414    **Addition** Lowrys Subd Blk C Tuttle's Addn  
**Current Owner** Jason McLean

Historic Name Grodnik

Address 1116 Vincent Ave S

Common Name \_\_\_\_\_

City, State, Zip Minneapolis, MN 55405

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 10/24/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Erin Hanafin Berg, PAM

Photo(s): 04.1-04.6, 04.H1-04.H3

Photo Date 10/24/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

SHPO inventory number:

Address: 325-331 14th Ave SE

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## Building Information/Historical Background

Architect/Designer C. J. Bard

Construction Date 1923

Builder/Contractor Metropolitan Construction

Current Function Restaurant

Original Owner L. S. Grodnik

Original Function Offices and stores

Biographical Information: This building information is an overview of the addition, not original building located on the corner of 4th Street SE and 14th Ave SE, which was built in 1902.

Building Permit Information: No. 172105 : 08/18/1923

City Directory Information: Minneapolis 1940, pg 1912; Minneapolis 1950, pg 1471

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. Archives, Minneapolis Collection, Hennepin County Library

Historical photos:

## Architectural Information

Stories 2

Plan Shape Rectangular

Style Vernacular commercial

Roof Shape Flat

## Materials

Facade (Primary) Roman Brick

Material condition Good

Facade (Secondary) Mortared stone and brick veneer

Design integrity Good

Window Type Single light, 2<sup>nd</sup> floor arched two vertical pane

Alterations Storefront level alterations

Storefront Tuscan style brick façade

Sign Transom lettering, corner projecting neon sign

Architectural Details: Intact prism glass transom with ghost sign of the former drug store still apparent. Sheet metal cornice with dentils and fluted edge, metal projecting cornice with fluting at beltcourse level with painted brick and narrow dentilated terra cotta band below; intact narrow egg-and-dart terra cotta band on 325 (above transom panel); quoins around all windows; arched carved limestone name block and pilasters over 327

Important Notes: This form is an overview of the new addition added onto the original building constructed in 1902 which is located on the corner of 4th Street SE and 14th Ave SE, on former site of Minneapolis Street Railway Company storage facility and station. Gray Drug ghost signs along façade.

## Site Features

Surrounding Land Use Commercial

Site Features: Corner lot on 14th Ave SE and 4th Street SE

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E:481453, N: 4980813

State Inventory # \_\_\_\_\_

**Address** 400 - 404-1/2 14th Ave SE, 1401 - 1411 4th St SE **PID number** 2402924430047

**City** Minneapolis **County** Hennepin **ZIP** 55414 **Addition** Tuttle's Addition to St. Anthony  
TWP 29 Range 24 Sec 24 **Current Owner** Reidhead Properties LLC

Historic Name \_\_\_\_\_

Address 14000 McGinty Road E.

Common Name \_\_\_\_\_

City, State, Zip Minnetonka, MN 55305

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## Survey/Photography Information

**Surveyor(s)** Preservation Alliance of MN

Survey Date 10/24/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Erin Hanafin Berg, PAM

Photo(s): 05.1-05.5, 05.H1-05.H3

Photo Date 10/24/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 400 - 404-1/2 14th Ave SE, 1401 - 1411 4th St SE

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## Building Information/Historical Background

Architect/Designer T.J. Hodgson

Construction Date 1905

Builder/Contractor Bull and Vaughan

Current Function Restaurant/Retail

Original Owner C. W. Menulley

Original Function Office, Grocery, Apartments

Biographical Information:

Building Permit Information: No. 63309 : 06/03/1905

City Directory Information: Minneapolis 1905, pg 1609

Sanborn/Atlas Info: Minneapolis 1912 vol. 8, sheet 942

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives, Dinkytown files

## Architectural Information

Stories 2

Plan Shape Rectangular

Style \_\_\_\_\_

Roof Shape Flat

## Materials

Facade (Primary) Brick

Material condition Good

Facade (Secondary) Faux stone (Alpha Printing Inc.)

Design integrity Good

Window Type 1 over 1, single light display

Alterations \_\_\_\_\_

Storefront Recessed entry

Sign Awning, Cabinet (Alpha Printing Inc.)

Architectural Details: Brick dentils, metal sheet coping, limestone windowsills

Important Notes: Unique storefronts for each establishment

## Site Features

Surrounding Land Use Commercial

Site Features: Corner parcel on 4<sup>th</sup> Street SE and 14<sup>th</sup> Ave SE

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_ UTM Coord. Zone 15, E: 481461, N: 4980828

**Address** 406 14th Ave SE **PID number** 2402924420019

**City** Minneapolis **County** Hennepin **ZIP** 55414 **Addition** Tuttle's Addition of St. Anthony  
TWP 29 Range 24 Sec 24 **Current Owner** Vescio Properties LLLP

Historic Name \_\_\_\_\_ **Address** 406 14th Ave SE

Common Name \_\_\_\_\_ **City, State, Zip** Minneapolis, MN 55414

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/23/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 19.1, 19.2, 19.H1, 19.H2

Photo Date 08/23/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 406 14th Ave SE

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## Building Information/Historical Background

Architect/Designer Burner and Swain

Construction Date 1921

Builder/Contractor Victorson Construction Co.

Current Function Restaurant

Original Owner Frank Stodola

Original Function Retail, 2<sup>nd</sup> story apartments

Biographical Information:

Building Permit Information: No. 154451 : 10/19/1921

City Directory Information: Minneapolis 1940, pg 1912; Minneapolis 1950, pg 1471

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 942

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives, Dinkytown files

## Architectural Information

Stories 2

Plan Shape Rectangular

Style \_\_\_\_\_

Roof Shape Flat

## Materials

Facade (Primary) Brick

Facade (Secondary) Wood façade additions

Window Type 1 over 1

Storefront Recessed doorway with Roman brick detail

Sign Awning

## Integrity

Material condition Good

Design integrity Fair

Alterations Storefront and 2<sup>nd</sup> story

Architectural Details:

Important Notes: Major alterations to storefront and cornice level.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_ UTM Coord. Zone 15, E: 481421, N: 4980869

**Address** 411 14th Ave SE **PID number** 2402924420039

**City** Minneapolis **County** Hennepin **ZIP** 55414 **Addition** Tuttle's Addition to St. Anthony  
TWP 29 Range 24 Sec 24 **Current Owner** Patricia A. Schaak Trustee

Historic Name \_\_\_\_\_ **Address** 1342 Grand Ave.

Common Name \_\_\_\_\_ **City, State, Zip** St. Paul, MN 55106

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/22/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 06.1-06.5, 06.H1

Photo Date 08/22/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance: Building was used continuously as a hardware store from its construction through the 1970s.

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 411 14th Ave SE

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## Building Information/Historical Background

Architect/Designer W. M. Simms

Construction Date 1904

Builder/Contractor W. M. Simms

Current Function Coffee Shop, Dentist Office

Original Owner W. M. Simms

Original Function Hardware Store

Biographical Information:

Building Permit Information: No. 58054 : 04/11/1904

City Directory Information: Minneapolis 1905, pg 1609; Minneapolis 1930, pg 1832

Sanborn/Atlas Info: Minneapolis 1912 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories 2

Plan Shape Rectangular

Style \_\_\_\_\_

Roof Shape Flat

## Materials

Facade (Primary) Thin Roman Brick

**Integrity**  
Material condition Good

Facade (Secondary) \_\_\_\_\_

Design integrity Good

Window Type 1 over 1, with limestone windowsills

Alterations Windows, Storefront

Storefront Recessed entry with brick bulkhead

Sign Raised wood or metal letters

Architectural Details: Pressed metal cornice with modilian brackets and relief garland ornaments, and rusticated limestone coping parapet. Two ghost signs can still be seen on either side of the building advertising the hardware store (the original tenant to the building).

Important Notes: Recessed entries to second floor at north and south ends of building facade, each with single light glass doors and transoms. Painted Wm Simms Hardware ghost signs on upper story sides.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_ UTM Coord. Zone 15, E: 481469, N: 4980842

**Address** 412 14th Ave SE **PID number** 2402924420020

**City** Minneapolis **County** Hennepin **ZIP** 55414 **Addition** Tuttle Addition to St. Anthony  
TWP 29 Range 24 Sec 24 **Current Owner** GCH Inc.

Historic Name \_\_\_\_\_ **Address** 1481 Windemere Circle NE

Common Name \_\_\_\_\_ **City, State, Zip** Fridley, MN 55421

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/23/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Chris Brown, PAM

Photo(s): 7.1, 7.H1, 7.H2

Photo Date 08/23/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

SHPO inventory number:

Address: 412 14th Ave SE

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## Building Information/Historical Background

Architect/Designer C. P. Rosek

Construction Date 1929

Builder/Contractor J. C. Nelson and Sons Inc.

Current Function Bar/Restaurant

Original Owner J. C. Nelson and Sons Inc.

Original Function Retail, grocery

Biographical Information:

Building Permit Information: No. 217248 : 07/12/1929

City Directory Information: Minneapolis 1940, pg 1912; Minneapolis 1950 pg 1471

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 942

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives, Minnesota Historical Society

## Architectural Information

Stories 1

Plan Shape Rectangular

Style \_\_\_\_\_

Roof Shape Flat

## Materials

Facade (Primary) Brick

Material condition Good

Facade (Secondary) Wood paneling

Design integrity Fair

Window Type 4 sixteen light

Alterations Wood paneling on storefront

Storefront Wood paneled recessed entry

Sign Awning, goose neck lights

Architectural Details: Metal sheet coping

Important Notes: Modified storefront retains hints of original design sufficient to be restored with the aid of historic photographs.

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_

UTM Coord. Zone 15, E: 481492, N: 4980824

**Address** 413 14th Ave SE

**PID number** 2402924420039

**City** Minneapolis      **County** Hennepin  
TWP 29      Range 24      Sec 24

**ZIP** 55414    **Addition** Tuttle's Addition to St. Anthony  
**Current Owner** Patricia A. Scaak Trustee

Historic Name \_\_\_\_\_

**Address** 1342 Grand Ave.

Common Name \_\_\_\_\_

**City, State, Zip** St. Paul, MN 55105

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## Survey/Photography Information

**Surveyors(s)** Preservation Alliance of MN

Survey Date 8/22/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Erin Hanafin Berg, PAM

Photo(s): 8.1, 8.H1

Photo Date 08/22/2013



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## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 413 14th Ave SE

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## Building Information/Historical Background

Architect/Designer Not recorded

Construction Date c. 1940

Builder/Contractor Not recorded

Current Function Breakfast diner

Original Owner Not recorded

Original Function Breakfast diner

Biographical Information:

Building Permit Information: Not recorded

City Directory Information: Minneapolis 1950, pg 1471

Sanborn/Atlas Info: Minneapolis 1951 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives, Dinkytown files

## Architectural Information

Stories 1

Plan Shape Narrow, Rectangular

Style Vernacular commercial

Roof Shape Flat

## Materials

Facade (Primary) Wood shingle

**Integrity**  
Material condition Fair

Facade (Secondary) \_\_\_\_\_

Design integrity Good

Window Type Single light

Alterations None

Storefront Single light wood door, awning

Sign Neon window sign, painted wood lettering

Architectural Details: Diminutive size. Narrow building was built in alleyway between two existing buildings.

Important Notes: Al's Breakfast is regarded as an institution in the area. A student at the Univ. of Minn. prepared a draft individual National Register nomination for the property in 2012 or 2013.

## Site Features

Surrounding Land Use Commercial

Site Features: Built between 2 buildings within a former alley.

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

UTM Coord. Zone 15, E: 481428, N: 4980889

State Inventory # \_\_\_\_\_

**Address** 417-423 14th Ave SE

**PID number** 2402924420022

**City** Minneapolis      **County** Hennepin  
TWP 29      Range 24      Sec 24

**ZIP** 55414    **Addition** Tuttle's Addition to St. Anthony  
**Current Owner** Sakallah Group LLC

Historic Name \_\_\_\_\_

**Address** 214 Buchanan St. NE

Common Name \_\_\_\_\_

**City, State, Zip** Minneapolis, MN 55413

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## Survey/Photography Information

**Surveyor(s)** Preservation Alliance of MN

Survey Date 8/22/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Erin Hanafin Berg, PAM

Photo(s): 9.1-9.4, 9.H1, 9.H2

Photo Date 08/22/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 417-423 14th Ave SE

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## Building Information/Historical Background

Architect/Designer Not recorded

Construction Date c. 1905

Builder/Contractor A. J. Sampson

Current Function Restaurants

Original Owner Not recorded

Original Function Office, laundry

Biographical Information:

Building Permit Information: Not recorded

City Directory Information: Minneapolis 1940, pg 1912; Minneapolis 1950, pg 1471

Sanborn/Atlas Info: Minneapolis 1912 vol. 8, sheet 941

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos: Univ. of Minn. archives, Dinkytown files

## Architectural Information

Stories 1

Plan Shape Rectangular

Style Vernacular commercial

Roof Shape Flat

## Materials

Facade (Primary) Brick

Facade (Secondary) \_\_\_\_\_

Window Type Single light display

Storefront Recessed entry

Sign Awning

## Integrity

Material condition Good

Design integrity Good

Alterations \_\_\_\_\_

Architectural Details: Concrete bulkhead, parapet level brick detailing. Cornice was removed and patched with brick. Tongue-in-groove and beadboard ceilings at entrances.

Important Notes:

## Site Features

Surrounding Land Use Commercial

Site Features: None

General Property Notes: None

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # \_\_\_\_\_ UTM Coord. Zone 15, E: 481523, N: 4980807

**Address** 407 15th Ave SE **PID number** 2402924430055

**City** Minneapolis **County** Hennepin **ZIP** 55414 **Addition** Tuttle's Addition to St. Anthony  
TWP 29 Range 24 Sec 24 **Current Owner** McDonald's Corporation

Historic Name \_\_\_\_\_ **Address** P.O. Box 182571

Common Name \_\_\_\_\_ **City, State, Zip** Columbus, OH 43218

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## Survey/Photography Information

**Surveyor(s)** Preservation Alliance of MN

Survey Date 8/27/2013

Building Occupied Y (Y/N)

Publicly Accessible Y (Y/N)

Photographer Erin Hanafin Berg, PAM

Photo(s): 20.1-20.3

Photo Date 08/27/2013



## Significance and Nomination Information

Property Category Building

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts N/A

Local contexts N/A

Notes on significance: This building is the only remaining free-standing fast food restaurant in the district. Both this McDonald's and a Burger King on 14th Ave. were built in the 1960s. In 1970, extensive public opposition to a proposed Red Barn fast food restaurant at 1307 4th St. led to civil unrest.

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

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# Minnesota Architecture-History Inventory Form

SHPO inventory number:

Address: 407 15th Ave SE

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## Building Information/Historical Background

Architect/Designer Albert Plagens

Construction Date 1962

Builder/Contractor Kraus Anderson Construction Inc.

Current Function McDonald's

Original Owner Dinkytown Foods Inc.

Original Function McDonald's

Biographical Information:

Building Permit Information: No. 380512 : 09/27/1962

City Directory Information: N/A

Sanborn/Atlas Info: N/A

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories 2

Plan Shape Square

Style Corporate commercial

Roof Shape Mansard

## Materials

## Integrity

Facade (Primary) Red brick

Material condition Good

Facade (Secondary) Metal roofing

Design integrity Good

Window Type Single light aluminum

Alterations \_\_\_\_\_

Storefront Below street level

Sign Shaped cabinet sign on steel post

Architectural Details: Red metal tile roof with yellow vertical (French fry-like) roof ornaments.

Important Notes: Building is a two-story McDonald's restaurant, making it a unique structure.

## Site Features

Surrounding Land Use Commercial, surface parking

Site Features: Below-street level

General Property Notes: Located on the corner of 15th Ave SE and 4th Street SE. Drive-thru adjacent to building.

# Minnesota Architecture-History Inventory Form

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## Property and Owner Information

State Inventory # HE-MPC-03102

UTM Coord. Zone 15, E: 481492, N: 4980648

**Address** 1501 University Ave SE

**PID number** 2402924430071

**City** Minneapolis      **County** Hennepin  
TWP 29      Range 24      Sec 24

**ZIP** 55414      **Addition** Tuttle's Addition

**Current Owner** Doran University LLC

**Historic Name** Scandinavian Christian Unity Bible College

**Address** 7803 Glenroy Rd #200

**Common Name** Dinkydome

**City, State, Zip** Bloomington, MN 55439

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## Survey/Photography Information

**Surveyors(s)** Will Stark, Stark Preservation

**Survey Date** 05/08/2013

**Building Occupied** Y (Y/N)

**Publicly Accessible** Y (Y/N)

**Photographer** Will Stark

**Photo(s):**

**Photo Date** 05/08/2013



## Significance and Nomination Information

**Property Category** Building

**Period of Significance** 1899-1971

**NRHP Status** Contributing to an eligible historic district

**Local Status** Contributing to an eligible historic district

**NRHP Criteria** A

**Local criteria** 1 & 3

**Statewide contexts** Urban Centers 1870-1940

**Local contexts** N/A

**Notes on significance:**

**Recommendation:**

The Dinkydome has strong potential for local designation. It is a major neighborhood landmark, and a well-preserved example of the Classical Revival style that includes a glass dome. Historical associations with the Scandinavian immigrant community and the Scandinavian Christian Unity Bible College may also be important associates for this building.

---

# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 1501 University Ave SE

---

## Building Information/Historical Background

Architect/Designer John V. Koester

Construction Date 1915

Builder/Contractor C. G. Ericson

Current Function Residential and commercial

Original Owner Scandinavian Christian Unity Bible College

Original Function Education

Biographical Information: The Scandinavian Christian Unity Bible College was founded to train students for church ministry. It was also known as the International Christian Missionary Bible College, and in 1924 became Minneapolis Bible College. After the college moved in 1972, it was used for a variety of student related services and businesses. It now houses apartments and retail businesses.

Building Permit Information: No. B103057: 09/27/1962

City Directory Information: N/A

Sanborn/Atlas Info: N/A

Other sources (archives, published architectural guides, etc.):

Historical photos:

## Architectural Information

Stories 2

Plan Shape Square

Style Neoclassical/Classical Revival

Roof Shape Parapet

## Materials

Facade (Primary) Brick

Facade (Secondary) Stone

Window Type Windows replaced/openings intact

Storefront \_\_\_\_\_

Sign \_\_\_\_\_

## Integrity

Material condition Good

Design integrity Good

Alterations Window replacements, storefront with terracotta tile added

Architectural Details: This is an iconic building with a Classical Revival design on a corner lot. It stands on a raised foundation clad with stone. Two-stoned brick is used on the upper two stories, with darker brick used to form pilasters dividing the window bays. A Classical portico supported by Ionic columns projects from the south façade. A similar design with pilasters is seen on the west elevation. An iron and glass dome is located on the roof.

Important Notes:

## Site Features

Surrounding Land Use University, Commercial

Site Features:

General Property Notes:

# Minnesota Architecture-History Inventory Form

---

## Property and Owner Information

State Inventory # \_\_\_\_\_ UTM Coord. Zone 15, E: 481290, N: 4980735

**Address** University Ave Bridge over Rail Trench **PID number** N/A

**City** Minneapolis **County** Hennepin **ZIP** 55414 **Addition** N/A  
TWP 29 Range 24 Sec 24 Current Owner City of Minneapolis

Historic Name \_\_\_\_\_ Address \_\_\_\_\_

Common Name \_\_\_\_\_ City, State, Zip \_\_\_\_\_

---

## Survey/Photography Information

### Surveyors(s)

Survey Date \_\_\_\_\_

Building Occupied N (Y/N)

Publicly Accessible Y (Y/N)

Photographer \_\_\_\_\_

Photo(s): \_\_\_\_\_

Photo Date \_\_\_\_\_



## Significance and Nomination Information

Property Category Structure Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district Local Status Contributing to an eligible historic district

NRHP Criteria A Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940 Local contexts N/A

Notes on significance: Bridge is contributing, but existing structure is not original.

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

---

# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** University Ave Bridge over Rail

---

## Building Information/Historical Background

Architect/Designer N/A

Construction Date 1996

Builder/Contractor N/A

Current Function bridge

Original Owner City of Minneapolis

Original Function bridge

Biographical Information:

Building Permit Information: N/A

City Directory Information: N/A

Sanborn/Atlas Info: N/A

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories N/A

Plan Shape N/A

Style N/A

Roof Shape N/A

## Materials

Facade (Primary) N/A

Facade (Secondary) N/A

Window Type N/A

Storefront N/A

Sign N/A

## Integrity

Material condition Good

Design integrity Good

Alterations \_\_\_\_\_

Architectural Details: N/A

Important Notes: Replaced former bridge constructed on site in 1910. Bridge is contributing, but existing structure is not original.

## Site Features

Surrounding Land Use Commercial

Site Features:

General Property Notes: Crosses over rail trench

# Minnesota Architecture-History Inventory Form

---

## Property and Owner Information

State Inventory # \_\_\_\_\_ UTM Coord. Zone 15, E: 481373, N: 4980745

**Address** 14<sup>th</sup> Ave SE Bridge over Rail Trench **PID number** N/A

**City** Minneapolis **County** Hennepin **ZIP** 55414 **Addition** N/A  
TWP 29 Range 24 Sec 24 Current Owner City of Minneapolis

Historic Name \_\_\_\_\_ Address \_\_\_\_\_

Common Name \_\_\_\_\_ City, State, Zip \_\_\_\_\_

---

## Survey/Photography Information

### Surveyors(s)

Survey Date \_\_\_\_\_

Building Occupied N (Y/N)

Publicly Accessible Y (Y/N)

Photographer \_\_\_\_\_

Photo(s): \_\_\_\_\_

Photo Date \_\_\_\_\_



## Significance and Nomination Information

Property Category Structure Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district Local Status Contributing to an eligible historic district

NRHP Criteria A Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940 Local contexts N/A

Notes on significance: Bridge is contributing, but existing structure is not original.

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

---

# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 14<sup>th</sup> Ave SE Bridge over Rail

---

## Building Information/Historical Background

Architect/Designer N/A

Construction Date 1996

Builder/Contractor N/A

Current Function bridge

Original Owner City of Minneapolis

Original Function bridge

Biographical Information:

Building Permit Information: N/A

City Directory Information: N/A

Sanborn/Atlas Info: N/A

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories N/A

Plan Shape N/A

Style N/A

Roof Shape N/A

## Materials

Facade (Primary) N/A

Facade (Secondary) N/A

Window Type N/A

Storefront N/A

Sign N/A

## Integrity

Material condition Good

Design integrity Good

Alterations \_\_\_\_\_

Architectural Details: N/A

Important Notes: Replaced former bridge constructed on site in 1902. Bridge is contributing, but existing structure is not original.

## Site Features

Surrounding Land Use Commercial

Site Features:

General Property Notes: Crosses over rail trench

# Minnesota Architecture-History Inventory Form

## Property and Owner Information

UTM Coord. Zone 15, E: 481518, N: 4980749

State Inventory # \_\_\_\_\_

**Address** 4<sup>th</sup> St/15<sup>th</sup> Ave SE Bridge over Rail Trench **PID number** N/A

**City** Minneapolis **County** Hennepin **ZIP** 55414 **Addition** N/A  
**TWP** 29 **Range** 24 **Sec** 24 **Current Owner** City of Minneapolis

**Historic Name** \_\_\_\_\_ **Address** \_\_\_\_\_

**Common Name** \_\_\_\_\_ **City, State, Zip** \_\_\_\_\_

## Survey/Photography Information

### Surveyors(s)

Survey Date \_\_\_\_\_

Building Occupied N (Y/N)

Publicly Accessible Y (Y/N)

Photographer \_\_\_\_\_

Photo(s):

Photo Date \_\_\_\_\_



## Significance and Nomination Information

Property Category Structure

Period of Significance 1899-1971

NRHP Status Contributing to an eligible historic district

Local Status Contributing to an eligible historic district

NRHP Criteria A

Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940

Local contexts N/A

Notes on significance: Bridge is contributing, but existing structure is not original.

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** 4<sup>th</sup> St/15<sup>th</sup> Ave Bridge over Rail

---

## Building Information/Historical Background

Architect/Designer N/A

Construction Date 1996

Builder/Contractor N/A

Current Function bridge

Original Owner City of Minneapolis

Original Function bridge

Biographical Information:

Building Permit Information: N/A

City Directory Information: N/A

Sanborn/Atlas Info: N/A

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories N/A

Plan Shape N/A

Style N/A

Roof Shape N/A

## Materials

Facade (Primary) N/A

Facade (Secondary) N/A

Window Type N/A

Storefront N/A

Sign N/A

## Integrity

Material condition Good

Design integrity Good

Alterations \_\_\_\_\_

Architectural Details: N/A

Important Notes: Replaced former bridge constructed on site in 1910. Bridge is contributing, but existing structure is not original.

## Site Features

Surrounding Land Use Commercial

Site Features:

General Property Notes: Crosses over rail trench

# Minnesota Architecture-History Inventory Form

---

## Property and Owner Information

State Inventory # \_\_\_\_\_ UTM Coord. Zone 15, E: 481427, N: 4980752

**Address** Dinkytown Rail Trench **PID number** N/A

**City** Minneapolis **County** Hennepin **ZIP** 55414 **Addition** N/A  
TWP 29 Range 24 Sec 24 Current Owner BNSF and University of MN

Historic Name \_\_\_\_\_ Address \_\_\_\_\_

Common Name \_\_\_\_\_ City, State, Zip \_\_\_\_\_

---

## Survey/Photography Information

### Surveyors(s)

Survey Date \_\_\_\_\_

Building Occupied N (Y/N)

Publicly Accessible Y (Y/N)

Photographer \_\_\_\_\_

Photo(s): \_\_\_\_\_

Photo Date \_\_\_\_\_



## Significance and Nomination Information

Property Category Site Period of Significance N/A

NRHP Status Contributing to an eligible historic district Local Status Contributing to an eligible historic district

NRHP Criteria A Local criteria 1 & 3

Statewide contexts Urban Centers 1870-1940 Local contexts N/A

Notes on significance:

### Recommendation:

The Dinkytown historic commercial district appears eligible under National Register criterion A in area of commerce, and for local designation under the Minneapolis Historic Preservation Commission criteria 1 and 3 in its association with significant events or periods and containing distinctive elements of the city's identity. This property is a contributing resource within the district.

---

# Minnesota Architecture-History Inventory Form

**SHPO inventory number:**

**Address:** Dinkytown Rail Trench

---

## Building Information/Historical Background

Architect/Designer N/A

Construction Date N/A

Builder/Contractor N/A

Current Function rail trench

Original Owner N/A

Original Function rail trench

Biographical Information:

Building Permit Information: N/A

City Directory Information: N/A

Sanborn/Atlas Info: N/A

Other sources (archives, published architectural guides, etc.): Univ. of Minn. archives

Historical photos:

## Architectural Information

Stories N/A

Plan Shape N/A

Style N/A

Roof Shape N/A

## Materials

Facade (Primary) N/A

Facade (Secondary) N/A

Window Type N/A

Storefront N/A

Sign N/A

## Integrity

Material condition Fair

Design integrity Fair

Alterations \_\_\_\_\_

Architectural Details: N/A

Important Notes: Has been modified a number of times over the years.

## Site Features

Surrounding Land Use Commercial

Site Features:

General Property Notes: Crossed by three bridges in Dinkytown. This segment is part of corridor that connects the Stone Arch Bridge to Southeast Minneapolis rail yards.

Dinkytown Historic District  
Draft Designation Study – 5/29/15

**Appendix 2**



Donate your Dinkytown memorabilia at  
<http://preservehistoricdinkytown.org>

## **Dinkytown: A Living History**

Submitted by:

**Preserve Historic Dinkytown**  
*A 501 (c) (3) non-profit corporation*

1316 4th Street S.E., #202  
Minneapolis, MN 55414  
[Preserve.Dinkytown@gmail.com](mailto:Preserve.Dinkytown@gmail.com)

<http://preservehistoricdinkytown.org>

# Foreword

---

Preserve Historic Dinkytown was founded to support the development of information for the City of Minneapolis' Dinkytown Historic District Designation study, specifically for the historic period of 1955-1975.

The purpose of this document is to provide supporting evidence for designation of Dinkytown as a historic district based on the City of Minneapolis' historic resource criteria (1), (2), and (3):

- (1) the property is associated with significant events or with periods that exemplify broad patterns of cultural, political, economic or social history
- (2) the property is associated with the lives of significant persons or groups.
- (3) the property contains or is associated with distinctive elements of city or neighborhood identity.

This document includes the draft of Dinkytown Business District Plan from “Chapter 5: History and Preservation” of the *Marcy Holmes Master Plan 2014*, which was adopted by the Minneapolis City Council August 15, 2014.

The last section of the document, Dinkytown and Identity, is a perspective on Dinkytown's buildings with regard to criteria (4):

- (4) The property embodies the distinctive characteristics of an architectural or engineering type or style, or method of construction.

# Dinkytown Business District Plan — Marcy Holmes Master Plan, 2014

## 5. History and Preservation

The Dinkytown commercial district is a potential historic resource directly connected to the growth of the University of Minnesota and the residential population of the surrounding neighborhood. The commercial district began to develop in 1875 when the Minneapolis Street Railway Company constructed its first station and storage center on the corner of 14th Avenue SE and 4th Street SE. Since then the commercial district has progressed into a crossroads of commerce, culture, and community due to its proximity to downtown and the U of M.

The importance of Dinkytown to the surrounding area can be explained through the structures of historic value, the businesses that have called it home, and the events that have occurred there over the years. Although the area is filled with a number of intact historic structures that convey a strong sense of visual continuity and character, it is important to acknowledge the value of the area for other reasons. Over the years, the many people that have called this place home, shopped in its stores, and attended the adjacent university have created memories and added their own stories to the district's history. This "people" component is uniquely important to Dinkytown, and should be considered in any effort to preserve the history that gives this district its special sense of place. Dinkytown is a place that conjures affection and nostalgia for a vast number of University alumni, residents, and business owners, therefore there is a strong interest in its future. Many define it as an area that is "funky" and "eclectic" and there is a strong desire to preserve that feeling.



14<sup>th</sup> Ave street scene in the 1970's

### Goals

Overall preservation goals for Dinkytown are:

- Though Dinkytown will continue to change, priority should be placed on recognizing the value of older buildings, their effect on the character of the neighborhood, and the value of a diverse business district which includes small, local businesses.
- Preservation efforts should focus on the core business area of Dinkytown the Dinkytown Commercial District, and its potentially contributing buildings.
- Preservation should be considered as a strategy for economic viability and growth, to ensure the area remains economically vibrant while maintain its unique character.
- The impacts of height and density on the historic district should be mitigated.



donate your Dinkytown memorabilia at [preservedinkytown.wordpress.com](http://preservedinkytown.wordpress.com)



## Dinkytown: A Living History

**D**inkytown was a crossroads, a meeting ground, a place of social and cultural ferment that would have a profound effect on life in Minnesota and the nation that continues today. Beginning in the late 1950s, with great numbers of servicemen enrolling in the University thanks to the GI bill, and continuing through the '50s and '70s when the University's student population was one of the largest in the U.S., Dinkytown was a seminal place for a cultural flowering in literature, music, and dance, as well as a transformational social and political ethic.

Visionary ideas and dreams were ignited in conversations, meetings, and performances in the coffee houses, book and record shops, the studios, and the lunch counters of Dinkytown. This small, human-scale commercial district adjoining the University's historic east bank campus played a highly significant role in the revival and evolution of American folk music, substantial moves towards class and racial integration, the creation of community food coops, the introduction of eastern philosophies to America's heartland, and the emergence of grassroots political initiatives.

The origins of these important cultural movements are located in specific places: a stretch of sidewalk, an intersection, shop fronts, and particular buildings—even particular rooms in buildings that are still pointed out by passersby today. Writers, musicians, and intellectuals of international stature wandered from bookstore to coffee shop to classroom. At a coffee house called the Ten O'clock Scholar on 14<sup>th</sup> Street a young Bob Dylan found his voice as a folksinger. The nationally renowned University Film Society got its start in Dinkytown, as did The Loft Literary Center, which began in a bookstore on 4<sup>th</sup> Street, and a pioneering modern dance school above a drycleaners also on 4<sup>th</sup> Street.

Dinkytown is a living place and has naturally undergone physical changes since the 1970s. However, many of the original buildings remain behind the altered facades. Most importantly, the scale of the core of Dinkytown is still intact, though it could be threatened by multi-story, large-scale development. While historians begin to interpret the history and significance of this period in our nation's history, it is essential that the City of Minneapolis protect the physical structures and scale of Dinkytown from the kind of redevelopment that would erase the memory of this seminal time and place and preempt the opportunity for its interpretation and appreciation by present and future generations.

*« Dinkytown has always been about books, music and food. »*

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# Minnesota Literary Roots

---

Minnesota is one of the largest contenders in the national literary scene—second only to New York in the number of small press publishers per capita. We host one of the largest Book Festivals in the country and generate award winning writers in every genre including playwriting and poetry. The Open Book Center is unique in North America and The Loft Literary Center, housed there, is recognized as the most exciting teaching and writing center in the nation. Dinkytown provided the root stock and planting soil for these developments—a particular literary blossoming that now benefits the entire state.

Because of the presence of used and new and rare book stores in the '50s,'60s and '70s, readers and writers felt at home in Dinkytown, made it a destination, and relied on the engine of its production system to establish and further their careers. Readings of internationally renowned writers at the original Loft on 4<sup>th</sup> Street (Ginsberg, Snyder, Bly) inspired local writers and set the standard for excellence that continues to buoy the state literary economy.

All of this activity came about because of a unique quality of place generated by the combination of small independently owned bookstores, coffee shops with invested long-term purveyors, sidewalks that permitted slow walking and talking, University proximity with professors holding classes in Dinkytown establishments, and the welcome presence of remarkable street characters who fostered an intellectual exchange outside of academia.

## **THE LOFT LITERARY CENTER**

1302 S.E. 4<sup>th</sup> Street

« *We want a historical plaque.* »

Jocelyn Hale, Director of The Loft, 2014

The Loft Literary Center was founded in 1974 in a loft above Marly Rusoff's Dinkytown bookstore (Rusoff & Co. Book Dealers) by a group of writers who were looking for a place to meet. Some of the early writers and poets who met and read to a growing audience were Robert Bly, James Moore, Patricia Hampl, Phebe Hanson, and Michael Dennis Brown.

As its membership and activities grew, The Loft moved from its birthplace in Dinkytown to larger spaces and in early 2000 moved into its present home, The Open Book. By 2006, The Loft's web site could state that it was the "nation's largest and most comprehensive literary center, offering programs and services for readers and writers."

*«Perfectly located near an institution of higher learning, it offered a counterculture in the finest sense, something that must remain if we want a world that celebrates creativity and open minds.»*

*- Marly Rusoff, December 2014*

The list of acclaimed authors who have appeared at The Loft over the years reads like a Who's Who of American Letters.

Many local authors taught, read, and established or furthered their book careers through Rusoff's patronage at her S.E. 4<sup>th</sup> Street bookstore. The bookstore itself had extensive holdings of new books and magazines and was particularly noted for its small press and little magazines.

On April 17, 2005, the Kay Sexton Award, honoring an individual or organization involved in fostering books, reading, and literary activity in Minnesota, was given to Rusoff by the Minnesota Humanities Commission. Rusoff, who has lived in New York since 1982, is currently a literary agent, former publishing executive, and creator of the first Reading Group Guide (for Margaret Atwood's *The Robber's Bride*) for book groups.



