

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Buzza Company Building
other names/site number Craftacres; Minneapolis-Honeywell Regulator Company Lake Street Plant; Florence
Lehmann Multi-Education Center

2. Location

street & number 1006 West Lake Street

N/A
N/A

 not for publication
city or town Minneapolis vicinity
state Minnesota code MN county Hennepin code 053 zip code 55408

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
 national statewide local

Signature of certifying official/Title _____ Date _____

State or Federal agency/bureau or Tribal Government _____

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper _____ Date of Action _____

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	1	buildings
		sites
1		structures
		objects
2	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

INDUSTRY/manufacturing facility

VACANT/NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

LATE 19th AND EARLY 20th CENTURY

AMERICAN MOVEMENTS/Commercial Style

MODERN MOVEMENT/Art Deco

foundation: CONCRETE

walls: STUCCO

CONCRETE

roof: _____

other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Please see attached Continuation Sheet.

Narrative Description

Please see attached Continuation Sheets.

DRAFT

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8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

(Enter categories from instructions.)

INDUSTRY

MILITARY

Period of Significance

1923-1946

Significant Dates

1923-1927

1942

1946

Significant Person

(Complete only if Criterion B is marked above.)

Criteria Considerations

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

Property is:

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

Cultural Affiliation

Architect/Builder

MacLeod, James Allan (Architect)

Magney & Tusler (Architect)

Period of Significance (justification)

The period of significance for the Buzza Company Building is 1923-1946. The building was acquired by the Buzza Company, a national greeting card designer, publisher and manufacturer, in 1923 and served as the firm's production headquarters until 1942. After acquisition by the federal government in 1942, the building was associated with the Minneapolis-Honeywell Regulator Company, which leased the factory from the United States War Department until 1946 for World War II-related production of precision Army and Navy optical instruments.

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Please see attached Continuation Sheet.

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

Please see attached Continuation Sheets.

DRAFT

Developmental history/additional historic context information (if appropriate)

Please see attached Continuation Sheets.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Please see attached Continuation Sheets.

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): HE-MPC-6324

10. Geographical Data

Acreage of Property 2.36
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>15</u>	<u>476952</u>	<u>4977329</u>	3	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing
2	_____	_____	_____	4	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing

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

The Buzza Company Building property boundary incorporates its legal description, which is defined as all of Block 20, and Lots 1 to 6 of Block 29, including adjacent part of alley in the Windoms Addition to Minneapolis. Additionally, the boundary includes the underground concrete tunnel, twenty feet wide and thirteen feet high under and across 29th Street, about half-way between Dupont Avenue South and Colfax Avenue South, connecting said property with the former right-of-way of the Chicago Milwaukee & St. Paul Railway Company (now owned by the Hennepin County Regional Railroad Authority).

Boundary Justification (Explain why the boundaries were selected.) The boundary includes the property historically associated with the Buzza Company Building. The boundary incorporates the underground tunnel connecting the property with the former right-of-way of the Chicago Milwaukee & St. Paul Railway Company. The tunnel has been owned by the Hennepin County Regional Railroad Authority since 1993, however, during the period of significance and beginning in 1942, the United States Government acquired this tunnel from Landers-Norblom-Christenson Company --the same time it acquired the Buzza Company Building and adjacent lots for its World War II-related production needs.

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11. Form Prepared By

name/title Jennifer F. Hembree, Senior Associate
organization MacRostie Historic Advisors LLC date August 1, 2011
street & number 1400 16th St NW, Suite 420 telephone (202) 483-2020
city or town Washington state DC zip code 20036
e-mail jhembree@mac-ha.com

Additional Documentation

Submit the following items with the completed form:

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

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Buzza Company Building
City or Vicinity: Minneapolis
County: Hennepin **State:** Minnesota

Photographer: Jennifer F. Hembree

Date Photographed: August 2010, and February and March 2011

Description of Photograph(s) and number:

- 1 of 17: Exterior, south and east elevations, view northwest from W. Lake Street; tree-lined Colfax Street at right
2 of 17: Exterior, south elevation, view north from W. Lake Street
3 of 17: Exterior, detail of historic main entrance at south elevation
4 of 17: Exterior, Buzza tower detail, west and south elevations, view northeast
5 of 17: Exterior, north and west elevations, view southeast from within property parking lot

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- 6 of 17: Exterior, east elevations of original portion's one-story coal room (left), non-contributing 1956 Boiler Room addition (center), and non-contributing ca. 1949 garage (right)
- 7 of 17: Exterior, east elevation of non-contributing ca. 1949 garage
- 8 of 17: Exterior, south and west elevations (at right) of 1924-27 expansion, showing exposed mushroom columns
- 9 of 17: Exterior, south elevation of 1913 underground concrete tunnel at north end of property
- 10 of 17: Interior, original (south) portion, elevator lobby at first floor featuring historic terrazzo flooring
- 11 of 17: Interior, original (south) portion, fourth floor, view from northeast corner
- 12 of 17: Interior, 1924-27 expansion (north portion), third floor view of mushroom capped columns
- 13 of 17: Interior, Buzza tower historic stairwell, view from second floor landing
- 14 of 17: Interior, Buzza tower (sixth floor), room featuring fire-place
- 15 of 17: Interior, Buzza tower (sixth floor), room featuring hearth
- 16 of 17: Interior, Buzza tower (sixth floor), stained glass windows
- 17 of 17: Interior, Buzza tower (sixth floor), detail of wood-crafted ceiling

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Narrative Description

Summary Paragraph

The Buzza Company Building, most recently known as the Florence Lehmann Multi-Education Center, is a three-to-seven story factory building designed in a restrained Commercial Style and exhibiting some modest classical revival features. Located at the corner of Lake Street and Colfax Avenue, the building is in the Uptown neighborhood of Minneapolis, which experienced a surge of both residential and commercial development in the early 20th century as a result of both new streetcar lines that linked the lakes (Lake Calhoun and Lake of Isles) to downtown, as well as due to the construction of the Chicago, Milwaukee & St. Paul railroad through the neighborhood in 1884.¹ Fronting the Lake Street commercial corridor to the south, the Buzza Company Building is situated four blocks east of the Hennepin-Lake intersection and surrounding business district. The 139,000 square-foot factory runs northward from Lake Street almost the full length of the block to 29th Street, with the northern third of the property reserved as a below-grade paved area for loading facilities and parking. The former railroad corridor (now the Midtown Greenway) can be viewed north from and beyond the paved area's northern embankment. Direct access to the railroad was once provided, in fact from the north end of the property. A number of low-rise modern commercial establishments, including several auto services, electronics dealers and drugstores, are located across from the building's west side alley, as well as east and south of the building along Lake Street.

Constructed in 1907, the Buzza Company Building consists of an original four-story reinforced concrete rectangular structure fronting Lake Street that was designed by local architect, James Allan MacLeod (1870-1912) (photo 2). Between 1924 and 1927 the building was expanded with several substantial, virtually seamless consecutive additions -- in essence, quintupling its size.² The cumulative expansion was designed by the successful local architectural firm of Magney & Tusler, and exhibits some modest Art Deco elements, while complementing the original portion in design in that it has evenly-spaced pilasters and widely overhanging eaves at the street-facing elevation.³ The expansion, also of reinforced concrete, consists of a two-to-three-story wing that links a three-story elongated and rectangular addition running northward, set-back from the tree-lined Colfax Street (photo 1). At the addition's north end, mirroring the original portion is a four-story reinforced concrete section with a square footprint (photo 5). The four-story section is architecturally different than the original portion however in that it is crowned with a three-stepped, seven-story tower rising from its western half. The word 'BUZZA,' printed in approximately five-foot high lettering, adorns the tower's west and north elevations, intentionally providing visibility to the railroad corridor and beyond (photo 4). The tower is capped with an additional room initially built to accommodate a 40,000-gallon water tank.

