



PRESERVATION MATTERS

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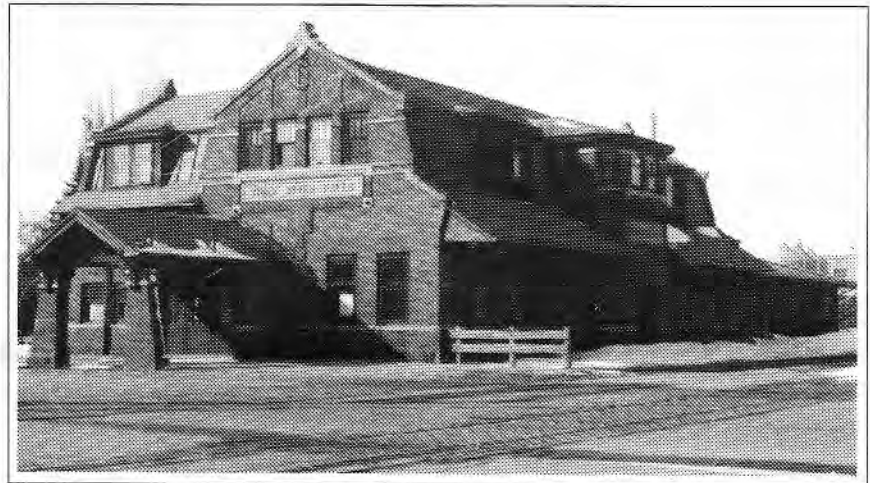
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DEPOT RENOVATION STEAMS AHEAD PLANS BEING PREPARED FOR DEPOT IN THIEF RIVER FALLS

Construction documents are being prepared for the renovation of the Soo Line Depot in Thief River Falls, Minnesota after the architect received City Council approval on November 7.

Michael Burns Architects of Moorhead, who completed the schematic design for renovating the depot into city administration offices earlier this fall, received approval to begin work on construction documents after the City Council voted 6-2 in favor of continuing with the firm's proposed design. It is hoped that the bid opening will be in February of 1996 with a possible late spring construction start.



Actually, work has already begun on the building itself. The asbestos removal contract was let earlier this fall and the contractor begun removing the asbestos this month, according to Roger DeLap, City Administrator for Thief River Falls.

Both the public and private sectors have been working hard during the past year to save the Soo Line Depot in Thief River Falls. According to reports made earlier this year by *The Times*, the Thief River Falls newspaper, plans to renovate the structure into office space will top \$1 million.

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PRESIDENT'S COLUMN
by Rolf T. Anderson

Today I am writing my last column as the President of the Preservation Alliance, a position I have been proud to hold since 1989. Now, after six years and over seventy President's Columns later, you would think I would have said it all.

But this gives me an opportunity to pause and reflect on these past years and ask what they have meant to the Preservation Alliance as well as the broader difficult journeys such as our litigation to save the Sherburne County Courthouse and efforts to prevent the demolition of the buildings on the Bridgehead site in Minneapolis. We have sponsored events, administered reuse studies and assisted groups and individuals with their preservation efforts. These diverse activities taxed our resources and sometimes exhausted the board, but our commitment to preservation always provided the resolve to persevere.

Our membership continued to grow and we began to attract a growing constituency. And as we tried to shift our energies from dealing with continual crises to also including a strong focus on organizational goals, we began to see the Alliance mature.

Opening our office at International Market Square has alone represented a watershed in the history of the organization. The strategic planning which we accomplished over the last two years provided new direction and vitality. And I remain very hopeful that the Alliance will be chosen for the National Trust's Statewides Initiative program whose primary goal is to help provide the resources to hire an executive director.

In terms of the broader movement, when you went to court to save a building six years ago, you were not even sure if the judge would know what you were talking about. Today, sufficient legal precedent has been set so that although you cannot guarantee the outcome, you are much more assured that the process will be satisfactory.

Our recent Preservation Fair indicated how the movement has expanded. A remarkable variety of groups were represented, many of which were noticeably focused on just a single issue or activity, and all of which have their unique place within the preservation movement. Perhaps most importantly, these included certain types of groups and organizations which simply did not exist several years ago. Amid the

enthusiasm that such events always generate, I would not help but feel there is a growing awareness and recognition of how historic preservation can improve the quality of our lives.