Marly Rusoff

Minnesota Humanities Commission Awards, Minneapolis April 17, 2005 [READ MORE](#)

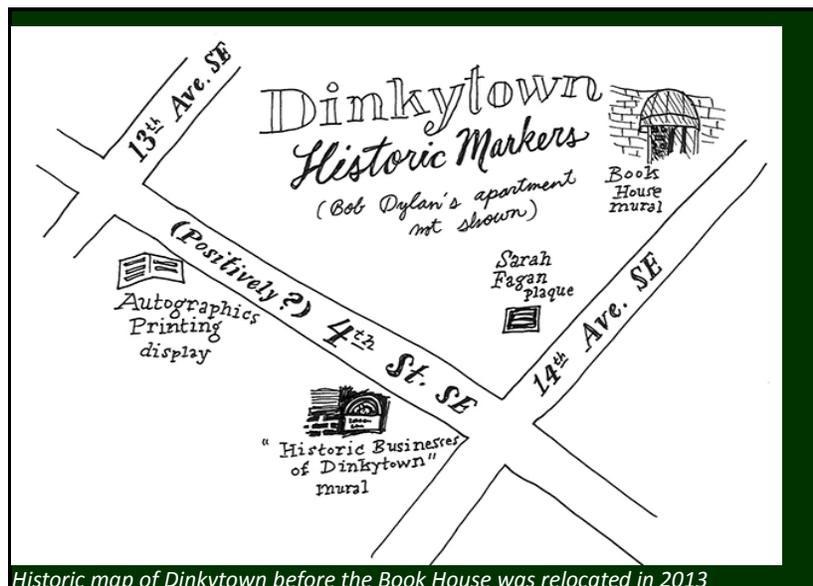
See *Appendix B: Statements about The Loft* and *Appendix C: Sue Ann Martinson's History of Loft*.

## BOOKSTORES



Dinkytown is a destination for book hunters. For decades many important new and used bookstores catered to general interest readers, children, professors, students, obsessive students of arcana, scholars, and rare book collectors. This book haven has been a critical part of Minnesota's eventual rise to the top in the nation as a home for independent bookstores, presses, and fine press publishers.

Everyone from the University and surrounding neighborhoods spent time in Dinkytown in earlier eras. Here is a short list of the accomplished WRITERS and POETS—local, national, and international—who milled the streets between the University



Historic map of Dinkytown before the Book House was relocated in 2013

and Dinkytown's bookstores, bought books, or read from their own works there. The historic map on the previous page shows Dinkytown before The Book House was relocated in 2013.

A map and timeline of Dinkytown's historic bookstores is in progress. See *Lost Bookstores of the Twin Cities*, compiled from bookmarks <http://lostbookstores.landladycartography.com/map>.

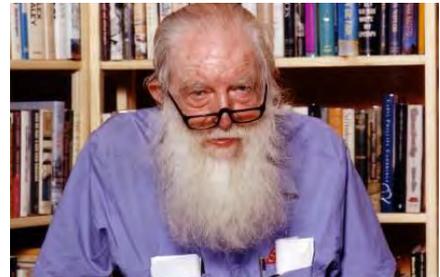
Fredrick Manfred	Freya Manfred
Jack Ludwig	James Moore
Saul Bellow	Erik Storlie
Robert Penn Warren	Phebe Hanson
John Berryman	Nor Hall
Allen Tate	Lewis Hyde
James Wright	Judith Healey
Robert Bly	Joe & Nancy Paddock
Carol Bly	Garrison Keillor
Michael Dennis Browne	Gary Snyder
Patricia Hampl	Allen Ginsberg

## McCosh's Book Store

1404 4<sup>th</sup> St. S.E.

The legendary Melvin McCosh started his bookstore in the ground floor of his house, at the northeast corner of 5<sup>th</sup> Street and 14<sup>th</sup> Avenue. He had thousands upon thousands of books and rented out rooms to well-known Dinkytown characters such as Marv Davidov and John Shevlin.

Around 1958, he opened McCosh's Books, adjacent to what was then Bridgeman's and is now Potbelly on 4th Street S.E. McCosh and John Heddan, whose bookstore was on 14<sup>th</sup> Avenue, used to buy books together, using an old panel truck, which they shared.



*Melvin McCosh*

McCosh's eviction, to make way for a new kitchen for Bridgeman's, created a 'sit in' protest movement at Bridgeman's. He bought an old firehouse, now the Mixed Blood Theater, and moved his store to the West Bank. After a brief stint in an old schoolhouse in Dundas near Northfield, he moved to a former retirement home for Swedish Lodge members in Excelsior.

Each summer he would send out flyers from the 42-room mansion, exhorting readers about the upcoming sale, "You need these books more than I do." He returned to Dinkytown in 1989 to build bookcases for the Book House during Dinkytown's expansion.

Dinkytown in the 1960s was where students taught faculty about popular culture over coffee; the students thought that academics should not separate high culture from popular culture. For example, students thought academics should stop segregating classical music from popular music.

“Soon professors across the country were creating courses on popular culture with an emphasis on popular music. Dinkytown integrationists played their part well in this change.”

-David W. Noble, Professor Emeritus,  
University of Minnesota Department  
of American Studies



*Sit-in protest at Bridgeman's when the landlord decided to evict McCosh's bookstore in order to expand*

Picture: <http://www.mndaily.com/city/business/2013/04/28/history-evolving>

*See Appendix A: Dinkytown as Integrator and Change Agent—David Noble*

### ***Perine's Campus Book Store***

*315 14<sup>th</sup> Ave. S.E.*

Perine's was a fixture in Dinkytown for over three-quarters of a century. Dinkytown's history is written on its buildings, and in its historic murals. Overlooking the train tracks, it is a gateway to Dinkytown. Perine's sold, not only new and used textbooks, but a panoply of general books including literature, philosophy, history and science. It was known for its imported foreign language books. It was the place to go to buy the American Library editions of Proust's *Remembrance of Things Past* or Gurdjieff's *Meetings with Remarkable Men*. Faculty provided their class booklists well in advance of the next quarter and students who wanted to delve into learning areas beyond the classroom perused the bookshelves. It was closed in the 1970s and is now Annie's Parlor and The Kitty Kat Klub.

### ***The Paul Robeson Bookshop and Heddan Book Store***

The Paul Robeson Bookshop was initially located in an old house on 13<sup>th</sup> Avenue S.E. between 4<sup>th</sup> and 5<sup>th</sup> Streets S.E. It was the home of Marxist books and periodicals. Heddan's was a used bookstore located at 413 14<sup>th</sup> Avenue S.E., housing mountains of hard-to-find books. John Heddan and Melvin McCosh, both Dinkytown bookstore owners, bought books together and went on foraging expeditions together to locate materials such as bricks and streetcar tracks for shelving.

# The Music

---

*“Listening to a song we can speak of politics, society, culture:  
the whole world is inside a song.” – Greil Marcus*

Quote from interview with music critic Greil Marcus about his 1997 book, **Invisible Republic: Bob Dylan's Basement Tapes** (1997) about the creation and cultural importance of [The Basement Tapes](http://www.interferenza.com/bcs/itgrailuk.htm), a series of recordings made by Bob Dylan in 1967 in collaboration with The Hawks (aka The Band). <http://www.interferenza.com/bcs/itgrailuk.htm>.

---

Greil Marcus has said that in the “Early Days” in the ‘50s and ‘60s, the *Ten O’clock Scholar* is where the music happened. The small coffee house, which was located where Your Yoga Studio (formerly Hollywood Video) is today, is where the story starts. Nationally known musicians such as Spider John Koerner, Dave Ray, and the legendary Bob Dylan spent the early days of their performance careers at the Scholar.

The Scholar was not the only place that music was “happening” in Dinkytown, however. Bob Spitz, in *Dylan: A Biography* (Norton, 1989), names “a few coffee houses where up-and-coming entertainers could play: The Coffee Break, Hillel House, and a pizza joint called the Purple Onion.” There were also houses where musicians gathered regularly. Judy Larson and Billy Golfus recall one such venue “where there was a different kind of music in every room (blues, folk, jazz). You just went from room to room.” Elizabeth and Lyle Lofgren held a regular Friday night session.

## ***Koerner, Ray, and Glover***



Koerner, Ray, and Glover met as students at the University of Minnesota and were part of the early folk/blues explosion in the '60s. Tony "Little Sun" Glover was on harmonica, and "Spider" John Koerner and Dave "Snaker" Ray played guitar and performed vocals.

Their breakthrough album, *Blues, Rags and Hollers*, was released in 1963. They appeared at the Newport Folk Festival; their performance was recorded for the Vanguard Records album *Newport Folk Festival 1964: Evening Concerts III* and filmed for the documentary *Festival* in 1967.

They played frequently in Dinkytown, where they met Bob Dylan on his first visit to the Ten O'clock Scholar. Koerner is mentioned in Dylan's autobiography *Chronicles*. Of that time period, Koerner later said, "We were all goofy, you know. We were thinkers and drinkers and artists and players, and Dylan was one of us. He was another guy." In the late '60s they played at the Triangle Bar on the West Bank. They not only influenced Dylan, but many other musicians, including members of the Beatles and the Rolling Stones, who cite *Blues, Rags and Hollers* as an important influence.

In 1983 The Minnesota Music Academy (MMA) named Koerner, Ray, and Glover "Best Folk Group" and in 1985 inducted them into the MMA Hall of Fame. In 2008 they were inducted into the Minnesota Blues Hall of Fame under the category Blues Recordings for *Blues, Rags and Hollers*. Dave Ray died in November 2002. Koerner and Glover most recently performed together at the Legacy Tribute Concert for Ray at the Minnesota History Museum in November 2014.

See *Appendix D: Koerner, Ray, and Glover*.

### ***Butch Thompson***

« *Thompson is internationally acclaimed as perhaps the finest interpreter of early jazz piano.* »



Butch came to the University of Minnesota in 1961 as a freshman, and, as many of the students at that time, spent time between and after classes in Dinkytown, particularly at Bridgeman's. As a teenager, he had led his first band, Shirt Thompson and his Sleeves, and played his first professional engagements. Through a connection with one of the musicians he had met playing with an amateur Dixieland Band, the Amatooters, he was recommended to the Hall Brothers Dixieland

Jazz Band, temporarily replacing clarinetist Dick Ramberg, during a leave of absence. In 1962 he officially joined the Hall Brothers, who had a long-running weekend stand at Brady's Bar on Minneapolis' Hennepin Avenue strip.

Butch began a series of pilgrimages to New Orleans, studied with clarinetist George Lewis, and became one of the few non-Orleanians to guest at Preservation Hall. His playing was described by the *Wall Street Journal* as "...the incomparable jazz piano of Butch Thompson."

Drafted into the Army in 1966, he returned to the Hall Brothers and the University, now majoring in American Studies and helping organize a number of campus events culminating in the Earth Week Ragtime Festival of May 1972. In the mid 1970s he became a regular guest on *A Prairie Home Companion* and—with George "Red" Maddock and bassist Bill Evans—formed the Butch Thompson Trio, taking over as the official house band as the show rose to national prominence during the early 1980s.

Thompson works regularly as a pops soloist. He writes articles and reviews on jazz and produces his own weekly show, *Jazz Originals*, on KBEM radio in Minneapolis. His writing has appeared in *Down Beat*, *The Mississippi Rag*, *Keyboard Classics* and *New Orleans Music*.

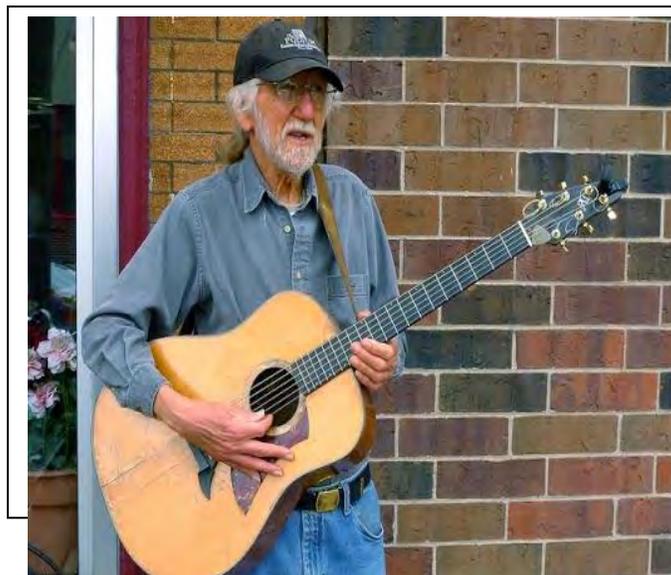
See *Appendix E: Butch Thompson*

## ***Street Musicians***

One of the most characteristic and enduring features of the Dinkytown experience were the street musicians. From Dylan's room above Gray's Drug and the upper floors of the College Inn Hotel, you could look down and watch the whole of 4<sup>th</sup> Street. The southwest corner of the intersection was virtually a 'stage.'

Butch Thompson's Dinkytown remembrance is of an epiphany of jazz improvisation in front of Perine's Bookstore at University and 14<sup>th</sup> Avenues.

Then, as now, in Dinkytown each street musician had a favorite spot – which would change over time with the seasons and traffic patterns. Jerry Rau, "Minnesota's Minstrel," had several such stations where, in recent years, he would encourage and mentor younger musicians who approached him. His decades-long tenancy was one of the important fixtures of the street scene in Dinkytown. A few of these musicians made it into the annals of music history.





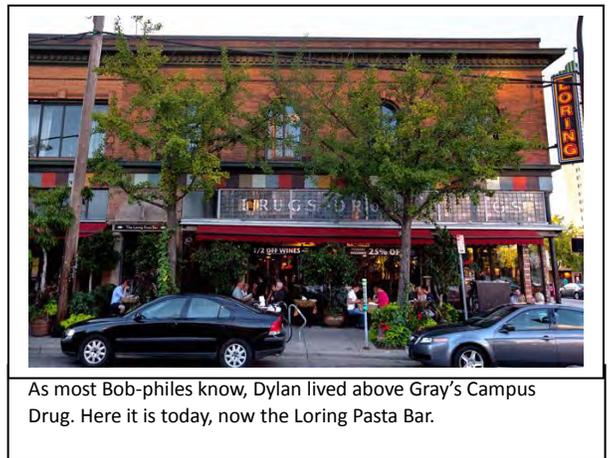
## **Bob Dylan**

Dylan’s time in Dinkytown, though short, plays an important role in the myth of “Bob.” It was in Dinkytown that Dylan traded his electric guitar for an acoustic one, was introduced to folk music, and most importantly to Dylan’s early career, heard Woody Guthrie and read *Bound for Glory* for the first time.

Between February 3 and April 29, 2007, the Weisman Art Museum at the University of Minnesota presented the exhibition “Bringing It All Back Home,” which explored 10 years of the music and life of Dylan. The exhibition included photographs, listening stations, film, artifacts, lectures, and conferences.

See [\*Bob Dylan | Institute for Advanced Study\*](#) and [\*“Highway 61 Revisited: Dylan’s Road from Minnesota to the World: A symposium on Bob Dylan, 3/24-3/27/07.”\*](#)

Colleen Sheehy is the Weisman curator for the Dylan exhibit, which originated at Seattle's Experience Music Project (EMP) in 2004. The exhibit made stops at the Rock and Roll Hall of Fame in Cleveland and New York's Morgan Library before landing on the University of Minnesota campus. Sheehy borrowed exhibit items from a dozen people and organizations to add to Dylan's American Journey in order to help visitors evoke the Dinkytown and Hibbing of Dylan’s past. Her insights about Dylan and Dinkytown are summarized in the interview that was the source for the following essay: [“What Made Dylan Dylan?: Hibbing and Dinkytown in the American Journey.”](#)



As most Bob-philes know, Dylan lived above Gray’s Campus Drug. Here it is today, now the Loring Pasta Bar.

“The Weisman is just steps away from Dinkytown, the small business and residential district that Dylan called home for 15 months between 1959 and 1960. These four square blocks of Minneapolis have played a pivotal part in the world of music,” Sheehy said. “In this little Bohemia/Greenwich Village one could find characters like beat poet David Whitaker and bookstore owner Melvin McCosh. It was an interesting little incubator of politics and culture on the edge of the University. There were misfits and counterculture political types, but also an intellectual infusion from students and faculty.”

The neighborhood’s music clubs, record stores, and musicians introduced Dylan to folk music. Here is where he played the music of Leadbelly and Odetta in the Ten O’clock Scholar, picking up sets with Spider John Koerner and Tony Little Sun Glover. In his autobiography, *Chronicles: Volume One*, Dylan said, "I played morning, noon and night. That's all I did,

usually fell asleep with the guitar in my hands.” He enrolled at the University of Minnesota but rarely attended classes. Music took all of his attention. Dylan first crashed in a frat house, but mostly lived with a view of an alley in an austere



efficiency apartment above Gray’s Drugstore, now the Loring Pasta Bar.

At a listening station at the Wiesman exhibit called “The Minnesota Party Tape,” Dylan could be heard singing several folksongs, including one of Woody Guthrie’s. Sheehy said, “This tape is recorded in Dinkytown in a friend’s apartment. On it you hear Dylan goofing around and joking. It’s really funny. He has a repartee. This is when he was becoming a folk singer.”

The tape came from Clive Pettersen by way of the Minneapolis Historical Society. Pettersen, a teenager in 1960, asked to record coffee house folksingers on his new reel-to-reel tape recorder. Bob Dylan agreed and was recorded at 711 15<sup>th</sup> Avenue S.E. in Minneapolis in a casual session with Pettersen, Bonnie Beecher, and "Cynthia," a friend of Dylan’s. See the *Minneapolis Southwest Journal* article about the razing of this historic site for student housing at <http://www.southwestjournal.com/voices/voices/somethings-missing-in-dinkytown>.

Dylan, who was born Robert Zimmerman in 1941, played around with stage names. He called himself Elston Gunn while he was still in Hibbing, Sheehy said. “Dylan knew Judy Garland (also from Minnesota) used to be Frances Ethel Gumm. It was while Dylan lived in Dinkytown that he made the switch to Bob Dylan. Sheehy heard stories of the name change while conducting her research. There are several different versions. “I was told



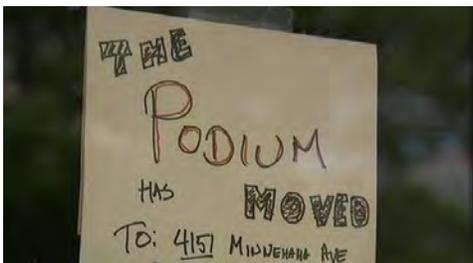
he took the name from Matt Dillon of TV’s *Gunsmoke*. We’ve got a poster with that spelling,” she said. The exhibit also boasts two copies of the folk music magazine *Little Sandy Review*, the first publication to announce that Dylan was using a pseudonym.

Dylan discovered the work of Woody Guthrie in Dinkytown. Dave Whitaker, who Dylan called one of the Svengali-type Beats on the scene, lent him Guthrie’s autobiography, *Bound for Glory*. Learning about Guthrie’s work and hearing the songs sent Dylan on a quest to New York City to meet the celebrated folksinger. It was a journey that took Dylan away from Minnesota permanently.

In January 1961 Dylan headed straight from Dinkytown to Greenwich Village, where he landed on Guthrie’s doorstep. Robert Shelton, who referred to Dylan’s years in “the University of Dinkytown,” reviewed Dylan’s first concert at Gerdes Folk City, New York and launched his career. See <https://www.youtube.com/watch?v=ulpuxfJITJo> for a discussion between folk

legend and photographer John Cohen and Nora Guthrie about Cohen's new book, *Here and Gone: Bob Dylan, Woody Guthrie, & the 1960s*, which had just been published on November 28, 2014.

The Minnesota Historical Society lists 97 Dylan items in its reference library. Included are a 1987 Ph.D. thesis by a Purdue University student, five fanzines, 17 books and articles published in Germany, one children's book, and Dylan's original, hand-written lyric sheet for "Temporary Like Achilles," a 1966 song on the album "Blonde on Blonde," which was purchased from a collector in 1988. The most interesting title in the society's collection is "Mysteriously Saved: An Astrological Investigation into Bob Dylan's Conversion to American Fundamentalism" by John Ledbury. Bob Spitz's 1989 book, *Dylan: A Biography*, is the largest item, at 639 pages.



*The Podium: The musicians store—one stop shop for guitar strings and instruments used by Dylan, Bonnie Raitt and all the locals.*

### **The Podium**

The Podium served the music community in Dinkytown for over 50 years. It was a locus for the exchange of ideas and music culture. It sold top of the line guitars and provided instrument refurbishing and repair. The Podium was famous for being "where Bob Dylan got his guitar strings"; and it is said that Bonnie Raitt bought one of her guitars there. In the 1970s the Podium also sold tobacco. The store was initially located on 14<sup>th</sup> Avenue, then moved around the corner to 5<sup>th</sup> Street, and then back to 14<sup>th</sup> Avenue in the '70s. There it was part of the "books, music, and food" cornerstone

of Dinkytown businesses at 5<sup>th</sup> Street and 14<sup>th</sup> Avenue, along with The Book House and the House of Hanson, with over 170 collective years in Dinkytown among them. The building was demolished in 2014 to build the Opus student housing project. See recent coverage: [Maury Glover. Bob's Old Dinkytown Guitar Store Gets New Life on myfoxtwincities.com.](http://myfoxtwincities.com)

### **Red House Records**

Red House Records is a Grammy-winning independent folk, blues, bluegrass, and Americana record label. It was located at the corner of Oak and Washington in Minneapolis at 720 Washington Ave. S.E., #202. With \$3,000 and a book called *How to Start Your Own Independent Record Label*, Red House Records was founded by Bob Feldman in 1983. The label specializes in folk music, blues, bluegrass, and Americana. Greg Brown was the label's first featured artist. Feldman served as president of Red House Records until early 2006.

In the early years of the label's existence, the company focused solely on folk music artists from the upper Midwest, including Spider John Koerner, Prudence Johnson, Peter Ostroushko, Rio Nido, Jorma Kaukonen and John Gorka, Utah Phillips, Tom Paxton, Norman Blake, Eliza Gilkyson, Loudon Wainwright III, Robin and Linda Williams, Cliff Eberhardt, and Ramblin' Jack Elliott. Now Red House Records' reach includes singer-songwriters from across the United States, Canada, and Great Britain.

## Dave Ray

In November 2014 Red House Records published “Legacy,” a three-disc collection of rare and unreleased tracks spanning the legendary career of acoustic bluesman Dave Ray. It was meticulously put together by Ray’s long-time collaborator and bandmate Tony Glover, who also contributed liner notes to the accompanying 32-page booklet. Dave Ray, along with Jug Band founder Dave Morton and many other Dinkytown notables attended Marshall-University High and frequented Dinkytown throughout the era. (See the “Alternative Education” section of this document.)

## Willie Murphy



Willie Murphy is charter member of the Minnesota Music Hall of Fame, along with Bob Dylan and Prince. Willie is a soul, R&B, blues, and rock legend who once challenged the Rolling Stones to a pool tournament. In Willie’s words, “the Stones chickened out.” His most recent Red House recording, *A Shot of Love in a Time of Need*, is a two-disc album recorded over the past eight years. Shel Danielson, a member of the Preserve Historic Dinkytown Advisory Committee, has recorded four hours of interviews with Willie.

See Willie Murphy and other coverage from [The Minnesota Daily’s YouTube of the 2014 Dinkytown Reunion.](#)



# The Coffee Houses and Restaurants: Legendary Gathering Places

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Bob Spitz, in *Dylan: A Biography* (Norton, 1989), describes the Dinkytown of the late 1950s. He says that what happened to Bobby Zimmerman in Dinkytown was just one example of the personal and social transformations wrought by a foray into Dinkytown's microcosmic generator of the movements and mores of the times. Spitz compares Dinkytown to Haight Ashbury and Greenwich Village, where Dinkytown notables later circulated and contributed key elements of what became known in the 1960s and 1970s as "The Movement."

"Toward the end of the 1950s, Dinkytown managed to inspire and maintain a cultural renaissance of its own. Adjuncts of university classes taught by John Berryman, Allen Tate, James Wright, Saul Bellow, and Robert Penn Warren spilled over into the café society that spawned within a three-block hive of provincialism built around the intersection at Fourth Street and Fourteenth Avenue. Their graduate students held court around tables at Bridgeman's ice-cream parlor, the East Hennepin Bar, or the Varsity Café...There they could sit over coffee and lionize their mentors, distracted only by the scene's hip signature – wine, jazz, and marijuana.

"...Their "new vision," so to speak, personified what sociologist Morris Dickstein. . . (Gates of Edne) referred to as Romantic Socialism...C. Wright Mills called these harbingers of a new society "the young intelligentsia" and hailed them for their courage to rebel against the barren spirit of the Eisenhower era.

"Those less inclined to take on society's problems subscribed to the Beat life-style of hanging loose, which was endemic to Dinkytown. Al's Breakfast opened at five a.m. to attract the all-night crowd that the restaurant's namesake considered to be oddly fascinating. From there you could drift farther along Fourteenth Avenue to Yohanda Cleaners, where a card game was always in progress, or hit an art film at the Varsity Theater.

"During the day, the Scholar attracted an in-group of Dinkytown's self-styled heads, presided over by Melvin McCosh, the Scholar's resident radical. A parlor anarchist who was a good ten years older than the rest of the crowd, McCosh ran an alternative bookstore a few doors away where fellow sympathizers gathered to play cards, philosophize, and rail against America's Realpolitik...Around nine each night, the lights would dim as performers to the makeshift stage directly in front of the Scholar's window."

On a more scholarly note, the extended entry on "Counterculture" in the *Oxford Encyclopedia of American Cultural and Intellectual History* (Oxford, 2013) summarizes the experience:

"Perhaps the best way to characterize the counterculture is that it was an assemblage of ideological, political, and cultural positions defined most of all by the fact that when brought together, they raised uncertainties about the very

contours of the counterculture itself...It was more what sociologist Bruno Latour calls an “atmosphere of democracy” than a fully developed and stable ideological platform. It was hybrid, polyglot, pluralistic, and impure. It circulated through commodities and mass-mediated portrayals as well as what cultural theorist Stuart Hall called a “modern ‘bush-telegraph’” of alternative “underground” publications.

“The counterculture spread through word of mouth as much as through official statements and communiqués. It radically changed the lives of some people, causing them to fundamentally alter their everyday existence; others merely incorporated aspects of the counterculture into accepted activities and beliefs. The counterculture became a kind of filigree of intermediary zones, liminal spaces, and wavering signals in which the stakes of personal and social transformation were raised but complete transformation was not necessarily guaranteed.”

*Dinkytown was one of the “intermediary zones” and “liminal spaces” that incubated the American counterculture.*

THE  
SCHOLAR

***The Ten O’clock Scholar***

*418 14<sup>th</sup> Ave. S.E.*

In the ‘50s and ‘60s the Ten O’clock Scholar is where the music happened. John Koerner, Dave Ray, and the Bob Dylan spent the early days of their performance careers there. Judy Larson of the Sorry Mothers (later to become part of the beloved Prairie Home Companion duo, Judy Larson and Bill Hinkley) hung out at the Scholar as a teenager. It is best-remembered as the coffee house where Bob Dylan got his start.

“John (Koerner) later befriended a young genius poet and Leadbelly devotee named Dave Ray. His family lived in the neighborhood, and he went to University High School, just down the block from The Scholar. At 15, he was spending every spare minute hanging around and sopping up Underground Culture...Around this time, a rather pushy college sophomore named Bobby Zimmermann began dropping in.”

- *from Stan Gotlieb’s Dinkytown Story*

## Dinkytown's magic moment

In a biography he provided to the *Minneapolis Jewish World*, Bill Savran recalls:

“The folks that gathered at The Scholar were philosophers, alcoholics, grad students, writers, poets, wannabe writers and poets, hangers-on, musicians of all kinds: strummers, singers, tambourine shakers, bongo thumpers, mouth harpists and so on. Spider John Koerner was a standout and of unique natural talent. I met him the late summer of 1958, in San Francisco, just after he had been discharged from the Marines.” [READ MORE](#)

### **Al's Breakfast**

414 14<sup>th</sup> Ave. S.E. in Dinkytown

Since 1950, Al's Breakfast has been serving no-frills hardy breakfasts to the Dinkytown community north of the University of Minnesota. It is a legend of its own. Its pottery mugs and accoutrements were created by renowned Minnesota potter Peter Leach who frequented Al's back in “the day.”



Time out for pizza.

### **Vescio's**

406 14<sup>th</sup> Ave. S.E.

Vescio's Italian Restaurant has been serving authentic Italian cuisine for over 50 years. It is known for its unique sandwiches and homemade pastas, as well as handmade meatballs, dressings and sauces. Vescio's is one of the oldest, still extant, gathering places. Family owned after all these years, it is run by Eileen and Frank Vescio along with their son Tony, who is now the third generation. Vescio's is still an important meeting place for emeritus faculty, students, and alumnae.

## **Valli Pizza**

412 14<sup>th</sup> Ave. S.E.

Valli Pizza was open 24 hours upstairs and had a three-two beer joint downstairs along with a pool hall. It was in this basement grotto that Connie Hechter played jazz piano on weekends. According to Andy Driscoll, Valli was THE place to be on a Friday night after classes.

## **Mama D's**

Formerly on the corner of 4<sup>th</sup> St. and 13<sup>th</sup> Ave. S.E.

Giovanni D'Agostino was a big-hearted restauranter who fed the poor, supported the outcast (such as Jack Baker, a gay marriage applicant in the 1970s), taught the Riverside Café bakers how to make bread in the basement of at Hope Lutheran



church in Dinkytown, and ran for mayor in 1981, garnering 10% of the votes. She also hosted the first ever Loft membership party, which Garrison Keillor emceed.

Her son John, said, "She was everybody's mom. She called the hippie generation her kids, and she loved them." She wrote three Italian cookbooks and was a frequent guest on national television programs hosted by Mike Douglas, Dinah Shore, and Regis Philbin.

icture is Mama D' and Jack Baker. Jack inspired us about same sex nt. Mama D' fed me many times when I was really broke and hungry. She o would come by for a free meal. "

n had been a famous meeting ground of Goldie's Gophers back in the '30s and '40s, when it was known as the "Little Brown Jug."



### **Gray's Drugstore**

*SW corner of 4<sup>th</sup> St. and 14<sup>th</sup> Ave.*

One could always expect to see faculty, students, and Dinkytown residents in Gray's Drugstore. The lunch counter is featured in a number of stories and poems about Dinkytown encounters with John Berryman and other notables. The corner was also a central gathering point for Dinkytown street life, musicians and political activity. (See the "Draft Resistance and the Minnesota 8" in the Political History section of this document.)



### **Bridgeman's**

*S.E. corner of 4<sup>th</sup> St. and 14<sup>th</sup> Ave.*

A famous hangout for decades, and the site of the 'sit in' protesting the ousting of McCosh's Bookstore from the rear end of the building when Bridgeman's expanded in the late '60s. Many of the stories submitted to Preserve Historic Dinkytown feature this site. It is now part of the Potbelly chain of fast food restaurants.

***These 4 corners*** at Dinkytown's iconic central intersection of 4<sup>th</sup> Street and 14<sup>th</sup> Avenue were a major posting place for local events, and a distribution point for flyers, petitions, and literature of all sorts. Petitions are still collected here for environmental and political groups. Cell phone distributors set up here every fall to capture student markets.

*Then/Now Dinkytown Pinterest by Mike Linnemann*



# Journals and Reviews: Dinkytown on the Literary Map

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Supporting the interest in books and readings were the literary reviews that circulated around Dinkytown during the 1960s to 1970s. Students hung out in restaurants and coffee houses reading and discussing these reviews, which usually came out quarterly, semiannually, or annually. In addition, a number of literary pieces were published in odd corners and rooming houses of Dinkytown. McCosh's Bookstore issued several publications.

The ***Dinkytown News*** stand at the corner of University and 14<sup>th</sup> Avenues was a center point of distribution for every kind of media, including international papers, and literary and socialist journals of the times. The news stand was a first stop before coffee or lunch at Gray's counter, Bridgeman's, or the coffee house. It changed hands and later, due to pressures, moved to the Al Johnson's building across from Gray's Drug (now the Loring Pasta Bar). By the late 1990s, "Dinkytown News" was represented only by a well-loved one-armed vendor with a corner stand on the NW corner of 4<sup>th</sup> Street and 14<sup>th</sup> Avenue.

In the early 1970s **Savran's Book Store** on the West Bank, and **Rusoff & Co. Book Dealers** in Dinkytown kept the University area well supplied with the literary arts and journals. Don Olson was a familiar face, as the area's long time distributor of local printed matter, literary and political rags of all kinds. (See the "Draft Resistance and the Minnesota 8" in the Political History section of this document.)

## ***The Minnesota Review***

*The Minnesota Review*, a journal of creative and critical writing, was established in Minnesota in 1960. Although some of the early editors were from Macalester College, early issues have a disclaimer against affiliation with any university, and the magazine was distributed from Dinkytown. The magazine was oriented toward publishing avant garde fiction, poetry, and graphic work. Early editors were Sarah Foster and Neil Myers (early 1960s), Roy Arthur Swanson (mid 1960s) and Alvin Greenberg (1967-1973). The magazine is still being published under the name *The Minnesota Review*, but now it originates from Duke University.

## ***Nickel & Dime Quarterly***

Lewis Hyde's *Nickel & Dime Quarterly* was published in the 1960s. Hyde is a nationally renowned scholar, essayist, translator, cultural critic and writer, who was named one of the most influential writers of his generation. He attended the University of Minnesota in the early 1960s, benefiting enormously from his relationships with John Berryman and Robert Bly, as well as Garrison Keillor, then the editor of the *Ivory Tower*, who was the first person to take Hyde's poetic efforts seriously and who published Hyde's earliest nonfiction.

## ***Sing Heavenly Muse! Women's Poetry and Prose***

Published at 509 15th Ave. S.E. Minneapolis

Collection held at the Minnesota Historical Society Library and Archives

"...very few women were being published. Women's voices needed to be heard. So I decided to publish a small press journal of that lasted over twenty issues. Of course, the blooming of the publication of women writers was part of the women's movement in the 1970s." See *Appendix C: Sue Ann Martinson's History of The Loft*.

## ***The North Stone Review***

*The North Stone Review*, founded and edited by James Naiden, began publication in 1971 and continued until 2002. The magazine included short stories, poetry, essays, short plays, reviews, and drawings. Naiden also edited *Caesura: A Literature Newsletter*, a 1974 publication of the Minnesota State Arts Council, which was distributed from University Station in Dinkytown. The newsletter included listings of readings, many occurring at The Loft at Rusoff's bookstore. Naiden lived and still lives in Dinkytown.

## ***The Ivory Tower***

*The Ivory Tower* was a publication of *The Minnesota Daily* at the University of Minnesota, and was published every Monday beginning in 1953. At its inception, it provided a more literary satirical slant on the news. By 1958 it included short stories, poetry, and essays. Dick Guindon's "Hugger Mugger" cartoons were one of the most anticipated aspects of the magazine.

Alumni of *The Ivory Tower* include former editor Garrison Keillor; former associate editor Patricia Hampl, author and University of Minnesota English Professor; and editor Peter Stitt, a recognized James Wright scholar. *The Ivory Tower* has recently been resurrected by the English Department, which has researched issues from 1953 through 1969 to use a model for the new version of the magazine.