Together, the Buzza Company Building's original portion and its expansion have an irregular u-shaped footprint measuring 120 feet along Lake Street, approximately 350 feet along Colfax Street and approximately 150 feet along the alley at the west side. The building's varying roof heights have flat built-up, multi-ply and pitch and gravel roofs with widely overhanging eaves, which are particularly evident on the street-facing elevations. Evenly spaced concrete pilasters and large, rectangular window openings with multi-light windows punctuate the building's concrete exterior elevations, faced in a smooth stucco. The building's structural system of concrete mushroom supporting columns is visible along the rear or west elevation of the expansion, as portions of the mushroom columns are exposed to the elements, intended to provide for the Buzza Company's anticipated expansion (photo 8).

¹ Thatcher Imboden and Cedar Imboden Phillips, *Uptown Minneapolis* (Charleston, SC: Arcadia Pub., 2004), pp. 81 and 17.
² See David Wood, "The Buzza Greeting Card Co., 1910-1942," *Lake Area*, 5(October 1983): 21. The original portion had an estimated square-footage of approximately 30,000.
³ Magney & Tusler became Magney, Tusler and Setter after Donald P. Setter joined the firm in 1939. Refer to Footnote 52 below for additional information.

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A second component of the property is a one-story brick garage built in ca. 1949 (photo 7). This non-contributing building, ancillary and constructed independently, is now interconnected to the remainder of the factory due to a 1956 boiler room addition (also built outside the period of significance, photo 6,) constructed between the formerly detached garage structure and the original portion's one-story coal room shed extension.

A third component and contributing structure of the property is a concrete, underground tunnel twenty feet wide and thirteen feet high under and across 29th Street, about half-way between Dupont Avenue South and Colfax Avenue South, connecting the north end of the property's parking area to what is now the Midtown Greenway (photo 9). The tunnel was constructed in 1913. Access into the tunnel from both the north and south sides has since been sealed via metal security fences.

Narrative Description

Exterior

Lake Street elevation (south)

The primary or south elevation (photo 1) is set-back from Lake Street behind a sidewalk and a flat greenscaped lawn. Metal pipe fencing, in poor condition, encloses the front lawn. The south elevation is designed in a restrained Commercial Style design with modest classical revival features. Of concrete construction, the south elevation has received a pigmented, smooth stucco application. The four-story south elevation is divided evenly into seven vertical bays with a central main entrance and a raised basement. Elongated basement window openings have been infilled. A concrete water-table delineates the basement from the first story. A thin concrete belt course, with an additional heavily articulated concrete belt course above it, is located above the first story windows. The upper belt course has received a non-historic metal coping, painted red to match the modern window frames. Capital lettering, painted red and reading 'Lehmann Education Center Minneapolis Public Schools' is also applied across this belt course. Flat pilasters extend from the heavy belt course at the second floor upward to a thin, but articulated continuous concrete lintel that caps the fourth story window openings. A wide band of concrete at attic level separates the crowned fourth story from the building's widely, overhanging eaves. All first floor and upper story window openings have recent metal windows with six lights; a number of glazing panels have been altered to accommodate window air-conditioning units. Concrete spandrel panels are located between floor levels two and three, as well as between floor levels three and four. In a recent renovation, the spandrels received articulation that mimics the spandrels on the east elevation's three-story portion, which, per historic images and drawings, appear to retain their original decorative molding.⁴ The recessed central main entry doors (photo 3) are reached from street level via a short flight of concrete stairs with a metal pipe railing. Although the paired metal doors are modern replacements, the historic wood frame of the opening and its transom (infilled) remain. Additionally, the entrance is hooded, featuring the original bracketed, curved pediment that displays decorative vinettes and floral motifs. A thin, non-historic metal coping caps the pediment.

Colfax Street elevation (east)

The east elevation (photo 2) is a street-facing elevation as well. Much of it however is obscured by mature trees that line Colfax Street. The southern third of the east elevation is the original portion of the building and thus is four-stories. This portion is divided into three bays with identical exterior wall and window treatment to that of the south elevation. Adjacent and north of this is a two-to-three-story, twenty-foot wide wing that links the original portion to the later addition; egress and an interior stairwell are provided within. The wing is recessed from the face of the original portion by the width of a pilaster, providing a visible distinction between the 1907 building and the

⁴ See Magney & Tusler, 'Fourth Addition' (East Elevation), Sheet 8, dated 11/16/1926, available at *Buzza Company Collection*, Special Collections, Hennepin County Public Library, Minneapolis. See also Section 7, Page 3 (below), east elevation.

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1920's expansion. The third story section of the wing, which includes the stairwell, is recessed from the façade by the width of one window bay. The concrete wing has similar exterior wall treatment to that of the original portion although the ornamentation is minimized, reflecting the secondary nature of this section. Ornamentation is limited to the heavy first story belt course that continues from the original portion across the wing and hence across the adjacent three-story portion. The wing has a central entry recessed within an arched opening. Paired, non-historic metal doors have been installed. Two, narrow rectangular window openings are located on either side of the arched opening; they have painted metal security grilles. Above the arched opening are three one-over-one rectangular window openings. The recessed doors are accessed from the street via a short flight of concrete steps with a metal piping railing. An ADA-compliant ramp that runs northward was added in 1997.

The center portion of the east elevation is three stories in height. It is divided into eleven bays and is similar to the original portion of the building in exterior wall treatment and respects the original design features. Variations on the theme include a wider concrete water-table and a single, wide concrete belt course above the first story. Window openings also have concrete sills. In this section too, the pilasters extend above and beyond the fourth story. They are capped first by a continuous articulated belt course and ultimately by the widely overhanging eaves of the flat roof.

The northern third of the east elevation ranges in height from four-to-seven stories and mimics the third story portion in design features. It is divided into three bays that align with the face of original portion of the building. The fourth, northern-most bay of this section is recessed from the façade the width of one window bay. This bay has paired non-historic metal egress doors accessible via a short flight of concrete steps with a metal pipe railing.

Windows on this elevation are the same as non-historic replacements installed on the south elevation. Some have been modified to receive window air-conditioning units or louvers.

Secondary elevations (north and west)

The north and west elevations (photo 5) are secondary elevations that front the property's paved area which is reserved for loading and employee parking. This area is below-grade and as such, the basement level is fully visible at these elevations. Loading and vehicle access to the below-grade surface parking is available from several access points. It is available via a sloped driveway from Colfax Street adjacent to the north end of the building. An additional sloped driveway is located off of Dupont Street at the west. The rear elevations can also be approached by vehicle from Lake Street via the alley (vacated) adjacent to the west side of the building. A recessed or open, basement level loading dock facility is located at the building's northwest corner; it is delineated into two loading bays by three circular concrete columns. The original wood loading doors are intact.