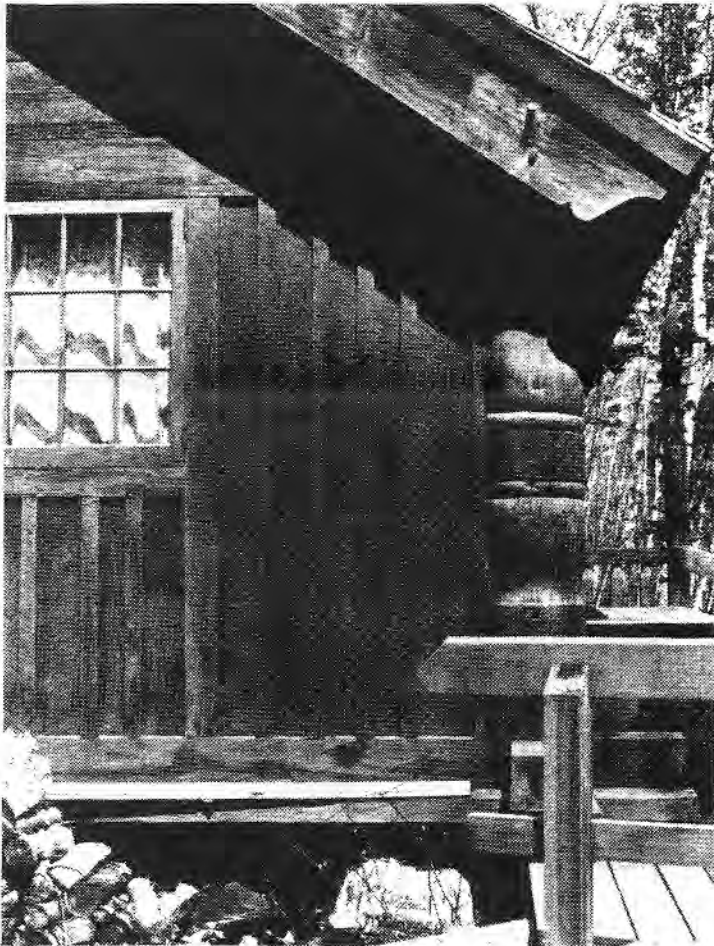
Perhaps most gratifying for me is the momentum that I see the Alliance experiencing. We are clearly crossing the threshold from an organization that was volunteer based with limited resources to one with the ability to strongly advocate preservation from a posture of statewide leadership. We just elected a very capable slate of officers including Roger Brooks, President; Martha Frey, Vice President; Mark Peterson, Secretary; and Bob Frame, Treasurer; all of whom have the vision and commitment to facilitate the continued growth of the Alliance.

But it is not as if I am actually leaving. I will remain on the Board of Directors and I hope to focus on specific initiatives which can take advantage of all I have learned from my years with the Alliance. For example, I would like the Alliance to become the best possible resource for groups and individuals seeking assistance. I would like to create a handbook on handling a crisis which includes information about community organizing, regulatory processes, legal opinions, finding an attorney, preparing for a trial, determining new uses for endangered buildings and locating financial and other resources. This information should be comprehensive and readily available. Those of us with longevity on the board need to think about how we can facilitate organizational continuity and maintain corporate memory.

As I look back on the last six years, I remain very grateful for the opportunity to have served the Alliance. I know that historic preservation has made me a better person, and I have come to believe all the more strongly that preservation makes our world a more meaningful place in which to live.

<p>THE PRESERVATION ALLIANCE OF MINNESOTA</p> <p>Board of Directors</p>	<p>Rolf Anderson Roger Brooks Robert Copeland Peter Erickson Robert Frame III Martha Frey Thomas Holman Richard Husband Charles Leer Diane Montgomery Susan Omoto Mark Peterson Peter Rand Virginia Sweatt</p>
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Book Review



Edwin Lundie, North Shore Cabin, 1942

Architecture of Edwin Lundie, Dale Mulfinger, 1995, Minnesota Historical Society Press, \$65.00 cloth, \$45.00 paper.

At the beginning of the twentieth century, architectural design evolved, as did the American people, from a dependence on European inspiration to a nationalism based on a sense of the pragmatic infused with a boldness of spirit. The nation's abundance of natural resources allowed people to experience beauty in nature embellishments, and as a result, the forms and structures they created for themselves could give satisfaction in the simple and straightforward. American architects such as H.H. Richardson and Louis Sullivan sought a ruggedness and simple geometry in form, with an articulation in details and small architectural components.