Another Tiny Tim-like  
Dinkytown habitué?

## ***Little Sandy Review***

The *Little Sandy Review* was a mimeographed Twin Cities rag about folk music published from 1960 to 1968. by Paul Nelson and Jon Pankake. It was the first source to reveal that Zimmerman had invented Dylan. It has been written of *The Little Sandy Review* that it "...was first to invent, essentially from scratch, the foundations of modern rock journalism." (David Lightbourne in *The New Vulgate* #4, July 29, 2009).

See *Appendix F: The Little Sandy Review*

# Art and Artists



*Then/Now Dinkytown*

## **Art Materials**

Art Materials was housed in the basement of Perine's Bookstore on 14<sup>th</sup> Avenue near University Avenue, overlooking the railroad tracks. Now located on Lyndale Avenue, it is over 50 years old. University Department of Art faculty bought charcoal, drawing paper, canvas and paints at Art Materials and frequented Perine's for art books on art movements and fellow artists.

Walter Quirt and Peter Busa came to Minneapolis from New York City, where they studied at the Art Students League and were Registered WPA artists. Busa studied with Thomas Benton and Hans Hoffman and was classmate of Jackson Pollack. Quirt had a major retrospective exhibition at the Minneapolis Institute of Arts, with works in major museums including the Museum of Modern Art and the Whitney Museum of American Art. Public art collections with Busa's work include the Metropolitan Museum of Art and the National Collection of Fine Arts, Smithsonian Institute, and the Whitney.

Among other faculty artists who spent time in Dinkytown were printmaker Malcolm Myers, photographer Gary Hallman, sculptor Wayne Potratz, and influential documentary filmmakers and photographers Allen Downs and Jerome Liebling.

# Radio, Television and Performance



Garrison Keillor

## **Garrison Keillor**

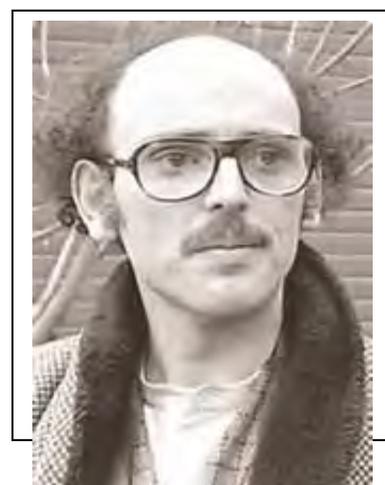
Garrison Keillor was hired by Marvin Granger to work at KUOM, the campus radio station, while he was attending the University of Minnesota. Keillor went on to write stories for the *New Yorker*; host his own radio show on National Public Radio, *A Prairie Home Companion*, which just celebrated its 40th anniversary this summer; write books, and become almost as well-known as Bob Dylan.

“Dinkytown was a small fragile neighborhood when I arrived there in 1960 as a freshman at the U, locked in by the train tracks, the Como rail yard, and the campus, but it was important as an independent community, tied to the University, serving it, but free and entrepreneurial, and its bookstores ---- Perine's, Heddan's, McCosh's ---- its coffee house The Ten O'clock Scholar ---- it's odd little shops like The Podium and Al's Breakfast Nook ---- were adjuncts of the school and places where students freely mingled with interesting characters, unrecognized intellectuals, free spirits ---- you might sit down at the lunch counter in Gray's Drugs or Mama D's and run into Maury Bernstein the folk music scholar or Jon Pankake or Melvin McCosh the anarchist/bookseller or Marvin Davidoff the civil rights activist or John Koerner the songwriter, all of them pursuing their individual passion. What you learned in Dinkytown is that it is possible to be true to your own passion even after college...”

*Interview, November 2014. See Appendix G: Garrison Keillor: Common Good Words*

## **Maury Bernstein**

Maury Bernstein, ethnomusicologist, folk music expert, and national radio program host, was “...an eccentric fixture, first in Dinkytown, then the Cedar-Riverside neighborhood near the University of Minnesota’s West Bank campus.” He lived at the College Inn, now Dinkydale. He taught classes on musicology, hosted a National Public Radio program called “Folk Music and Bernstein,” and hosted “The Jewish Program,” featuring news and commentary. In the 1970s Bernstein organized the Snoose Boulevard Festival celebrating Scandinavian heritage in the Cedar-Riverside community.



“The main thing I remember about Dinkytown is that whenever I was there, Maury Bernstein was always crossing the street.” - *Anonymous*

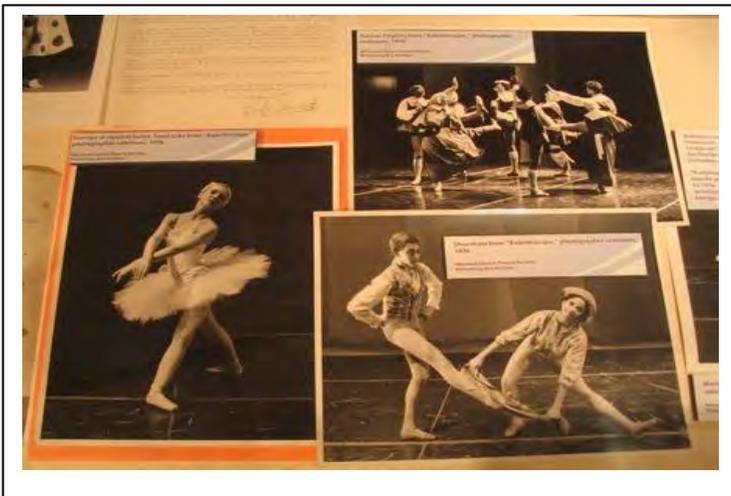
## ***The Cedar Social TV Show***

“The Cedar Social” was a television show produced by Adam Granger and Pop Wagner for SPNN Metro Cable Saint Paul between 1990 and 1996. Granger and Wagner collaborated in the curation of local and folk musical acts for performances during two-hour segments of televised broadcasts. Many Dinkytown performers with national reputations and strong local followings were featured on the programs, including performances from artists such as John Koerner, Tony Glover, and Dave Ray, Stoney Lonesome, Peter Ostroushko and Dean Magraw, Dick Kimmel, and Trova (Eric Petoniemi, Ruth MacKenzie, and Jeffrey Willkomm).

- From the University of Minnesota Performing Arts Archives

## ***Minnesota Dance Theatre***

Loyce Houlton was an American dancer and choreographer, who was the founder the Minnesota Dance Theater (MDT). Houlton studied with George Balanchine and Martha Graham. In 1962 she founded the Contemporary Dance Playhouse in Dinkytown on the corner of 4<sup>th</sup> Street and 14<sup>th</sup> Avenue. Two years later the company performed its first *Nutcracker Fantasy*, Houlton's adaptation of Pyotr Ilyich Tchaikovsky's ballet *The Nutcracker*. The continuing performances of this dance work remain the longest-running annual fine arts event in the state of Minnesota. The company was renamed the Minnesota Dance Theatre in 1969.



In the early '70s the young actress Jessica Lange returned from a Parisian stint to perform mime at the MDT building in Dinkytown.

Houlton was acknowledged to be one of the most significant American choreographers of the 20th century and one of the first American women to gain national and international recognition as a choreographer, teacher, and producer. She produced

many important dance works until her death, in all over 90 of them. Among the best-known are *Earthsong and Tactus* (1969), *Wingborne* (1971), *The Killing of Suzie Creamcheese* (1971), *Song of the Earth* (1977), and *The Rite of Spring* (1985). She worked with the composer Carl Orff on her danced realization of his cantata *Carmina Burana* and also collaborated with Yanni, George Crumb, and Philip Glass for various dance works.

Houlton helped to train thousands of dance students at the Minnesota Dance Theatre, of which the most significant are Charles Askegard and her daughter Lise Houlton, who performed with the American Ballet Theater for eight years. MDT remains one of Minnesota's cultural treasures with an eclectic international voice. From its roots in Dinkytown, MDT fostered a critically important contemporary dance scene in the Midwest—introducing children to dance, producing the beloved Nutcracker every year for five decades, sending dancers to perform all over the world, fostering a unique dance culture in the Twin Cities that flourishes today and is recognized as exceptional.

At Loyce's death in 1995, Bruce Marks, at the time artistic director of the Boston Ballet, asserted, "She belongs to that group of tenacious American women artists that includes Martha Graham and Agnes DeMille." Lise Houlton succeeded her mother as artistic director in 1995. In 2006 MDT merged with Ballet Arts Minnesota. Lisa Houlton continues to carry on Loyce Houlton's legacy.

See *Appendix H: Minnesota Dance Theater*.

## **Minnesota Dance Theatre + Kevin Bowe**

Aired: 04/27/2014

### ***Illusion Theater***

Founded by Michael Robins in 1974, the Illusion Theater got its start with its first rehearsal at Dome City in Dinkytown. The Illusion became an early leader in educational and training theater. Michael Robins and Bonnie Morris, who have led Illusion Theater for 40 years, have commissioned or developed more than 350 plays in the theater's tenure. "Fresh Ink," now in its 28th year, was one of the first script development festivals in the Twin Cities. Robins and Morris received an Ivey Award for lifetime achievement in the fall of 2014.



Michael Robins

Bonnie Morris

# Film and Filmmakers

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Dinkytown and environs were home to the burgeoning interest in films and film culture. There were three major film societies, buttressed by the Varsity Theater in Dinkytown and the Campus Theater in Stadium Village.

The film societies provided the opportunity to watch screenings of films that would otherwise not be shown in mainstream cinemas. Reprints of articles from film journals were handed out to support the screenings and provide fodder for post-screening discussion. Directors and actors were invited to appear and discuss the film as well as their overall work.



*The Varsity Theater as The University Theatre*

## ***Varsity Theater*** *1308 4<sup>th</sup> St. S.E.*

The Varsity Theater originally began its life as The University Theater on December 6, 1915. Rechristened The Varsity, the theater re-opened on April 21, 1939 and served as a movie house to the Dinkytown neighborhood for the next 50 years. In 2005 the current incarnation of The Varsity Theater, owned and operated by Jason McLean, opened its doors as a vaudeville house for the 21st Century. Since its reopening, The Varsity has garnered an internationally renowned reputation for being one of the premiere music venues in the country.

*See Appendix I: History of the Varsity Theater*

## ***Newman Film Society*** *University Ave. and 17<sup>th</sup> St. S.E.*

In the 1960s the Newman Center on 17th and University hosted a French film society. The films were shown in the basement of the Center. Dubbed the Newman Film Society, it was founded and run by Rick Reedy and Brian Donovan, then graduate students at the University of Minnesota. Donovan was a close friend of noted film critic Pauline Kael.

## ***Xanadu Film Festival Society***

Ron Hall ran the Xanadu Film Festival Society between 1971 and 1974 at the University of Minnesota. The Xanadu had a focus on German cinema.

## ***University Film Society***



The most significant of the film societies was the U Film Society. Housed in the Bell Museum Auditorium across the street from the Newman Center, it spilled over into Dinkytown for animated and passionate late night discussions following the films. It was founded by its long-time, and now legendary, Artistic Director Al Milgrom in 1962 and had its naissance in a series of screenings of classic films by Erich von Stroheim and D.W. Griffith.

Milgrom showed independent and foreign films, bringing to this area Ingmar Bergman, Frederico Fellini, Michelangelo Antonioni, Satyajit Ray, the French New Wave, and the New German Cinema. In 1984 he launched the *Minneapolis-St. Paul International Film Festival*. Hugely popular over the years, the festival has a reputation for strength and creativity and is critically acclaimed.

Renamed the Film Society of Minneapolis-St. Paul, the Society has moved to a permanent home at St. Anthony Main. The Minneapolis-St. Paul International Film Festival now stretches over a three-week period, hosting over 100 filmmakers and starts and showing more than 300 narrative, documentary, and short films.

In recognition of a career bringing world cinema to the Twin Cities film community. Milgrom was honored by the Twin Cities Film Fest with a star on the Minnesota Walk of Fame on October 25, 2014. Milgrom showed his film “Rediscovering John Berryman” at the Fest. He is currently completing his 40-year-in-the-making documentary about the 1970 Red Barn protest called “The Dinkytown Uprising.” It will be shown at Minneapolis-St. Paul International Film Festival in April 2015.

### *Coen brothers name-check Al Milgrom in latest film*

For most of his 90 years, Minneapolis film lover Al Milgrom tirelessly promoted indie movies from all over the world. Now the longtime former director of the University Film Society has been immortalized in a new work by the state's most famous moviemakers, Joel and Ethan Coen. [READ MORE](#)

See *Appendix J: University Film Society*

# Alternative Education

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## ***Marshall-University High***



Across the street from the House of Hanson and diagonally from the Ten O'clock Scholar, Marshall-University High students partook fully of the life of Dinkytown. A former student noted how wonderful it was for teenagers to have a place they could ride their bikes to—their own small-scale city where there was always music, excitement, street characters, poetry, and fantastic conversations “at the Scholar or at Bridgeman’s when the Scholar was closed.”

The last class at Marshall-University High celebrated its 30<sup>th</sup> reunion the year before

the building was demolished in April 2013, for a student housing complex. The Marshall-University High records are in the University of Minnesota archives. Among the persons of note who attended Marshall-University High were:

**Dave “Snaker” Ray** (1961) was a blues singer and guitarist from St. Paul, Minnesota who was most notably associated with “Spider” John Koerner and Tony “Little Sun” Glover in the early ‘50s Folk Revival.

**Eric Utne**, founding publisher of the *Utne Reader*, has spent his career as a journalist, writer, editor, and publisher. He founded the *Utne Reader* in 1984 and was the founding publisher and editor of the *New Age Journal*.

**Mark Naftalin** (ca. 1963) was Minneapolis DFL mayor Art Naftalin's son. Mark played keyboard with the Paul Butterfield Blues Band, with whom he produced four albums including the critically acclaimed *East-West*. He was instrumental in the blues revival of the late 1960s, moving to San Francisco and hosting a radio program called Mark Naftalin’s Blue Monday.

**Dave Morton** (ca. 1958) was a folkie, Dinkytown denizen, and one of the Minneapolis crew of Freedom Bus riders in the 1960s. He may have been the first hippie. He has been a poet, musician, and jewelry maker and was close to Bob Dylan in his Dinkytown days.

**Diamond Dave Whitaker** is remembered by the San Francisco Bay Guardian newspaper executive editor Tim Redmond as “Mayor of The Haight,” while acknowledging his prominent leadership as community organizer of San Francisco’s beat poets. Dylan historians record that it was Diamond Dave who urged Dylan’s move to New York City

**Bonnie Beecher** (1959), now called Jahanara Romney, was a Dylan girlfriend in Dinkytown. She was the possible inspiration for Bob Dylan's "Girl from the North Country."

**Arne Brogger** (1961) became a blues musician's manager and was part of the 1960s Memphis Blues Caravan, the bus that carried a number of the original black Delta blues musicians around the country to visit campuses and other venues.

**Barry Hansen** (1959) became the nationally known disk jockey and record collector "Doctor Demento." Barry now lives in California and is still doing an internet radio show weekly.

**Nancy Ortenstone** is an artist of artist of renown currently in Taos, New Mexico. She has had numerous solo, two-person, and group exhibitions and taught Language Arts at Marshall U High in the mid-1970s.

*See Appendix K: Marshall-University High*

### ***Heart of the Earth***

Heart of the Earth School was a Native American survival school was established as a way of reclaiming the heritage of Native American children. It was established by Clyde Bellecourt, one of the founders of the American Indian Movement (AIM) in 1968. “If we forget our past, we will never have a future,” Bellecourt said. The school was located in the Henry B. Frey House, an old Minneapolis mansion at 1206 5<sup>th</sup> Street S.E. in Dinkytown.

*See Appendix L: Heart of the Earth.*



# Churches and Religious Centers

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## **CHURCHES**

The churches at the heart of Dinkytown and near the University had a critical role in the transforming social fabric of Dinkytown in the 1950s, 1960s and 1970s—taking leadership in a range of issues from integration, war protest, to communal living.

The Reverend Bill Teska, who leads a small Minneapolis Episcopalian congregation that meets in the University Baptist Church at 1219 University Ave. S.E., and Don Olson, who spent 20 months in federal prison for disrupting draft offices in 1970, led a discussion on Nov. 22, 2014, on the role of religion in the peace and civil rights movements of the 1960s and 1970s.

### ***Wesley Foundation***

Olson says that one of the meeting places was the Wesley Foundation at 12<sup>th</sup> Avenue and Fourth Street with people who were “very much involved with the draft resistance movement. They served a couple of meals a day at the church, early in the antiwar movement in 1966. The early meetings of the Vietnam mobilization against the war began there in the basement. We planned the Draft Information Center and smoked some dope there occasionally.”

### ***Newman Center***

“The Newman Center at 17<sup>th</sup> and University was also important,” said Olson. “The Newman Center was more student oriented than the St. Lawrence Church on the other side of Dinkytown. Newman Center was tied not just to the University but to Dinkytown. The Center brought the Catholic Worker founder in 1963 for a week of talks on campus on Christian anarchism, peace, and service to the poor.” Gene McCarthy was exploring his Catholic beliefs at Newman Center at that time, and Newman Center brought in community organizer Saul Alinsky, who taught people how to protest, and comedian and protestor Dick Gregory.

### ***Hillel House***

Rabbi Louis Milgrom, director of the Hillel House for Jewish students, brought in speakers and students to discuss race and religion.

<http://www.tcdailyplanet.net/news/2014/12/01/dinkytown-religions-influenced-students-lives>

## ***Freedom Riders***

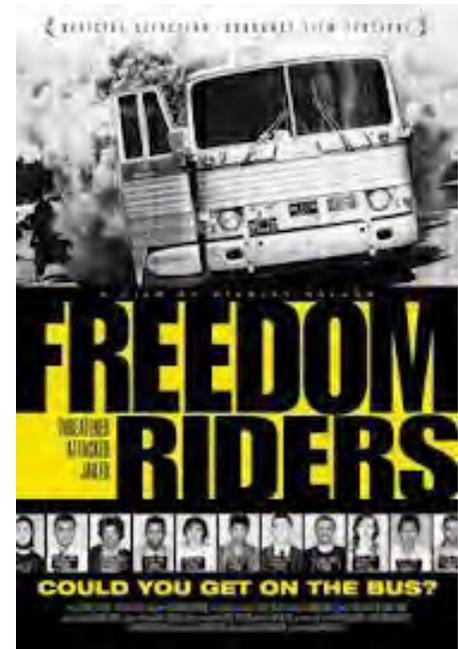
The Freedom Riders' personal stories of awakening and commitment were as complex and diverse as the society which they wanted to transform. Five of the "Minnesota Six," as they came to be known, were current or former students at the University of Minnesota. Several were long-term friends who had been part of a bohemian subculture that existed on the fringes of Dinkytown, the sprawling student ghetto in Minneapolis. All were arrested on June 11, 1961, and convicted and incarcerated in Mississippi's notorious Parchman State Prison.

Marv Davidov was the oldest of the group. In 1961, he was living in a house owned by Melvin McCosh at the edge of Dinkytown. An art dealer, he was politically and culturally sophisticated and the most radical member of the Minnesota group. To him, becoming a Freedom Rider was a natural and connecting link to an activist career that led to regional, and even national, notoriety in the 1970s and 1980s. A tireless proponent of nonviolent civil disobedience, he eventually helped to organize movements against the draft, nuclear power plants, high voltage power lines, and the Honeywell Corporation's production of military technology.

David Morton, a Unitarian and self-styled "mountain man," who spent part of 1961 in Jackson Hole, Wyoming, was a talented musician who expressed his dissatisfaction with the mainstream through folk ballads and protest songs. An occasional sideman for a rising Minnesota folk singer named Bobby Zimmerman, Morton added a lyrical and quixotic touch to the growing community of Freedom Riders. He lived on the fringes of Dinkytown where he taught guitar lessons to a young Ossian Or, who recalls having a lesson cut short when Dave had to catch the Freedom Ride bus that had stopped outside his apartment to pick him up.

Zev Aelony was a political science major at the University of Minnesota. His dual commitment to CORE and racial justice prepared him for the later civil rights struggles and Freedom Rides in Florida, Georgia, and Alabama. Bob Baum was a nineteen-year-old college dropout whose attraction to existential philosophy led him to a deep and abiding distrust of social and political complacency.

Gene Uphoff was a nineteen-year-old medical student and Quaker, who also performed as a folk and rock guitarist in several local coffee houses in Dinkytown. After the Freedom Rides, he attended the University of Colorado Medical School and later



opened a series of government-sponsored “storefront” clinics for the poor. Claire O’Connor, a twenty-two-year old Boston-born Catholic who worked as a practical nurse at the University of Minnesota Hospital, was the daughter of a politically active mother and deceased father who had worked as a union organizer.

*Arsenault, Raymond. Freedom Riders: 1961 and the Struggle for Racial Justice. New York, NY: Oxford University Press, 2006. Interview, December 19, 2104: Ossian Or. David Morton guitar lesson in Dinkytown before catching the Freedom Ride. Interview, January 5, 2015: Bruce Rubenstein: Marvin Davidov living in Dinkytown in 1961.*

See: *Appendix M: Freedom Riders*

## ***Vietnam Protests***

The protest that developed in conjunction with the Vietnam War was "the largest and most effective antiwar movement in American history," according to Melvin Small in *The Oxford Companion to American Military History*.



*photo: MinnPost*

In Minneapolis, one of the first organized protests was a Peace March that was planned for August 5, 1967 to commemorate the bombing of Hiroshima and to protest the U.S.'s increasing involvement in Viet Nam. The march was to start at the Mayo Auditorium on the St. Paul Campus of the University of Minnesota and travel down Raymond and University Avenues to end in Dinkytown.

About 5,000 demonstrators rallied on May 5, 1970 to protest President Nixon's expansion of the war into Cambodia, part of a national wave of protests that included the shooting of four demonstrators at Kent State University in Ohio. Kent State was the incubator for student strikes. At the University of Minnesota, instructors and teaching assistants cancelled classes and groups met either on campus, in Dinkytown, or in people's homes to plan for door knocking to explain the anti-war position and initiate a grass roots effort to change the government.

University antiwar efforts stepped up in the spring of 1972. The "Eight Days in May," as the period of unrest from May 9-16, 1972 came to be called, witnessed the largest, most violent University demonstrations of the Vietnam War era.

On April 16, a crowd of protesters marched through the campus and Dinkytown, following a published schedule of antiwar activities. The plan included a noon rally at Morrill Hall, followed by an occupation of the Air Force recruiting office in Dinkytown and the ROTC office on campus. About 1,500 demonstrators attended the rally; 800 moved toward Dinkytown afterward.

On May 8, 1972, it was announced that the U.S. was blockading and mining Haiphong Harbor. The next day 1,500 students held a rally on Northrop Mall. On May 10, 3,000 students broke into the Army recruiting station and marched to the Armory.

### *May 1972: antiwar protests become part of U history*

At about 1 p.m. on May 10, 1972, Eugene Eidenberg was standing on the lawn of the Armory building, watching paper fall from broken windows. It was windy that day; the papers blew unpredictably, just as some of the rocks the protesters were throwing missed their targets. Near the Armory, along University Avenue, the demonstrators were tearing down an iron fence. An overturned 1962 Chevrolet was on fire near 18th Avenue. A small contingent of University police, dwarfed in numbers by the 3,000 protesters, was guarding the locked Armory doors.

#### READ MORE

The students then marched to Coffman Union, where they put up barricades and occupied Washington Avenue. Minneapolis police gathered at Koehler's Garage in Dinkytown, now the site of the Purple Onion, waiting for a call to action. University Vice President of Administration Eugene Eidenberg contacted Mayor Charles Stenvig, who ordered the police on campus.

The police marched down Washington Avenue toward Oak Street, proceeding to beat up students on bridges, spreading teargas up and down the mall, and clubbing protesters. Oak Street demonstrators were pushed toward Northrop Mall. Some joined the Church Street group. About 500 congregated in Dinkytown.

In a final effort to break up the crowds, a police helicopter flying over Dinkytown sprayed tear gas on the assembled protesters. Dinkytown residents closed their windows to keep the wind from blowing tear gas into their homes. Thirty-three protesters were arrested on May 10. Twenty protesters and seven policemen were hospitalized with injuries. After the gas cleared, demonstrators began tearing fences and gathering debris to build a barricade blocking Washington Avenue at Church Street. Governor Wendell Anderson called in the National Guard. The Guard arrived on campus at 1 a.m. on May 11. Shortly after 5 a.m. on May 12, two units of Minneapolis police cleared the barricade, dispersing 150 people.

The May demonstrations were the last major antiwar protests at the University, and part of the last wave of protests nationally. U.S. military involvement in Vietnam ended in January 1973. After years of disturbances, the University and other college campuses were quiet.

<http://www.mndaily.com/1997/05/12/may-1972-antiwar-protests-become-part-u-history>

## ***Draft Resistance and the Minnesota 8***



*The Minnesota Eight*

The early meetings of the Vietnam mobilization against the war began in 1966 in Dinkytown, in the basement of the Wesley Foundation at 12<sup>th</sup> Avenue and 4<sup>th</sup> Street S.E. According to Don Olson, the people who met there were very much involved with the draft resistance movement, planning the Draft Information Center and scheduling speakers at Dinkytown churches and other locales.

On July 10, 1970, eight men were arrested while trying to break into government offices in three Minnesota towns — Little Falls, Alexandria and Winona — to destroy draft records. During subsequent trials, they were dubbed "The Minnesota 8," and their defenses centered on their opposition to the Vietnam War and the use of the draft to force men to fight it.

The eight were initially charged with attempted sabotage of the national defense, an offense carrying a hefty prison sentence. But the charge was later reduced to attempted burglary. The defendants, whose ages ranged from 19 to 26, were Bill Tilton, Frank Kronke, Cliff Ulen, Chuck Turchick, Mike Therriault, Brad Beneke, Don Olson and Pete Simmons. [*Don Olson was born and grew up in Dinkytown.*] Protesters marched in front of Bridgeman's in Dinkytown in support of them.

Molly Ivins, a nationally known columnist, then a reporter for the Minneapolis Tribune wrote a profile of the eight defendants: "One is a theology teacher, another a conservation commissioner in Brooklyn Center, another a member of Phi Beta Kappa; another was vice president of the student body at the University of Minnesota; another was a fraternity president, and three had planned to be lawyers." Ivins went on to label the defendants "The Sons of the Establishment."

Ulen pleaded guilty to burglary and was given probation. "The Minnesota 8" became the "Minnesota 7." Each of the remaining seven was tried, convicted and sentenced to five years in prison, though none served more than 20 months. A number never strayed far from idealistic causes. Don Olson, for example, got involved in the food co-op movement and became a local liberal pundit; he currently hosts a local talk-radio show on KFAI.

<http://www.tcdailyplanet.net/news/2014/12/01/dinkytown-religions-influenced-students-lives>

<http://www.minnpost.com/politics-policy/2008/02/peace-crimes-tells-minnesota-8s-war-story>

## Red Barn Protest

On April 30, 1970 the Nixon Administration announced the invasion of Cambodia. On Monday, May 4, 1970, 5,000 students and faculty members voted University in opposition to the United State offensive in Cambodia and the possible resumption of bombing in Cambodia. The strike—supported by a cross-section of students and faculty members—encompassed radicals, moderates, and liberals. On Saturday, May 9, a large crowd of students, faculty members, citizens, veterans, and clergymen marched from the University to state capital. Student groups from Augsburg, Macalester, St. Thomas, Hamline, St. Catherine's, and Concordia joined the throng as the march passed their campuses. Estimates of the size of the crowd varied from 20,000 to 50,000.

A separate protest occurred just north of the campus, in Dinkytown. On April 1, a group of students had occupied a site where the Red Barn chain had planned to build a fast food restaurant. About 50 Minneapolis police officers, and an equal number of Hennepin County Sheriff's deputies armed with rifles and shotguns, took up their positions as helicopters circled overhead. After a brief scuffle, the demonstrators were cleared away and the bulldozers moved in to demolish the four storefront buildings the protesters had occupied. By six o'clock the next morning, they were a pile of rubble. The protesters had the last word: a pacific one. By mid-afternoon, the site had been converted into a "People's Park" by a group of 75 young people, who planted daisies, chrysanthemums, and bachelor's buttons, all to the sound of rock music. Red Barn eventually abandoned its plans to open a Dinkytown location.

-Lemberg, Stanford. (2001) *The University of Minnesota 1945-2000*. Minneapolis, MN: University of Minnesota Press



# Dinkytown and Identity

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## **KEY THEMES**

Part of the ‘art’ of Dinkytown was then, and still is, the opportunity to create one’s own identity. The freedom of association and self-definition that has characterized Dinkytown throughout its history are key themes in the recollection of individuals and groups. These stories consistently claim Dinkytown as the site of life-changing encounters and experiences, with which Dinkytown is thereafter associated – no matter how long or short the time spent there. Dylan’s experience was exemplary, but far from unique.

The *Oxford Encyclopedia of American Culture and Intellectual History* entry for Dylan summarizes Dinkytown’s influence this way: “In ...1959-1960, he absorbed the social and music subcultures of Minneapolis; worked on the harmonica, guitar, and piano; and honed his vocal timing and style.” Dylan’s autobiographical *Chronicles: Volume One* (Simon and Schuster, 2004) elaborate how his experience in Dinkytown, exposure to the folk music scene, holdings of old recordings, venues, and to Koerner, Whitaker and others – shaped who he was to become.

Dinkytown was both a microcosm and influence in the movements of the ‘50s-‘70s. Out of the permissiveness and enormous diversity of the 1950s- 1970s “Dinkytown scene,” came self-styled notables like Diamond Dave Whitaker, Dave “Mountain” Morton, and others featured in Bob Zeller’s “Our Journeys,” a series of interviews and reflections on the American counterculture.

To help launch *Preserve Historic Dinkytown*, Zeller recruited an advisory group of counterculture figures with Dinkytown roots from across the U.S. and created a preliminary piece of documentation entitled “Gauging Dinkytown’s Placement in American History” to address the City of Minneapolis’ Historic Resource Criteria (1) and (2):

(1) the property is associated with significant events or with periods that exemplify broad patterns of cultural, political, economic or social history

(2) the property is associated with the lives of significant persons or groups. (Minneapolis City Ordinance 599.210)

Most of this document has addressed the significant events and periods showing broad patterns of cultural, political, and social history, as well as describing significant persons and groups. This section will enumerate other noteworthy persons who have been touched by Dinkytown and discuss the significance of the eclectic architecture of the buildings.

## ***THE PEOPLE***

Says Zeller, "Many Dinkytown 1950s- 1970s characters were typically nomadic, migrating ceaselessly between Dinkytown and beatnik, hippie and other counter-cultural bohemian communities across the country – their world-view(s) and lifestyle(s) spread far 'n wide."

Two of the most influential 1950s-'70s American counter-cultural personalities were **Bob Dylan** and **Diamond Dave Whitaker**. Dylan historians record that it was indeed Diamond Dave who urged Bobby's move to New York – where he became the most significant American songwriter of the 20th Century.

Dinkytown beat denizen and 1961 Mississippi Freedom Rider jailed in the state prison at Parchman, **Marv Davidov** is a widely acclaimed figure in American counter-cultural history who also was influential – across 60 years of vigorous, non-violent societal impact. Howard Zinn, author of *The People's History of the United States*, describes, "Marv Davidov has always left me in awe. I know of no American who has for so long, in so many ways, on so many fronts, exemplified the happy activist, the tireless protester, the apostle of non-violent direct action ... [Davidov] has been the dauntless scourge of generals, industrialists, and politicians, using his imagination and his courage to baffle those in power."

Other folks whose lives dramatically intersected with Marv – **Daniel Ellsberg, Garrison Keillor, Martin Sheen, Noam Chomsky, Dave Dellinger, Clyde Bellecourt, Spider John Koerner, Dave Ray, Willie Murphy, Daniel Berrigan, Carol Connelly, Bill Tilton, Claire O'Connor, Dave Whitaker, Dave Morton, Bruce Rubenstein, Tom Olson, Paul Davies.**

Observers from circa 1960 remember that it was mid-1950s to early-1960s Dinkytown beatnik "**Mountain Man**" **Dave Morton** who became one of the first American hippies – a 1961 civil rights Freedom Rider jailed in the Mississippi's Parchman State Prison, along with companion Marv Davidov.

Dinkytown and East Hennepin Seven Corners hanger outer **Cindy Palmer** brought into the world movie actress Winona Ryder, while closely befriending LSD-advocate Dr. Timothy Leary. Cindy and her spouse *High Times* magazine's Michael Horowitz became published authorities on ceremonial uses of mind-altering substances in indigenous tribal cultures.

Dinkytown's Marshall – University High School stood as the germination nest for many early American counterculture characters. The National Office of the American Indian Movement (AIM) was for a while, says AIM National Executive Director **Clyde Bellecourt**, located in the old school building converted to a business incubator, with a large number of non-profit offices

Other significant figures of that time include **Bonnie Beecher** who has been an actress in Paramount's *Star Trek* TV series while married to Woodstock 1969 and The Hog Farm's Wavy Gravy; Elektra Records' **John Koerner** and **Dave Ray** and their close friend Warner Brothers Records musician **Bonnie Raitt**; **Steve Jambeck**, series producer of the Hevy Gunz hippie anarchist drama troupe who earned a prime-time *Emmy* for work on NBC TV's *Saturday Night Live*; movie actress Winona Ryder family member **John Palmer** who is also associated with LSD-advocate Dr. Timothy Leary; University of Minnesota Emeritus Professor of American Studies **David W. Noble** who authored 10 books from a counterculture perspective; University of Minnesota's KUOM Radio and Minnesota Public Radio *Prairie Home Companion*'s **Garrison Keillor**; KUOM and National Public Radio's **Connie Goldman**; 1960s underground film director **Bruce Rubenstein**; 1960s underground newspaper *Hundred Flowers* editor **Ed Felien**, who later served on Minneapolis City Council and is today publishing Minneapolis community newspapers; and Minnesota Zen Center co-founder (now University of Minnesota faculty) **Erik Fraser Storlie**, who authored two well-received memoirs relating to counterculture, Dinkytown, and Minneapolis, and who has been influential in America's Zen meditation movement.



*“The Spirit of  
Dinkytown” Dance  
students at the Red  
Barn Occupation*

## ***THE BUILDINGS***

**Dinkytown's identity** is embedded in the lives of tens of thousands of students and alumnae, in the culture makers and artists, the characters and clubs that have lit up its sidewalks, basement venues, and cheap rooms and upper floor apartments. Each of these has a story to tell, and each of the contributing buildings in the Dinkytown historic district under consideration has its own story – most of it as yet untold.

Dinkytown's distinctive architectural style -- its eclectic, 'funky', character -- is an embodiment of the history of the iconic intersection at 4<sup>th</sup> Street and 4<sup>th</sup> Avenue, which is one of Minneapolis' oldest commercial nodes. Dinkytown's distinctive style is actually an artful amalgam of traditional urban forms of the different eras of its evolution. Said a young volunteer for *Preserve Historic Dinkytown*, who just moved from Austin, Texas "where there are no old buildings," to Minneapolis:

"I saw the sign near The Book House asking for stories about Dinkytown and I had to come up. I have been wandering around Dinkytown these last two weeks since I moved here. I am fascinated by all the old buildings. I can just feel it, all the memories they hold, and I have to know their stories."