Pilasters are discontinued on the north and west elevations, although the large window openings do have thin concrete sills, and spandrel panels with an articulated stucco application lightly embellish the portion of the north elevation that overlooks the former railroad tracks. As previously stated the expansion's structural mushroom-capped columns are partially visible, protruding from the exterior walls on portions of the west elevation, as well as on the south elevation of the four-to-seven story section, thus reflecting the intention of these walls to eventually become interior elevations (photo 8). Historic drawings indicate that a chase was provided at the southwest corner of the four-to-seven story section for "future sash" and "future beam."⁵

Due to its lower grade and proximity to the railroad, the Buzza Company utilized the northwestern portion of the building to its advantage for both advertising and sales. A modest Art Deco-influenced, three-stepped, seven-story tower rises and projects from the center-west side of the north end of the building (photo 4). Each roof level has a

⁵ See Magney & Tusler, 'Fourth Addition' (First Floor), Sheet 2, dated 11/16/1926, available at *Buzza Company Collection*, Special Collections, Hennepin County Public Library, Minneapolis.

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wide articulated concrete cornice with a metal coping. The word 'BUZZA,' printed in approximately five-foot high lettering, adorns the tower's west and north elevations. The tower is capped with an additional room initially built to accommodate a 40,000-gallon water tank.⁶ The BUZZA name would have been visible to the railroad tracks and as a result, to arriving and departing trains that ran east-west just north of the property. The existing concrete, tunnel driveway under 29th Street from the below-grade area of the Buzza Company Building property did, at one time provide access to the rails.⁷

The secondary nature of the north and west elevations however remains evident by the visible rooftop mechanical equipment at the north end, and the steam pipe and mechanical rooms extending from the north side of the original portion of the building. These include the one-story coal room and the adjacent (1956) two-story volume height non-historic boiler room addition that connects to the non-contributing one-story brick garage.

All windows at these elevations have received modern metal replacements. Some are tripartite windows with nine lights matching those on the south and east elevations, others differ in that they have twelve lights. A number of windows have been altered to receive window air-conditioning units or louvers, and historic images indicate some window openings have been infilled. The historic multi-colored stained glass windows in the BUZZA tower however remain in place.

Interior

The interior of the building is typically characterized by non-historic double- or single-loaded corridors in both the original portion and in the three-story portion. The four-to-seven story section has been partitioned into spaces of varying size and quantity at each floor level. Although partitions were installed or reconfigured over time as the building transferred to new owners and different uses, historic partitions are evident by their brick tile walls (painted), typically at elevator banks or stairwells. The more recent and non-historic delineations are evidenced by concrete masonry unit partitions of varying sizes; these partitions also tend to bisect windows or in some cases are partial height. Mushroom capped columns, spaced 16-feet apart in the three- and four-to-seven-story portions, remain exposed and painted in many instances, thus reflecting the historic open plan space initially utilized by the Buzza Company (photo 12). Although ceilings have been lowered in a majority of the spaces, the historic full-height ceilings remain evident and visible above and through the non-historic suspended grid. The mechanical, plumbing and lighting systems are visible, too, above this grid. In portions of the basement, in bathrooms and in some upper floors, particularly of the expansion, these systems remain exposed, as they were historically (photo 11). At the central main entry and first floor public areas of the original portion, the historic orange- and gold-speckled terrazzo flooring remains, albeit it is very worn (photo 10). Other areas have received recent linoleum, or in many cases, carpeting. Walls vary; some are painted concrete and others are finished with painted drywall, for instance.

Amazingly, despite the building's multiple changes in use and ownership over time, the interior of the BUZZA tower remains as it was built by and for the original occupant, the Buzza Company. The tower room, intended to be utilized by the Art and Creative Departments, as well as for entertaining the Buzza customer, contains Renaissance furnishings purportedly acquired by George E. Buzza from the owner of an Italian villa. A crafted wood beam ceiling, painted with exquisite multi-colored geometric and floral patterns adorns one of the two conjoined tower

⁶ The aboveground tank was replaced by a 10,000-gallon underground tank, most recently updated in 1997.

⁷ As previously stated, the tunnel was constructed in 1913 and maintained by the Landers-Morrison-Christenson Company, through the passage of a City Ordinance. Landers-Morrison-Christenson held warehouses on several lots in Block 20 during the early part of the 20th century during the Buzza Company's existence. Although there is no legal or other documentation that Buzza Company utilized the tunnel, the U.S. Government acquired the tunnel at the same time it acquired the Buzza Company Building and adjacent lots for its World War II-related military production needs. See: An Ordinance, Doc. No. 2154452, 5 November 1913 (filed 3 September 1942), Hennepin County, Minnesota, Miscellaneous Book 421, pages 183-85. Hennepin County Recorder/Registrar of Titles, Minneapolis, Minnesota; and Indenture, Doc. No. 2159268, 13 October 1942, Hennepin County, Minnesota, Deed Book 1535, pages 106-07. Hennepin County Recorder/Registrar of Titles, Minneapolis, Minnesota.

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spaces (photo 17). Arched openings provide access between the spaces. Each room has a fireplace, one with a square stone mantel, the other with a round stone hearth (photo 14 and photo 15). The original stained glass windows radiate shafts of red, yellow and blue sunlight onto the brown-colored tiled flooring and its tiled base (photo 16). Although the stucco walls are accented with replacement metal sconces and have received a very limited number of acoustic panels and recessed lighting, the historic stone frieze remains elevated above the mantel, as it appears in historic images.⁸

Garage

The existing garage is a non-contributing building to the property (photo 7). Constructed outside the period of significance in ca. 1949, the garage is of brick construction, painted and has six garage or loading door openings, now infilled with concrete blocks (concrete masonry units). The interior is an open plan with timber ceilings and steel columns. Sanborn maps dating to 1949 indicate it was intended to serve as a garage for six vehicles. In 1956 when the masonry and steel boiler room addition (photo 6) was constructed adjacent to the original building's coal room, the garage became interconnected to the building via a new doorway cut between the two spaces.

Tunnel

The existing contributing structure of the property is a concrete, underground tunnel (photo 9) twenty feet wide and thirteen feet high, located under and across 29th Street, about half-way between Dupont Avenue South and Colfax Avenue South, connecting the property's north end parking area to what is now the Midtown Greenway. The tunnel was constructed in 1913 by the Landers-Morrison-Christenson Company through the passage of a City Ordinance. During the early part of the 20th century the Landers-Morrison-Christenson Company, a builders' supply company, had warehouse structures on several lots in Block 20. (These lots are now within the legal boundary of the Buzza Company Building.) There is no documentation available indicating that the Buzza Company utilized the tunnel through an easement or other means, however, the United States Government acquired the tunnel, as well as the adjacent Landers-Morrison-Christenson lots in Block 20 at the same time it acquired the Buzza Company Building – in 1942, for World War II-related production needs. The Hennepin County Regional Railroad Authority acquired the tunnel in 1993 and has since sealed access to it from both the north and south sides via metal fences for security and safety reasons.

Alterations and Integrity

The Buzza Company Building's classical revival-influenced design features of the 1907 portion remain intact. The 1924-1927 expansion's design intent of complimenting the original portion, while at the same time providing the unique, Art Deco-inspired crowning BUZZA tower also remain intact. The building retains integrity.

Exterior alterations are limited to window replacements installed in 1997 and the application of a smooth, pigmented stucco, also in the 1990s. The exposed concrete mushroom columns at the west elevation have been painted to match. As such, some decorative elements in the concrete on the original portion's cornice and the street-facing elevations of the expansion have been removed. Historic drawings indicate that the east and south elevations of the expansion's L-shaped fifth story had stucco originally, as did all elevations of the tower's culminating water tank room.⁹ The concrete building has historically had, and continues to exhibit a smooth, exterior surface or finish. Other minor alterations include removal of the projecting 'Buzza Co' sign that was once located above the central main entry. Basement window openings have been infilled, as have some on the secondary elevations (often to accommodate louvers). Entry and egress doors are non-historic replacements and

⁸ See Figures 5 and 9.