Some 20 years into this century, a handful of architects around the country developed very personal architectural expressions in primitive forms given individualized character by shrewdly investing European imagery that avoided the overt borrowings common to American practitioners of the Beaux Arts and various period revivals. In Minnesota and the upper midwest region, Edwin Lundie developed his work by designing houses that, in the words of architect and author Dale Mulfinger, have "small, modest, and intimate assemblages of small structures exhibiting a personalized care for detail, scale, proportion and craftsmanship."

Mulfinger's recently published book, *Architecture of Edwin Lundie*, describe the architect's approach to design and his life, accompanied by a foreword by David Gebhard, a biographical essay by Eileen Michels, and photographs by Peter Kerze. Some of Lundie's sketches are used in the book which give the reader a sense of their importance in his design. House floor plans further serve to delineate Lundie's architecture.

Edwin Hugh Lundie was born in Cedar Rapids, Iowa in 1886. Moving to Saint Paul in 1906, he began a real estate business a few years later, then became an apprentice and later an employee of several Saint Paul architects, among them Cass Gilbert and Emmanuel Masqueray. He began his architectural practice in the early 1920s designing religious and educational buildings. In the 1920s and 30s he slowly developed a clientele of socially influential people that provided him with numerous residential commissions throughout his career. The houses were built mainly in the Saint Paul and White Bear Lake area, and a series cabins were constructed along the North Shore.

In the latter part of his practice, he designed a few non-residential buildings such as the Minnesota Landscape Arboretum in 1966 and Lutsen Resort, various phases of which he designed in the years 1949 to 1960. Lundie continued his practice until shortly before his death in 1972.

Lundie's houses avoid the wholesale correct historicism of period revival architecture, yet rendered the feeling of traditional form by his handling of elements such as chimneys, prominent doorways and roof dormers. At the same time several of his North Shore cabins possess strong, exaggerated traditional elements such as scroll-cut eaves and over-size lathe-turned corners. In this sense, Lundie relied on a kind of pattern language similar to what architect

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PRESERVATION BOOKS FOR HOLIDAY GIFTS

Looking for books on historic preservation for holiday gifts? With the help of the Minnesota History Center Bookstore and our informed sources, these recent publications may be gifts you could give, or hope to receive. And for your convenience, we have grouped these selections in several categories: **coffeetable**, **bookshelf** (or sofa for those so inclined), **backpack**, **briefcase**, or **car glove compartment**, and **computer software**

Bookshelf:

Architecture of Edwin Lundie, Dale Mulfinger, 1995, Minnesota Historical Society Press, \$65.00 cloth, \$45.00 paper

See review in this newsletter.

How Buildings Learn, What Happens After They're Built, Stewart Brand, 1994, Penguin Press, \$35.00 cloth, \$20.00 paper

Many buildings have a life of original purpose, remodeling, under-utilization, abandonment, then rediscovery and re-use. Brand outlines an amazing capacity some buildings have to outlast forces of economic indifference. He credits preservationists as being most effective when perceptive to re-use possibilities, but less so when pleading their historic merits. In this regard, buildings often have intrinsic capacities that make them deserve re-use. This book was reviewed in the October 1994 issue of Preservation Matters.

Great American Houses and Their American Styles, Virginia and Lee McAlester, 1994, Abbeville Press, \$60.00 cloth

A lavishly illustrated book by these authors well-regarded in preservation, the publication focuses on houses that have been long regarded as the *creme de la creme* of American preservation, which means they are mostly located on the east coast or in the ante bellum south. Given that this approach to preservation has served as the basis for where the movement is today, this book is an excellent reference. However, those who hold an equally valid viewpoint that too much of preservation honors the places of rich, old white men might have a limited appreciation of this publication.

The McAlesters's previous publication, *A Field Guide to American Houses*, has become a definitive reference to identify a wide diversity of architectural styles and their variations.

Creating Authentic Victorian Rooms, Ethan and Susan Zingman-Leith, 1995, Elliot and Clark, \$21.95 cloth

This well-illustrated book is both an educational and a how-to guide to authentic creation of Victorian house interiors. The "how not to" is noted as well. The authors place each variant style within the Victorian movement - Greek, Gothic, Rococo, Renaissance, Colonial Revival and High Victorian Gothic in chronological order, each with its own chapter. Architectural styles following the Victorian era, such as Arts and Crafts and the Aesthetic movement were also included.