Andy Sturtevant in his article "Dinkytown Has a Clear Sense of its History" in the *Minnesota Post* (March 13, 2013) says, "People are protective of Dinkytown, and for good reason. Few neighborhoods outside Summit Avenue have as clear a sense of their own history. Within a one block radius around 4<sup>th</sup> Street and 14<sup>th</sup> Avenue last weekend, I came across no fewer than *four* public markers commemorating very specific aspects of the neighborhood's history. Not official markers dreamt up by a bureaucrat somewhere, either, but markers put up by local storeowners and residents of their own accord. Most fascinating is a marker commemorating Sarah Fagan, "pioneer Southeast resident and entrepreneur, who died in 1989."

"In fact, near the Loring Pasta Bar, there's a mural immortalizing 'Historic Businesses of Dinkytown.' Among them are the Campus Cobbler, Discount Records, and the Dinkytown [Dime]. The Loring Pasta Bar's building has the name Grodnik carved in cement over a doorway -- also depicted in the mural. "Grodnik" was the name of an early owner, and also supposedly Russian for "Diminutive Town," where the surrounding neighborhood gets its name.



“Oddly, it’s that transitory nature of students coming and over many decades that gives Dinkytown its sense of history. I sense an almost educational quality in a lot of these works: *You live here now*, they say. *But there were a lot of things that happened before you got here, and you should know about them. You should know about Sarah Fagan and Mama D’s and the Ten O’clock Scholar.*

“There are no didactics for any of these murals, of course – you wouldn’t know what the Ten O’clock Scholar or Sammy D’s or [Grodnik’]s or the Campus Cobbler were unless you’d read about them, or – more to the point – you’d asked someone about them. Every college student who lives within three blocks of the Loring Pasta Bar thinks Bob Dylan once lived in their apartment building, and they think that because someone told them they thought they’d heard that somewhere. That’s how these stories are transmitted – kids move into the area, and they sit in those bars and coffee shops and sidewalks and talk to older students, professors, shop owners, townies, or other notable figures like that guy wearing the peacock feather and felt hat who’s always hanging around the Kitty Kat Club. And they hear the history of the place from these people, and they realize, *yes, I live here now, but there were things happening before I got here, and it’s important I know about them.*

“And in 50 years, maybe one of those kids has a plaque on a wall on 4<sup>th</sup> commemorating him or her as a pioneer.”



For a further perspective on the people and buildings that have comprised Dinkytown, see *Appendix N: Dinkytown in the Time of the Flower Children.*

# Acknowledgements

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## Page 6 Paul Robson and Heddan's Bookstores

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As a high school student, Judy Larson, later of folk group Sorry Muthas and the duo Judy Larson and Bill Hinkley, hung out at The Scholar and listened to the young Dylan. At age 13, Billy Golfus, filmmaker and documentarian, worked as a dishwasher after school to get close to the musicians. He knew Dylan and Dave Morton, an important Dylan mentor.

Elizabeth and Lyle Lofgren were members of The Brandy Snifters, along with Jon Pankake (editor of *The Little Sandy Review*) and others, playing old time music primarily from Appalachia starting in 1961. From the Brandy Snifters website, "1961: ...We sponsor a folk music Open Mike at the University of Minnesota Student Union. ...Bob Dylan is on last. He tells me he's been to New York to see Woody and he has a record deal with Columbia. I don't believe anything he says. His guitar is out of tune, but as he tells us, Woody's guitar used to get out of tune too. We know he's going nowhere." Retrieved from <http://www.lizlyle.lofgrens.org/BrnSnift/BSlegend.html>

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## **Appendices to Dinkytown: A Living History**

Submitted by:

**Preserve Historic Dinkytown**  
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# Foreword

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The *Appendices to Dinkytown: A Living History* includes statements by significant figures who have either been discussed in the main text or are providing testimony as to the importance of an institution, time period, or event. The appendices also provide material that expands upon content that could not be included within the main text due to spatial limitations.

« *Dinkytown has always been about books, music and food.* »

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# Appendices

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## Appendix A. Dinkytown as Integrator and Change Agent

David Noble, Professor Emeritus of American Studies, University of Minnesota

Dinkytown became an important part of my academic life in the 1960s. I received my PhD in June 1952 at Madison and joined the History Department and the American Studies Program at the University of Minnesota in September 1952. At that moment I was not aware that I was participating in a major cultural revolution. In retrospect I see World War II calling into question a powerful pattern of segregation that existed in the 1930s. I first became self-conscious that I had become a critic of the belief that the United States was an island of purity surrounded by a sea of corruption and that we must isolate our purity. I had been taught in the 1930s that Americans were not like their European ancestors. Europe was a place of war and scarcity. The United States was a place of peace and plenty. In the 1930s I experienced poverty as our farm failed and was foreclosed. I was rescued from poverty when I graduated from high school in June, 1943 and immediately entered the army. At the end of 1944 I was discharged as a disabled veteran. I was told by government officials that given my desire to be a teacher the government would pay for my college education.

In rejecting the idea of American exceptionalism, I had become self-conscious that I had been raised to see myself as a real American because I was a white Protestant. There was a pattern of segregation that protected the purity of white Protestants from all people of color as well as from white Catholics and Jews. Such people were not faculty members at Princeton, where I got my BA or at Wisconsin, where I got my PhD. They were not members of the Minnesota History Department I had joined in 1952. And I was taught that white Protestant women did not have the capacity for rationality that WASP males had. They also were segregated.

But our leaders decided in 1945 that we should reject isolation and embrace internationalism. As that pattern of segregation broke down so did patterns of racial, religious, and gender segregation. By the 1960s the Minnesota History Department was moving toward an integrated faculty, and American Studies was moving toward a vision of a United States integrated with the rest of the world. By 1960 I found students challenging the segregation of the faculty from students. Instead of being addressed as "Dr. Noble" some students were calling me "Dave" or "David."

They were inviting me to have coffee or lunch with them in Dinkytown. Dinkytown became a very important place where one could challenge the segregation of faculty from students. Here I was reminded that I was a student as well as a teacher. I was reminded that students had many important things to teach me. I was learning that faculty members were not outside the flux of time. Our academic theories changed through time, and students could help us understand the patterns of change we were experiencing.

Dinkytown also became important to me because its integrated culture at the edge of the campus was challenging the academic tradition that segregated mind and body. By 2000 academic scientists would catch up with the counterculture of the 1960s. Scientists by 2000 were saying that the human brain is not a place where rationality is separated from irrationality. There is no segregation of mind and body.

Academics cannot segregate their emotions from their research and teaching. Academics as neutral observers is an illusion.

I participated in this desegregation movement by chatting with students in Dinkytown. I also could have coffee or lunch there with faculty members from other departments. I had found that it was traditional for faculty to remain segregated within their departments. But in the 1960s it was possible to imagine that faculty from different departments might be interested in integrating different aspects of the university.

Dinkytown, therefore, is, for me, the place in the 1960s where students and faculty came together to discern ways to break down continuing patterns of segregation, including academic segregation. The students were teaching us that popular culture, especially popular music, was an important part of life. For the students, academics should stop segregation high culture from popular culture. They should stop segregation classical music from popular music. Soon professors across the country were creating course on popular culture with an emphasis on popular music. Dinkytown integrationists played their part well in this change.

For: *Help! Preserve Historic Dinkytown, September 3, 2014*

## Appendix B. Statements about The Loft Literary Center

### Marly Rusoff, of Rusoff & Co. Books, Founder of The Loft Literary Center

You learn more about a place when you stray from it. When The Loft was set to move to South Minneapolis to The Modern Times building, the neighborhood was up in arms about what it might bring into their somewhat peaceful lives on Chicago Avenue. They saw it as an intrusion. I'll never forget the town meeting called to discuss our arrival. About 50 homeowners and a smaller but faithful group of supporters attended that evening meeting. I remember looking out into a sea of angry faces as well as a few friends. One of the concerns registered was that we were going to bring poets into their midst and "you all know about poets - drinking and carrying on...." The suggestion was actually made that the community "red line" poets to Lake Street only, along with the porno theaters and massage parlors.

What I learned about Dinkytown that night was that it was where poets could feel not only safe but admired. Folks would actually pay a dollar or two to hear them read in that small space above my bookstore. I remember it as a place for artists, poets, musicians, and dreamers. Perfectly located near an institution of higher learning, it offered a counterculture in the finest sense, something that must remain if we want a world that celebrates creativity and open minds.

*December 16, 2014*

### Charles Sugnet, University of Minnesota Professor, in a story told to Bao Phi at The Loft

As far as I know, the poet Michael Dennis Browne; Chester Anderson, a Joyce scholar with an international reputation; and I were the first paying members of The Loft. Because of a widely publicized (on CBS news!) late 1960's dispute over a controversial book assigned by a TA, we were all supposed to submit book orders for our classes months ahead of time to the engineering bookstore in the basement of Main Engineering (now Lind Hall), so they could be reviewed and approved by the board of regents or someone delegated by them.

After a couple of years teaching at the U, I thought it a good idea to bypass this censorship farce and order my course books directly from Marly Russoff's bookstore in Dinkytown-- I would get the books faster, Marly would get a bit of business, and my students would get to see the inside of a real bookstore. Michael and Chester soon followed suit, and the practice of ordering course books through Marly worked very well for a number of years. After a while, Marly started lamenting the lack of access to the upper floor of the bookstore's building, which was empty and could be used for readings and events if only we could get a stairway up from the bookstore to the upper floor--- The Loft. One day, Michael and Chet and I were all there at the same time and we each wrote a check for a very modest amount-- I believe it was \$25 each--- to start a construction fund. Not long after that, the stairway was built and events began to occur in the new space. I remember one year when Michael and Chet read Dylan Thomas' *A Child's Christmas in Wales* to a packed house of kids and adults.

Marly's shop was on 4th St S.E., right next to the Dinkytown movie theater that is now a music space but still has its marquee. Later, The Loft moved around the corner to a house-- I think on 13th Ave S.E., between 4th and 5th streets. Michael Dennis Browne and perhaps Trish Hampl could tell you more about the history.

*October 10, 2014*

### Nor Hall, Twin Cities Writer, Dramaturg, Psychotherapist

Looking back from my perch at the back of the theater in the stone ruins of a French cathedral outside of Avignon, I realized that the nudge that got me to this place of artistry came from Dinkytown, Minnesota, in 1977 when Marly Rusoff suggested publishing a piece I'd written on "Mothers and Daughters." It was the first book she'd published. And she delivered it to me on the day I gave birth to my first child—a daughter. Marly had a laser like intuition for what would work in the book world and could see the future of an author's words long before that vision ever occurred to the writer. When she left Minnesota for New York, she went with a tremendous amount of goodwill and gratitude for the difference she'd made in the lives of many, many readers and writers. She became an agent by taking my book *The Moon & the Virgin* to Harper & Row. Soon she was snapped up by the wide world of publishing where she made a great name for herself as a sought-after editor. If a mapper were to draw lines around the world from the sites of contemporary writer's lives, the spot on 4<sup>th</sup> Street would be packed with arrows all pointing to Rusoff's as a place of origin.

*December 16, 2014*

### Neil Meyers, First Editor of The Minnesota Review

I remember Dinkytown in the late fifties, before the hippie period, as a low-keyed, rather provincial island within the urban anonymity of east Minneapolis. On its own scale, it was perfectly coherent, with a few lunch/coffee counters, a travel agency, etc. and bookstores ranging from the massive University Books to the cave of McCosh, who seemed to be always looming somewhere among the shadowy shelves, and who also one November Saturday put on his door a sign in large black letters, "Home Comers, Go Home!" It was where you'd acknowledge familiar faces and greet casual friends before the evening commute. It had its own tang, and an openness to idiosyncratic displays. In many ways, it seemed the banal beating heart of the otherwise sprawling, accepting but blandly unconcerned "U."

*December 17, 2014*

## Appendix C. Sue Ann Martinson's History of The Loft

"Incorporated in 1975, The Loft started in a bookstore when a group of writers decided to offer classes and readings in the upstairs loft. Following a series of successful events held at Rusoff & Co. Book Dealers in [Dinkytown](#), Minnesota, bookstore owner Marly Rusoff and writers Jim Moore, [Patricia Hampl](#), Phebe Hanson, and Michael Dennis Browne formed a 'poets' club' with support from a fundraising party emceed by [Garrison Keillor](#). This 'poets' club' eventually became known as the 'Loft,' and in 1975 filed for nonprofit status and received a grant from the Minnesota State Arts Board to sponsor several writing workshops.<sup>[6]</sup> Over the next two years, The Loft hosted a number of benefit readings that featured poets such as [Allen Ginsberg](#), [Robert Bly](#), and [Etheridge Knight](#)." *from Wikipedia*

*Continued by Sue Ann Martinson, November 23, 2014:*

"When it became clear that the space above Rusoff's bookstore in Dinkytown had grown too small for readings and classes, The Loft decided to move and to hire a coordinator and in the process sought their first grant, awarded from the Minnesota State Arts Board. They were familiar with me because I was taking some poetry classes at The Loft from John Minczeski and also from Michael Dennis Browne. I was hired as both grant writer and coordinator. The Loft moved to the duplex behind Grandma's Restaurant at 406 13th Ave. S.E. in Dinkytown, where I lived in the back bedroom for the first year I was coordinator and later moved to a brownstone about a block away at 509 15<sup>th</sup> Avenue S.E., still in Dinkytown. The Loft officially opened in its new home at 406 13<sup>th</sup> Avenue S.E. on September 11 and classes begin on October 1. The monthly *Loft Newsletter* began publication with Sue Ann Martinson as editor. Classes and readings were held in the living room.

Readings and classes were advertised in local newspaper calendars. Artistic flyers for readings were created by various artists and posted around Dinkytown, the West Bank and the University campus and at restaurants and on telephone poles around the Twin Cities.

I would like to share part of a piece written in 2008 by Rebecca Weaver about The Loft:

### *Rebecca Weaver on The Loft in the 70s*

The Loft readings—the work of making poetry public—clearly demonstrate how the organization defined its community goals and aesthetics in the early years. Its readings, which stood in contradistinction to the typical traditional academic reading, worked to create spaces of representation for promoting specific visions of community to members and audiences and for negotiating the complex situations of poetry and politics in the 1970s. Unlike the quasi-religious and reverent setting of traditional poetry readings wherein polite audiences quietly listened to a single author delivering timeless beauty in a calm voice from a podium, early readings at The Loft noisily (and sometimes chaotically) brought their own version of beauty into community. Poetry was thus a creation of and for the community, and this was a major difference between such communities and more mainstream and official poetry institutions.

They also telescoped the values (and tensions about those values) of these communities and what they desired from poetry and their audiences. At The Loft, poetic practices enhanced a communal economics that supported the poets, a dismantling of traditional poetic hierarchy (where students became teachers and vice versa), and conventional ways of life were eschewed in favor of putting the work of reading and writing, of community building, first.

And The Loft definitely became a closely knit community. Anyone in the Twin Cities, actually anyone in Minnesota, who was a writer, or an aspiring writer, became a part of Loft events. A few names you might recognize are Robert Bly, Carol Bly, Etheridge Knight, Patricia Hampl, Eddie Benton Benai, Kate Green, Natalie Goldberg, David Wojahn, James White, Roy McBride, Tom McGrath, Nancy and Joe Paddock, Freya Manfred, David Mura, Louis Jenkins, Carol Masters, Mark Vinz, Deborah Keenan, Jill Breckenridge (who was coordinator for several years), Kevin O'Rorke, Meridel LeSueur, Bill Holm, Nor Hall and many, many other poets and writers.

Also part of that community were Jim Perlman, who started Holy Cow! Press; Emilie Buchwald, who started Milkweed Editions; and Bill Truesdale, who moved New Rivers Press to St. Paul in 1978, all publishers of small press books. Bookslinger Distribution in St. Paul distributed small press books, mostly literary, all over the country. In 1977 David Wilk, founder of Bookslinger, was called to Washington DC where he became program director for the area of literature under NEA chairman Livingston Biddle during the Carter administration. During that time the NEA *"increased substantially its support for innovative and experimental projects attempting to solve the problems of distributing and promoting fine contemporary creative literature."* In 1979, *"small presses" drew \$380,000 in federal funds.*

If you look at old newsletters from The Loft from those early years, you can see the variety of readers and writers and classes. One memorable event during the time in the house behind Grandma's was a reading by Allen Ginsberg. He read at Willey Hall on the University West Bank on April 29, 1977. At that time the double theater seated 1200, and it was full. Another famous poet who came to read for The Loft during that time was California poet Gary Snyder. Several benefits were also held at the old Firehouse on the West Bank (now the Mixed Blood Theater).

Later on, as The Loft developed, the Mentor series started and that brought a number of famous writers to Minnesota to give readings. But that was after Dinkytown and began at the location at Modern Times, where The Loft moved in 1979. As you know, The Loft still exists, physically located on Washington Avenue at the Open Book in the Warehouse District of Minneapolis. The budget is now over two million a year. Classes cost from \$35 for one short session to over \$300 for classes that last a quarter, with somewhat reduced rates for members and low income. We charged \$25 for a class that lasted for a quarter. Membership dues increased between 1979 and 1980 from \$15 to \$20. Now it is by donation. Times do change.

Don Olson, who asked me to talk about The Loft's formative years in Dinkytown, noticed that the first issue of *Sing Heavenly Muse!*, *Women's Poetry and Prose* had a Dinkytown address, namely 509 15<sup>th</sup> Avenue S.E. (Don also became a distributor of *Sing Heavenly Muse!*, of course, in 1980, when he began his distribution of magazines and journals to local area bookstores.) At the time in 1977-78 when I founded *Sing Heavenly Muse! Women's Poetry and Prose*, women's writing was just coming into its own and women around the country were starting to publish small press journals of women's writing. [Marly] Rusoff's bookstore was just a half block away, and she carried many small press books. In reading those books and being immersed in the emerging writer and small press culture The Loft created, it was clear very few women were being published. Women's voices needed to be heard. So I decided to publish a small press journal of that lasted over twenty issues. Of course, the blooming of the publication of women writers was part of the women's movement in the 1970s.

The first three issues of *Sing Heavenly Muse!* were created when I lived in Dinkytown. Like The Loft, we grew. But eventually major presses started publishing women writers and small presses now include more women writers in their anthologies and journals, whether university or independent small press publishers, so that small press journals that publish only women are not as essential. Perhaps some younger folks take this for granted. It was not always so in academia or the world of small press publications.

I would say that also out of that community culture of poetry and writing came The Great Midwestern Bookshow, sponsored by small press publishers in the Twin Cities. I was the coordinator for the first of the two years it was held, and although The Loft had moved from Dinkytown and proximity to the University campus, they were of course involved. The bookshow was held at Willey Hall at the University of Minnesota in the early 1980s and small presses came from all over the country to attend, as well as featured writers of national reputation.

From small beginnings come great things, as the proverb states. There were some rough times, of course, primarily around having the necessary money to keep The Loft going. But the seeds planted in those years in Dinkytown certainly did blossom and grow into creating a community that produced publishers, distributors, poets, fiction and non-fiction writers, that is, writers of all stripes, who worked together in creative community. The Loft was at the core of it all.

Someone once pointed out to me that it was unusual for a community organization like The Loft to have such close ties to a major university. The first Loft locations had those connections in both physical location in Dinkytown and also in connection with the University of Minnesota's English Department in Michael Dennis Browne and later Alan Burns. It was also suggested that such ties between a writing community such as The Loft and a major university might be part of the reason for The Loft's success. Certainly it had an influence. At this time too, the NEA had expanded since its establishment in 1965 and was promoting and funding not just major arts institutions and writers, but aspiring writers and small press publications. It was a very exciting time for all the arts, including literature.

The Loft grew out of the iconoclastic time of the 1970s and was able to flourish due to the dedication of the writers who stepped forward because they wanted to be a part of a writing community, to have 'A Place' for Literature that they could participate in as writers, teachers, audience, and publishers in an open and community oriented way than what had become a stilted, primarily academic, tradition. As Rebecca Weaver says, "Poetry was thus a creation of and for the community, and this was a major difference between such communities and more mainstream and official poetry institutions." All *that* began in Dinkytown in a Loft above Marly Rusoff's bookstore with a few visionary friends who loved literature and writing.

*November 2014*

## Appendix D. Koerner, Ray, and Glover

**Koerner, Ray and Glover** met as students at the University of Minnesota and were part of the early folk/blues explosion in the 1960s. Tony "Little Sun" Glover was on harmonica, and "Spider" John Koerner and Dave "Snaker" Ray played guitar and performed vocals.

Their breakthrough album, *Blues, Rags and Hollers*, was released in 1963. They appeared at the Newport Folk Festival and their performance was recorded for the Vanguard Records album *Newport Folk Festival 1964: Evening Concerts III* and filmed for the documentary *Festival* in 1967.

They played frequently in Dinkytown, where they met Bob Dylan on his first visit to the Ten O'clock Scholar. Koerner is mentioned in Dylan's autobiography *Chronicles*. Of that time period, Koerner later said, "We were all goofy, you know. We were thinkers and drinkers and artists and players, and Dylan was one of us. He was another guy." In the late '60s they played at the Triangle Bar on the West Bank. They not only influenced him, but many other musicians, including members of the Beatles and the Rolling Stones, who cite "Blues, Rags and Hollers" as an important influence.

In 1965, Koerner recorded his first solo album, *Spider Blues*, for Elektra and appeared at the [Newport Folk Festival](#) accompanied by Glover. He continued playing on the folk circuit and joined with [Willie Murphy](#) to record *Running, Jumping, Standing Still* in 1969. Koerner briefly pursued a career in film-making and moved to Copenhagen, Denmark. Upon his return, he began performing traditional folk music and continues to perform locally and nationally, most recently at the Willie and the Bees 40<sup>th</sup> Anniversary at the Cabooze in Minneapolis and at the Dave Ray Legacy concert at the Minnesota History Center.

Ray and Glover continued to perform together at various venues. Ray built a [recording studio](#) called Sweet Jane Ltd." in [Cushing, Minnesota](#), in the early 1970s. [Junior Wells](#), [Bonnie Raitt](#), and Willie and the Bees recorded with him. While continuing his long partnership with Glover, Ray also performed with Bamboo, the Three Bedroom Ramblers, and the Back Porch Rockers. He recorded albums with the latter two groups as well as a number of solo albums.

In the late sixties, Glover was an all-night underground disc-jockey on KDWB-AM in Minneapolis before forming the band Nine Below Zero. He also often performed as a duo with Ray and with Koerner, Ray & Glover reunion concerts.<sup>[3]</sup> In 2007, he produced a documentary [video](#) on the trio titled *Blues, Rags and Hollers: The Koerner, Ray & Glover Story*. Glover is the author of several blues harp song books, and was co-author, along with Ward Gaines and Scott Dirks, of the award-winning [Little Walter](#) biography *Blues with a Feeling – The Little Walter Story*, published by Routledge Press in 2002.

Glover is a prolific rock critic, having written articles for the [Little Sandy Review](#) (1962–63), [Sing Out!](#) (1964–65), [Hullabaloo/Circus](#) (1968–71), [Hit Parader](#) (1968), [Crawdaddy](#) (1968), [Eye](#) (1968), [Rolling Stone](#) (1968–73), [CREEM](#) (1974–76), [Request](#) (1990–99), MNBLUES.COM (1999–present) and *The Reader* and *City Pages*. He has also written liner notes for [John Hammond](#), [Sonny Terry](#), [John Lee Hooker](#), [Michael Lessac](#), [Sonny & Brownie](#), [Willie & The Bees](#), [The Jayhawks](#), and [The Bootleg Series Vol. 4: Bob Dylan Live 1966, The "Royal Albert Hall" Concert](#).

Koerner, Ray, and Glover would occasionally do reunion concerts until Ray's death in November 2002, after which Koerner and Glover performed together for a memorial concert at First Avenue. Koerner and Glover [continue](#) to occasionally perform together, most recently as part of the Legacy tribute concert at the Minnesota History Museum to celebrate the release of a three-disc set of Ray's unreleased tracks put together by Tony Glover, who also contributed the liner notes.

In 1983 [The Minnesota Music Academy](#) named Koerner, Ray and Glover "Best Folk Group" and in 1985 inducted them into the MMA Hall of Fame. In 2008, Koerner, Ray & Glover were inducted into the Minnesota Blues Hall of Fame under the category Blues Recordings for *Blues, Rags and Hollers*.

## Appendix E. Butch Thompson

### *Butch Thompson statement, December 2014*

Freshman Jazz in Dinkytown, 1961

The first time I walked into Dinkytown was in August of 1961. I was on campus for freshman orientation with three friends, all of us recent graduates of Stillwater High School and very wet behind the ears. We had a little free time, so we walked across 5th Street and over the train tracks. There was music coming from somewhere, and we soon saw several musicians on folding chairs in front of Perrine's Book Store. (The address was 315 14th Ave. SE, currently the site of the Kitty Kat Club.)

They were playing jazz, and it sounded wonderful to me. I should say here that I'd been interested in jazz and trying to play it since grade school. I was already a fanatic. As we approached, I saw that the trumpet player was Doc Evans, whom I'd heard live at the St. Paul Auditorium a couple of years earlier. At the time, he was by far the most prominent jazzman in the Twin Cities, largely because of a series of summer concerts he'd been playing on the lawn at the Walker Art Center.

As we approached, I saw that Doc had a sign up that read "Doc Evans' Dixieland Band" and included his phone number. They took a break, and I introduced myself to the pianist (Don Thompson) and a couple of the others. Doc himself vanished into the store before I could shake his hand.

About three months later, I attended some rehearsals at 425 14th Ave. SE, a space that was soon to become The Podium, a Dinkytown institution for the next 52 years. Jazz bassist Lynn Thompson and his wife, Paulette, were the new owners. I was rehearsing with a band led by Dr. Henry Blackburn, a U of M epidemiologist and very serious part-time jazz musician who had a running gig at George Conroy's, a club in Saint Paul.

I should also mention the record shop just near the northwest corner of 14th Avenue and 4th Street. In those days, record stores had soundproof listening booths, and you were allowed to pull from the shelves and listen for free. As I remember it, you could stay there for hours with no pressure to buy.

I remember very little about the U of M orientation, but walking into Dinkytown that day hit me where I lived. If this was what life was going to be like, I was ready!

## Appendix F. The Little Sandy Review

The ***Little Sandy Review*** was a mimeographed Twin Cities rag about folk music published from 1960 to 1968 by Paul Nelson and Jon Pankake. It was the first source to reveal that Zimmerman had invented Dylan. Pankake had been introduced to the *Anthology of American Folk Music 1959* by his friend and University of Minnesota classmate Paul Nelson. They subsequently decided to found The Little Sandy Review, "devoted to discussing the difference between the "folk music" on the *Anthology* and the "folk music" represented by the artists and albums of the recording industry. They delved into a netherworld of collector's newsletters, record auction lists, jazz and blues scholarship, mimeographed ephemera and cranky antiquarian collectors, quickly building up a collection rich enough that by some point in 1960 he could be, for Bob Dylan, a source of folk music on record, and of advice in person.

The Review was devoted to performers and folk music legends such as The Clancy Brothers, Woody Guthrie, Leadbelly, Ewan McColl and Peggy Seeger, Malvina Reynolds, Almeda Riddle, Pete Seeger, and Robert Pete Williams. Contributions included writing by John Cohen, David Evans, Tony Glover, and

Alan Wilson, and photographs by Marina Bokelman, David Evans, and David Gahr. It has been written of *The Little Sandy Review* that it "...first has to invent, essentially from scratch, the foundations of modern rock journalism." (David Lightbourne in *The New Vulgate* #4 July 29, 2009).

Both Nelson and Pankake gave Dylan access to their record collections and Paul Nelson went on to become a key editor for one of the most of the well-known rock magazines of the 1960s, *Rolling Stone*. In 1998, Jon Pankake won a Grammy Award for his essay in the liner notes for the reissue of Harry Smith's "Anthology of American Folk Music".

*Available at TC Andersen Library Rare Books (Givens) (ML1 .L565)*

## Appendix G. Garrison Keillor: Common Good Words

"Mr. Dylan arrived at the University a year before I did and he left about the time I got there and went to New York to find his fortune. I gravitated to Dinkytown and McCosh's Bookstore and the Scholar, places where he hung out, and I heard stories about him from old folkies who had known him, Maury Bernstein and Jon Pankake and others, but I doubt that our paths crossed. My main path was from Dinkytown to Eddy Hall, where I worked at KUOM, and Vincent Hall, seat of the English Department, and Murphy Hall, where the office of *The Ivory Tower* was. His path was along Bleecker and McDougal Streets in the Village. And 4<sup>th</sup> Street, of course."

*-Garrison Keillor on academic happiness at the U of M: Six liberal-arts students, six stories gleaned in Dinkytown, June 30, 2010*

"Dinkytown was a small fragile neighborhood when I arrived there in 1960 as a freshman at the U, locked in by the train tracks, the Como rail yard, and the campus, but it was important as an independent community, tied to the University, serving it, but free and entrepreneurial, and its bookstores ---- Perrine's, Heddan's, McCosh's ---- its coffeehouse The 10 O'clock Scholar ---- its odd little shops like The Podium and Al's Breakfast Nook ---- were adjuncts of the school and places where students freely mingled with interesting characters, unrecognized intellectuals, free spirits ---- you might sit down at the lunch counter in Gray's Drugs or Mama D's and run into Maury Bernstein the folk music scholar or Jon Pankake or Melvin McCosh the anarchist/bookseller or Marvin Davidoff the civil rights activist or John Koerner the songwriter, all of them pursuing their individual passion. What you learned in Dinkytown is that it is possible to be true to your own passion even after college. Bob Dylan had done that, coming out of Dinkytown, and Koerner Glover & Ray and the poet James Wright and so had many others. You could do this on your own, without bending to the corporation or institution. Many people had tried and failed, but it could be done. "

*-Garrison Keillor, Interview, November 2014*

## Appendix H. Minnesota Dance Theater

Loyce Houlton was an American [dancer](#), [choreographer](#), [dance pedagogue](#), and [arts administrator](#) centered for most of her adult life in [Minneapolis](#). Houlton studied with George Balanchine and Martha Graham in New York before returning home to Minnesota in 1949. Houlton's rise to prominence in dance circles began in the 1960s. In 1961, she began teaching dance at the [University of Minnesota](#), and in 1962 founded the Contemporary Dance Playhouse. Two years later the company performed its first *Nutcracker Fantasy*, Houlton's adaptation of [Pyotr Ilyich Tchaikovsky's](#) [ballet](#) *The Nutcracker*. The continuing

performances of this dance work remain the longest-running annual fine arts event in the state of Minnesota in 1965, the Nutcracker moved to Northrop Auditorium, where it was a fixture for 20 years. The company was renamed the Minnesota Dance Theatre in 1969.

Houlton maintained connections with many of the most prominent national and international dance figures and composers of her day. She was acknowledged to be one of the most significant [American](#) choreographers of the 20th century and one of the first American women to gain national and international recognition as a choreographer, teacher, and producer.

She produced many important dance works until her death, in all over 90 of them. Among the best-known are *Earthsong and Tactus* (1969), *Wingborne* (1971), *The Killing of Suzie Creamcheese* (1971), *Song of the Earth* (1977), and *The Rite of Spring* (1985). She worked with the composer [Carl Orff](#) on her danced realization of his cantata [Carmina Burana](#) and also [collaborated](#) with [Yanni](#), [George Crumb](#), and [Philip Glass](#) for various dance works.

Houlton helped to train thousands of dance students at the Minnesota Dance Theatre. At Loyce's death in 1995, [Bruce Marks](#), at the time artistic director of the [Boston Ballet](#), asserted, "She belongs to that group of tenacious American women artists that includes Martha Graham and [Agnes DeMille](#)." Her daughter, Lise Houlton, who had performed with the American Ballet Theater for eight years, succeeded her mother as [artistic director](#) in 1995. MDT Merged with Ballet Arts Minnesota in 2006.

## Appendix I. History of the Varsity Theater

The **Varsity Theater** originally began its life as The University Theater on December 6, 1915. It was one of the last vaudeville houses in the city of Minneapolis and hosted everything from minstrel shows, to comedians, to screenings of early [silent films](#).



*Liebenberg and Kaplan Architectural sketch*

Between 1938 and 1939, the theater was remodeled in the Art Deco style by acclaimed Minneapolis architects Jack Liebenberg & Seeman Kaplan. Rechristened The Varsity, the theater re-opened on April 21, 1939 and served as a movie house to the Dinkytown neighborhood for the next fifty years until it closed in 1988. The Varsity was reopened by restaurateur Jason McLean, retaining its unique and distinctive character, as a vaudeville house for the 21<sup>st</sup> century. It was intended to be part of a projected Dinkytown arts and entertainment district.

In 1990, the theater re-opened as an underground club, featuring everything from wrestling nights to legendary concerts. After closing in 1991, the theater re-opened as a photography and design studio until 2004.

In 2005, the current incarnation of The Varsity Theater opened its doors as a vaudeville house for the 21st Century, owned and operated by Jason McLean; owner of the [Loring Pasta Bar](#) and [Loring Café & Bar](#), and designer and originator of Annie's [Kitty Cat Klub](#).

McLean's original Loring Café & Bar and the Loring Playhouse were a revitalizing force in the formerly listless Loring neighborhood in downtown Minneapolis. His current arts-oriented entertainment and dining destinations have been instrumental in energizing the emerging Dinkytown arts and entertainment district.

While it has presented its share of live theatre, film screenings, and dance performances, The Varsity has garnered an internationally-renown reputation for being one of the premiere music venues in the country.

"The Varsity Theater: Our Story." (n.d.) Retrieved from <http://varsitytheater.org/history-and-more-information/>

## Appendix J. University Film Society

Al Milgrom showed indie and foreign films, bringing to this area Ingmar Bergman, Frederico Fellini, Michelangelo Antonioni, Satyajit Ray, the French New Wave of the 60's, and the New German Cinema of the 60's through 80's. He brought films from countries ranging from Senegal to Eastern Europe, and received a special honor from the Polish government for his efforts in furthering Polish cinema. Milgrom has brought national fame with the appearances of directors including Abel Gance, Josef von Sternberg, Jean Luc Godard, Werner Herzog, Wim Wenders, Jan Troell, Milos Foreman, and Nicholas Ray. Actors who have made appearances have included Liv Ullman and Max von Sydow.

Milgrom launched the Minneapolis/St. Paul International Film Festival (M-SPIFF) in 1983, which was then named the Rivertown Film Festival and was held in Stillwater over a four-day weekend. The second Rivertown Film Festival moved to the Bell Museum, then various venues around the Twin Cities. By 1988, the event had grown to a whopping 18 days, featuring 58 films from 25 countries, as well as local and international shorts. Most recently it moved to a permanent home at St. Anthony Main. The event now stretches over a three-week period, showing more than 300 films.

On October 25, 2014, Milgrom was honored by the Twin Cities Film Fest with a star on the Minnesota Walk of Fame, in recognition of a [career](#) spent importing and celebrating world cinema for the Twin Cities film community. Milgrom showed his film "Rediscovering John Berryman" at the Fest. He is currently completing his 40-year-in-the-making documentary about the Red Barn protest in 1970 called "The Dinkytown Uprising." It will be shown at MSPIFF in April 2015.