⁹ See Magney & Tusler, 'Fourth Addition' (Sixth Floor), Sheet 7 and (East Elevation), Sheet 8, dated 11/16/1926, available at *Buzza Company Collection*, Special Collections, Hennepin County Public Library, Minneapolis.

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an ADA-compliant ramp has been installed at the east elevation. Some of the concrete cornices and belt courses have received metal copings, and modern rooftop equipment is visible at the north end.

Interior alterations are limited to the installation or reconfiguration of partitions as the building's use and owners changed over time. In 1923, after purchasing the 1907 portion, the Buzza Company applied for a permit requesting interior alterations, "partitions, etc." Historic photographs and drawings indicate however that the Buzza Company actually required open spaces in most of the factory, including the Buzza offices located in the original portion; delineated studios appear to have been limited to portions of the third floor of the 1924-27 extension and in the fifth floor of the 1924-27 extension. When the United States government acquired the building in 1942, "alterations in the factory" were made. Specific information or plans detailing the alterations made in the 1940s are not available, but the use at the time was as a factory for manufacturing war-time optical instruments, likely requiring large spaces for assembly-line production. Per building permits dating to the early 1960s, the government did not specifically install "office partitions" until after the period of significance.¹⁰ In the 1980s and 1990s remodeling occurred again to meet fire-rating codes and to accommodate the building's evolving classroom use, a daycare, and management (superintendent) offices. During this time, too, the existing suspended ceiling grid was installed and air conditioning was provided in limited locations.¹¹ As a result of the repurposed uses over time and the fact that the building historically featured mainly open plan spaces, locations of historic partitions (painted, brick tile walls) are mainly confined to some entry vestibules and stairwells, or to the secondary spaces of restrooms in the expansion. The building's historic stairwells (photo 13) and elevator banks do remain in place.

Despite the alterations the Buzza Company Building has received, the building remains intact with seven aspects integrity. Location and setting, including relationship to and within the Uptown neighborhood and more specifically, to the former railroad line and commercial corridor along West Lake Street both remain. The building's construction materials of concrete, as well as brick tile walls are intact. Its structural elements – such as the mushroom capped columns are clearly legible, both in many spaces inside the building, as well as those exposed at the west elevation, reminding one of the Buzza Company's unrealized plans for the future. Spatial design elements, including the irregular u-shaped footprint (which has not been altered since construction of the non-contributing boiler room addition), as well as the two-, three-, and four-through-seven- story sections remain, including the 1920's expansion designed by Magney & Tusler. Classical revival-influenced detailing on the street-facing elevations such as evenly-spaced window bays divided by pilasters, various belt courses delineating floor levels, spandrels between bays and widely overhanging eaves is intact. Original workmanship is clearly defined as well, as seen through terrazzo flooring in some areas, as well as the striking interior of the tower with its ornamented ceiling, stone fireplaces, stucco walls and stained glass windows. With its distinctive Art Deco-influenced tower continuing to promote BUZZA via the north and west sides, the Buzza Company Building reflects the feeling and association of a prominent factory building and continues to convey its significance.

¹⁰ Building Permits, dated 01/18/1923 – 01/19/1961, Minneapolis Development Review Kiosk, Minneapolis Development Review, Minneapolis.
¹¹ "Hennepin County Property Information Search – Search by Street Address." Hennepin County.
<http://www16.co.hennepin.mn.us/pins/addrsrch.jsp>. Accessed August 23, 2010.

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Statement of Significance

Summary Paragraph

Affiliated with a forerunner of the modern greeting card industry, the Buzza Company Building, located at 1006 W. Lake Street, is nationally significant under National Register Criterion A in the area of industry for the period of 1923-1942. During those years, the Buzza Company Building was the production headquarters of the Buzza Company, a greeting card designer, publisher and manufacturer that contributed substantially to the nation's "romance with greeting cards," specifically during the industry's early development through the 1920s when it grew from an output of \$10 million in 1913 to \$50 million by 1925.¹ Today, the nation's 'romance with greeting cards' continues to thrive, not only as a \$7.5 billion industry, but also as "one of the most popular and widely accepted customs in the country."²

Founded in 1907, the Buzza Company by the mid-1920s had become a "chief United States [greeting card] manufacturer" with annual sales reaching over two million dollars in 1927.³ Along with the other founding members of the Greeting Card Association, Buzza Company "perfected and scientifically organized the creation and distribution of a method whereby [any individual] can express in words --as though chosen from their own hearts-- great love."⁴ This method is an American mainstay, with the average American receiving more than 20 greeting cards each year, and one-third of those surveyed keeping those greeting cards, "forever."⁵

During the industry's infancy, the Buzza Company distinguished itself from other national competitors (including Hall Brothers and Gibson Art Company, for instance) in the line of distribution, retail policies and display methods. The company was described in trade magazines and industry history annals as, "original in design," "a foe of tradition," and "a pioneer" in its production methods and types.⁶ Because of these innovations, and because of exclusive contracts with nationally-known artists and sentiment writers such as Edgar A. Guest, the Buzza Company was referred to as the second largest manufacturer in the nation of greeting cards, bridge tally cards, place cards, sentiment mottoes and similar goods.

The Buzza Company christened its building at 1006 W. Lake as *Craftacres*, which remains a unique monument to the production of these omnipresent sentimental treasures and one of a few representing the modern greeting card industry's early major progenitors. Of today's leading manufacturers and their ca. 1920s factory buildings, the 1923 Gibson Art Building in Cincinnati is the only one listed in the National Register. Hallmark's 1923 factory, as well as the company's later acquired factory (acquired in 1936), both in Kansas City, Missouri, appear to have been demolished and replaced with the firm's modern 'Crown Center' headquarters. American Greetings' early factory in Cleveland is not historically designated at the federal level.⁷ The Buzza Company Building is a

¹ See Ernest Dudley Chase, *The Romance of Greeting cards: an historical account of the origin, evolution, and development of the Christmas card, valentine, and other forms of engraved or printed greetings from the earliest days to the present time*. With an introduction by Harry W. Brown. (Detroit: Tower Books, 1971 [c1927]). See also, *The Wall Street Journal*, Dec. 29, 1925; and *The Greeting Card*, July, 1929, p. 1.

² See "About the Industry." The Greeting Card Association. <http://www.greetingcard.org/AbouttheIndustry/tabid/58/Default.aspx>. Accessed October 18, 2010.

³ *The Wall Street Journal*, Dec. 29, 1925; and Chase, p. 216.

⁴ The Greeting Card Association was established in 1913 by twelve greeting card manufacturers as the National Association of Greeting Card Manufacturers. See also, Chase, p.xii.

⁵ See "About the Industry." The Greeting Card Association. <http://www.greetingcard.org/AbouttheIndustry/tabid/58/Default.aspx>. Accessed October 18, 2010.

⁶ Chase, pp. 177 and 218; *The Greeting Card*, February 1930, p. 12.