The book begins with defining what can be termed as "authentic," noting three types of re-creations. The "aesthetic" type may provide a complete outfitting of correct furnishings and treatment, but the result looks like the home was furnished all at once, which ignores the fact that Victorians did remodel once in a while, and added and replaced elements to suit their changing tastes and attitudes. The "organic" reflects a continuity of a place lived in over a period of time, and the "period" searches for clues of particular design features.

The authors note the pure Victorian is probably impossible to achieve, and shouldn't be, because our part of this century is impossible to filter out. Houses are meant to be lived in, they note.

The book has a chapter on each variation of Victorian style, with sections on furniture, walls and ceilings, floors, lighting, window treatment, pictures. Numerous full page color photographs as well as sketches of particular furniture make the book beautiful as well as comprehensive.

The Old Way of Seeing: How Architecture Lost its Magic, Jonathan Hale, 1994, Houghton Mifflin, \$14.95 paper, \$24.95 cloth

Old buildings smile, but new buildings are often faceless, is the theme Hale builds upon. Until the mid-1800s, designers and builders took patterns devel-

continued on next page, column 1

Gifts continued from previous page

oped by tradition as givens, then used their talents to make forms of rich complexity. But when de Toqueville visited America, he observed that America at the beginning of the industrial revolution confused capitalism as the same as democracy. Architecture at that time, Hale asserts, began to place less emphasis on pattern and more on economic performance.

Modernism's day was done in by Andy Warhol's remark that he "liked boring things." (When the architect of the Walker Art Center, Edward Barnes, was told after its opening in the 1970s that his building was boring, he took it as the compliment that it was intended.)

Hale's book provides a well-written chronology of American architectural design and the historical forces that changed how buildings were designed. Many of us have the feeling that our cities and towns have lost their ability to render us the pleasures of observation. Hale probes the basis for our senses of visual discomfort, going well beyond the easy way of placing blame on modernist architecture. His analysis of the aesthetics of urban experience is well-developed, although some elitism affects parts of his sociological findings.

The guiding of tradition in building, as a reading of Mulfinger's Lundie book tells us, does not imply unthinking in the design process. Hale would agree.

Coffee table

Art and Life on the Upper Mississippi, edited by Michael Conforti, University of Delaware Press in association with the Minneapolis Institute of Arts, \$65.00 cloth

Conforti was the curator for the recent *Minnesota 1900* exhibition at the Minneapolis Institute of Arts where many Minnesotans first learned of the influence of the Handicrafts Guild of women artists in 19th century Minneapolis, saw the power of local Prairie School architects, and followed the evolution of Native American crafts into its assimilation with Anglo American design.

This book is based on that exhibition, and its plenitude of illustrations that accompany its scholarly-written text provide a survey of the treasure of Upper Midwest art. Much of the book focuses on architecture, but crafts, painting, and interior design give breadth to the growth of artistic expression in this region and delineate its transformations by the incipient forces of the Twentieth Century.

Minnesota's Natural Heritage. John Testor, 1995, University of Minnesota Press, \$29.95 cloth

From geologic origins to the effects of lumbering and agriculture, Testor explores the land of our state and how its characteristics have affected and been affected by human habitation, including an ecological analysis of where we are today. The book presents Minnesota as a place of surprising physical complexity, and its portrayal of physical place delineates the relationship between what we build and where we build

Backpack, briefcase, or car glove compartment:

National Trust For Historic Preservation 1996 Engagement Calendar

This perennially favorite desk-size calendar focuses this year on historic hotels and inns from Maine to Hawaii, featuring places to stay whose style range from the tried and true Georgian to southwestern American adobe. Of special interest is the number of hotel that are adaptive re-use examples, such as a 1895 armory in Portland, Maine. A range of architectural styles and structural types are also represented, such as an art deco Miami Beach hotel and the Delta Queen riverboat.

Two Minnesota examples are illustrated: the Saint James Hotel in Red Wing and the Saint Paul Hotel.

The National Register of Historic Places, Minnesota Checklist, updated bi-annually, Minnesota Historical Society, free

Over 1,200 listings of Minnesota properties listed on the National Register are tabulated in a county-by-county format with some photographs. Since 1969, the Historical Society, through its State Historic Preservation Office, has engaged in a systematic survey of the state's historic architecture, with contributions by many local historical societies and municipal heritage preservation commissions. This 4 1/2" by 8 1/2" booklet should be in your car's glove compartment right on top of your Minnesota road map.