## Appendix K. Marshall-U High

[University](#) High was created in 1908 as a lab for the University College of Education In September 1968. It was located in Peik Hall, which now houses the College of Education Curriculum and Instruction Department, on 15th Ave. S.E. near the University Avenue entrance to the University of Minnesota. In the late 1950's, a large segment of the student body were children of University faculty or staff. The school

charged a modest fee per quarter. There were also a number of free "public" school students from the Village of Saint Anthony, and a number of fee-paying students mostly from professional families. It was not uncommon for a graduating class of 75 students to have as many as five Merit Scholars. The school had a very high percentage of graduates who would be now be "distinguished" journalists, architects, physicians, mathematicians, musicians, and engineers.

[University High](#) merged with Marshall High School, located at 14<sup>th</sup> Avenue and 5<sup>th</sup> Street S.E. on the other side of Dinkytown. The intent was to try and create a more balanced laboratory school, enrolling children of different races, economic backgrounds, educational abilities, and students with mental and physical disabilities. It became known as Marshall-University High in the Minneapolis public [school system](#) and proved to be a force in educating young people for creative leadership roles in the counter-culture of the 1970's.

Across the street from the House of Hanson and near the Ten O'clock Scholar, Marshall-University High students partook of the life of Dinkytown. A former student noted how wonderful it was for teenagers to have a place they could ride their bikes to—their own small-scale city where there was always music, excitement, street characters, poetry, fantastic conversations “at the Scholar or at Bridgeman’s when the Scholar was closed.”

In 1982 Marshall-University High School was closed by the Minneapolis School Board because of budget constraints. Classrooms were converted for use as an incubation center for small businesses called The University Technology Enterprise Center (U-TEC), which housed 95 businesses and nonprofit organizations. In 2013 the building was demolished to make way for a mixed-use building with 336 residential units and three ground-floor commercial spaces.

The [Marshall High School](#) building was used by the Dinkytown Technical Center until it was demolished for student apartments, appropriately called The Marshall. University High is now located in Peik Hall, which contains the College of Education Curriculum and Instruction Department. Among the persons of note who attended Marshall-University High were:

**Dave “Snaker” Ray (1961)** was a [blues](#) singer and guitarist from [St. Paul, Minnesota](#) who was most notably associated with [Spider John Koerner](#) and [Tony "Little Sun" Glover](#) in the early Sixties [Folk Revival](#). Together, the three released albums under the name [Koerner, Ray & Glover](#). The group gained notoriety with [Blues, Rags and Hollers](#) originally released by Audiophile in 1963 and then re-released by [Elektra Records](#). Ray built a [recording studio](#) called Sweet Jane Ltd." in [Cushing, Minnesota](#), in the early 1970s. [Junior Wells](#), [Bonnie Raitt](#), and Willie and the Bees recorded with Ray. Ray also released a number of solo albums, as well as albums with Tony Glover, The Three Bedroom Ramblers, and the Back Porch Rockers.

**Eric Utne**, founding publisher of the *Utne Reader*, has spent his career as a journalist, writer, editor, and publisher. In 1974 he was founding publisher and editor of the New Age Journal. He founded the Utne Reader in 1984. *The Utne* was part of the [salon movement](#) of the 1980s, devoted to debate on the issues of the day. Its mission was to reprint the best of the alternative press. The magazine was sold in 2006 to Odgen Communications. Eric has Bachelor’s degree in Environmental Design from the University of Minnesota. He was elected to the Executive Committee of the Nobel Peace Prize Forum in November

2006. He has been a featured guest on programs such as [CBS’ “America Tonight”](#) with Charles Kurault and Leslie Stahl. He teaches at the International Youth Initiative Program (YIP).

**Nancy Ortenstone** is an artist of artist of renown currently in Taos, New Mexico Her abstract paintings are inspired by the landscape of New Mexico. She has had numerous solo, two-person, and group exhibitions. She is represented by galleries in Taos, Kansas City, and Houston. She received her B.A. from University of

Minnesota and taught Language Arts at Marshall U in the mid-1970s.

**Mark Naftalin (ca. 1963)** was Minneapolis DFL Mayor Art Naftalin's son. Mark played keyboard with the Paul Butterfield Blues Band with whom he produced four albums including the critically acclaimed East-West. He was instrumental in the blues revival of the late 1960s, moving to San Francisco and hosting a radio program called Mark Naftalin's Blue Monday.

**Dave Morton (ca. 1958)** was a folkie, Dinkytown denizen, and one of the Minneapolis crew of Freedom Bus riders in the 1960s. He may have been the first hippie. He has been a poet, musician, and jewelry maker and was close to Bob Dylan in his Dinkytown days.

**Bonnie Beecher (1959)**, now called Jahanara Romney was a Dylan girlfriend in Dinkytown. She was the possible inspiration for Bob Dylan's "Girl from the North Country." **She moved to San Francisco and married major counterculture figure Wavy Gravy.**

**Arne Brogger (1961)** became a blues musician's manager and was part of the 1960s Memphis Blues Caravan, the bus that carried a number of the original black Delta blues musicians around the country to visit campuses and other venues.

**Barry Hansen (1959)** became the nationally known disk jockey (and record collector) "Doctor Demento." Barry now lives in California and is still doing an "internet radio" show weekly. Barry promoted Weird Al Yancovic. He has written on music for *Rolling Stone*, *Down Beat* and *Hit Parader*. He often had Frank Zappa on his programs, has a Master's degree in ethnomusicology, and is the world's go-to person on anything recorded on wax tubes, shellac, vinyl or CD.

## Appendix L. Heart of the Earth School

**Heart of the Earth School** was a [Native American](#) survival school located in the [Dinkytown](#) district of the [Marcy-Holmes](#) neighborhood of Minneapolis as a way of reclaiming the heritage of Native American children. It was established by Clyde Bellecourt, one of the founders of the American Indian Movement (AIM) in 1968. "If we forget our past, we will never have a [future](#)," Bellecourt said. The school was located in the Henry B. Frey House, an old Minneapolis mansion at 1206 5<sup>th</sup> Street S.E.

AIM members felt their culture had been greatly wronged by the boarding schools where their children had been forced to go to for generations, and wanted instead to form their own institutions where native traditions and ways of life could be taught.

Instrumental in the creation of Heart of the Earth was Title IV of the Indian Education Act, adopted by Congress on June 23, 1972. This act allowed Native Americans to have control over educating their people. The school received [federal tax](#) exempt status as the American Indian Survival School in 1974. A "survival school" serves as an alternative to public and [Bureau of Indian Affairs](#) schools offered most commonly to Indian communities on reservations.

Survival schools provide language instruction in native languages like [Ojibwe](#) and [Lakota](#). All courses are centered on Native American culture. Part of Heart of the Earth's original purpose was to teach Native American [children living](#) in cities about disappearing life skills such as "hunting, fishing, maple syrup gathering and wild rice harvesting" and helping Native American students identify to their culture. Initially, the school provided [practical training](#) for Native American students who would not pursue higher education.

Under the [Reagan administration](#), federal funding to the school was cut, forcing it to [close](#). Heart of the Earth/Oh Day Aki reopened in 1999, when it became a charter school. As charter school, Oh Day Aki provided a unique opportunity for Native American students to explore their cultures in a school setting while simultaneously preparing for higher education and self-sufficiency. The school served students in kindergarten through twelfth grade until its closure in 2008.

## Appendix M. Freedom Riders

**Marv Davidov**, the oldest of the group, was a transplanted New York Jew who had become active in anti-war and anti-nuclear protests. An art dealer, he was politically and culturally sophisticated and the most radical member of the Minnesota group. To him, becoming a Freedom Rider was a natural and connecting link to an activist career that led to regional, and even national, notoriety in the 1970s and 1980s. A tireless proponent of nonviolent civil disobedience, he eventually helped to organize movements against the draft, nuclear power plants, high voltage power lines, and the Honeywell Corporation's production of military technology.



Marv Davidov, still active/ activist

**Zev Aelony**, a native Californian who moved to Minnesota as a child in the 1940s was a political science major who had spent time on an Israeli kibbutz and at Koinonia, an experimental biracial religious cooperative in Americus, Georgia. Horrified by what he saw in Georgia, where there was a concerted campaign to destroy the Koinonia farm, Aelony attended the CORE direct action committee in Miami in 1959.

His dual commitment to CORE and racial justice prepared him for the later civil rights struggles and Freedom Rides in Florida, Georgia, and Alabama. In 1963 he suffered a savage beating in Dunnellon, Florida, and later in the year, with three SNCC voting rights workers arrested in Sumter County, Georgia, would become the first such activists to be charged with a capital offense by local officials intent on stifling voter rights agitation. Eventually acquitted, he remained active on CORE until 1965.

The other four Minnesota activists had less experience with activism but were no less committed to the Freedom Riders. **Bob Baum** was a nineteen-year-old college dropout whose attraction to existential philosophy led him to a deep and abiding distrust of social and political complacency. Quiet and introspective, a self-described mystic, he viewed the Freedom Ride as an opportunity to test the applicability of ideas that challenged the conventional limits of the American mainstream.

**Gene Uphoff** was a nineteen-year-old medical student and Quaker, who also performed as a folk and rock guitarist in several local coffeehouses. After the Freedom Rides, he attended the University of Colorado Medical School and later opened a series of government-sponsored "storefront" clinics for the poor.

**David Morton**, a Unitarian and self-styled “mountain man,” who spent part of 1961 in Jackson Hole, Wyoming, was, like Uphoff, a talented musician who expressed his dissatisfaction with the mainstream through folk ballads and protest songs. An occasional sideman for a rising Minnesota folk singer named Bobby Zimmerman (aka Bob Dylan), Morton added a lyrical and quixotic touch to the growing community of Freedom Riders.

The same could be said of **Claire O’Connor**, a twenty-two-year old Boston-born Catholic who worked as a practical nurse at the University of Minnesota Hospital. The daughter of a politically active mother and deceased father who had worked as a union organizer, she had little experience with racial issues. As she explained later, though, there was something irresistible about the Freedom rides.



Claire O'Connor photographed after she was arrested in Jackson, Miss., with other freedom riders on June 11, 1961. (Photo courtesy of Claire O'Connor)

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## Appendix N. Dinkytown in the Time of the “Flower Children”

### Darwin Thorbeck (with Joe Paddock)

The intersection of 4<sup>th</sup> Street and 14<sup>th</sup> Avenue in Southeast Minneapolis lies at the heart of the little community known as “Dinkytown.” No one seems to know where the name came from, but it became official when in 1948 local businessmen formed a group called “The Dinkytown Businessmen’s Association.” The name was already well established, however, as is indicated by the fact that there were already plenty of “Dinkys” to go around. The street cars that served the area were called “Dinkys,” and the only movie theater of the time had just four rows and was called “The Dinky.” It was later expanded to become the Varsity Theater, which currently caters to live performances.

Gray’s Drugstore, perhaps Dinkytown’s most famous store, had a lunch counter that was a great place to see and be seen. A cup of coffee cost a whopping five cents, which included free refills. Over the front door of Gray’s (now Loring Pasta Bar), an early owner carved his name, “Grodnik,” which means small town in Russian. Surely the name could just as well be translated as “dinky town.”

Over the years, a wide range of stores has served what was early-on a quiet community. Dayton’s once had a store in Dinkytown. For many years, Al Johnson ran a high-end men’s clothing store. There was a camera store, a post office, a bakery, a laundry called “The Tub,” three or four jewelry stores and about the same number of barber shops and beauty parlors. There was also a coffee house run by “Red” Nelson where a kid named Bob Zimmerman once sang.

Few stores remain from the old days, but Al's Diner, under new ownership, is still there. There are only about ten seats along the counter, and in the past, customers stood in line outside waiting for a seat so they could sample Al's omelets and eggs. And it is said that they still do, whoever is now whipping them up. The doors of the grocery store called The House of Hanson are still open as well. Campus Foods was another notable grocery store, affectionately called the "Dirty Grocery," which is said to have annoyed hell out of its owner. It was the only store in Dinkytown that sold beer.

The life of Dinkytown was mostly, of course, contained in the people who lived there. Because of its proximity to the University of Minnesota, virtually all of the stores in Dinkytown rented rooms on the floors above street-level to students and other, often artsy types, who were attracted by the low rents. Many also lived in the College Inn Hotel. Colorful people lived in the area including the ever-present "Walking Phil" Holland, Dwight Whipple, and Max Uhler. Dwight and Phil and perhaps Max have passed on from the life that was Dinkytown.

Rent was cheap, but the downside of living in a rooming house was that you could not cook in the rooms (although some would sneak in hot plates). Consequently, many roomers ate in eating cooperatives--the Chateau and the Arrow Inn--said to have been started by "lefty" lawyers back in the Great Depression. In these, one could eat three meals a day plus a brunch on Sunday for less than \$10.00 a week.

Across the street from Bridgeman's and diagonally across the intersection from Gray's Drugstore a store called Barrett Pohl sold upscale furniture. Those who lived above this store were in the very heart of Dinkytown. A former roomer there, Jim Dale (another who is no longer with us), named the hallway of rooms above Barrett Pohl "The Gunny Sack Arms." Some may remember a generous layer of burlap for wiping feet on the floor of the first landing. Rooms in the "Arms" rented for from \$20 to \$35. The little apartments of course rented for somewhat more. In the early days, one paid rent to Rose Morgenstern.

Later, a married couple, Ed and Margaret Rudolph took over caretaking and rental management. You had to pay a dollar extra if you had a fan. A coolly innocent Paul Palmberg is said to have convinced Ed that his air conditioner was really a fan. His room was popular on hot summer nights. When fire hit the "Arms" in the late '60s, the roomers celebrated it with a magnificent "Fire Ball" to which hundreds of people came. The owner of the "Arms," a Mrs. Schmid, gave the roomers one month of free rent as compensation for staying on in her fire-damaged building.

Interaction among the "roomies" has no doubt varied over the years. During the freewheeling 1960s, though, the Barrett Pohl roomies were a close-knit group. They ate, drank and (sometimes) slept together. Collectively, they became surrogate brothers and sisters.

In recent years, Dinkytown has largely lost its residential status. It has taken on a commercial aura and traffic there is very heavy. Some say you can't get there anymore.

*The residents Thorbeck writes about toward the end of the piece were actually not "Flower Children." They were an older group of students, mostly graduate students, with a few struggling writers and artists, and others who were simply those hangers-on who were sometimes called Dinkytown professionals.*

- Joe Paddock

*[This piece was written in 2010 for a series of annual reunions for the residents who lived above Barrett Pohl in the '60s. They have remained friends and have been keeping in touch with each other for over 50 years. Barrett Pohl became Bonnard Printz in the mid to late '60s and is currently the home of Goldy's Locker Room. The House of Hanson is now part of the Opus student housing complex called The Venue.]*

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Dinkytown Historic District  
Draft Designation Study – 5/29/15

**Appendix 3**

**Department of Community Planning and Economic Development**  
Demolition of a Historic Resource  
BZH-28034

**Date:** January 21, 2014

**Address:** 1315 4<sup>th</sup> Street Southeast

**Project Name:** Demolition of a commercial building at 1315 4<sup>th</sup> Street Southeast

**Applicant:** Doran Development, LLC

**Contact Person and Phone:** Anne Behrendt, Doran Development LLC (952-288-2005)

**CPED Staff and Phone:** Janelle Widmeier, Senior City Planner (612-673-3156)

**Date Application Deemed Complete:** December 30, 2013

**End of 60-Day Decision Period:** February 28, 2014

**Ward:** 3      **Neighborhood Organization:** Marcy Holmes Neighborhood Association

## **BACKGROUND**

The applicant seeks to demolish the commercial building located at the property of 1315 4<sup>th</sup> Street Southeast. In September 2013, the Department of Community Planning and Economic Development (CPED) informed the applicant that the demolition of the structure requires a Demolition of Historic Resource application because it may meet at least one of the local designation criteria as it is located in the potential Dinkytown Historic District, is the work of a master architect, and embodies distinctive characteristics of an architectural style.

A small area planning process is currently underway for Dinkytown, a 4-block commercial area which includes the subject site. One focus of the draft *Dinkytown USA Business District Plan* is heritage preservation, which includes the following information (the entire draft plan can be found at <http://www.minneapolismn.gov/cped/projects/dinkytownplan>):

Located at the intersection of 4<sup>th</sup> Street SE and 14th Avenue Southeast, near the oldest part of the University of Minnesota campus, Dinkytown has served as a social and commercial district for university students and faculty since the early twentieth century. The potential commercial historic district is generally bounded by 13<sup>th</sup> Avenue SE on the west, 15<sup>th</sup> Ave SE on the east, 5<sup>th</sup> St SE on the north, and the railroad corridor on the south. It also includes the building located at the northeast corner of University Ave SE and 15<sup>th</sup> Ave SE known as the Dinkydome.

This commercial node was constructed in three distinct phases. The first phase, centered on the intersection and along each side of 14<sup>th</sup> Ave SE, occurred from 1900 to the 1920s. The second phase included buildings constructed in the late 1940s to 1955, mid-block along the north side of 4<sup>th</sup> St SE, east and west of the intersection. The last phase of construction occurred in the early 1970s to build out the edges of the potential historic

district. Since that time, there has been fairly little-recently constructed infill development.

Although there have been alterations over time, such as storefront changes to early twentieth century buildings, the potential commercial district retains a good degree of integrity. It also represents a more intact commercial node associated with the University compared to Stadium Village, located on the University's eastern edge.

The Dinkytown commercial district is an important historic resource that is directly linked to the growth of the University of Minnesota and the residential population of the surrounding neighborhood. The commercial district began to develop in 1875 when the Minneapolis Street Railway Company constructed its first station and storage center on the corner of 14<sup>th</sup> Avenue SE and 4th Street SE. Since then the commercial district has progressed into a crossroads of commerce, culture, and community due to its proximity to downtown and the U of M.

Dinkytown's first major commercial buildings—two three-story buildings on 14th Avenue SE between 4th and 5th Streets—were constructed in 1880. The 14th Avenue corridor, between University Avenue and 5th Street, was at the center of the commercial development that progressed through the remainder of the nineteenth century and into the twentieth. Many of the remaining structures located along 14th Avenue were built between the early 1900s and late 1920s.

Much of the rapid construction that occurred in Dinkytown during this time can be attributed to the streetcar, which had several lines serving the area. The original station and storage area was located where the Loring Pasta Bar sits today. This station became the point of entry for students commuting from across the region to the University. The lines running through Dinkytown connected Minneapolis and St. Paul as well as surrounding cities. Anyone heading east-west by streetcar would pass through the neighborhood, which connected this commercial district and the surrounding neighborhood and university to the cities beyond. With all the traffic moving through the area, Dinkytown grew in importance, becoming known as the “second downtown Minneapolis,” furthering interest in the commercial development potential of the neighborhood.

The services provided within the Dinkytown area are much different than what would have been found even sixty years ago. Until the late twentieth century, the businesses were primarily student- and neighborhood-centric; almost any daily necessity could readily be found in the commercial district. Study of the Minneapolis city directories from 1900 through 1960, reveals that there was a diverse range of businesses, from bakeries, groceries, cleaners, hardware stores, and a butcher shop, to clothing stores, gift shops, camera shops, jewelry stores, and cafes. With such a large and diverse number of businesses, it is apparent that this four-block commercial district was important to the surrounding neighborhood, university, and region.

Typically within historic urban areas, each neighborhood has a commercial center that attended to the needs and services of the local population, however, Dinkytown is even more important because it supported not just area residents, but students, workers,

university faculty and staff, and locals alike. This local service- and goods-based commercial activity is not as apparent today; according to contemporary news accounts, the business activity in the area began to decline in the 1970s. This was blamed, at the time, on the addition of national chains and the gradual closing of businesses providing everyday services, a national as well as a regional trend. Local businesses tend to be subject to changing demographics and commercial trends.

In Dinkytown, the s[a]me concern over the viability of local businesses has been present for the past 40 years. An article from 1989 in the Star Tribune echoes these concerns: according to one Dinkytown business owner, “It’s more of a plastic area than it once was. You have more corporate stores taking over. Dinkytown is basically turning into a big corporate entity...I don’t have a good feeling for what’s going to happen in five or ten years down the road.” These concerns are not far removed from many of those expressed during the public engagement process of the small area plan. The following recommendations provide the framework for meeting these concerns and preserving the local business flavor, as well as the historic building stock, of Dinkytown.

Dinkytown has the reputation of being a “Bohemian” place, especially from the late 1950s through the 1970s. The Bohemian culture of Dinkytown can be attributed to its proximity to the University of Minnesota and the events of that time period. One business that exemplified this unique cultural bent was the Ten O’clock Scholar, which operated at the corner of 14<sup>th</sup> Avenue SE and 5<sup>th</sup> Street SE (since replaced by a small strip mall and surface parking lot). The Ten O’clock Scholar was a coffee shop that featured live music, making it reminiscent of coffee shops in New York City that were frequented by the beatniks. During Bob Dylan’s time in Dinkytown, the coffee shop was a popular spot for him to play live as he tried to gain experience and start out his music career. The neighborhood was known in the late 1950s through the 1960s as a funky hangout for the fringe subculture. In a 1996 article from the University of Minnesota alumni magazine, a University professor was quoted as saying, “Dinkytown made you believe we could have a little patch of Greenwich Village in the Twin Cities.”

In the late 1960s and early 1970s, this strong Bohemian culture was paired with the political unrest typical of college and university campuses across the U.S., riled by the Vietnam War. Dinkytown became a lightning rod for protests and marches. The 1968 DFL political caucuses held within the neighborhood swelled to ten times the normal attendance levels as the young residents of the area became more politically outspoken and active. As students mobilized and united in support of political, social, and environmental causes, one particular incident—directly related to the built and small-business character of Dinkytown, issues that are still relevant today—lives in infamy. The proposed construction of a free-standing Red Barn fast-food restaurant in the spring of 1970 sparked an epic protest that demonstrated to the surrounding area, city, and state that the young people of Dinkytown were tired of outside forces controlling their neighborhood, their daily lives, and their futures.

After the Red Barn corporation proposed building a restaurant at 1307-1311 4<sup>th</sup> Street SE, the newly vacated buildings were quickly occupied by students. Eventually the protestors were flushed out by police and the buildings subsequently torn down overnight. After this the students rallied and formed a “People’s Park” on the site—complete with flowers and playground equipment—that they occupied until Red Barn finally withdrew its proposal.

Department of Community Planning and Economic Development  
BZH – 28034

The students had successfully blocked development from occurring in Dinkytown, making the point that with community-wide support and grassroots action, the character of Dinkytown could be preserved. The Red Barn never came to the site, though two new single story buildings were eventually constructed for other uses.

The Architecture-History Property Inventory completed as part of the draft small area plan identifies the period of significance of the potential Dinkytown Historic District as 1899 through 1971. According to the draft plan, the potential district appears to be a candidate for local designation under *Criterion 1* for its association with significant events or periods and under *Criterion 3* for containing distinctive elements of the City’s identity, and/or for the National Register under *Criterion A: Community Planning and Development* in an area of commerce. The 2011 Historic Resources Inventory for the Central Core Area, which included the Marcy Holmes neighborhood, does not identify the property as being individually eligible for local or national designation. According to the Inventory, the potential district appears to be eligible for local designation under *Criterion 1: History* and *Criterion 4: Architecture* and for the National Register under *Criterion A: Commerce* and *Criterion C: Architecture*.

The draft small area plan currently recommends pursuing National Register of Historic Places designation and establishing a local conservation district, but it does not recommend establishing a local historic district. (These recommendations are subject to change as the public process for adopting the plan as City policy has yet to begin.)

**DESCRIPTION**

A 2-story commercial building is located at the property of 1315 4<sup>th</sup> Street Southeast. No other structures exist on the site. (An older building, constructed before 1908, was demolished prior to the construction of the current building.) The site is a 10,928 square foot lot (approximately 66 feet wide by 165 feet deep). City building permit records indicate that the existing building on this site was originally constructed as a one-story office building in 1955. A second story addition was added in 1961. The second story is wider than the first story, which created a driveway under the building in order to maintain vehicle access to the rear parking area on the property (the site does not have access to a public alley). The primary exterior materials are a mix of concrete block and wood siding. The original owner of the building was C.B. Christiansen, a realty company, which occupied office space in the structure. A bank branch was also located in the building for decades, though it is now tenanted by other retail and office uses.

Most relevant alterations and building permits are noted in the following table.

Type	Date	Notes
Construction	1955	One-story office building – 42x32x10
Addition	1961	Second-story addition to office building – 32x66x10
Renovation	1976	Repairs to canopy due to truck damage
Renovation	1978	Interior remodeling and night deposit addition
Renovation	2012	New exterior cladding of existing restaurant

**PROPOSED CHANGES**

The applicant is proposing to demolish the building at 1315 4<sup>th</sup> Street Southeast in order to construct a hotel development located at the properties of 1315-1319 4<sup>th</sup> Street Southeast. A proposed site plan and

massing diagrams are attached for reference. If the demolition of the structure is approved, the applicant is encouraged to utilize deconstruction services and recycling of materials.

## **PUBLIC COMMENT**

CPED notified the neighborhood association and the surrounding property owners. Any correspondence, if received, will be forwarded to the Heritage Preservation Commission.

## **NECESSITY OF DEMOLITION**

The Minneapolis Code of Ordinances, Title 23, Heritage Preservation, Chapter 599 Heritage Preservation Regulations states that before approving the demolition of a property determined to be an historic resource, the commission shall make findings that the demolition is necessary to correct an unsafe or dangerous condition on the property, or that there are no reasonable alternatives to the demolition. In determining whether reasonable alternatives exist, the commission shall consider, but not be limited to the significance of the property, the integrity of the property and the economic value or usefulness of the existing structure, including its current use, costs of renovation and feasible alternative uses. The commission may delay a final decision for up to 180 days to allow parties interested in preserving the historic resource a reasonable opportunity to act to protect it.

## **SIGNIFICANCE**

In CPED's review, the subject property does not appear eligible for local designation.

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

The property is located in Dinkytown, which appears to be eligible for local and national designation. As mentioned above, this commercial district has progressed into a crossroads of commerce, culture, and community since the late 1800's due to its proximity to downtown and the University of Minnesota. Since the building was constructed in 1955, it has contained a variety of commercial uses that have contributed to the history of the district. Two of the earlier businesses included C.B. Christiansen Realtors and Marquette Bank. It does not appear that there were any significant events or with periods that exemplify broad patterns of cultural, political, economic or social history that were specific to this one property.

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

The property does not appear to be significant under this criterion. The original one-story part of the building was built by the Central Construction Company, designed by the architects McClure and Kerr, and owned by C.B. Christiansen Realtors. The second story of the building was built by B.O.E. Inc. and designed by Kerr-Johnson Inc. At that time, it was still under the ownership of C.B. Christiansen Realtors. Other than the architects (see criterion #6 below), no records were found for the others indicating significance.

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

See criterion #1 above.

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

The building's style is a form of midcentury modern commercial architecture. It features a number of characteristics of this style, including a lack of ornament, emphasis on rectangular forms and horizontal and vertical lines, and use of modern materials and systems (e.g. concrete block). The simple style of postwar buildings like this one represents a departure from more elegant architecture of earlier decades, towards more of a focus on accessibility and customer service. The convenience of the side entrance adjacent to the driveway may reflect this trend as well. The side entrance door in the drive-through area appears to be original, which may have provided a more convenient access for customers arriving by vehicle. However, this is not an early example of a building designed to accommodate the automobile. For example, drive-through windows have been in use since the 1930's. The property does not embody any distinctive characteristics of an engineering type or style, or method of construction.

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

The property does not exemplify a landscape design distinguished by innovation, rarity, uniqueness or quality of design or detail. No landscaping exists on the site.

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

Although associated with notable architects, the property does not exemplify works of master builders, engineers, designers, artists, craftsmen or architects. Frank Kerr was involved in the design of both construction phases of the building. His architectural career spanned from 1946 into the 1990's and included both residential and commercial design. When the original part of the building was constructed in 1955, he was a partner with Harlan McClure. That partnership lasted from 1952 to 1955. Kerr-Johnson Inc. (partnership between Kerr and Harley Johnson) is the architect of record for the building permit that was issued in 1961 for the second floor addition. However, that partnership formally ended in 1962. He designed other buildings that better exemplify his work and midcentury modern architecture, such as the Grace Lutheran Church located in St. Paul.<sup>1</sup> As with Kerr, this building does not exemplify Harlan McClure's or Harley Johnson's work.

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

Research of the property did not yield information important to prehistory or history, and therefore, should not be evaluated for archeological significance.

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<sup>1</sup> Lathrop, Alan. Minnesota Architects: A Biographical Dictionary. Minneapolis, MN: University of Minnesota Press, 2010.

## **INTEGRITY**

The National Register traditionally recognizes a property's integrity through seven aspects or qualities: location, design, setting, materials, workmanship, feeling, and association. The subject property retains the integrity required to be a contributing resource in the potential Dinkytown Historic District.

*Location:* The building remains in its original location, indicating the building maintains integrity of location.

*Design:* Since the second floor was constructed in 1961, the size and proportion of the building has not changed. Most of the original exterior materials appear to remain. Fenestration patterns appear to have been retained on the front of the building. Bands of window openings on the rear façade may have been walled in. If this is the case, the alteration appears to be reversible. The driveway under the building remains open. The original design has been altered somewhat by a replacement storefront window and the addition of an ATM on the front of the building.

*Setting:* The property is located in a mixed use area. Since this building was constructed, the setting has been mixed use. However, the surrounding environment has changed and continues to change. Most of the existing buildings in the potential historic district were constructed during the period of significance and are similar in size and height. The side of the block adjacent to 5<sup>th</sup> Street was originally more low-density residential. Most of the parcels on that side of the block are within a new 5-story mixed use development site currently under construction. The block opposite the site across 13<sup>th</sup> Avenue has also transitioned from low to high density.

*Materials:* The majority of the building's original exterior materials remain, including concrete masonry units, wood paneling and glass.

*Workmanship:* Integrity of workmanship is evident in modern methods of construction and plain finishes.

*Feeling:* The building retains the look and feel of a modern commercial building.

*Association:* The building does not have any features that convey a direct link between an important historic event or person.

## **UNSAFE OR DANGEROUS CONDITION**

The applicant has stated that the structure is sound; however, the driveway underneath the building is an unsafe area that results in numerous problems, such as public urination. Also, the building is not fully accessible.

## **REASONABLE ALTERNATIVES TO DEMOLITION**

The applicant has stated that the existing building is not the highest and best use for this site as it takes up only a small portion of the site. Also, the building cannot support additional stories. Therefore incorporating it into the proposed development would not be feasible. Given that the building can continue to be used for commercial purposes, reasonable alternatives to demolition exist.

## **ECONOMIC VALUE OR USEFULNESS OF THE EXISTING STRUCTURE**

The applicant has stated that the existing building is not the highest and best use for this site as it takes up only a small portion of the site. Also, the building cannot support additional stories. Therefore incorporating it into the proposed development would not be feasible. The lack of a stormwater management system and grading for proper drainage on the site is also noted by the applicant as costs that would need to be incurred in reusing the building, which would far exceed the existing value of the property (the Hennepin County Tax Records identify an existing building value of \$80,500 and land value of \$544,500). Also, the building is not fully accessible. Although these circumstances affect the property's value, the applicant has not demonstrated that the building in question has no economic value or usefulness.

## **FINDINGS**

1. The subject property was identified as part of a collection of properties identified as part of the potential Dinkytown Historic District in the 2011 Historic Resources Inventory for the Central Core area, which included the Marcy Holmes neighborhood, but this district has neither been nominated for designation nor placed under interim protection.
2. The property is eligible for local designation as part of a potential historic district. The property is not individually eligible for local designation.
3. The demolition is not necessary to correct an unsafe or dangerous condition.
4. Reasonable alternatives to demolition exist.
5. The building retains its integrity.
6. The applicant has not demonstrated that the building in question has no economic value or usefulness.

## **RECOMMENDATION**

The Department of Community Planning and Economic Development recommends that the Heritage Preservation Commission adopt the above findings and **approve** the demolition of historic resource application for the property located at 1315 4<sup>th</sup> Street Southeast.

### **Attachments:**

- Applicant's statement and responses to findings
- Correspondence
- Vicinity map
- Aerial view
- Land survey
- Photos
- Proposed site plan and massing studies

# **Demolition of An Historic Resource Application Minneapolis Heritage Preservation Commission**

## **Demolition of Property Located at 1315 4<sup>th</sup> Street SE**

**Submitted November 22, 2013**

### **Introduction/Narrative**

Applicant is seeking approval from the HPC to demolish the building located at 1315 4<sup>th</sup> Street SE. Although the building is not located in an historic district, the City of Minneapolis CPED staff has determined that it is a potential historic resource because it appears to meet at least one of the local designation criteria listed in Section 599.210 of the Minneapolis Code.

The building was constructed in 1955 and is a one-story commercial building with concrete block and wood siding exterior. A second story addition was added in 1965. Photographs of the subject building are attached.

### **Summary**

Developer: Doran Development, LLC

Site: .25 acre

Historic District: None

### **Proposed Use and Project Description**

Applicant is seeking approval to demolish the existing building on the site to make way for a possible hotel/retail development. Redevelopment of the property is not feasible while the existing building remains in place. The building comprises approximately 10% of the total land area of the site and the remaining property is a surface parking lot. The building currently houses a coffee/tea shop and a medical resource center. Given the relatively small size of the structure, its age and its current condition, the cost to incorporate the building into a larger development would far exceed its value. The structural integrity of the building would not support multiple additional floors or major structural alterations.

### **Property as an Historic Resource**

Applicant disputes CPED staff's determination that the property is an historic resource. In a letter dated September 10, 2013, a copy of which is attached, CPED staff determined that the property is an historic resource because it represents an example of midcentury modern architecture, the building is located in Dinkytown, and the building was designed by Francis Kerr. As the City's letter indicates, Mr. Kerr designed numerous buildings in the City during his career. Under these criteria, virtually every building constructed in this era in a commercial district in the City could be considered an historic resource, especially if the building was designed by Francis Kerr. 50's and 60's-era buildings with a focus on accessibility and customer

service would all be potential historic resources. Designating 1950's-60's concrete block bank buildings as historic resources because they were designed by a prominent local architect of the time and because they are in a commercial district would significantly alter the development approval process in Minneapolis. This treatment is inconsistent with prior demolition approvals granted by the City and is directly contrary to the City's goal of promoting high-quality residential development as a vehicle to increase density in the City's core.

### **Demolition of An Historic Resource Findings**

In the event the HPC determines that the property is in fact an historic resource, demolition should be permitted for the reasons stated below.

*(1) The destruction is necessary to correct an unsafe or dangerous condition on the property.*

While the building structure itself is sound, the unused drive through window creates an extremely dark, unsafe area in the core of Dinkytown, which detracts from the overall safety of the area. The current owners have had numerous problems with public urination and other offensive acts occurring in the drive through area. The building is also not ADA compliant. This development will eliminate a dark, unsafe corner that has been a magnet for offensive behavior, correcting an unsafe condition and improving the overall safety of the area.

*(2) There are no reasonable alternatives to the demolition.*

In determining whether reasonable alternatives exist, §599.350 of the Minneapolis Code of Ordinances directs that the commission shall consider, but not be limited to, the significance of the property, the integrity of the property and the economic value or usefulness of the existing structure, including its current use, costs of renovation and feasible alternative uses.