⁷ Today's three leading (and remaining) modern greeting card industry progenitors are Hallmark, American Greetings, and Gibson (which was acquired by American Greetings in year 2000). The Gibson Art Building at Fourth and Plum streets (225 West Fourth), Cincinnati, Ohio has been converted to loft apartments with a substantial rooftop addition. It is located in the West Fourth Street Historic District, Cincinnati, Ohio. Hallmark's 1923 factory was located at Grand Boulevard and Twenty-sixth Street in Kansas City; the 1936 factory was located nearby at Grand and Twenty-fifth Streets. Crown Center was constructed in 1956 one block from the site of the original factory and since has expanded to encompass a modern, 85-acre complex. The American Greetings factory at 1300 West 78th Street, Cleveland, Ohio was constructed as

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significant representative and stands out in the nation's inventory of extant and major 1920's greeting card manufacturers and factories.

Additionally, the Buzza Company Building is significant at the national level under National Register Criterion A in the area of military, between the years 1942, when military optics production began at the facility and 1946, when the building was reconverted, for use by various governmental agencies. During those years, the building was associated with the Minneapolis-Honeywell Regulator Company, which leased the factory from the U.S. War Department for World War II-related production of precision Army and Navy optical instruments. Indicative of the federal government's --and nation's-- massive industrial mobilization efforts that consisted of converting existing manufacturing corporations (and their facilities) from civilian to defense production, Minneapolis-Honeywell Regulator Company (M-H) serviced the war, producing over 4.7 million military devices by some 14,000 employees spread across four states, in eight facilities-- including the Buzza Company Building.⁸

The Buzza Company Building, referred to by M-H as the "Lake Street Plant," is distinctive as a war-production facility for several reasons. First, for the type of instruments produced at the location -- optical. As claimed in 1945, "This is an optical war."⁹ Indeed, "optics were vital to fire control on land and sea" and furthermore, successful reconnaissance necessitated aerial photography and related sighting equipment.¹⁰ Second, M-H had no prior experience in manufacturing optical instruments. Other national manufacturing corporations tasked with producing precision instruments for the military, such as those in the former "optical center" of Rochester, New York, including Bausch & Lomb Optical Company (est. 1880), Eastman Kodak (est. 1880), and Ilex (est. 1910) had specialized in optical glass, lenses, and related instrument production since their inception, for decades.¹¹ Despite its lack of prior optical experience, M-H would subsequently produce 10 models of tank periscopes, three periscope holders, 17 models of telescopes, three gunfights, a mount telescope, precision level vials, two models of inclinometers, and gunner's quadrants. M-H was, in fact, the sole manufacturer of the gunner's quadrant during the war because others could not make it to specification.¹²

As such, the Buzza Company Building is not only an important representative of the overall "monumental productivity of American industry" during World War II.¹³ It is also an important representative of the more specific imperative production of wartime optics and the high level of ingenuity firms such as Minneapolis-Honeywell achieved in their war efforts, all of which contributed to the ultimate success of U.S. military forces.¹⁴

early as 1922 and was occupied by American Greetings from at least the 1940s. It is not in the National Register and was recently converted to artist studios. See "About 78 Street Studios," 78th street Studios. <http://www.78streetstudios.com/about.php>. Accessed October 18, 2010. See also, Thea Gallo Becker, *Cleveland, 1930-2000*. (Chicago: Arcadia Publishing, 2005), p. 34; see also G. M. Hopkins Company, *Plat Book of Cuyahoga County, Vol. 2, Sheet 11b*, dated 1922; and Joyce C. Hall with Curtiss Anderson. *When You Care Enough*. (Kansas City, MO: Hallmark, 1979), pp. 108-111.

⁸ "History of Honeywell's Aerospace and Defense Business, 1940-1982," December 1982, Box 102, Honeywell, Inc. Corporate Records, Minnesota Historical Society, St. Paul, Minnesota. See also *MH News Circulator*, April 13, 1945.

⁹ Bob Marcotte. "Arsenal of Freedom Part One Rochester Products that Helped Win World War II" Rochester History (Winter 2004): 16, quoting *Seeing it Through* (Rochester: Bausch & Lomb Optical Company, 1945), p. 21.

¹⁰ *Ibid.*, p. 17.

¹¹ "A History of the Rochester, NY Camera and Lens Companies." NWMagnum. <http://www.nwmangum.com/Kodak/Rochester.html>. Accessed October 19, 2010. The locations of the Rochester World War II facilities for the major optical firms are evidenced by the list of Army-Navy E Awardees published in the *Rochester Times-Union*, Dec. 6, 1945 and the *Rochester Commerce*, Vol. 33, No. 21, Nov. 10, 1945. That of Iplex (690 Portland, where the firm relocated beginning in 1930); Eastman Kodak (1447 St. Paul, where the firm has been since ca. 1911) and Bausch & Lomb's factory (constructed ca. 1874 at 635 St. Paul) are not historically designated. See Marcotte, p. 35 and "NY State Historic Preservation Office GIS-Public Access." New York State Parks. <http://www.oprhp.state.ny.us/nr/main.asp>. Accessed October 19, 2010.

¹² Judy Haaversen, "Honeywell Circulator: (6), Article1," n.d., Box 10, Honeywell, Inc. Corporate Records, Minnesota Historical Society, St. Paul, Minnesota.

¹³ V. R. Cardozier. *Mobilization in the United States in World War II: How the Government, Military, and Industry Prepared for War*. (Jefferson, NC: McFarland, 1995), p. 131.

¹⁴ *Ibid.*

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Narrative Statement of Significance

Industry Context (1923-1942)

The Modern Greeting Card Industry and the Buzza Company

Although handmade and hand-delivered Valentines were popular in Europe and America in the 18th- and 19th-centuries, the birth of the American greeting card common today or, “manufactured correspondence” is generally credited to Louis Prang (1824-1890), a German immigrant, chromolithographer and art educator.¹⁵ Starting his lithography business in Boston in 1856, Prang developed a means to produce detailed printed images in full color and began publishing deluxe editions of Christmas cards in the 1870s, introducing the first complete line of Christmas cards in 1875.¹⁶ Americans were, at the time, experiencing what has been termed the “commercialization of the calendar,” or a prevalence of business-inspired (and marketed) holidays.¹⁷ As such, Prang added Easter and New Year’s lines, for instance, to his craft. A decline in popularity and production of greeting cards in the United States occurred, however, between 1890 and 1906. During this period, the “post card craze” took hold because postcards were permitted to be mailed at a one cent rate. (Letters in an envelope cost three cents.) Inexpensive to mail and inexpensive to produce, postcards for the various holidays soon appeared, both those imported cheaply from Europe, as well as those cheaply and vastly produced in the United States. The holiday card and post card business had become one and the same.¹⁸ Even Joyce C. Hall (1891-1982), eventual founder of Hallmark Cards, entered the business as a post card jobber (peddler) in 1905. Yet, the ‘craze’ did fade, perhaps due to the limited space available for a written message on postcards, or perhaps due to the fact that such messages were public, not private.¹⁹

Beginning in 1906, the market for greeting cards thus improved. As such, the modern greeting card industry of today soon developed and a number of the country’s leading greeting card publishers were founded. In 1906, Fred W. Rust (1877?-1949), a bookseller in Kansas City, sold copies of a Christmas greeting printed on tan paper and folded in an envelope, establishing what became the Rust Craft Greeting Card Company. That same year, the Sapirstein family of Cleveland, also former post card jobbers, began selling their postcards in envelopes to help them sell better. They would later form American Greetings. In 1906, Albert M. Davis (dates unknown) of Boston (A.M. Davis Company) began producing specialized holiday cards, soon engraving them with his own composed sentiments. The Gibson Art Company, too, by 1910 was selling its *Xmas Letters*, claiming, “Letters with sentiment are what sell.”²⁰ P. F. Volland Company (est. 1909) of Chicago and the newly formed Buzza Company (est. 1907) in Minneapolis also immediately followed suit.²¹

The 1910s proved a challenging one for greeting card publishers. Having witnessed the recent rise and decline of the competitive post card business, “greeting card manufacturers understood the importance of association” and worked to enact a “theory of friendship” in a business culture that “linked neatly” with their own product.²² In 1913, in fact, the small new network of greeting card publishers (Buzza included) established the National Association of Greeting Card Manufacturers, with the intent to share information and standardize prices. In 1918, a national

¹⁵ See “Greeting Cards.” St. James Encyclopedia of Popular Culture. http://findarticles.com/p/articles/mi_9lepc/is_tov/ai_2419100542. Accessed August 25, 2010.