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THREE MINNEAPOLIS PRESERVATION SUCCESSES IN THE MAKING

When it comes to Minneapolis Preservation, from time to time the glass can be looked at as half empty, and other times as half full. Put more simply, does this prairie citadel destroy more of its history than it preserves? An often -heard lament that Minneapolis exercises a continual disregard for its past has been heard often in recent months. Thus far in 1995 the media and much of the public has expressed concern and alarm at losses such as the five buildings taken down by the Federal Reserve Bank, and the recent City government action that has doomed the Lutheran Brotherhood Building.

However, there is good news to report these days. Three historic properties, once placed in harm's way by their previous owners planning for their clearance, are now being readied for restoration and new economic re-use.



*The Lyon House at 419 Oak Grove (above)
East Hennepin Storefront Buildings (right)*

In late September, a purchase agreement was signed by Glenn Thorpe on the **Daniel and Mizrah Lyon House at 419 Oak Grove**, currently owned by Saint Marks Episcopal Church. Thorpe plans a preservation-sensitive condominium conversion for the time-and-vandalism-beleaguered Georgian Vernacular residence near Loring Park.

At one time there was practically no hope for this brick structure to escape demolition. Several years ago the Minneapolis Heritage Preservation Commission voted to not oppose demolition based on much exaggerated

claims by its owner at that time that the building was in poor condition. A year and a half ago a nearby church secured a purchase agreement on the property intending the site for a parking lot, with a tacit understanding by HPC that the commission would not reverse itself. New information, more in-depth historic research and effectively-garnered neighborhood activism resulted in a political turnaround, and the church came to realize it had more to gain by selling the building than by razing it.

Designed by E.S. Stebbins, one of Minneapolis' most prominent late 19th century architects, for Daniel and Mizrah Lyon, a retired Episcopal Minister and his wife, the house possesses a stately character with its tall two story high front porch columns supporting two open porches and a wood-detailed pediment. Its interior once featured carefully detailed wood trim at windows and doors, elaborate fireplaces and generous wainscoting. Some of that has been salvaged out when the house's demolition seemed certain. Nonetheless, Thorpe intends to rebuild these features so the interior can regain the architectural splendor Stebbins originally intended. The Lyon House's imminent return to elegance will augment the somewhat diminished but still distinguished architectural assets of Loring Hill. Assisting Thorpe is the architecture firm of Bentz/Thompson/Rietow, Inc., who was honored earlier this year by the Minneapolis HPC for their restoration of Minneapolis City Hall's entry foyer.



"It sure will be good to see life coming back to that block," commented architect Jerome Ryan. The archi-

texture firm Ryan works for, Paul Madson Associates, prepared drawings and specifications for five historic storefront buildings along a block front of East Hennepin Avenue between Riverplace and University Avenue. The structures which began the rehab process a month ago are slated to become ground floor retail space with studio loft apartments on the floors above. Brighton Development Corporation is the project developer.

The five buildings share common structural characteristics: masonry bearing walls separating the structures from each other and wood framing for floors, interior walls and roofs. Architectural styles of Italianate, Victorian and Classical Revival vary a bit in detail but present a wholesome fit in their total streetscape massing. In addition, they represent the chronological progression of architectural styles as they appeared in Minnesota and as they became applied to commercial structures, with the Italianate coming in the 1870s, the Victorian in the 1880s and Classical Revival introduced in at the turn of the century.

The most historically and architecturally significant of the five is the Andrews Building at the corner of Ortman Street and East Hennepin Avenue. Dating from the early 1870s, the Andrews narrow face, barely twenty feet wide along Hennepin Avenue, with its high ceilings inside, give it a tall, slender look when viewed straight on. But the beveled corner acknowledges the building's siting at the streetscape edge, change its image when the viewpoint shifts to the building's long Ortman Street side. The Andrews Building is distinguished by its prominent wood cornice of panels and brackets, tall half-round third floor windows with projecting hoods. The front facade is given a subtle delicacy by brick pilasters, which also add and heighten its slenderness.

The structure was built for professional offices by Dr. Thomas Andrews, a physician who became a community leader and who also conducted important botanical studies of Nicollet Island and the east bank of the river.

On the other end of the block, the three story building simply known as 210 East Hennepin holds a well-detailed and refined storefront with an interesting interplay of projecting and recessed brick panels and brick patterns set above expansive transom windows and ornamented structural elements.