The subject building occupies approximately 10% of the total land area of the property and the remaining land area consists of a surface parking lot. The unused drive through window creates an extremely dark, unsafe area in the core of Dinkytown, which detracts from the overall safety of the area. In addition, there is no storm water system and the grade of the lot is deficient, directing water toward the neighboring building and causing large, stagnant puddles to remain in the parking lot of the neighboring property for days after it rains. Correcting the grade and updating the storm water management system alone would likely cost more than the current value of the property.

The building was constructed in 1955 and 1965, but other than being an example of midcentury modern concrete block architecture, the fact that it was designed by a prominent local architect of the time, and its location in Dinkytown, the building itself is not significant. The structural integrity of the building would not support multiple additional floors or major structural alterations. Given the relatively small size of the building the cost of restoring the existing building would far exceed its value. For these reasons, there are no reasonable alternatives to demolition.

**From:** [Steve@arborgroup.net](mailto:Steve@arborgroup.net)  
**To:** [Widmeier, Janelle A.](#)  
**Subject:** BZH #28034  
**Date:** Sunday, January 12, 2014 10:59:21 PM

---

Janelle,

I have received your letter regarding the proposed Doran Development at 1315 4<sup>th</sup> St SE. I'm writing to let you know that I'm in support of this project.

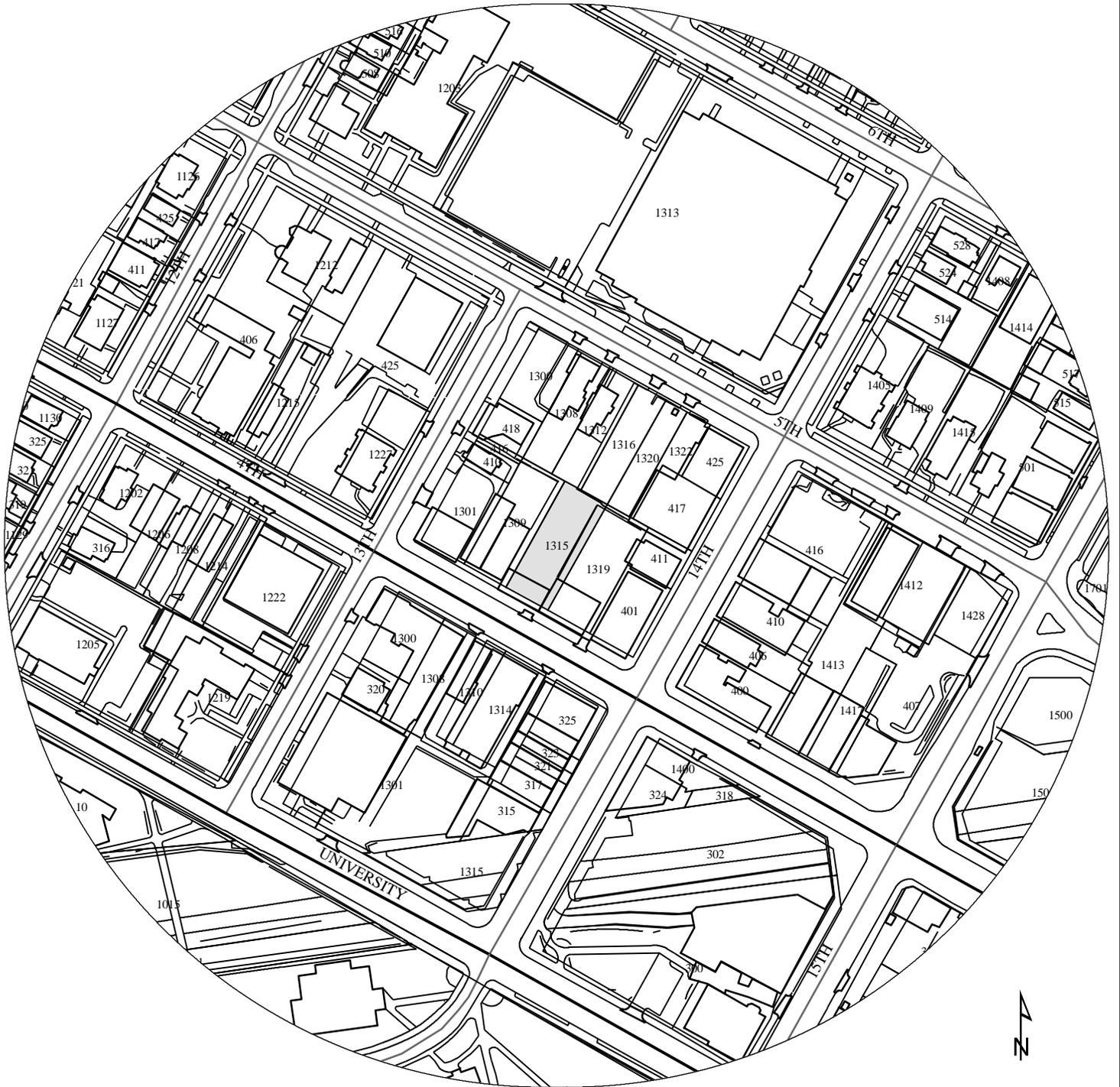
Thanks, Steve

---

Steve Young  
Arbor Commercial Group  
Office: 612-926-8000  
E-Mail: [Steve@ArborGroup.net](mailto:Steve@ArborGroup.net)

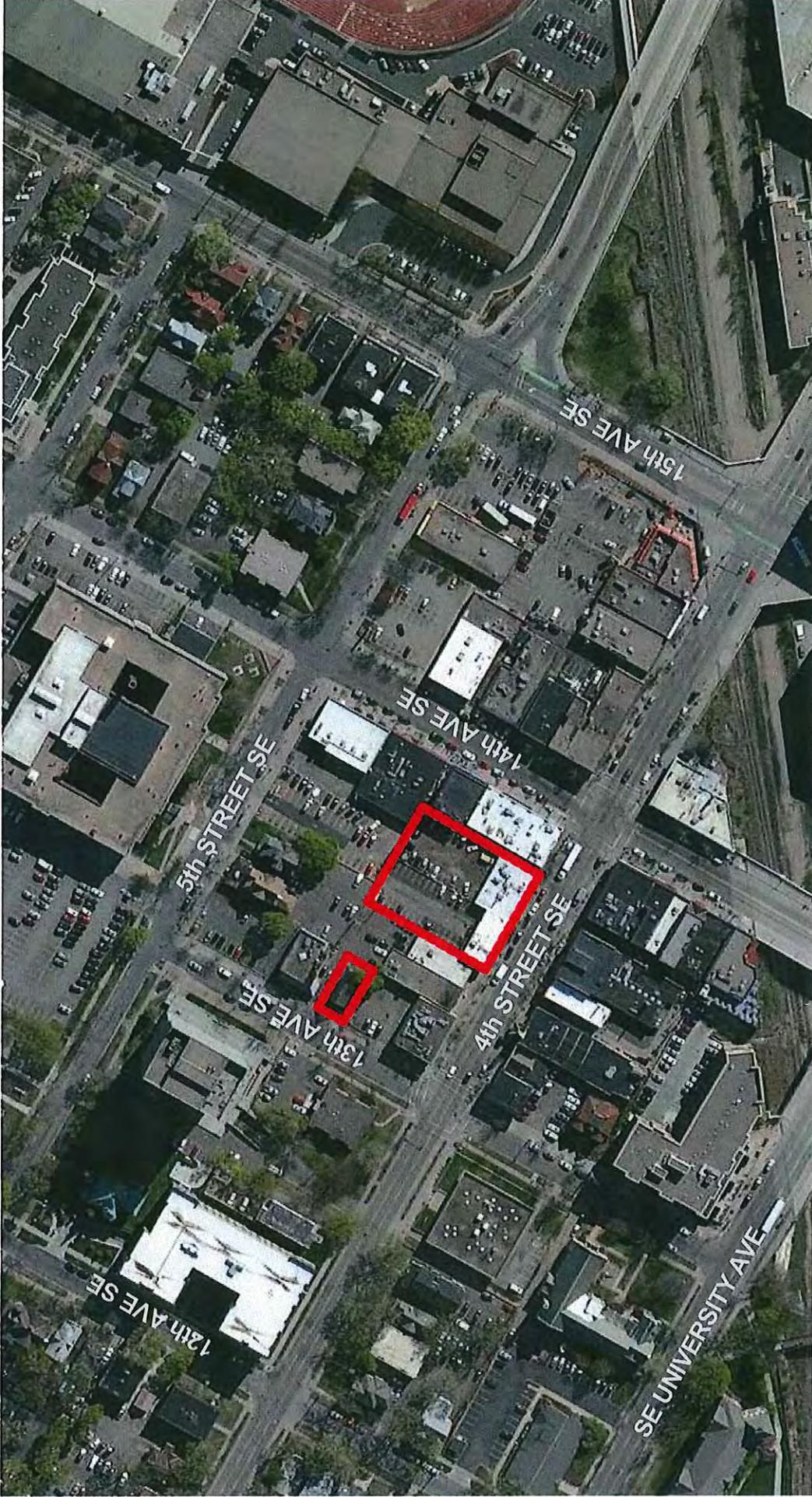
NAME OF APPLICANT

WARD



PROPERTY ADDRESS  
**1315 4th St SE**

FILE NUMBER  
**BZH-28034**



22 November 2013



## SE 4TH STREET HOTEL SCHEMATIC DESIGN

1315-1325 4th Street SE  
Minneapolis, MN

SITE CONTEXT



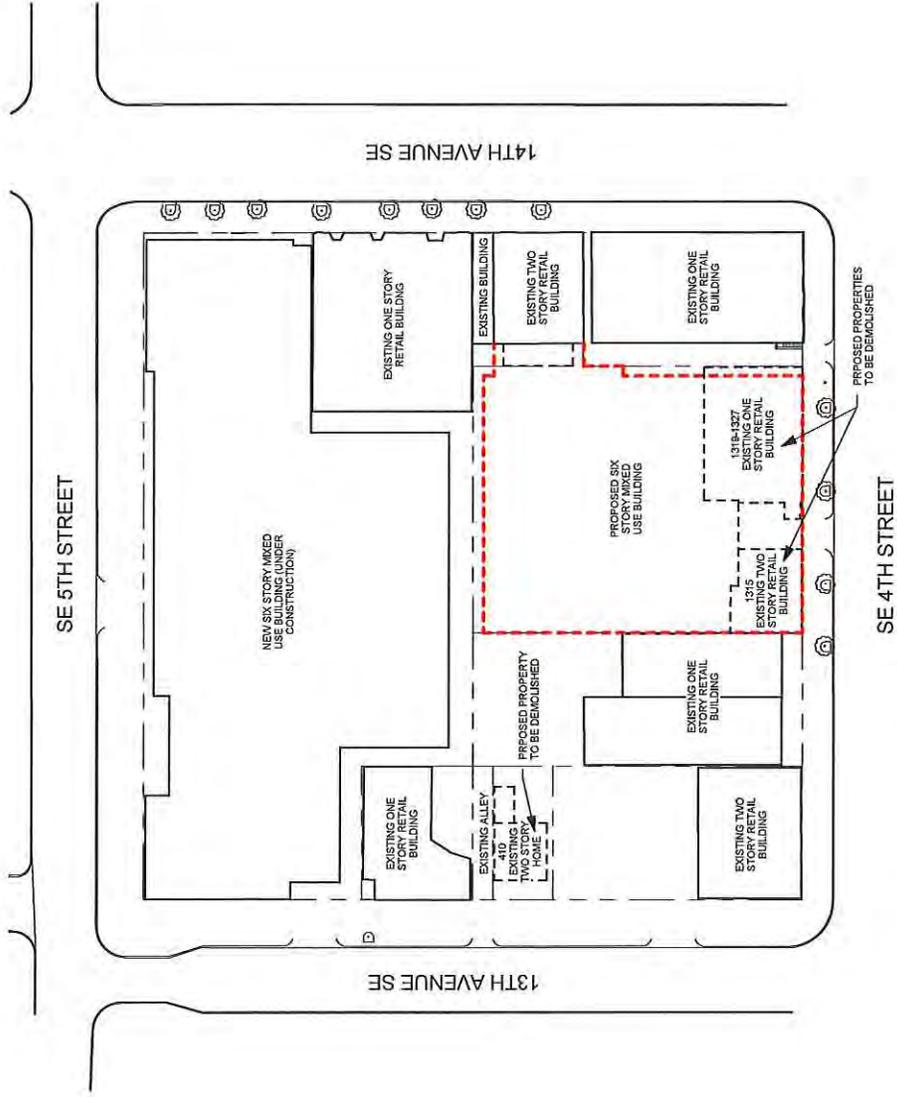
22 November 2013



**SE 4TH STREET HOTEL SCHEMATIC DESIGN**  
 1315-1325 4th Street SE  
 Minneapolis, MN

EXISTING IMAGERY  
 REFERENCES





1 Site  
1" = 60'-0"

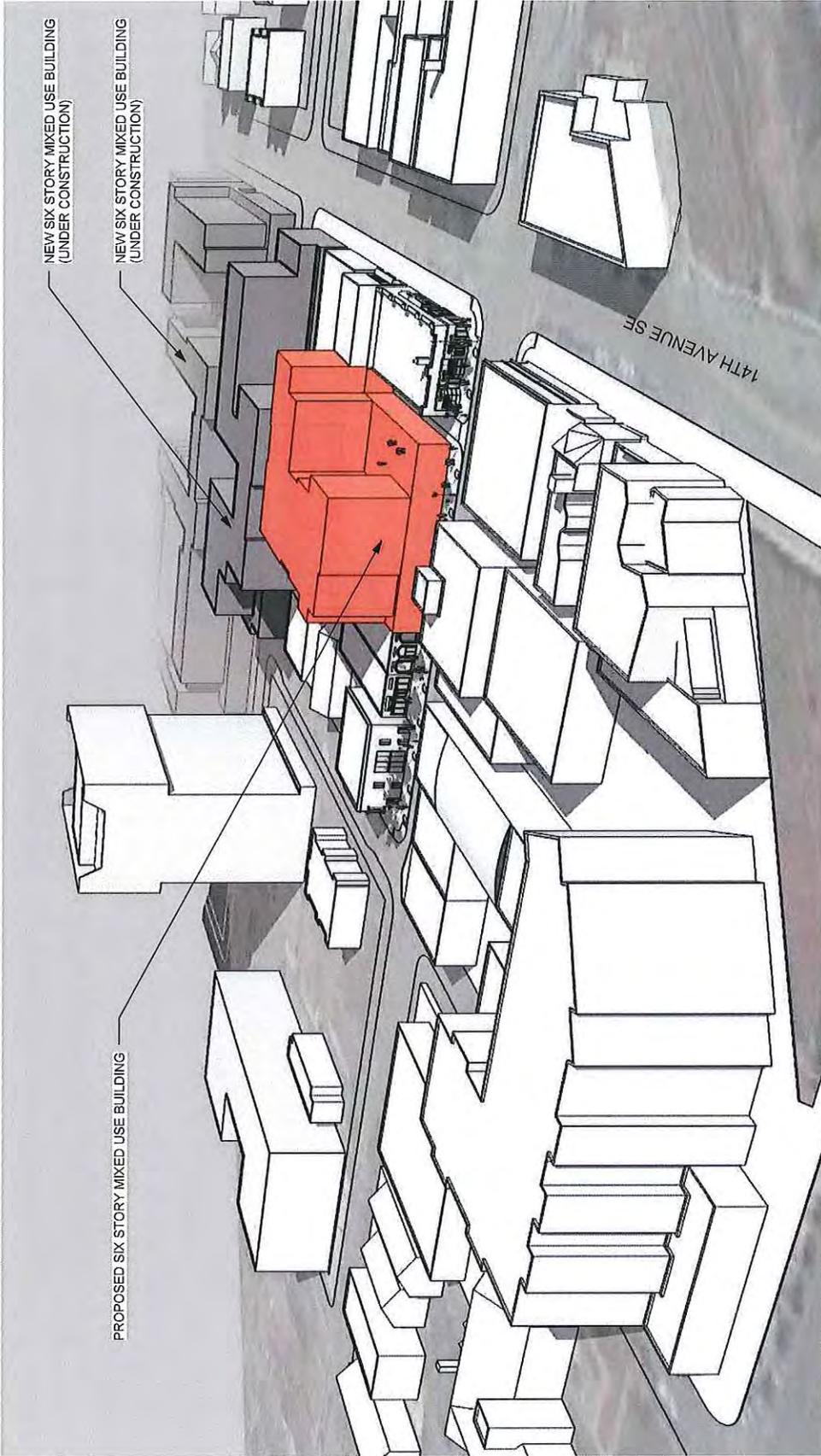
22 November 2013



# SE 4TH STREET HOTEL SCHEMATIC DESIGN

1315-1325 4th Street SE  
Minneapolis, MN

SITE



22 November 2013



**SE 4TH STREET HOTEL SCHEMATIC DESIGN**  
 1315-1325 4th Street SE  
 Minneapolis, MN

MASSING DIAGRAM - SOUTH



NEW SIX STORY MIXED USE BUILDING (UNDER CONSTRUCTION)

NEW SIX STORY MIXED USE BUILDING (UNDER CONSTRUCTION)

PROPOSED SIX STORY MIXED USE BUILDING

SE 4TH STREET

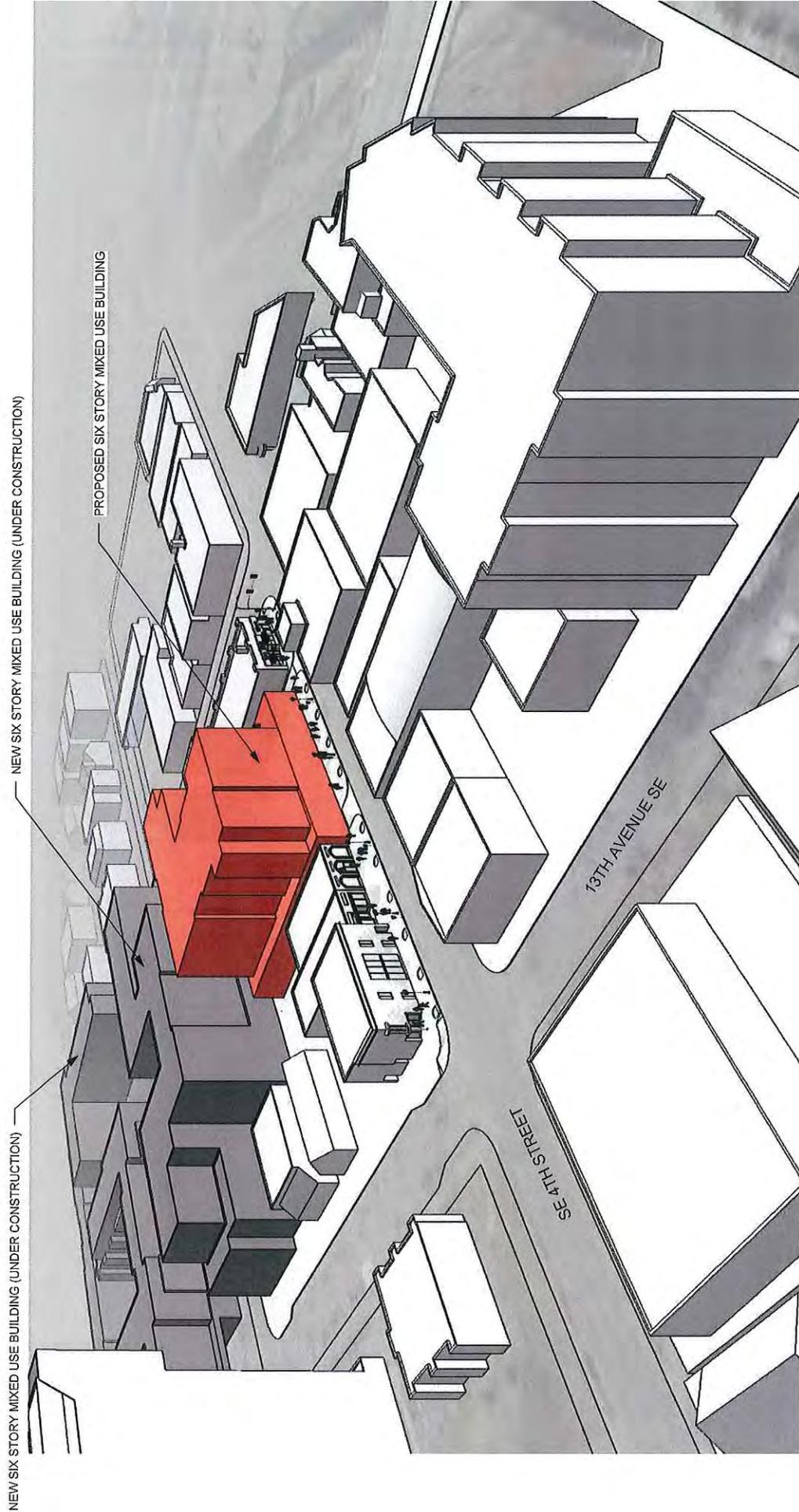
22 November 2013



# SE 4TH STREET HOTEL SCHEMATIC DESIGN

1315-1325 4th Street SE  
Minneapolis, MN

MASSING DIAGRAM - SOUTH EAST



22 November 2013



## SE 4TH STREET HOTEL SCHEMATIC DESIGN

1315-1325 4th Street SE  
 Minneapolis, MN

MASSING DIAGRAM - WEST



Chatime  
BUBBLE TEA

1311 4th ST. SE.

Publika

BAKERY & COFFEE UNION

BUBBLE TEA

PANINI

SOUPS

PASTRIES

1315

Publika

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TCF BANK ATM

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8-9 Hours	\$6.00
9-10 Hours	\$6.50
10-11 Hours	\$7.00
11-12 Hours	\$7.50
12-13 Hours	\$8.00
13-14 Hours	\$8.50
14-15 Hours	\$9.00
15-16 Hours	\$9.50
16-17 Hours	\$10.00
17-18 Hours	\$10.50
18-19 Hours	\$11.00
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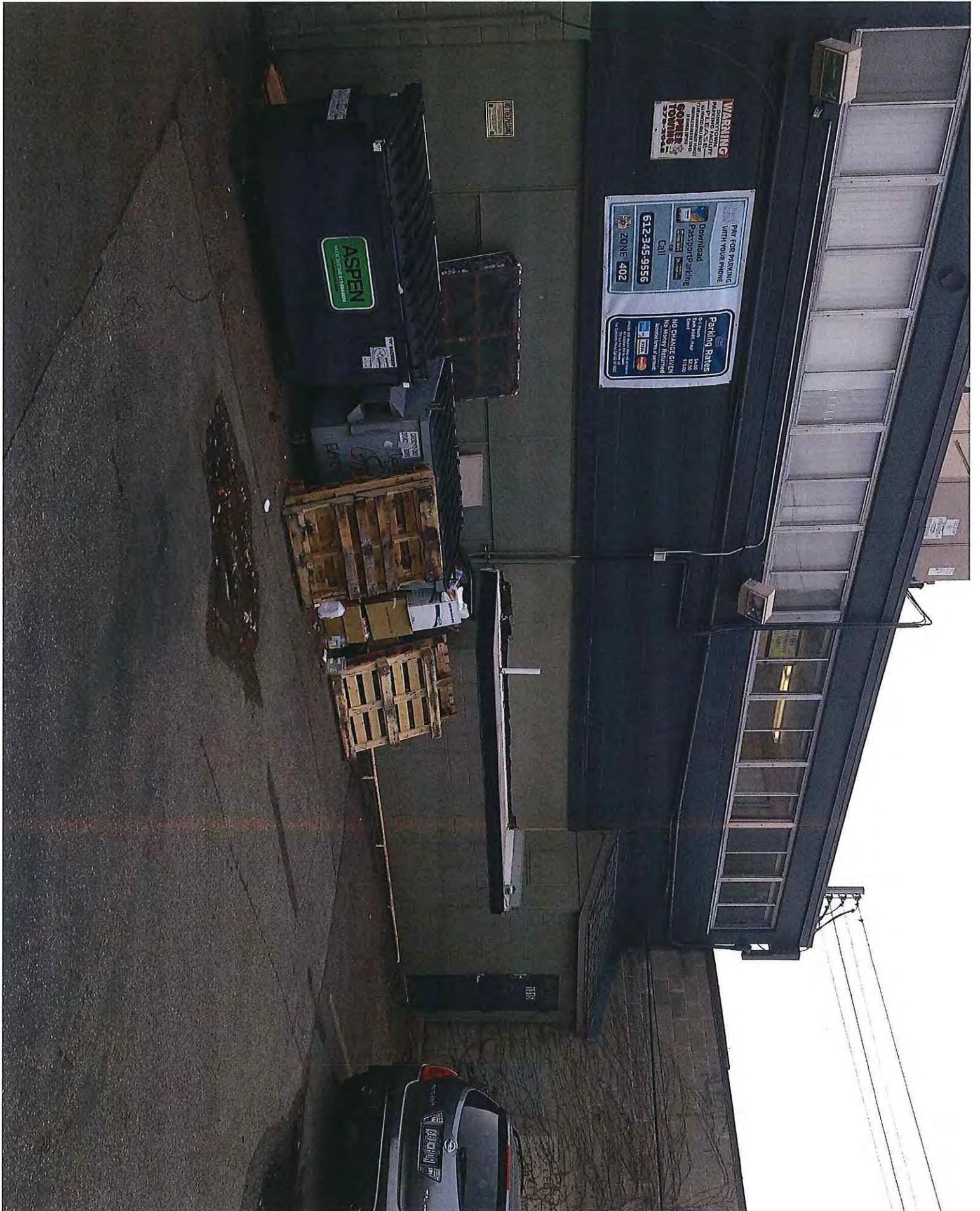
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ASHENE

1315

Handwritten pink graffiti





## Request for City Council Committee Action from the Department of Community Planning & Economic Development

Date: February 13, 2014

To: Council Member Lisa Bender, Chair, Zoning & Planning Committee and Members of the Committee

Referral to: Zoning & Planning Committee

**Subject:** Appeal of the decision of the Heritage Preservation Commission decision to deny the demolition of historic resource application to allow the demolition of the commercial building located at the property of 1315 4<sup>th</sup> St SE.

**Recommendation:** The following action was taken by the Heritage Preservation Commission on January 21, 2014 (BZH-28034):

**A.** Doran Development, LLC has submitted a demolition of historic resource application to allow for the demolition of the commercial building located at the property of 1315 4<sup>th</sup> St SE.

**Action:** Notwithstanding staff recommendation, the Heritage Preservation Commission **denied** the demolition of the property located at 1315 4<sup>th</sup> St SE, established interim protection, and directed the Planning Director to prepare or cause to be prepared a designation study.

**Aye:** Bengtson, Faucher, Hartnett, Hunter Weir, Lackovic, R. Mack, Stade

**Nay:** Haecker, L. Mack

**Absent:** Vork

**Motion passed**

**Ward:** 3

Prepared by: Janelle Widmeier, Senior City Planner (612-673-3156)

Approved by: Hilary Dvorak, Principal City Planner (612-673-2639)

Presenters in Committee: Janelle Widmeier, Senior City Planner

### Financial Impact

- No financial impact

### Community Impact

- Neighborhood Notification: The Marcy Holmes Neighborhood Association was notified of the application.
- City Goals: See staff report
- Comprehensive Plan: See staff report

- Zoning Code: See staff report
- End of 60/120-day decision period: On February 3, 2013, staff sent a letter to the applicant extending the 60-day decision period to no later than April 29, 2014.

### **Supporting Information**

On January 30, 2014, Doran Development LLC filed an appeal of the decision of the Heritage Preservation Commission to deny the demolition of the property located at 1315 4<sup>th</sup> St SE, establish interim protection, and direct the Planning Director to prepare or cause to be prepared a designation study on the basis that:

- The subject property is not a historic resource
- The determination of whether demolition of the subject property is necessary to correct an unsafe or dangerous condition and whether there are alternatives to demolition is not relevant because the property is not an historic resource
- The process of approval of demolition applications by the planning director is inconsistent and arbitrary
- **The HPC's establishment of interim protection and its requirement that a designation study be prepared are not permitted under the code.**

**Department of Community Planning and Economic Development**  
Demolition of a Historic Resource  
BZH-28032

**Date:** January 21, 2014

**Address:** 1319 4<sup>th</sup> Street Southeast

**Project Name:** Demolition of a commercial building at 1319 4<sup>th</sup> Street Southeast

**Applicant:** Doran Development, LLC

**Contact Person and Phone:** Anne Behrendt, Doran Development LLC (952-288-2005)

**CPED Staff and Phone:** Janelle Widmeier, Senior City Planner (612-673-3156)

**Date Application Deemed Complete:** December 20, 2013

**End of 60-Day Decision Period:** February 18, 2014

**Ward: 3      Neighborhood Organization:** Marcy Holmes Neighborhood Association

## **BACKGROUND**

The applicant seeks to demolish the commercial building located at the property of 1319 4<sup>th</sup> Street Southeast. In September 2013, the Department of Community Planning and Economic Development (CPED) informed the applicant that the demolition of the structure requires a Demolition of Historic Resource application because it may meet at least one of the local designation criteria as it is located in the potential Dinkytown Historic District and embodies distinctive characteristics of an architectural style.

A small area planning process is currently underway for Dinkytown, a 4-block commercial area which includes the subject site. One focus of the draft *Dinkytown USA Business District Plan* is heritage preservation, which includes the following information (the entire draft plan can be found at <http://www.minneapolismn.gov/cped/projects/dinkytownplan>):

Located at the intersection of 4<sup>th</sup> Street SE and 14th Avenue Southeast, near the oldest part of the University of Minnesota campus, Dinkytown has served as a social and commercial district for university students and faculty since the early twentieth century. The potential commercial historic district is generally bounded by 13<sup>th</sup> Avenue SE on the west, 15<sup>th</sup> Ave SE on the east, 5<sup>th</sup> St SE on the north, and the railroad corridor on the south. It also includes the building located at the northeast corner of University Ave SE and 15<sup>th</sup> Ave SE known as the Dinkydome.

This commercial node was constructed in three distinct phases. The first phase, centered on the intersection and along each side of 14<sup>th</sup> Ave SE, occurred from 1900 to the 1920s. The second phase included buildings constructed in the late 1940s to 1955, mid-block along the north side of 4<sup>th</sup> St SE, east and west of the intersection. The last phase of construction occurred in the early 1970s to build out the edges of the potential historic

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district. Since that time, there has been fairly little-recently constructed infill development.

Although there have been alterations over time, such as storefront changes to early twentieth century buildings, the potential commercial district retains a good degree of integrity. It also represents a more intact commercial node associated with the University compared to Stadium Village, located on the University's eastern edge.

The Dinkytown commercial district is an important historic resource that is directly linked to the growth of the University of Minnesota and the residential population of the surrounding neighborhood. The commercial district began to develop in 1875 when the Minneapolis Street Railway Company constructed its first station and storage center on the corner of 14<sup>th</sup> Avenue SE and 4th Street SE. Since then the commercial district has progressed into a crossroads of commerce, culture, and community due to its proximity to downtown and the U of M.

Dinkytown's first major commercial buildings—two three-story buildings on 14th Avenue SE between 4th and 5th Streets—were constructed in 1880. The 14th Avenue corridor, between University Avenue and 5th Street, was at the center of the commercial development that progressed through the remainder of the nineteenth century and into the twentieth. Many of the remaining structures located along 14th Avenue were built between the early 1900s and late 1920s.

Much of the rapid construction that occurred in Dinkytown during this time can be attributed to the streetcar, which had several lines serving the area. The original station and storage area was located where the Loring Pasta Bar sits today. This station became the point of entry for students commuting from across the region to the University. The lines running through Dinkytown connected Minneapolis and St. Paul as well as surrounding cities. Anyone heading east-west by streetcar would pass through the neighborhood, which connected this commercial district and the surrounding neighborhood and university to the cities beyond. With all the traffic moving through the area, Dinkytown grew in importance, becoming known as the “second downtown Minneapolis,” furthering interest in the commercial development potential of the neighborhood.

The services provided within the Dinkytown area are much different than what would have been found even sixty years ago. Until the late twentieth century, the businesses were primarily student- and neighborhood-centric; almost any daily necessity could readily be found in the commercial district. Study of the Minneapolis city directories from 1900 through 1960, reveals that there was a diverse range of businesses, from bakeries, groceries, cleaners, hardware stores, and a butcher shop, to clothing stores, gift shops, camera shops, jewelry stores, and cafes. With such a large and diverse number of businesses, it is apparent that this four-block commercial district was important to the surrounding neighborhood, university, and region.

Typically within historic urban areas, each neighborhood has a commercial center that attended to the needs and services of the local population, however, Dinkytown is even more important because it supported not just area residents, but students, workers,

university faculty and staff, and locals alike. This local service- and goods-based commercial activity is not as apparent today; according to contemporary news accounts, the business activity in the area began to decline in the 1970s. This was blamed, at the time, on the addition of national chains and the gradual closing of businesses providing everyday services, a national as well as a regional trend. Local businesses tend to be subject to changing demographics and commercial trends.

In Dinkytown, the s[a]me concern over the viability of local businesses has been present for the past 40 years. An article from 1989 in the Star Tribune echoes these concerns: according to one Dinkytown business owner, “It’s more of a plastic area than it once was. You have more corporate stores taking over. Dinkytown is basically turning into a big corporate entity...I don’t have a good feeling for what’s going to happen in five or ten years down the road.” These concerns are not far removed from many of those expressed during the public engagement process of the small area plan. The following recommendations provide the framework for meeting these concerns and preserving the local business flavor, as well as the historic building stock, of Dinkytown.

Dinkytown has the reputation of being a “Bohemian” place, especially from the late 1950s through the 1970s. The Bohemian culture of Dinkytown can be attributed to its proximity to the University of Minnesota and the events of that time period. One business that exemplified this unique cultural bent was the Ten O’clock Scholar, which operated at the corner of 14<sup>th</sup> Avenue SE and 5<sup>th</sup> Street SE (since replaced by a small strip mall and surface parking lot). The Ten O’clock Scholar was a coffee shop that featured live music, making it reminiscent of coffee shops in New York City that were frequented by the beatniks. During Bob Dylan’s time in Dinkytown, the coffee shop was a popular spot for him to play live as he tried to gain experience and start out his music career. The neighborhood was known in the late 1950s through the 1960s as a funky hangout for the fringe subculture. In a 1996 article from the University of Minnesota alumni magazine, a University professor was quoted as saying, “Dinkytown made you believe we could have a little patch of Greenwich Village in the Twin Cities.”

In the late 1960s and early 1970s, this strong Bohemian culture was paired with the political unrest typical of college and university campuses across the U.S., riled by the Vietnam War. Dinkytown became a lightning rod for protests and marches. The 1968 DFL political caucuses held within the neighborhood swelled to ten times the normal attendance levels as the young residents of the area became more politically outspoken and active. As students mobilized and united in support of political, social, and environmental causes, one particular incident—directly related to the built and small-business character of Dinkytown, issues that are still relevant today—lives in infamy. The proposed construction of a free-standing Red Barn fast-food restaurant in the spring of 1970 sparked an epic protest that demonstrated to the surrounding area, city, and state that the young people of Dinkytown were tired of outside forces controlling their neighborhood, their daily lives, and their futures.

After the Red Barn corporation proposed building a restaurant at 1307-1311 4<sup>th</sup> Street SE, the newly vacated buildings were quickly occupied by students. Eventually the protestors were flushed out by police and the buildings subsequently torn down overnight. After this the students rallied and formed a “People’s Park” on the site—complete with flowers and playground equipment—that they occupied until Red Barn finally withdrew its proposal.