¹⁶ See Patrick Regan. *Hallmark: A Century of Caring*. (Kansas City, Mo.: Andrews McMeel Pub., 2010) p. 40. See also, “History.” The Greeting Card Association. <http://www.greetingcard.org/AbouttheIndustry/History/tabid/72/Default.aspx>. Accessed August 24, 2010; and, “The History of Greeting Cards.” Emotions Greeting Cards. <http://www.emotionscards.com/>. Accessed August 24, 2010; and Barry Shank. *A Token of My Affection: Greeting Cards and American Business Culture*. (New York: Columbia University Press, 2004), p. 8.

¹⁷ See “Greeting Cards.” St. James Encyclopedia of Popular Culture. http://findarticles.com/p/articles/mi_9lepc/is_tov/ai_2419100542. Accessed August 25, 2010.

¹⁸ Shank, p. 129.

¹⁹ Shank, p. 133.

²⁰ *Ibid.*

²¹ *Ibid.*, pp.133-34.

²² *Ibid.*, p.134.

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advertising campaign promoted greeting card purchasing, with the slogan “Scatter Sunshine with Greeting Cards: there is one for every occasion.”²³ The association’s ‘theory of friendship’ worked. Within ten years (by 1923) of the association’s founding, the greeting card industry had grown, increasing sales from \$10 million in 1913 to a whopping \$40 million. Sales for greeting cards would subsequently peak in 1930 and decline until after 1936, but by then the number of full-time manufacturers-- from roughly 12 in 1913 --Buzza Company being one of those early dozen-- had grown to hundreds.²⁴

Additionally, according to scholar Barry Shank in his work, *A Token of My Affection: Greeting Cards and American Business*, a number of competing factors, such as the influx of new publishers entering the trade and demands from consumers and merchandisers for ever-changing seasonal markers, subsequently pushed greeting card publishers to define their distinction not only from post card publishers in the 1920s, but from one another. They accomplished this by developing specializations of production, distribution, retail outlet, display and use.

Although the Buzza Company would not survive beyond the 1940s, as some of its contemporaries have (namely, Hallmark, American Greetings and until recently, Gibson), the Buzza Company is one of the forerunners of the modern American greeting card industry. As such, the Buzza Company adhered to (and reflects) the development trends of the American greeting card industry by specializing in methods of production, distribution and retail outlet, as it struggled to define itself and distinguish itself from competitors in the ever-changing market.

Developmental history/additional historic context information

The Early Years

*Some lives are like the cypress tree,
storm strewn upon the barren rock,
where sinking root to brave the sea it struggles on through surf and shock.
In youth the tender limb were bent,
were molded by the storm and sea,
and yet those very hardships meant the making of a nobler tree...*
George E. Buzza, ca. 1924²⁵

The sentiment above was reportedly penned by George Buzza and hints at the author’s company history. George E. Buzza, Sr. (1883-1957) came to Minneapolis in 1906 from Marion, Iowa “with a T-square and a bottle of drawing ink. He lived on 10-cent meals and slept on a pile of papers behind a downtown printing press.”²⁶ Although he had the initial desire (and training) to be a cartoonist, Buzza worked briefly for an advertising agency. His future career as greeting card publisher began through the successful design of advertising posters for local clothing stores. In 1907 he partnered with Royal A. Rheem (?-1909) to form the Buzza-Rheem Company, which was a commercial art concern for designing, advertising and writing.

Coincidentally, in Minnesota at the turn of the century, there existed exceptional opportunity for those with a new product or service that filled a need.²⁷ Thus, the firm experienced modest success by designing and selling a line of 11 collegiate advertising posters. In 1909, however, coinciding with the collapse of the market for collegiate posters, Rheem died, unexpectedly.²⁸ Now sole owner of the newly renamed Buzza Company, Buzza needed,

²³ Leigh Eric Schmidt. “The Commercialization of the Calendar: American Holidays and the Culture of Consumption, 1870-1930.” *The Journal of American History* 78:3 (1993):899.

²⁴ *Ibid.*, p. 169.

²⁵ Ray E. Saberson, *The First Hundred Years: A Brief Story of the Early Incidents in the History of Craftacres*. (Minneapolis, MN: n.p., 1924), available at Special Collections, Hennepin County Central Library, Minneapolis.

²⁶ *Minneapolis Star*, April 13, 1957.

²⁷ Don W. Larson. *Land of the Giants: A History of Minnesota Business*. (Minneapolis, MN: Dorn Books, 1979), p. 125.

²⁸ Wood.

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too, a new line of production.

With his educational training in art, design, color, lay-out, engraving and printing, and with the post card craze fading, Buzza was inspired to branch into the budding industry of greeting card publishing. Contrasted with other greeting card publishers, in fact, the Buzza Company would maintain a distinction and the valuable advantage of having a chief executive thoroughly schooled from every standpoint, both technical and practical in the publishing of greeting cards.²⁹ Joyce Hall (Hall Brothers, later Hallmark) and Jacob Sapirstein (American Greetings), in contrast, began as post card peddlers. Gibson Art Company began as an importer of German-produced cards and both Rust Craft and A. M. Davis Company were initially bookshops.³⁰ Buzza Company greeting cards were first produced in 1910. In 1911, Buzza added place cards to its line.

Yet, the initial years were difficult. Sales never exceeded \$75,000 in the first seven years. During this time, Buzza would design a line of cards and send the company's salesmen (initially, a single man) out with the original drawings. Engraving plates were not made, nor cards printed until the salesmen returned with their orders. The company was struggling to the point that it was often necessary for George Buzza to make sales calls as well, but this familiarized him with the needs of the customers and those of the dealers. This necessity and the lessons learned from it, led to all forthcoming Buzza Company executives to be, at one time or another, a salesman of the products.³¹

As a result, in 1917 two distinctive Buzza Company policies were enacted that led to subsequent and amazing growth. First, the company's line of cards was expanded to meet the full range of the dealers' needs (and customer demands). Second, in order to distinguish itself at the retail outlet level, a new return policy was adopted that allowed a dealer to return *any* cards that were not satisfactory. With the ambition to make its lines, "distinctly different," the Buzza Company was clearly confident in the quality of its products and was further working to establish quality dealer relationships.³² In a 1927 talk made by George Buzza to company directors and stockholders, Buzza reiterated the company's "obligation to the dealer" stating the company motto, "Only as you [dealers] succeed, do we succeed."³³

In 1917, total annual sales were \$58,000. In 1919, two years after the company policy changes were implemented, sales increased over three-fold, to \$193,000. The following year, sales doubled again, to \$417,000. By 1924, George Buzza's company would be a million dollar business, increasing to two million dollars in sales by 1927.³⁴

The Buzza Company Building

"The American public is buying more everyday greeting cards at the present time than ever before and the habit is growing...more and more Americans are acquiring the more modern habit of satisfying social obligations and keeping their friendships alive by sending greeting cards." -- George Buzza.³⁵

The Buzza Company was expanding, reflecting the new popularity of the American greeting card and the industry. The growth of the Buzza' Company's sales, as well as that of American greeting cards is evident, too, in the growth of the Buzza factory itself. Although it is unclear where Buzza's original 1907 Minneapolis office was

²⁹ Saberson, p. 49.