A two story parking structure set into the slope of the site along but away from the rear of these buildings

is under construction, as are groups of brick townhouses designed by Madson to complement the historic architecture of the district.

Brighton Development Corporation withstood adverse public agency actions intending to demolish the buildings as well as lawsuits by nearby businesses who were loath to lose existing cheap parking spaces leased by the Minneapolis Community Development Agency as well as future parking "gained" by the planned clearance of the five storefront buildings.

Brighton has combined a financing package that includes conventional financing with MCDA funds and historic tax credits.



The Van Dusen Mansion

The Van Dusen Mansion on LaSalle Avenue just north of Franklin Avenue is in the middle of the rehab process to return the Romanesque Revival stone mansion into the fine residence it once was. Its owners have also renovated a one-story once-aggressively modernist addition into offices for their distribution company.

The 104 year old house has seen the extremes highs and lows of Minneapolis society. Built for George Van Dusen, a major power in the grain trade of Minneapolis and the upper midwest, the residence's elaborate interior saw the elites of society when Van Dusen's house was one of many fine buildings in the then-fashionable neighborhood on the eastern edge of Lowry Hill. But in the past several years, the aban-

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Lundie continued from page 3

Christopher Alexander developed many years later. Patterns of spaces and architectural elements such as nooks and alcoves, rooms orientations to sunshine, centrality of stairways, window seats, massive fireplaces Lundie and Alexander employ with design ordering these features with proportion, scale and serendipity.

For many people with an awareness of Lundie who look for the Minnesota indigenous in his work, Mulfinger hints of more. And many others may be inquisitive of this architect choosing to be out of step with the dogmatic and prevailing modernism that was coursing through the same decades of his career. Mulfinger has chosen, perhaps wisely, to step aside from this conundrum and focus on an issue more relevant - Lundie's traditionalism avoided the play of sentimentalism for immediate gratification to be the sum of design. He labored to delve into subtleties of forms and surfaces that lead our eyes and mind into a play of complexity, an aesthetic inquiry which offers the experience that truly timeless art and architecture can provide.

Robert Roscoe

Gifts continued from page 4

Computer software:

The Ultimate Frank Lloyd Wright, CD ROM, \$29.99

Now, Frank Lloyd Wright coming to a computer monitor screen near you! This CD Rom explores the master architect's design, including unbuilt projects, in the form of drawings, photographs, accompanied by music and video. Three-dimensional "virtual" tours of some of Wright's buildings are included. Available from *MacMall*: 1-800-222-2828, order # 66749.

Southtown Theater Becomes a "LOST BLOOMINGTON."

After several months of anticipation, Bloomington's Southtown Theater closed September 23. Within a few weeks, the theater building was stripped of its furnishings, then torn down. As discussed in the *Preservation Matters* May 1995 issue, the construction of the Southtown Theater was a significant turning point in the development of suburban Minnesota.

An addition to Southtown Mall will be built on the theater site.

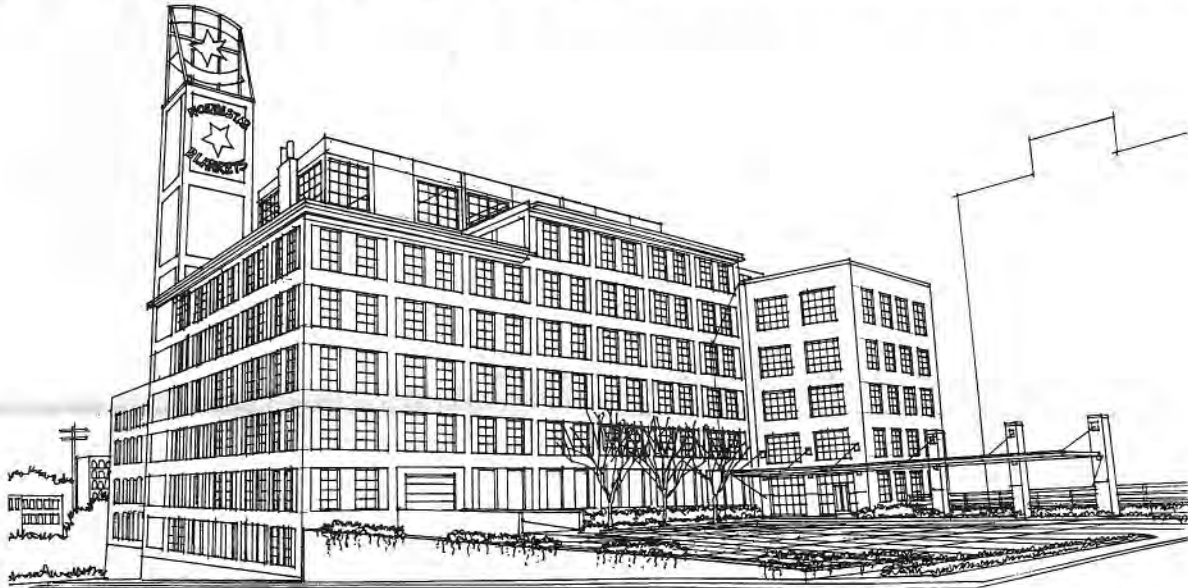
Closing night drew a small crowd of movie-goers, mostly former theater employees who exchanged hugs and stories of their times together.