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The students had successfully blocked development from occurring in Dinkytown, making the point that with community-wide support and grassroots action, the character of Dinkytown could be preserved. The Red Barn never came to the site, though two new single story buildings were eventually constructed for other uses.

The Architecture-History Property Inventory completed as part of the draft small area plan identifies the period of significance of the Dinkytown Potential Historic District as 1899 through 1971. According to the draft plan, the potential district appears to be a candidate for local designation under *Criterion 1* for its association with significant events or periods and under *Criterion 3* for containing distinctive elements of the City’s identity, and/or for the National Register under *Criterion A: Community Planning and Development* in an area of commerce. The 2011 Historic Resources Inventory for the Central Core Area, which included the Marcy Holmes neighborhood, does not identify the property as being individually eligible for local or national designation. According to the Inventory, the potential district appears to be eligible for local designation under *Criterion 1: History* and *Criterion 4: Architecture* and for the National Register under *Criterion A: Commerce* and *Criterion C: Architecture*.

The draft small area plan currently recommends pursuing National Register of Historic Places designation and establishing a local conservation district, but it does not recommend establishing a local historic district. (These recommendations are subject to change as the public process for adopting the plan as City policy has yet to begin.)

**DESCRIPTION**

A 1-story commercial building is located at the property of 1319 4<sup>th</sup> Street Southeast. No other structures exist on the site. The site is a 10,928 square foot lot (approximately 66 feet wide by 165 feet deep). City building permit records indicate that the existing building on this site was originally constructed as a one-story multitenant building with 4 tenant spaces in 1921. (An older residential building was demolished prior to the construction of the current building.) The primary exterior material is brick with storefront windows. Since construction, the building has continued to be used as a multi-tenant building with a variety of retail and restaurant uses.

Most relevant alterations and building permits are noted in the following table.

Type	Date	Notes
Construction	1921	Brick one-story 4-[tenant] store building, 66x50x18
Renovations	1928	Alterations to brick veneer store
Renovations	1940	Alterations to store
Renovations	1950	Remodel storefront and cover transom windows
Renovations	1954	Misc. alterations and repairs to front, including replace show window framing and cover bulkhead with metal
Renovations	1979	Apply wood paneling directly to masonry

**PROPOSED CHANGES**

The applicant is proposing to demolish the building at 1319 4<sup>th</sup> Street Southeast in order to construct a hotel development located at the properties of 1315-1319 4<sup>th</sup> Street Southeast. A proposed site plan and massing diagrams are attached for reference. If the demolition of the structure is approved, the applicant is encouraged to utilize deconstruction services and recycling of materials.

## **PUBLIC COMMENT**

CPED notified the neighborhood association and the surrounding property owners. Any correspondence, if received, will be forwarded to the Heritage Preservation Commission.

## **NECESSITY OF DEMOLITION**

The Minneapolis Code of Ordinances, Title 23, Heritage Preservation, Chapter 599 Heritage Preservation Regulations states that before approving the demolition of a property determined to be an historic resource, the commission shall make findings that the demolition is necessary to correct an unsafe or dangerous condition on the property, or that there are no reasonable alternatives to the demolition. In determining whether reasonable alternatives exist, the commission shall consider, but not be limited to the significance of the property, the integrity of the property and the economic value or usefulness of the existing structure, including its current use, costs of renovation and feasible alternative uses. The commission may delay a final decision for up to 180 days to allow parties interested in preserving the historic resource a reasonable opportunity to act to protect it.

## **SIGNIFICANCE**

In CPED's review, the subject property does not appear eligible for local designation.

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

The property is located in Dinkytown, which appears to be eligible for local and national designation. As mentioned above, this commercial district has progressed into a crossroads of commerce, culture, and community since the late 1800's due to its proximity to downtown and the University of Minnesota. Since the building was constructed in 1921, it has contained a variety of commercial uses, such as the Golden Gopher Café and Newberg Photography Studio, which have contributed to the history of the district. However, it does not appear that there were any significant events or with periods that exemplify broad patterns of cultural, political, economic or social history that were specific to this one property.

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

The property does not appear to be significant under this criterion. The building was built by C.P. Johnson and designed by Nordstrom and Lindquist. No records were found for them indicating significance. The original owner of the building was John Degnan. Newspaper accounts indicate that he was politically active locally and that he ran for more than one political seat but was not elected. He also owned a real estate business located at the property of 517 15<sup>th</sup> Avenue Southeast.<sup>1</sup> He does not appear to be a significant person.

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<sup>1</sup> "Large Field Seeks Nomination as Minneapolis Representatives in Legislature," *Minneapolis Morning Tribune*, June 20, 1920.

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

See criterion #1 above.

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

The building's style is a form of vernacular commercial architecture. It features a number of characteristics of this style and the era of its construction, including a defined space for storefront signs, brick detailing on the parapet and façade, and transoms over the storefront windows. This building would be a contributing property in the potential Dinkytown Historic District. The property does not embody any distinctive characteristics of an engineering type or style, or method of construction.

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

The property does not exemplify a landscape design distinguished by innovation, rarity, uniqueness or quality of design or detail. No landscaping exists on the site.

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

The property does not exemplify works of master builders, engineers, designers, artists, craftsmen or architects.

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

Research of the property did not yield information important to prehistory or history, and therefore, should not be evaluated for archeological significance.

## **INTEGRITY**

The National Register traditionally recognizes a property's integrity through seven aspects or qualities: location, design, setting, materials, workmanship, feeling, and association. The subject property retains the integrity required to be a contributing resource in the potential Dinkytown Historic District.

*Location:* The building remains in its original location, indicating the building maintains integrity of location.

*Design:* Since constructed, the size and proportion of the building has not changed. Its design reflects its historic function as a multi-tenant retail building. Most of the original exterior materials appear to remain with the exception of the windows and doors. However, the fenestration patterns have been retained for the storefront windows and the alterations that walled in the windows on the rear façade appear to be reversible.

*Setting:* The property is located in a mixed use area. Since this building was constructed, the setting has been mixed use. However, the surrounding environment has changed and continues to change. Most of the existing buildings in the potential historic district were constructed during the period of significance and are similar in size and height. The side of the block adjacent to 5<sup>th</sup> Street was originally more low-density residential. Most of the parcels on that side of the block are within a new 5-story mixed use development site currently under construction. The block opposite the site across 13<sup>th</sup> Avenue has also transitioned from low to high density.

*Materials:* The majority of the building's original exterior materials remain, with the exception of the storefront windows and windows and doors on the rear facade.

*Workmanship:* Integrity of workmanship is evident in the brick patterns on the front façade.

*Feeling:* The building retains the look and feel of a multi-tenant commercial building.

*Association:* The building does not have any features that convey a direct link between an important historic event or person.

## **UNSAFE OR DANGEROUS CONDITION**

The applicant has stated that the structure is in need of significant repair and contends that the extensive deferred maintenance and current state of the structure create safety hazards. Necessary repairs and deficiencies noted in the application include the following:

- Cracked and/or missing brick and mortar
- Building is not ADA compliant
- Outdated mechanical and electrical systems
- Crumbling asphalt with large potholes in parking lot

Although requested by CPED staff, a structural condition assessment was not submitted for the application. The above structure conditions are not uncommon to brick buildings of this age. Although repairs and updates are needed, demolition is not the only option to address the noted conditions.

## **REASONABLE ALTERNATIVES TO DEMOLITION**

The applicant has stated that the existing building is not the highest and best use for this site as it takes up only a small portion of the site. Also, the building cannot support additional stories. Therefore incorporating it into the proposed development would not be feasible. Because the building can continue to be used for commercial purposes, reasonable alternatives to demolition exist.

## **ECONOMIC VALUE OR USEFULNESS OF THE EXISTING STRUCTURE**

The applicant has stated that the existing building is not the highest and best use for this site as it takes up only a small portion of the site. Also, the building cannot support additional stories. Therefore incorporating it into the proposed development would not be feasible. As mentioned above, it is in need of repairs and updates. The lack of a stormwater management system on the site and grading for proper drainage is also noted by the applicant as costs that would need to be incurred in reusing the building. They've indicated that the cost of all improvements would likely exceed the existing value of the

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property (the Hennepin County Tax Records identify an existing building value of \$255,500 and land value of \$544,500). Although these circumstances affect the property's value, the applicant has not demonstrated that the building in question has no economic value or usefulness.

**FINDINGS**

1. The subject property was identified as part of a collection of properties identified as part of the potential Dinkytown Historic District in the 2011 Historic Resources Inventory for the Central Core area, which included the Marcy Holmes neighborhood, but this district has neither been nominated for designation nor placed under interim protection.
2. The property is eligible for local designation as part of a potential historic district. The property is not individually eligible for local designation.
3. The demolition is not necessary to correct an unsafe or dangerous condition.
4. Reasonable alternatives to demolition exist.
5. The building retains its integrity.
6. The applicant has not demonstrated that the building in question has no economic value or usefulness.

**RECOMMENDATION**

The Department of Community Planning and Economic Development recommends that the Heritage Preservation Commission adopt the above findings and **approve** the demolition of historic resource application for the property located at 1319 4<sup>th</sup> Street Southeast.

**Attachments:**

- Applicant's statement and responses to findings
- Vicinity map
- Aerial view
- Photos
- Proposed site plan and massing diagrams

# **Demolition of An Historic Resource Application Minneapolis Heritage Preservation Commission**

## **Demolition of Property Located at 1319-1325 4<sup>th</sup> Street SE**

**Submitted November 22, 2013**

### **Introduction/Narrative**

Applicant is seeking approval from the HPC to demolish the building located at 1319-1325 4<sup>th</sup> Street SE. Although the building is not located in an historic district, the City of Minneapolis CPED staff has determined that it is a potential historic resource because it appears to meet at least one of the local designation criteria listed in Section 599.210 of the Minneapolis Code.

The building was constructed in 1921 and is a one-story commercial building with brick exterior. Photographs of the subject building are attached.

### **Summary**

Developer: Doran Development, LLC

Site: .25 acre

Historic District: None

### **Proposed Use and Project Description**

Applicant is seeking approval to demolish the existing building on the site to make way for a possible hotel/retail development. Redevelopment of the property is not feasible while the existing building remains in place. The building comprises approximately 28% of the total land area of the site and the remaining property is a surface parking lot. The building currently houses a tattoo shop and two restaurant tenants. Given the relatively small size of the structure, its age and its current condition, the cost to restore the building would far exceed its value. The structural integrity of the building would not support multiple additional floors or major structural alterations.

### **Property as an Historic Resource**

Applicant disputes CPED staff's determination that the property is an historic resource. In a letter dated September 10, 2013, a copy of which is attached, CPED staff determined that the property is an historic resource because it represents a form of vernacular architecture and because the building is located in Dinkytown. Under these criteria, virtually every building constructed in this era in a commercial district in the City could be considered an historic resource. Many of the buildings in Uptown, along Nicollet, Lyndale, Lake and Chicago Avenues in South Minneapolis, and in North Minneapolis along Broadway, Johnson and Central Avenues,

to name just a few, would all be classified as historic resources. Designating 1920's-era single structure commercial buildings as historic resources because they represent vernacular architecture and because they are in a commercial district would significantly alter the development approval process in Minneapolis. This treatment is inconsistent with prior demolition approvals granted by the City and is directly contrary to the City's goal of promoting high-quality residential development as a vehicle to increase density in the City's core.

### **Demolition of An Historic Resource Findings**

In the event the HPC determines that the property is in fact an historic resource, demolition should be permitted for the reasons stated below.

*(1) The destruction is necessary to correct an unsafe or dangerous condition on the property.*

The building and parking lot on the property both have significant deferred maintenance that will need to be addressed in the near future if demolition is not approved. The brick and mortar on portions of the building exterior is cracked and/or missing, indicating that structural failure of a portion of the building is likely to occur at some point in the future if no action is taken. The building is not ADA compliant and bathrooms for at least one of the businesses are located down a narrow staircase in the building basement. Storage of restaurant items, including food, is located in the basement on shelves and on the floor. The mechanical and electrical systems are outdated. The parking lot is in a state of serious disrepair and is littered with large potholes that are a significant trip hazard. This development will eliminate a dark, worn-down surface parking lot and a building in need of significant repairs, correcting an unsafe condition and improving the overall safety of the area.

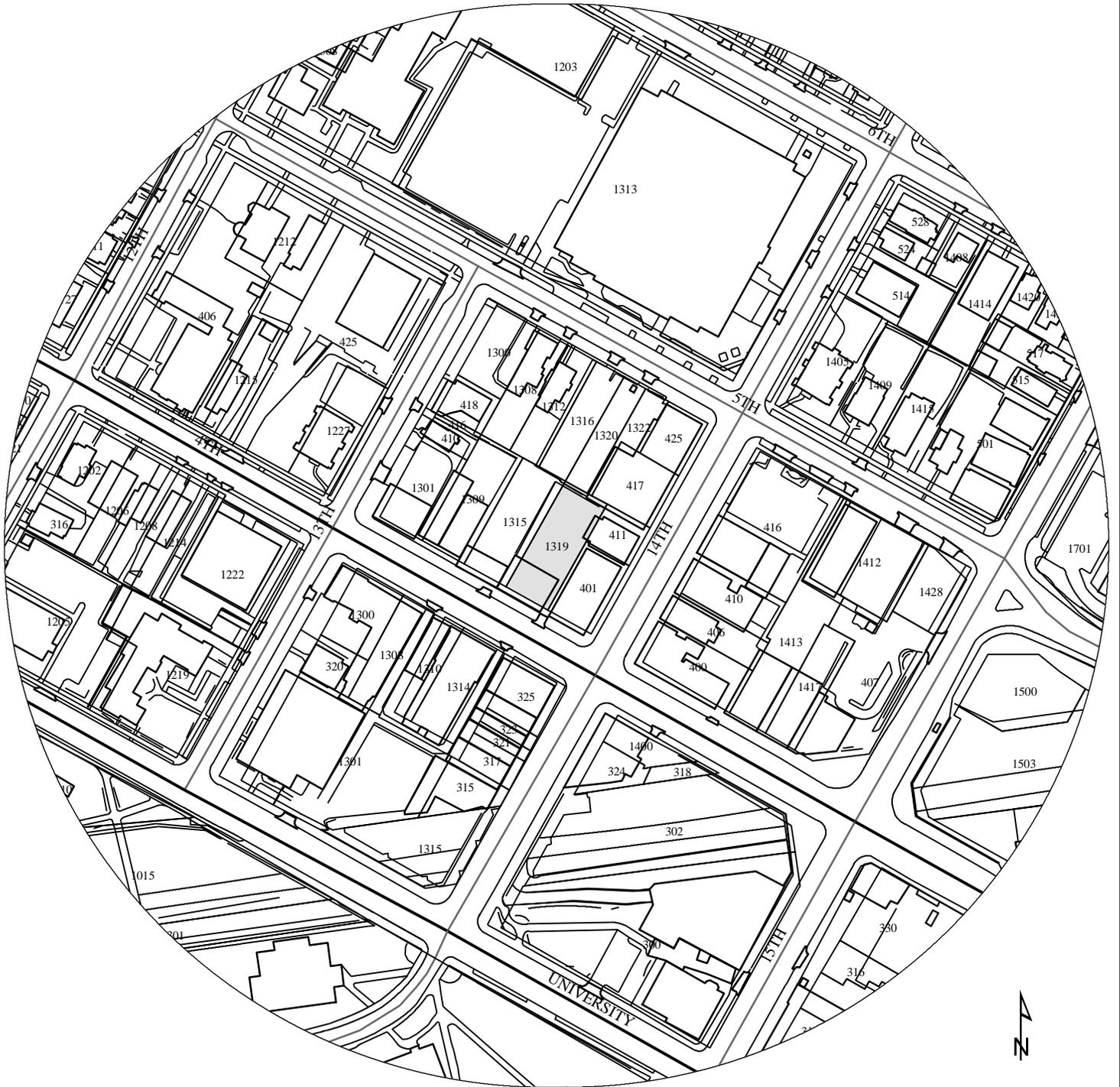
*(2) There are no reasonable alternatives to the demolition.*

In determining whether reasonable alternatives exist, §599.350 of the Minneapolis Code of Ordinances directs that the commission shall consider, but not be limited to, the significance of the property, the integrity of the property and the economic value or usefulness of the existing structure, including its current use, costs of renovation and feasible alternative uses.

The subject building occupies approximately 28% of the total land area of the property and the remaining land area consists of a run-down surface parking lot. The building and parking lot on the property both have significant deferred maintenance that will need to be addressed in the near future if demolition is not approved. The brick and mortar on portions of the building exterior is cracked and/or missing, indicating that structural failure of a portion of the building is likely to occur at some point in the future if no action is taken. The building is not ADA compliant and bathrooms for at least one of the businesses are located down a narrow staircase in the building basement. Storage of restaurant items, including food, is located in the basement on shelves and on the floor. The mechanical and electrical systems are outdated. The parking lot is in a state of serious disrepair and is littered with large potholes that are a significant trip hazard. In addition to the building deficiencies stated above, the grade of the lot is deficient, directing water toward the building and causing large, stagnant puddles to remain in the parking lot for days after it rains. Correcting the grade and updating the storm water management system alone would likely cost more than the current value of the property.

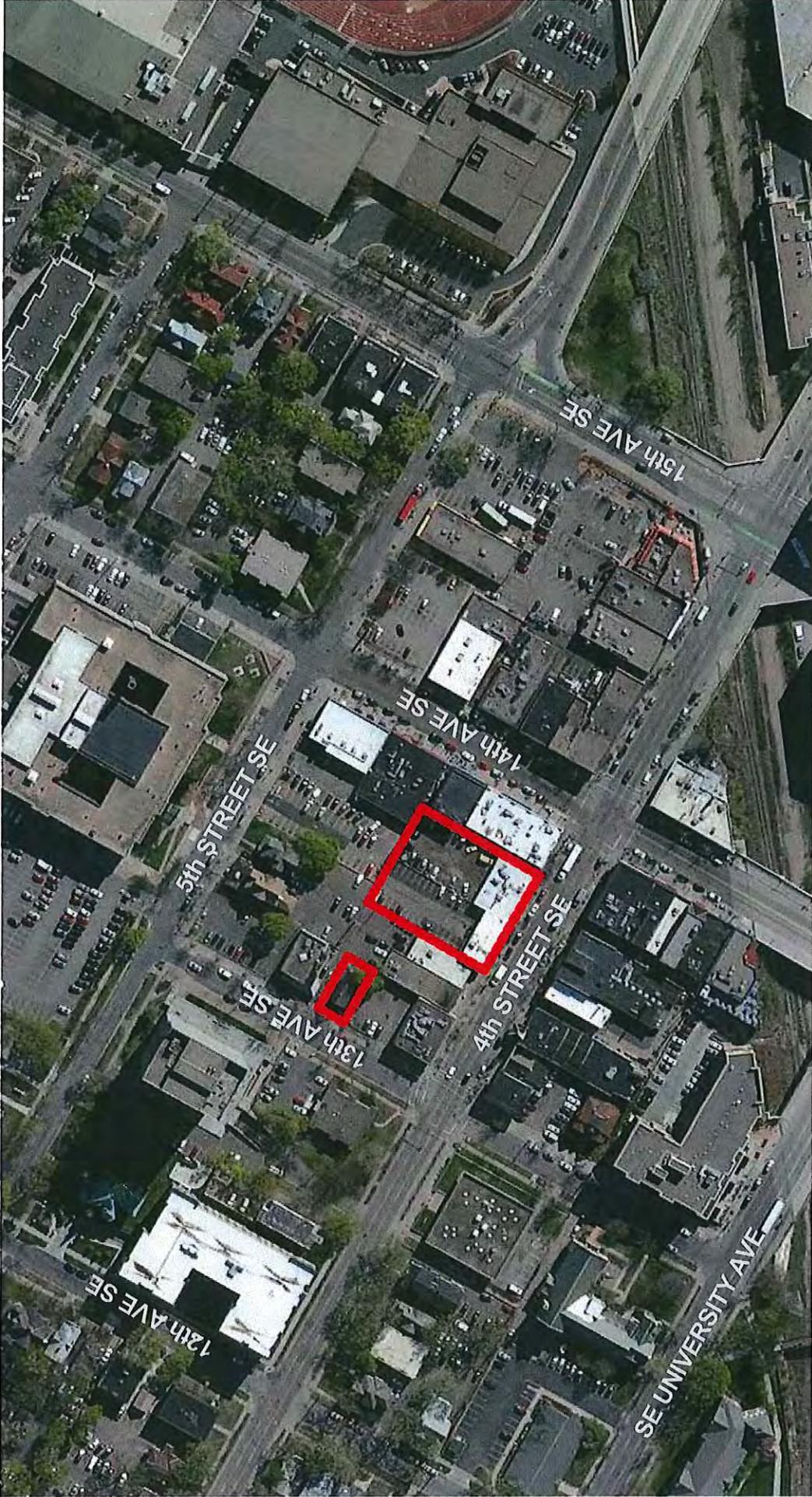
The building was constructed in 1921, but other than being an example of typical stores constructed during that time and its location in Dinkytown, the building itself is not significant. Many features of the building have been significantly altered since its original construction, including the windows, doors, signage areas and coping. The structural integrity of the building would not support multiple additional floors or major structural alterations.

The property would require significant investment in the near future to reverse the deterioration that is currently occurring. As previously, discussed, the cost of restoring the existing building would far exceed its value. For these reasons, there are no reasonable alternatives to demolition.



PROPERTY ADDRESS  
**1319 4th St SE**

FILE NUMBER  
**BZH-28032**



22 November 2013



## SE 4TH STREET HOTEL SCHEMATIC DESIGN

1315-1325 4th Street SE  
Minneapolis, MN

SITE CONTEXT



22 November 2013



**SE 4TH STREET HOTEL SCHEMATIC DESIGN**  
 1315-1325 4th Street SE  
 Minneapolis, MN

EXISTING IMAGERY  
 REFERENCES

**LIST OF POSSIBLE ENCROACHMENTS**

The following list of possible encroachments is only the opinion of this engineer; should not be interpreted as a legal opinion and should not be interpreted as a complete listing.

- Possible encroachments are indicated on survey with boxed letters as listed below.
- A) Building onto 4th Street NE
- B) Building onto Lot 7

**BENCHMARK (BM)**

- 1) Top of top nut of fire hydrant in the NW quadrant of 5th Street NE  
Elevation = 834.74 feet
  - 2) Top of top nut of fire hydrant in the SE quadrant of 5th Street NE  
Elevation = 835.22 feet
- Elevations shown are based on U of M 1972 datum.

**GENERAL NOTES**

- 1) Adjoining ownership information shown herein was obtained from the Hennepin County Property Tax Information web site. Ownership information is subject to revision upon receipt of a title insurance company.
- 2) Survey coordinate base: Hennepin County Coordinate System

**UTILITY NOTES**

- 1) Utility information from plans and markings was combined with observed evidence of utilities. The exact location of underground features cannot be guaranteed. Excavation of utility, depicted, Where additional or more detailed information is required, excavation may be necessary.
- 2) Other underground utilities of which we are unaware may exist. Verify all utilities critical to construction or design.
- 3) Some underground utility locations are provided orally by those utility companies who have responded to our Open Source Site Call. Street numbers 13204-1346 & 13204-1355.
- 4) Contact OPENRICE STATE ONE CALL at 651-454-0002 (800-252-1166) for precise on-site location of utilities prior to any excavation.

**FLOOD ZONE NOTE**

- 1) The subject property lies within Zone X (Areas determined to be outside the 0.2% annual chance floodplain) per the National Flood Insurance Program, Flood Insurance Rate Map Community Panel No. 2701720376E, dated September 2, 2004.

**DESCRIPTION OF PROPERTY SURVEYED**

(Per First American Title Insurance Company Commitment for Title Insurance Commitment No. NCS-616381-MPLS, Commitment date, June 27, 2013)

Parcel 1:  
Lot 8, Block P, Tuttle's Addition to St. Anthony according to the recorded plat thereof, Hennepin County, Minnesota.

Parcel 2:  
Block P, Tuttle's Addition to St. Anthony according to the recorded plat thereof, Hennepin County, Minnesota.

Abstract Property

**PLAT RECORDING INFORMATION**

The plat of Tuttle's Addition to St. Anthony was filed of record on May 15, 1885.

**TITLE COMMITMENT**

First American Title Insurance Company Commitment for Title Insurance Commitment No. NCS-616381-MPLS, Commitment date, June 27, 2013, was filed upon 99 to meters of record.

**Schedule B Exceptions:**

- ① Exceptions are indicated on survey with circled numbers where applicable.
- 11.1) Terms, conditions, provisions and amendments, including any incidental rights, contained in the Deed and Partial List Equipment Agreement dated September 11, 1990, recorded September 25, 1990 as Document No. 5705248. (Parcel 2)
- 12) Terms, conditions and provisions of the Conditional Use Permit dated March 23, 2009, recorded April 7, 2009 as Document No. 9341305. (Parcel 2)

**ZONING NOTES**

- 1) Zoning information obtained from the City of Minneapolis web site on July 23, 2013.  
The subject property is zoned O (Neighborhood Commercial District).
- 2) Restrictions (i.e., building setbacks, height and bulk restrictions, etc.) shown We cannot certify to a restriction on the basis of an interpretation or the opinion of another party as stated in note under "table A" of "Minimum Standard Detail Requirements for ALTA/ACSM Land Title Surveys".
- 2) Parking: 51 Regular Spaces  
52 Total Spaces

**AREA**

Area = 22,122 square feet or 0.508 acres

**SURVEYOR'S CERTIFICATION**

I, the undersigned, being a duly licensed and qualified Surveyor, do hereby certify that this map or plat and the survey on which it is based were made by me or under my direct supervision and that I am a duly licensed and qualified Surveyor under the laws of the State of Minnesota. The survey was made in accordance with the requirements for ALTA/ACSM Land Title Surveys, jointly established and adopted by ALTA and NSPS, and includes items 1, 2, 3, 4, 5, 7(G), 7(G)(1), 8, 9, 11(B) and 13 of table A thereof. The field work was completed on July 30, 2013.

Dated this 1st day of August, 2013.

SUNDE LAND SURVEYING, LLC.

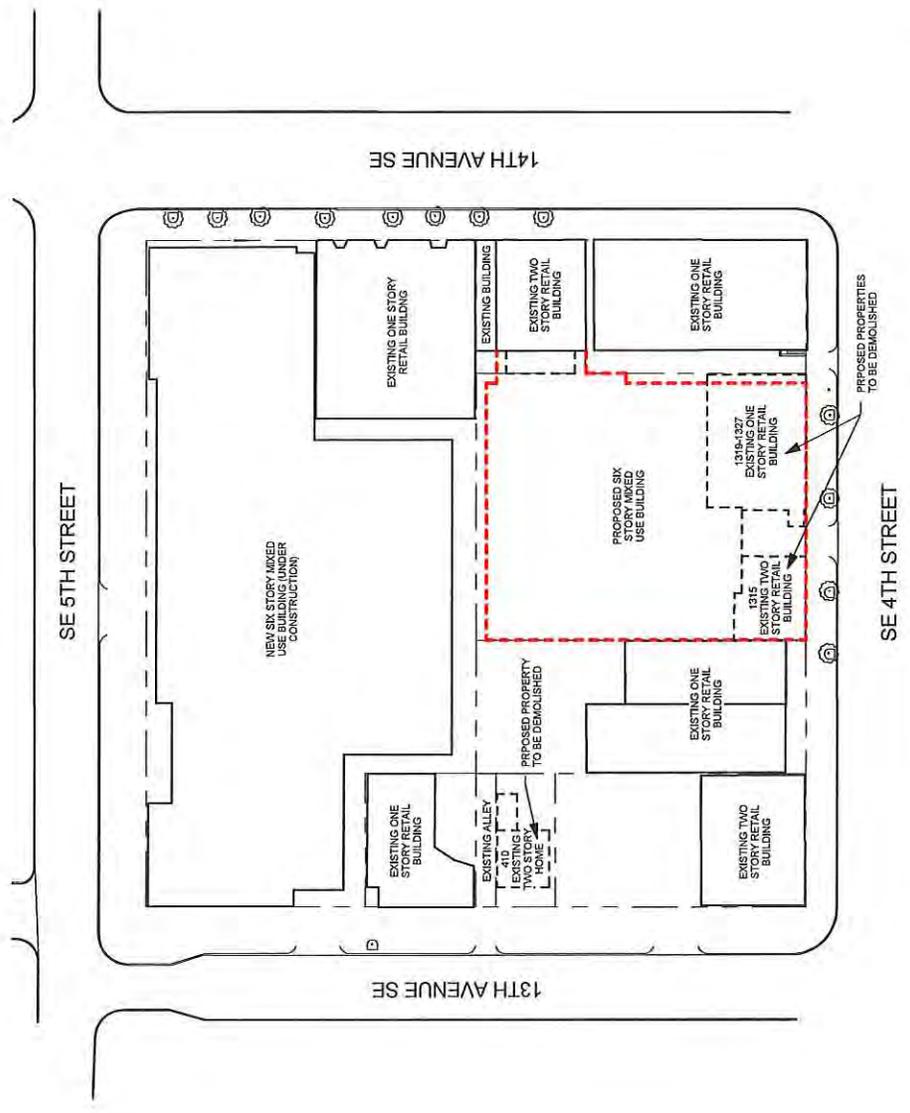
By: *Mark A. Hansen*  
Mark A. Hansen, F.L.S., Minn. Lic. No. 15480

Surveying Firm: **ALTA/ACSM LAND TITLE SURVEY FOR: DORAN CONSTRUCTION COMPANY**  
1315-1325 4TH STREET SE

**SUNDE LAND SURVEYING**  
900 East Hennepin Avenue, Suite 100  
Minneapolis, MN 55412  
Phone: 612-338-4400  
Fax: 612-338-4401  
www.sunde.com

Project: 2013-08  
Drawing: 24  
Section: 24  
Date: 8/20/2013  
Sheet: 1 of 1





① Site  
1" = 60'-0"

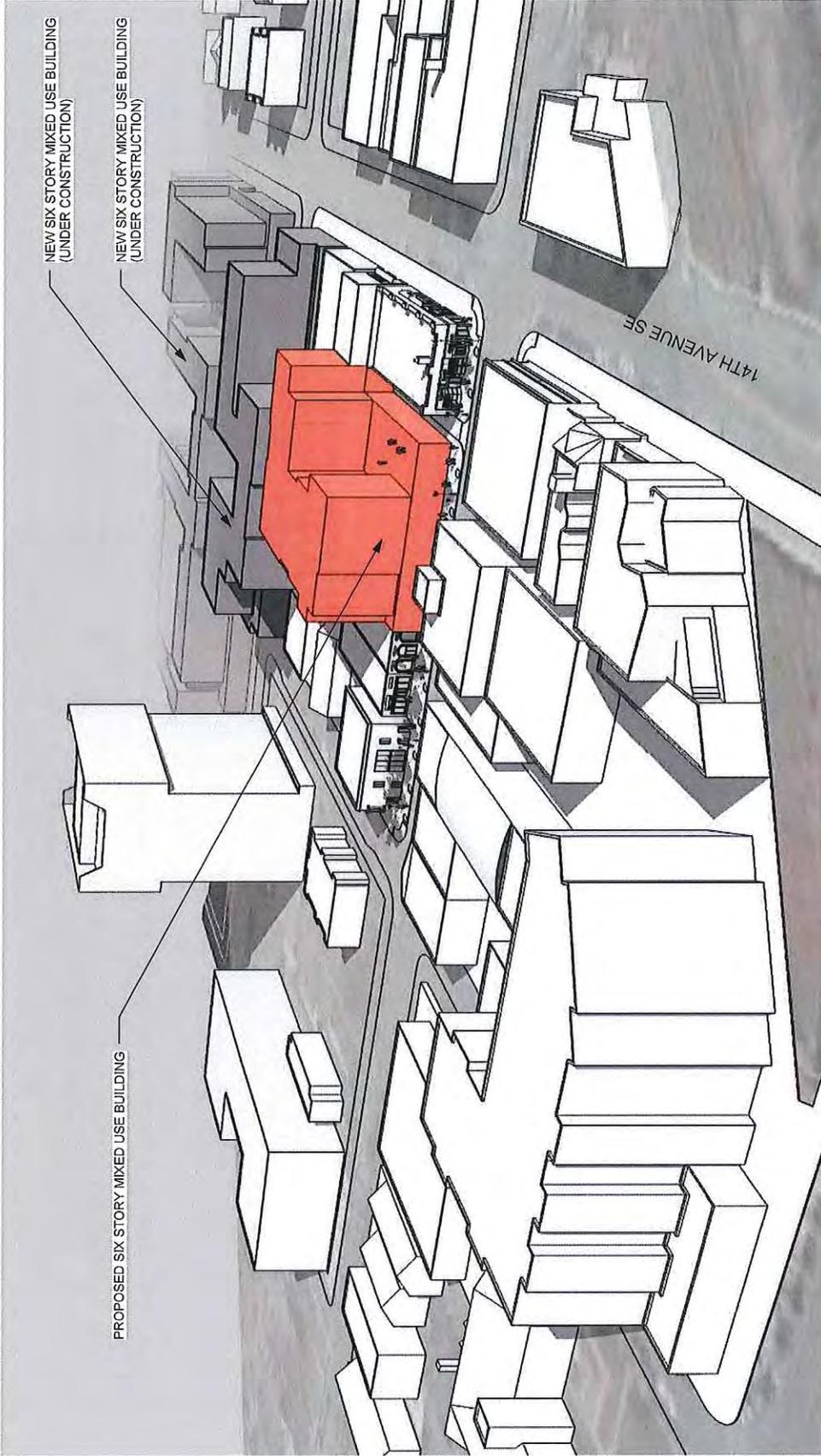
22 November 2013



# SE 4TH STREET HOTEL SCHEMATIC DESIGN

SITE

1315-1325 4th Street SE  
Minneapolis, MN



22 November 2013



## SE 4TH STREET HOTEL SCHEMATIC DESIGN

1315-1325 4th Street SE  
Minneapolis, MN

MASSING DIAGRAM - SOUTH

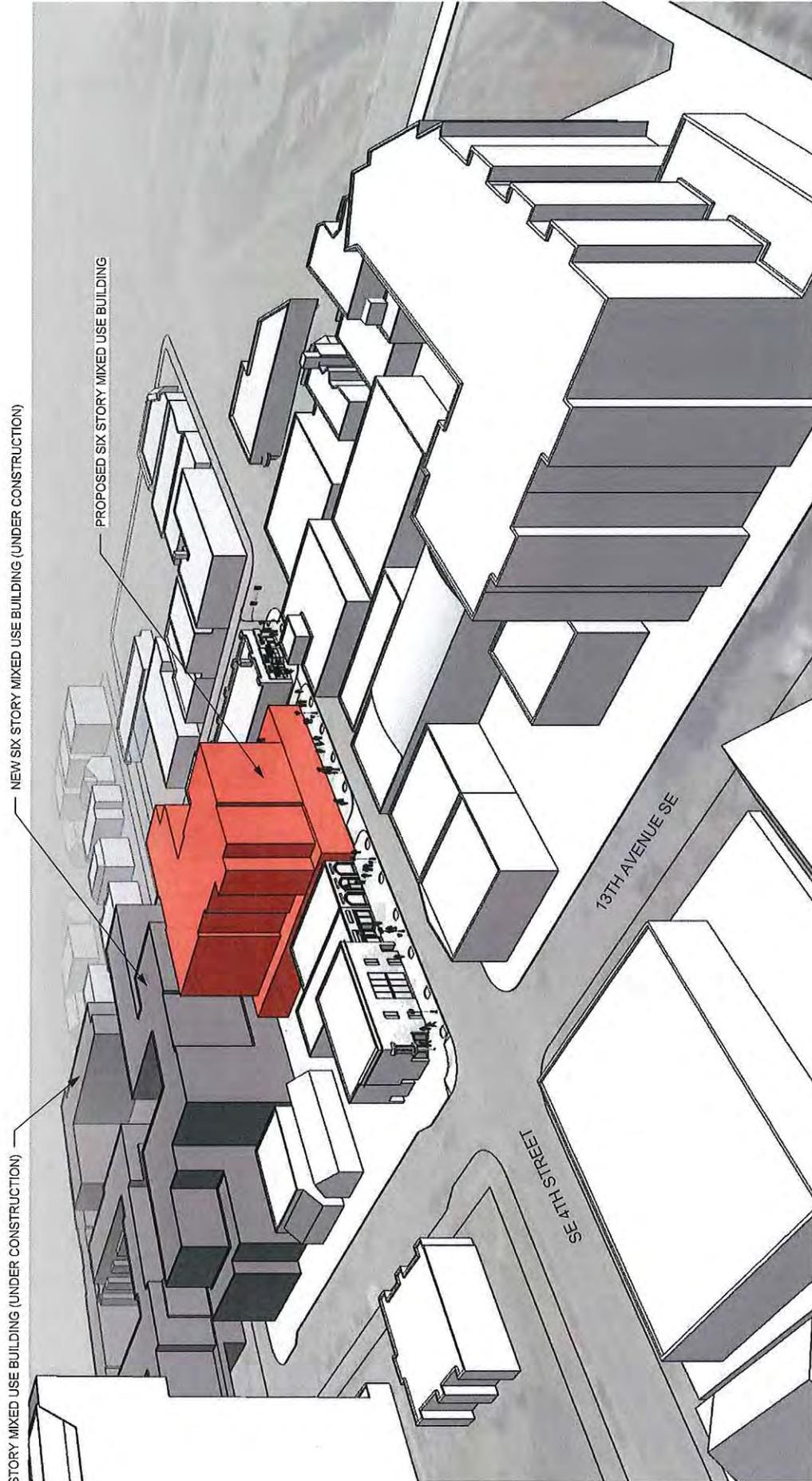


22 November 2013



**SE 4TH STREET HOTEL SCHEMATIC DESIGN**  
 1315-1325 4th Street SE  
 Minneapolis, MN

MASSING DIAGRAM - SOUTH  
 EAST



22 November 2013



**SE 4TH STREET HOTEL SCHEMATIC DESIGN**  
 1315-1325 4th Street SE  
 Minneapolis, MN

MASSING DIAGRAM - WEST



TATTOO  
DINKY TOWN  
TAT TOO

ONE WAY  
←

Mesa  
Pizza By The Slice

CAMDI  
VIETNAMESE RESTAURANT

camdi  
ASIAN CUISINE  
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E-MAIL: [unreadable]



## Request for City Council Committee Action from the Department of Community Planning & Economic Development

Date: February 13, 2014

To: Council Member Lisa Bender, Chair, Zoning & Planning Committee and Members of the Committee

Referral to: Zoning & Planning Committee

**Subject:** Appeal of the decision of the Heritage Preservation Commission decision to deny the demolition of historic resource application to allow the demolition of the commercial building located at the property of 1319 4<sup>th</sup> St SE.