³⁰ Chase, pp. 209, 209, 211.

³¹ *Ibid.*, p.96.

³² *Ibid.*, p. 52, and *Lake Area*.

³³ "After Twenty Years: A talk made by George E. Buzza, President of the Buzza Company," 1927, pamphlet available in the Buzza Company Collection, Special Collections, Hennepin County Public Library, Minneapolis. This talk was given to directors, stockholders and friends of the company in the Buzza Company Building tower.

³⁴ Saberson, p. 36-7; and Chase, p. 216.

³⁵ *Minneapolis Journal*, January 12, 1930.

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located, in ca. 1920 the firm moved into a three-story commercial building (no longer extant) at 1419-21 Hennepin Avenue on the corner of Fifteenth Street.

The making of the cards required the combined efforts of artists, authors, and craftsmen, ideally in a single location. Production during this time of explosion proved strenuous because the company was cramped at its Hennepin Avenue address. The number of employees too, had drastically increased. The company had six employees punching inserts in 1918, for example. By 1926, 65 such employees were needed to meet market demand, and this represents just one division of the many departments. More space was a necessity and for that space, Buzza dreamed of providing ideal surroundings that would “harmonize with the character of the merchandise produced.” Buzza also desired “to centralize and develop the company’s own manufacturing units, instead of having products made piecemeal,” as they were at the present.³⁶

In 1923, the Buzza Company purchased an existing building at 1006 W. Lake Street (the original portion of the Buzza Company Building). Plan file index cards indicate the original portion was constructed in 1907 by the Self-Threading Needle Company. It was built by the Brayton Engineering Company for \$55,000. The architect was James Allan MacLeod (1870-1912).³⁷ As described above, the building was four-stories with a squat, u- shaped footprint. In 1912, Sanborn maps indicate that the Northwestern Needle Company was operating in the building and a one-story, ancillary coal room was located at the building’s north elevation, west side.³⁸ Yet, “No sooner had we acquired our new building than we promptly outgrew it,”³⁹ noted George Buzza. Announcements in the local newspaper in 1923 described the Buzza Company plans to remodel the recently purchased Lake Street building, as well as construct a \$200,000 three- to four-story addition along Colfax Street, to be designed by local architecture firm, Magney & Tusler.⁴⁰ In 1926, Buzza applied for an additional permit and announced plans for a five-story, \$150,000 addition, alluding to the forthcoming christening of the building with the BUZZA tower, and thus, as the Buzza Company Building.⁴¹ When complete, the Buzza Company Building was claimed to be, “one of the largest of its kind in the west,” and “the first complete and exclusive publishing house for greeting cards in

³⁶ *After Twenty Years.*

³⁷ James Allan MacLeod (1870-1912). MacLeod was born and raised in Minneapolis, although lived in Denver for a short while until returning to his home city in 1893. At that time, he formed a “very busy and prosperous” partnership with Lowell Lamoreaux. The partnership dissolved in 1899 and MacLeod went into private practice in St. Paul until his death in 1912. Lamoreaux and MacLeod designed a number of private Minneapolis homes for wealthy individuals. Notable buildings designed with Lamoreaux include the Joyn Dorner residence (1895), the W. J. Hartzell residence (1898), the George A. Robach residence (1897), and the William P. Cockey residence (1897). In 1898 the two also designed the half-timbered Minnesota State Building for the Omaha Exposition. In private practice, MacLeod branched out, designing commercial structures, his most noted being the Lake County Courthouse (1906) in Two Harbors. It is unclear how many commercial buildings and specifically, factories can be attributed to MacLeod. *Western Architect* indicates he did design a small, four-story brick factory building for R. Schiffmann Company located at 208 W. Sixth in St. Paul in 1910. It is no longer extant. See Alan K. Lathrop. *Minnesota Architects: A Biographical Dictionary.* (Minneapolis, MN: University of Minnesota Press, 2010), p. 147.

³⁸ Information regarding the operations or development of the Self-Threading and Northwestern Needle companies is unavailable, although such provides an avenue for future research.

³⁹ *After Twenty Years.*

⁴⁰ *Minneapolis Journal*, January 28, 1923 and November 25, 1923.

⁴¹ *Minneapolis Tribune*, November 23, 1926 and Plan file index card, dated 12/20/1926. Wilbur Tusler (1890-1985) and Gottlieb Magney (1884-1969) partnered in 1917. The firm became Magney, Tusler, and Setter in 1939 and subsequently, Setter, Leach & Lindstrom. Today, it operates as Leo A. Daly. Multiple buildings designed by the Gottlieb Magney, Wilbur Tusler or the combined firm are listed in the National Register of Historic Places. These include Calhoun Beach Club Apartments (1928-29) in Minneapolis, Carlton Airport Hangar (1942-1944) in Stanton, Grace Evangelical Lutheran Church (1916) in Minneapolis, as well as the Wilford H. Fawcett House (1922) in Breezy Point, and the Koren Library (1920-21) at Luther College in Decorah, Iowa. The firm designed or contributed to a number of downtown Minneapolis landmarks, such as the five-story Young-Quinlan building (1927), on Nicollet Avenue and determined eligible for listing in the National Register; and the Minneapolis Post Office (1931-33) on First Street -- the “most monumental Modern-style building in downtown. The most well-known landmark designed by the firm is Foshay Tower (1926-1929), the 32-story office skyscraper modeled in the shape of an obelisk and significant for its design, as well as its unique construction of steel, hot-riveted with reinforced concrete -- a technique developed and patented by Magney and Wilbur B. Foshay. It is interesting that, like the Buzza Company Building’s tower, constructed around the same time, the Foshay Tower’s exterior displays the original building owner’s name, ‘FOSHAY’ cut into the stone at the upper floors. See Lathrop, p. 149; “Magney, Tusler and Setter,” *Northwest Architect* (July/August 1957): 23; St. Anthony Falls Historic District National Register of Historic Places Nomination, listed 1992; and Foshay Tower National Register of Historic Places Nomination, listed 1978.