When the theater opened in August 1964 it was greeted with much fanfare and featured Jack Lemmon on the big screen in "Good Neighbor Sam." Closing night passed with little notice and a small Edward Burns film "The Brothers McMullen" on the screen. As the closing credits rolled, a Sarah McLaughlin song drifted throughout the theater. "I will remember you," McLaughlin sang, "Will you remember me?"

Rod Richter



NORTH STAR WOOLEN MILL RENOVATION PLANNED



Perspective sketch by Paul Madson Associates

The North Star Woolen Mill, a long-vacant architectural remnant from the mighty days of the Minneapolis milling district, is being planned for conversion into 35 loft type condominium units. Brighton Development Corporation has engaged Paul Madson Associates to prepare an architectural study of the 6 story brick and concrete structure, and is in the process of seeking financing for the project.

To a building whose uncomplicated architectural attributes consist of squarish window openings that seem as punched holes in an otherwise unrelieved wall, Madson has applied a straight forward design approach by cutting brick beneath the windows in brick panels that are set into an exposed concrete structural frame so the lengthened masonry openings extend from floor to ceiling. The result will give a plenitude of light and view to the interior of the units, and will also create an exterior expression that balances light and solid, and delivers some sense of proportion of light with brick panels and the concrete structural grid.



The North Star Woolen Mill was constructed from the intention of the early Minneapolis mill builders, who were New England transplants, to form a major textile center to augment the already nationally known lumber and flour milling industries that benefited from the hydro power of the nearby Saint Anthony Falls.

On a broad scale, textile production never gained the prominence of lumber and milling, but the North Star, founded by Eastman, Gibson and Company, developed a national reputation for its specialty of manufacturing woolen blankets, becoming the nation's largest producer by the 1920s. The operation closed in the 1940s and the building was used as a warehouse.

Brighton and the architects plan to convert the building's first and second floors for parking and lobby space, with the upper

floors becoming loft units ranging in size from 1,200 square feet to 2,200 square feet. The building's characteristic tower with the North Star blankets sign will be retained and repaired to original condition.

Minneapolis Preservation continued from page 7

doned place was repeatedly broken into by society's dredges and became a hangout for drug dealers and whores. During this time, fireplace mantels, chandeliers and wood paneling were ripped out, and casual vandalism abounded. Its property owners put it up for sale and most of the interested buyers intended to level the house and salvage what interior parts were still left.

In April of 1994 Robert Poehling, owner of a wholesale plumbing and heating parts distribution company, then located in La Crosse, Wisconsin, happened to drive down LaSalle Avenue and noticed the For Sale Sign. After a realtor showing of the property, Poehling began negotiations and purchased Van Dusen several months later. To make the venture work on a financial basis, the Minneapolis Community Development Agency provided loan assistance; the Steven Square Community Organization contributed a grant through the Neighborhood Revitalization Program (NRP). Seventh Ward Council member Pat Scott and her staff have contributed their skills, bringing certain kind of creativity to a political process needed to make such a project work.

First phase involved renovation of the modern addition into offices and moving the company into this space, finishing the work in April of this year. This structure has divested its modernist (seemingly deliberately confrontational to the mansion) trappings that was once as spiky and as "notice me" as the Horst Salon hairstylists and customers that once did business in the place. A mild and unobtrusive post-modern wrapping avoids the retro-hyperhistorical and provides an unchallenging union.

Poehling then concentrated on the house, and a full-scale restoration effort is currently underway. The massive red-brown granite stone exterior is being tuckpointed, roof slate is being repaired; the original front pair of doors are being carefully restored, and windows matching original units are scheduled for replacement. David Sabaka, the project architect, has called for meticulous detailing of copperwork for flashing, gutter scuppers, roof finials and other trim to replace new material exactly to match the original. Sabaka relied on 1905 photographs for his restoration drawings.