**Recommendation:** The following action was taken by the Heritage Preservation Commission on January 21, 2014 (BZH-28032):

**A.** Doran Development, LLC has submitted a demolition of historic resource application to allow for the demolition of the commercial building located at the property of 1319 4<sup>th</sup> St SE.

**Action:** Notwithstanding staff recommendation, the Heritage Preservation Commission **denied** the demolition of the property located at 1319 4<sup>th</sup> St SE, established interim protection, and directed the Planning Director to prepare or cause to be prepared a designation study.

**Aye:** Bengtson, Faucher, Haecker, Hartnett, Hunter Weir, Lackovic, L. Mack, R. Mack, Stade

**Absent:** Vork

**Motion passed**

**Ward:** 3

Prepared by: Janelle Widmeier, Senior City Planner (612-673-3156)

Approved by: Hilary Dvorak, Principal City Planner (612-673-2639)

Presenters in Committee: Janelle Widmeier, Senior City Planner

### Financial Impact

- No financial impact

### Community Impact

- Neighborhood Notification: The Marcy Holmes Neighborhood Association was notified of the application.
- City Goals: See staff report
- Comprehensive Plan: See staff report

- Zoning Code: See staff report
- End of 60/120-day decision period: On February 3, 2013, staff sent a letter to the applicant extending the 60-day decision period to no later than April 19, 2014.

### **Supporting Information**

On January 30, 2014, Doran Development LLC filed an appeal of the decision of the Heritage Preservation Commission to deny the demolition of the property located at 1319 4<sup>th</sup> St SE, establish interim protection, and direct the Planning Director to prepare or cause to be prepared a designation study on the basis that:

- The subject property is not a historic resource
- The determination of whether demolition of the subject property is necessary to correct an unsafe or dangerous condition and whether there are alternatives to demolition is not relevant because the property is not an historic resource
- The process of approval of demolition applications by the planning director is inconsistent and arbitrary
- The HPC's establishment of interim protection and its requirement that a designation study be prepared are not permitted under the code.

**Department of Community Planning and Economic Development**  
Demolition of a Historic Resource  
BZH-28035

**Date:** January 21, 2014

**Address:** 410 13<sup>th</sup> Avenue Southeast

**Project Name:** Demolition of a Single-Family Dwelling at 410 13<sup>th</sup> Avenue Southeast

**Applicant:** Doran Development, LLC

**Contact Person and Phone:** Anne Behrendt, Doran Development LLC (952-288-2005)

**CPED Staff and Phone:** Janelle Widmeier, Senior City Planner (612-673-3156)

**Date Application Deemed Complete:** December 20, 2013

**End of 60-Day Decision Period:** February 18, 2014

**Ward:** 3      **Neighborhood Organization:** Marcy Holmes Neighborhood Association

## **BACKGROUND**

The applicant seeks to demolish the single-family dwelling located at the property of 410 13<sup>th</sup> Avenue Southeast. The demolition of the structure requires a Demolition of Historic Resource application because it may meet at least one of the local designation criteria as it is located in the potential Dinkytown Historic District.

A small area planning process is currently underway for Dinkytown, a 4-block commercial area which includes the subject site. One focus of the draft *Dinkytown USA Business District Plan* is heritage preservation, which includes the following information (the entire draft plan can be found at <http://www.minneapolismn.gov/cped/projects/dinkytownplan>):

Located at the intersection of 4<sup>th</sup> Street SE and 14<sup>th</sup> Avenue Southeast, near the oldest part of the University of Minnesota campus, Dinkytown has served as a social and commercial district for university students and faculty since the early twentieth century. The potential commercial historic district is generally bounded by 13<sup>th</sup> Avenue SE on the west, 15<sup>th</sup> Ave SE on the east, 5<sup>th</sup> St SE on the north, and the railroad corridor on the south. It also includes the building located at the northeast corner of University Ave SE and 15<sup>th</sup> Ave SE known as the Dinkydome.

This commercial node was constructed in three distinct phases. The first phase, centered on the intersection and along each side of 14<sup>th</sup> Ave SE, occurred from 1900 to the 1920s. The second phase included buildings constructed in the late 1940s to 1955, mid-block along the north side of 4<sup>th</sup> St SE, east and west of the intersection. The last phase of construction occurred in the early 1970s to build out the edges of the potential historic district. Since that time, there has been fairly little-recently constructed infill development.

Department of Community Planning and Economic Development  
BZH – 28035

Although there have been alterations over time, such as storefront changes to early twentieth century buildings, the potential commercial district retains a good degree of integrity. It also represents a more intact commercial node associated with the University compared to Stadium Village, located on the University's eastern edge.

The Dinkytown commercial district is an important historic resource that is directly linked to the growth of the University of Minnesota and the residential population of the surrounding neighborhood. The commercial district began to develop in 1875 when the Minneapolis Street Railway Company constructed its first station and storage center on the corner of 14<sup>th</sup> Avenue SE and 4th Street SE. Since then the commercial district has progressed into a crossroads of commerce, culture, and community due to its proximity to downtown and the U of M.

Dinkytown's first major commercial buildings—two three-story buildings on 14th Avenue SE between 4th and 5th Streets—were constructed in 1880. The 14th Avenue corridor, between University Avenue and 5th Street, was at the center of the commercial development that progressed through the remainder of the nineteenth century and into the twentieth. Many of the remaining structures located along 14th Avenue were built between the early 1900s and late 1920s.

Much of the rapid construction that occurred in Dinkytown during this time can be attributed to the streetcar, which had several lines serving the area. The original station and storage area was located where the Loring Pasta Bar sits today. This station became the point of entry for students commuting from across the region to the University. The lines running through Dinkytown connected Minneapolis and St. Paul as well as surrounding cities. Anyone heading east-west by streetcar would pass through the neighborhood, which connected this commercial district and the surrounding neighborhood and university to the cities beyond. With all the traffic moving through the area, Dinkytown grew in importance, becoming known as the “second downtown Minneapolis,” furthering interest in the commercial development potential of the neighborhood.

The services provided within the Dinkytown area are much different than what would have been found even sixty years ago. Until the late twentieth century, the businesses were primarily student- and neighborhood-centric; almost any daily necessity could readily be found in the commercial district. Study of the Minneapolis city directories from 1900 through 1960, reveals that there was a diverse range of businesses, from bakeries, groceries, cleaners, hardware stores, and a butcher shop, to clothing stores, gift shops, camera shops, jewelry stores, and cafes. With such a large and diverse number of businesses, it is apparent that this four-block commercial district was important to the surrounding neighborhood, university, and region.

Typically within historic urban areas, each neighborhood has a commercial center that attended to the needs and services of the local population, however, Dinkytown is even more important because it supported not just area residents, but students, workers, university faculty and staff, and locals alike. This local service- and goods-based commercial activity is not as apparent today; according to contemporary news accounts, the business activity in the area began to decline in the 1970s. This was blamed, at the

time, on the addition of national chains and the gradual closing of businesses providing everyday services, a national as well as a regional trend. Local businesses tend to be subject to changing demographics and commercial trends.

In Dinkytown, the s[a]me concern over the viability of local businesses has been present for the past 40 years. An article from 1989 in the Star Tribune echoes these concerns: according to one Dinkytown business owner, “It’s more of a plastic area than it once was. You have more corporate stores taking over. Dinkytown is basically turning into a big corporate entity...I don’t have a good feeling for what’s going to happen in five or ten years down the road.” These concerns are not far removed from many of those expressed during the public engagement process of the small area plan. The following recommendations provide the framework for meeting these concerns and preserving the local business flavor, as well as the historic building stock, of Dinkytown.

Dinkytown has the reputation of being a “Bohemian” place, especially from the late 1950s through the 1970s. The Bohemian culture of Dinkytown can be attributed to its proximity to the University of Minnesota and the events of that time period. One business that exemplified this unique cultural bent was the Ten O’clock Scholar, which operated at the corner of 14<sup>th</sup> Avenue SE and 5<sup>th</sup> Street SE (since replaced by a small strip mall and surface parking lot). The Ten O’clock Scholar was a coffee shop that featured live music, making it reminiscent of coffee shops in New York City that were frequented by the beatniks. During Bob Dylan’s time in Dinkytown, the coffee shop was a popular spot for him to play live as he tried to gain experience and start out his music career. The neighborhood was known in the late 1950s through the 1960s as a funky hangout for the fringe subculture. In a 1996 article from the University of Minnesota alumni magazine, a University professor was quoted as saying, “Dinkytown made you believe we could have a little patch of Greenwich Village in the Twin Cities.”

In the late 1960s and early 1970s, this strong Bohemian culture was paired with the political unrest typical of college and university campuses across the U.S., riled by the Vietnam War. Dinkytown became a lightning rod for protests and marches. The 1968 DFL political caucuses held within the neighborhood swelled to ten times the normal attendance levels as the young residents of the area became more politically outspoken and active. As students mobilized and united in support of political, social, and environmental causes, one particular incident—directly related to the built and small-business character of Dinkytown, issues that are still relevant today—lives in infamy. The proposed construction of a free-standing Red Barn fast-food restaurant in the spring of 1970 sparked an epic protest that demonstrated to the surrounding area, city, and state that the young people of Dinkytown were tired of outside forces controlling their neighborhood, their daily lives, and their futures.

After the Red Barn corporation proposed building a restaurant at 1307-1311 4<sup>th</sup> Street SE, the newly vacated buildings were quickly occupied by students. Eventually the protestors were flushed out by police and the buildings subsequently torn down overnight. After this the students rallied and formed a “People’s Park” on the site—complete with flowers and playground equipment—that they occupied until Red Barn finally withdrew its proposal. The students had successfully blocked development from occurring in Dinkytown, making the point that with community-wide support and grassroots action, the character

of Dinkytown could be preserved. The Red Barn never came to the site, though two new single story buildings were eventually constructed for other uses.

The Architecture-History Property Inventory completed as part of the draft small area plan identifies the period of significance of the potential Dinkytown Historic District as 1899 through 1971. According to the draft plan, the potential district appears to be a candidate for local designation under *Criterion 1* for its association with significant events or periods and under *Criterion 3* for containing distinctive elements of the City's identity, and/or for the National Register under *Criterion A: Community Planning and Development* in an area of commerce. The 2011 Historic Resources Inventory for the Central Core Area, which included the Marcy Holmes neighborhood, does not identify the property as being individually eligible for local or national designation. According to the Inventory, the potential district appears to be eligible for local designation under *Criterion 1: History* and *Criterion 4: Architecture* and for the National Register under *Criterion A: Commerce* and *Criterion C: Architecture*.

The draft small area plan currently recommends pursuing National Register of Historic Places designation and establishing a local conservation district, but it does not recommend establishing a local historic district. (These recommendations are subject to change as the public process for adopting the plan as City policy has yet to begin.)

## **DESCRIPTION**

The 1.5-story residence at 410 13<sup>th</sup> Avenue Southeast was constructed in 1887 by C.E. Rogers. The architect/designer is unknown. The style is vernacular cottage. The dwelling is clad in wood, lap siding with a stone foundation. Remaining architectural details include paired scroll work eave brackets along the roof and Greek revival style eave cornices. Some original windows also remain. In 1983, the front porch was rebuilt and reduced in size from 9 feet deep and 22 feet wide to 7 feet deep and 9 feet wide. An accessible ramp was added in 1988. No other structures exist on the site. The site is a 2,000 square foot lot (approximately 66 feet deep by 30 feet wide).

## **PROPOSED CHANGES**

The applicant is proposing to demolish the building at 410 13<sup>th</sup> Avenue Southeast in order to construct improved vehicle infrastructure to support the proposed hotel development located at the properties of 1315-1319 4<sup>th</sup> Street Southeast. The subject site is not contiguous to these other properties. A proposed site plan is attached for reference. If the demolition of the structure is approved, the applicant is encouraged to utilize deconstruction services and recycling of materials.

## **PUBLIC COMMENT**

CPED notified the neighborhood association and the surrounding property owners. Any correspondence, if received, will be forwarded to the Heritage Preservation Commission.

## **NECESSITY OF DEMOLITION**

The Minneapolis Code of Ordinances, Title 23, Heritage Preservation, Chapter 599 Heritage Preservation Regulations states that before approving the demolition of a property determined to be an historic resource, the commission shall make findings that the demolition is necessary to correct an unsafe or dangerous condition on the property, or that there are no reasonable alternatives to the

demolition. In determining whether reasonable alternatives exist, the commission shall consider, but not be limited to the significance of the property, the integrity of the property and the economic value or usefulness of the existing structure, including its current use, costs of renovation and feasible alternative uses. The commission may delay a final decision for up to 180 days to allow parties interested in preserving the historic resource a reasonable opportunity to act to protect it.

## **SIGNIFICANCE**

In CPED's review, the subject property does not appear eligible for local designation.

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

The property does not appear to have been the site of significant historical events.

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

The property does not appear to be significant under this criterion. It was constructed by C.E. Rogers. No records were found for C.E. Rogers indicating significance.

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

The residential structure on this property is one of the oldest remaining structures in the Dinkytown commercial district. The structure has been continuously used as a dwelling since being constructed and does not exhibit commercial aspects which are the basis for the potential Dinkytown Historic District.

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

The property does not embody any distinctive characteristics of an architectural or engineering type or style, or method of construction.

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

The property does not exemplify a landscape design distinguished by innovation, rarity, uniqueness or quality of design or detail. The lot in question possesses commonplace shrubs, trees, and grass. These elements are not part of a unified landscape design.

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

The property does not exemplify works of master builders, engineers, designers, artists, craftsmen or architects.

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

Research of the property did not yield information important to prehistory or history, and therefore, should not be evaluated for archeological significance.

## **INTEGRITY**

The National Register traditionally recognizes a property's integrity through seven aspects or qualities: location, design, setting, materials, workmanship, feeling, and association. The subject property retains the integrity required to be a contributing resource in the potential Dinkytown Historic District.

*Location:* The building remains in its original location, indicating the building maintains integrity of location.

*Design:* The size and proportion of the building has not changed. Some exterior modifications, such as the replacement front porch and the accessible ramp, have not affected the ability to recognize the structure as a single-family dwelling. Many original exterior materials appear to remain, but are in need of repair.

*Setting:* The property is located in a mixed use area. The setting has traditionally been mixed use, but the surrounding environment has changed and continues to change. Along 4<sup>th</sup> Street and 14<sup>th</sup> Avenue, one to 2-story nonresidential buildings were constructed on this block during the period of significance for the potential historic district. Most of those buildings remain and newer buildings are similar in size and height. The side of the block adjacent to 5<sup>th</sup> Street was originally more low-density residential and had transitioned to mixed use and surface parking. Most of the parcels on that side of the block are within a new 5-story mixed use development site currently under construction. The block opposite the site across 13<sup>th</sup> Avenue has also had increased residential density constructed on it.

*Materials:* The majority of the building's original exterior materials remain, including wood lap siding, windows, and brackets.

*Workmanship:* Integrity of workmanship is evident in existing exterior features, such as paired scroll work eave brackets along the roof and Greek revival style eave cornices.

*Feeling:* The building retains the look and feel of a single family dwelling.

*Association:* The building does not have any features that convey a direct link between an important historic event or person.

## **UNSAFE OR DANGEROUS CONDITION**

The applicant has stated that the structure is in need of significant repair and contends that the extensive deferred maintenance and current state of the building create safety hazards. Necessary repairs noted in the application include the following:

- Cracked and crumbling original limestone foundation
- Volunteer trees growing at the base of the structure, which undermines the structural integrity of the foundation
- Peeling paint, which contains lead, on the exterior

Although requested by CPED staff, a structural condition assessment was not submitted for the application. The above structure conditions are not uncommon to dwellings constructed in this era. Although repairs are needed, demolition is not the only option to address the noted unsafe conditions.

### **REASONABLE ALTERNATIVES TO DEMOLITION**

Reasonable alternatives to demolition exist. The structure can continue to be used as a residence, which is a permitted use at this location. However, the structure is in need of work.

### **ECONOMIC VALUE OR USEFULNESS OF THE EXISTING STRUCTURE**

The applicant states that the rehabilitation of the building is cost prohibitive because the relatively small size of the building results in restoration costs that far exceed its value. Although a detailed cost of renovation analysis was requested, one was not provided. The Hennepin County Tax Records identify an existing building value of \$120,500 and land value of \$12,500. According to City records, the existing 1.5-story dwelling contains 4 bedrooms and 7 total rooms. The total floor area is 2,259 square feet, including the basement level (928 square feet on the ground floor, 403 square feet on the second floor, and 928 square feet on the basement level). The applicant has not demonstrated that the building in question has no economic value or usefulness, despite the home needing repairs.

### **FINDINGS**

1. The subject property was identified as part of a collection of properties identified as part of the potential Dinkytown Historic District in the 2011 Historic Resources Inventory for the Central Core area, which included the Marcy Holmes neighborhood, but this district has neither been nominated for designation nor placed under interim protection.
2. The property is eligible for local designation as part of a potential historic district. The property is not individually eligible for local designation.
3. The demolition is not necessary to correct an unsafe or dangerous condition. However, the structure is in need of work.
4. Reasonable alternatives to demolition exist.
5. The building retains its integrity.
6. The applicant has not demonstrated that the building in question has no economic value or usefulness.

### **RECOMMENDATION**

The Department of Community Planning and Economic Development recommends that the Heritage Preservation Commission adopt the above findings and **approve** the demolition of historic resource application for the property located at 410 13<sup>th</sup> Avenue Southeast.

Department of Community Planning and Economic Development  
BZH – 28035

**Attachments:**

- Applicant's statement and responses to findings
- Vicinity map
- Aerial view
- Proposed site plans
- Photos

# **Demolition of An Historic Resource Application Minneapolis Heritage Preservation Commission**

## **Demolition of Property Located at 410 13<sup>th</sup> Street SE**

**Submitted November 22, 2013**

### **Introduction/Narrative**

Applicant is seeking approval from the HPC to demolish the building located at 410 13<sup>th</sup> Street SE. Although the building is not located in an historic district, the City of Minneapolis CPED staff has identified the property as a potential historic resource.

The building was constructed in 1900 and is a 1 ½ story single family home. Photographs of the subject building are attached.

### **Summary**

Developer: Doran Development, LLC

Site: .05 acre

Historic District: None

### **Proposed Use and Project Description**

Applicant is seeking approval to demolish the existing building on the site to make way for a possible hotel/retail development. Redevelopment of the property is not feasible while the existing building remains in place. Given the relatively small size of the structure, its age and its current condition, the cost to incorporate the building into a larger development would far exceed its value. The structural integrity of the building would not support multiple additional floors or major structural alterations, and the design of the building is incompatible with a hotel/retail development.

This treatment is inconsistent with prior demolition approvals granted by the City and is directly contrary to the City's goal of promoting high-quality residential development as a vehicle to increase density in the City's core.

### **Demolition of An Historic Resource Findings**

It is Applicant's position that the property is not an historic resource. In the event the HPC determines that the property is in fact an historic resource, demolition should be permitted for the reasons stated below.

*(1) The destruction is necessary to correct an unsafe or dangerous condition on the property.*

The home has significant deferred maintenance that will need to be addressed in the near future if demolition is not approved. The original limestone foundation is cracked and crumbling and there are trees growing within inches of the home, further undermining the structural integrity of the foundation. The paint is peeling and lead paint chips are visible on the ground surrounding the house on all sides. Some of the windows are boarded up and/or covered with blackout plastic. The extensive deferred maintenance and current state of disrepair create safety hazards for both the resident of the home and neighboring residents. This development will eliminate a building in need of significant repairs, correcting an unsafe condition and improving the overall safety of the area.

*(2) There are no reasonable alternatives to the demolition.*

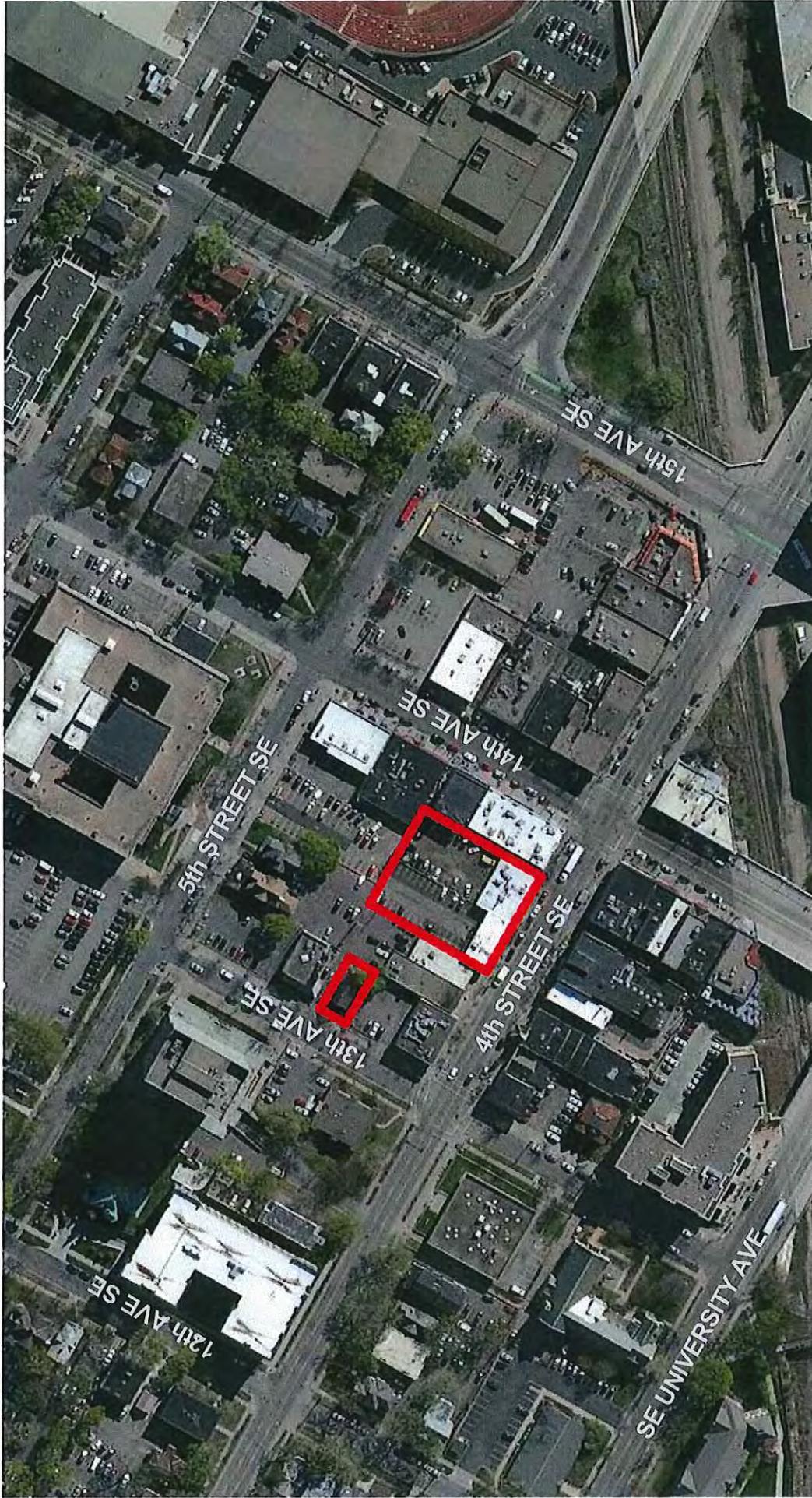
In determining whether reasonable alternatives exist, §599.350 of the Minneapolis Code of Ordinances directs that the commission shall consider, but not be limited to, the significance of the property, the integrity of the property and the economic value or usefulness of the existing structure, including its current use, costs of renovation and feasible alternative uses.

The home has significant deferred maintenance that will need to be addressed in the near future if demolition is not approved. The original limestone foundation is cracked and crumbling and there are trees growing within inches of the home, further undermining the structural integrity of the foundation. The paint is peeling and lead paint chips are visible on the ground surrounding the house on all sides. Some of the windows are boarded up and/or covered with blackout plastic. The extensive deferred maintenance and current state of disrepair create safety hazards for both the resident of the home and neighboring residents. Correcting the foundation and paint issues alone would cost more than the current value of the property. The structural integrity of the building would not support multiple additional floors or major structural alterations. Given the relatively small size of the building the cost of restoring the existing building would far exceed its value. For these reasons, there are no reasonable alternatives to demolition.

**Description of Proposed Use of 410 13<sup>th</sup> Avenue Southeast**

The structure located at 410 13<sup>th</sup> Avenue SE will be demolished to allow for construction of improved vehicle infrastructure to support the hotel development. The land will likely be used to create a wider drive lane off of 13<sup>th</sup> Avenue along with a parking area for shared vehicle parking. Doran does not intend to construct a new building on the property.





22 November 2013



## SE 4TH STREET HOTEL SCHEMATIC DESIGN

1315-1325 4th Street SE  
Minneapolis, MN

SITE CONTEXT



22 November 2013



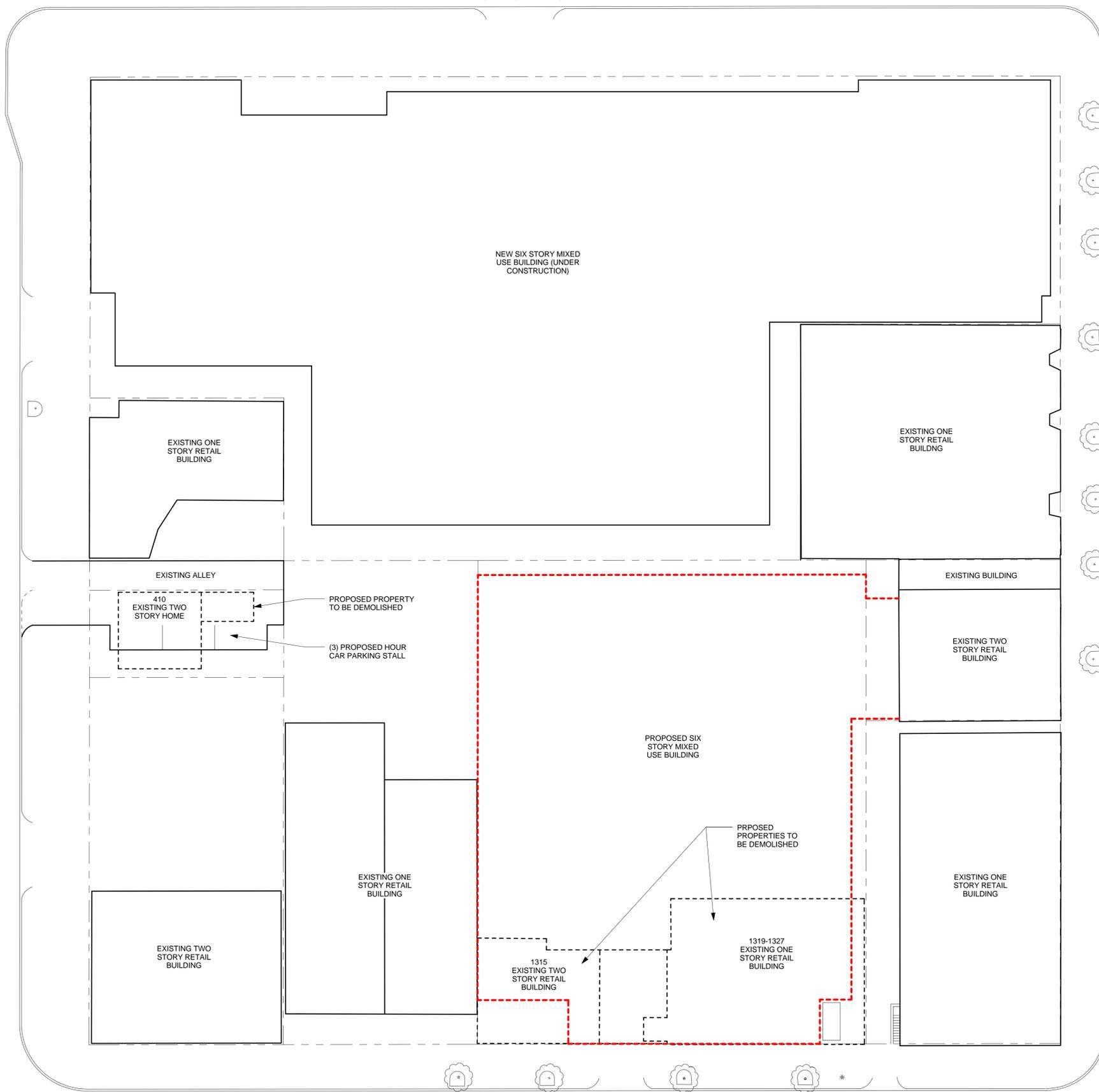
**SE 4TH STREET HOTEL SCHEMATIC DESIGN**  
 1315-1325 4th Street SE  
 Minneapolis, MN

EXISTING IMAGERY  
 REFERENCES

SE 5TH STREET

13TH AVENUE SE

14TH AVENUE SE



SE 4TH STREET

① Site  
1" = 20'-0"



12/18/2013 12:36:24 PM







612  
DANGER  
HAND



LIBRARY BAR  
CUSTOMER  
PARKING ONLY  
EXCEPTED FROM ALL  
OTHER RULES AND REGULATIONS  
BSAW  
610-322-8900

LIBRARY BAR  
CUSTOMER  
PARKING ONLY  
EXCEPTED FROM ALL  
OTHER RULES AND REGULATIONS  
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OTHER RULES AND REGULATIONS  
BSAW  
610-322-8900













## Request for City Council Committee Action from the Department of Community Planning & Economic Development

Date: February 13, 2014

To: Council Member Lisa Bender, Chair, Zoning & Planning Committee and Members of the Committee

Referral to: Zoning & Planning Committee

**Subject:** Appeal of the decision of the Heritage Preservation Commission decision to deny the demolition of historic resource application to allow the demolition of the single-family dwelling located at the property of 410 13<sup>th</sup> Ave SE.

**Recommendation:** The following action was taken by the Heritage Preservation Commission on January 21, 2014 (BZH-28035):

**A.** Doran Development, LLC has submitted a demolition of historic resource application to allow for the demolition of the single-family dwelling located at the property of 410 13<sup>th</sup> Ave SE.

**Action:** Notwithstanding staff recommendation, the Heritage Preservation Commission **denied** the demolition of the property located at 410 13<sup>th</sup> Ave SE, established interim protection, and directed the Planning Director to prepare or cause to be prepared a designation study.

**Aye:** Bengtson, Faucher, Haecker, Hunter Weir, Lackovic, L. Mack, R. Mack, Stade

**Nay:** Hartnett

**Absent:** Vork

**Motion passed**

**Ward:** 3

Prepared by: Janelle Widmeier, Senior City Planner (612-673-3156)

Approved by: Hilary Dvorak, Principal City Planner (612-673-2639)

Presenters in Committee: Janelle Widmeier, Senior City Planner

### Financial Impact

- No financial impact

### Community Impact

- Neighborhood Notification: The Marcy Holmes Neighborhood Association was notified of the application.
- City Goals: See staff report
- Comprehensive Plan: See staff report

- Zoning Code: See staff report
- End of 60/120-day decision period: On February 3, 2013, staff sent a letter to the applicant extending the 60-day decision period to no later than April 19, 2014.

### **Supporting Information**

On January 30, 2014, Doran Development LLC filed an appeal of the decision of the Heritage Preservation Commission to deny the demolition of the property located at 1319 4<sup>th</sup> St SE, establish interim protection, and direct the Planning Director to prepare or cause to be prepared a designation study on the basis that:

- The subject property is not a historic resource
- The determination of whether demolition of the subject property is necessary to correct an unsafe or dangerous condition and whether there are alternatives to demolition is not relevant because the property is not an historic resource
- The process of approval of demolition applications by the planning director is inconsistent and arbitrary
- The HPC's establishment of interim protection and its requirement that a designation study be prepared are not permitted under the code.