Poehling has assumed general contractor duties, with Dan McMillan the masonry subcontractor, Les Jones Roofing, and Mark Sykora doing specialty carpentry. His first order of business was repair of large cracks

that has caused succeeding increased winter freeze-thaw damage. Stonemasons repaired and stabilized a massive chimney was in danger of toppling onto and crashing through the roof that, in Poehling's estimation, could have brought the once-magnificent mansion to ruin.

Interior work includes restoration of the extensive wood trim, much of it hand-carved, in various rooms where each has its own design theme executed in its own hardwood species of birch, walnut, quarter-sawn oak, and others. A main feature of the interior is a grand staircase that terminates a second floor colonnaded balcony. Sabaka has worked with the project mechanical contractor to devise a heating and ventilation system that respects the decorous and complex interior while also providing the needed tempered air.

The East Hennepin storefronts, the Lyon House, and the Van Dusen House are three historic preservation events that resisted intended demolition, found owners with the ability to see opportunity despite desperate conditions, and became supported by their communities seeking historical anchors for their environs. For Minneapolis, the city will be the richer for these about-to-be successes.

For Minneapolis preservation, these three projects in place are likely to be joined by a promising proposal to renovate the Ivy Tower (reported in last month's PRESERVATION MATTERS), as well as possible upcoming good news about another near-downtown historic mansion restoration and a proposal in the works for the Grain Belt Brewery (yes, you've about heard Grain Belt proposals before that never worked.) In addition, the once-threatened Longfellow House in Minnehaha Park is nearing completion of a well-done restoration.

Robert Roscoe



The PRESERVATION ALLIANCE of Minnesota

Looking at Preservation Festival 1995: How The Preservation Alliance Can Measure its Success in Order to Strengthen The Movement

The recent Preservation Festival at International Market Square provided the public a diverse view of the many organizations and professional interests that promote or advocate many aspects of preservation. Resulting from the success of this event, Preservation Alliance can analyze the different directions preservation is heading, with an opportunity to provide as well as receive resources to these groups.

Soo Line Depot continued from page 1

Efforts during the past year have already raised over \$525,000 for the Save the Depot campaign. About \$70,000 of that amount has already been spent on acquiring the property and reuse studies. Michael Burns Architects estimated that the total cost of renovating the depot will be about \$1,200,000.

Imperial Palace in Las Vegas, Nevada. Another \$103,000 is being made available through the federal government's Intermodal Surface Transportation Act (ISTEA) program.

The funds raised for this project have been donated by a variety of individuals and groups. \$200,000 of the total was donated by Ralph Engelstad, a former resident of Thief River Falls and currently president of the

Kristofer Layon



Preservation Alliance of Minnesota Membership Application

The **Preservation Alliance of Minnesota** is a membership organization. Your contributions make our work possible. And they are tax deductible. Join today! Fill out the coupon and mail it with your contribution to:

Preservation Alliance of Minnesota, 275 Market Street, Suite 54, Minneapolis, MN 55405-1621

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Membership Categories

- Student \$15.00
- Individual \$25.00
- Family \$40.00
- Nonprofit/government \$50.00
- Business & professional \$75.00

In addition to my membership, I am enclosing an additional gift of \$ _____ to help the Preservation Alliance.



WHERE IS IT?

*Minnesota properties
listed on the National Register,
with photographs supplied by the
Minnesota Historical Society*

Last month's Where is it. Congratulations to A. Fred Wolf of Virginia, Minnesota, who correctly identified last month's Where is it as the Alex Seitaniemi Housebarn, located in Waasa Township in Saint Louis County. The housebarn is considered an extremely rare and important cultural resource in the National Register form prepared by Michael Koop. The building was constructed in two phases; the house section was built in 1907 of tamarack logs joined at the corners by dovetail notches, a log joinery method widely used by Finnish log structure builders.



The attached barn was built several years later, separated from the house by a common wall unbroken by any openings to the house. Two other sections to expand farm operations were later added.

The Seitaniemi Housebarn is the only known existing housebarn in Minnesota, an excellent example of folk architecture, and is significant for its role in the Finnish settlement in northeastern Minnesota.

For this month's **Where is it**, you will have to reach a summit to find this place.



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