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the entire industry."⁴²

As previously indicated, the building's physical expansion occurred consecutively between 1924 and 1927, with the basement portions of the addition(s) constructed first so that basement units could be utilized by the firm, pending the erection of additional stories. The company's development plan intended for units to be added "until the plant would form practically a square," thus evidenced by the exposed mushroom columns still visible on the west side.⁴³

Construction of the expansion did not occur as rapidly as Buzza wanted, but the goal of providing high ceilings (some 14-feet) with plenty of "sunlight, invigorating air, and friendly trees" for his artists, was reached.⁴⁴ The in-house organ, *The Beehive*, indicates that the move for the last or remaining departments from the Hennepin Avenue address into the new building occurred in May, 1927. Buzza employees were "pleased" with the expansion because it was "bright and airy," and they particularly noted the new open stairway (likely referencing the stairway to the tower), which provides light and ventilation.⁴⁵ The completion of the building program at Lake Street allowed for the manufacturing activity of the company and its 600 employees to be centralized. Upon completion, the basement level was utilized for reserve stock; shipping department was on the first floor, assembly and sample departments on the second floor, decking department on the third floor, along with the peroquet department and die stamping department. The fourth floor housed the engravers and the fifth floor accommodated the art and creative departments. At this time, too, the company also acquired space for a retail store at 921 Nicolett Avenue, which was chiefly maintained as a "testing place" for merchandising ideas.⁴⁶

Buzza Company's physical, employee and sales expansion was indicative, too, of other national greeting card firms around the country. Hall Brothers had increased the number of its employees from four in 1911 to 122 in 1922, thus predicating the move into a new, larger factory in 1923.⁴⁷ Sapirstein's annual sales in 1921 were \$11,500; this number would more than double by 1928, with one client ordering \$24,000 worth of cards that year.⁴⁸ Business was "booming" for Gibson, as well, and the company moved into its new Cincinnati plant by 1925.⁴⁹

Craftacres

Craftacres, as the Buzza Company Building was referred to and the name the company published its lines under, had truly grown from feet to acres in a matter of years-- 72 square-feet in George Buzza's first office to the 139,000 square feet within the Buzza Company Building. From the early to late 1920s, in its new and distinctive space, *Craftacres* again, worked to distinguish itself from the other major national greeting card competitors and in its efforts to be noticed, is said to have pioneered a number of 'firsts' in the greeting card industry. As exclaimed by the company in its in-house organ, and by Saberson in his treatise on the history of the *Craftacres*, the company pioneered: 1) the first high-priced motto line. This was the firm's *Distinctive Line*, intended (and priced) for the "most exclusive shops." By 1925, every large department store in the county, such as Marshall Fields and Lord & Taylor were buying the Buzza line;⁵⁰ 2) the first parchment greeting card; and 3) the first complete hand-painted greeting card line. Sales for hand-painted cards were in fact, substantial. In 1923, the 47 hand-painting

⁴² *Minneapolis Journal*, November 25, 1923 and *The Beehive*, January 20, 1923.

⁴³ *Minneapolis Tribune*, December 7, 1924.

⁴⁴ *After Twenty Years*.

⁴⁵ *The Beehive*, March 20, 1927 and April 5, 1927.

⁴⁶ *Minneapolis Tribune*, January 6, 1924.

⁴⁷ Hall, p. 76.

⁴⁸ "History – American Greetings." American Greetings. <http://corporate.americangreetings.com/aboutus/history.html>. Accessed October 19, 2010.

⁴⁹ Carole M. McCarthy. "Greetings from Gibson – 125 Years Worth," *Cincinnati*, August 1975, p. 13.

⁵⁰ *The Beehive*, September 5, 1925. Refer also *The Beehive*, January 5, 1926 and Saberson, p. 64-65.

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employees, painted 3.4 million cards between January and August, double that of the previous year.⁵¹ Buzza Company hand coloring was described, at the time, as achieving “astounding” results;⁵² 4) novelty place cards (place cards had been first implemented in the Buzza Company line in 1911); 5) a greeting card company house organ. *The Beehive*, the internal house organ, was published twice-monthly by and for *Craftacretes* (as employees referred to each other). *The Beehive* was complete with company news, updates to company policies, editorials by executives, and light-hearted fair such as employee bios, personal achievements and announcements, recaps of extracurricular company events (sports teams and picnics), as well as cartoons and verse by employees. Buzza Company published a monthly house organ for consumers as well. This progenitor of greeting card manufacturer house organs, *Greetings* won first place in a 1929 national contest sponsored by the *Postage and Mail Bag* magazine;⁵³ 6) a cost system; and 7) the practice of advertising individual artists, writers and craftsmen.

National greeting card manufacturers repeatedly employed newly discovered industrial art processes and claimed fame to them to promote their products. Examples include the P.F. Volland Co.’s promotion of its ‘Kolorgravure’ process and Hall Brothers promotion of a new line of non-folding flat cards, with envelopes lined in gold foil.⁵⁴ Maintaining distinction from and above these other manufacturers instigated *Craftacres* to seek out the most skilled employees in the field and to utilize unique artistic processes. When George Buzza wanted to establish an engraving department, he posted the ad, “Wanted: best engraver and die cutter in the East.” Buzza himself would travel to Europe in search of new artistic ideas – that is, specialized areas of production, and the artists who could employ them. He recalled that before a special process providing for improved color application called “peroquet” was available and patented in the U.S., he imported skilled artists to carry on the work. No specific information on the “Buzza Peroquet” process has been located, but it was claimed “already famous” in the greeting card industry.⁵⁵ Similarly, in 1930, Buzza Company promoted its new “Aer-O-Art” style, utilized on its bridge tally cards; this appears to have been an eight-color offset die-cut technique.⁵⁶

Leading greeting card artists including Lee Mero (1885-?), Al Mettel (dates not known), Edna Merritt (dates unknown) and Janet Scott (dates not known) worked for Buzza. Both Edna Merritt and Janet Scott had worked previously for competitor P. F. Volland Company in Chicago, but Scott was said to have commented, “There is only one place I want to go –that is *Craftacres*.”⁵⁷

Nationally known writers were employed by Buzza as well. Humorist and satirist Joseph P. McEvoy (dates unknown) sold thousands of dollars’ worth of verse per year to the Buzza Company.⁵⁸ Edgar A. Guest (1881-1959), whose *Detroit Free Press* column was syndicated in over 300 newspapers and was known as “The Poet of the People,” wrote greeting card sentiments exclusively for Buzza.⁵⁹ In fact, both Joyce Hall (Hall Brothers) and Buzza “fought hard to gain Guest’s services.”⁶⁰ In 1921 Hall had begun publishing a verse of Guest’s on its Christmas cards (although did not initially credit Guest or pay him royalties); the Christmas cards with Guest’s sentiment became a best-seller. Shortly thereafter, aiming to provide a future best-selling greeting card, Buzza Company secured a contract with Guest for exclusive rights to his sentiments. In 1929, over 1.2 million Americans received Christmas cards featuring Guest sentiments, published by the Buzza Company.

⁵¹ *The Beehive*, September 5, 1923.

⁵² Chase, p. 218.

⁵³ *Minneapolis Tribune*, February 9, 1930.

⁵⁴ *The Greeting Card*, July 1929; and Hall, p. 91.

⁵⁵ See *After Twenty Years*, and *The Beehive*, February 20, 1926.

⁵⁶ *The Greeting Card*, October 1930.

⁵⁷ Saberson, p. 104. This statement was purported to have been in response to Volland’s merger with Gerlach Barklow in 1924.

⁵⁸ Shank, p. 149. McEvoy is author of the 1919 satirical collection of verse, *Slams of Life: With Malice for All, and Charity Towards None*.

⁵⁹ “Edgar Guest.” Academy of American Poets. <http://www.poets.org/poet.php/prmPID/731>. Accessed August 25, 2010. William D. Nesbit (dates not known) and Lawrence Hawthorne (dates not known) were additional nationally known poets of the time writing verse for Buzza. See *After Twenty Years*.

⁶⁰ Shank, p.166.

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Buzza may have been a desired place of employment for these skilled artists because instead of submerging their talents into a line, the authors retained their individuality – “their work was advertised in much the same manner as Victrola artists.”⁶¹ For example, in an undated Buzza catalog, contracted Buzza artist and now famed Florentine sculptor and silhouette-artist, Ugo Mochi (1889-1977), was featured; his hand-cut greeting cards were described as suitable for framing, “They have perspective. They almost breathe!”⁶² Acknowledging the individual artists in advertisements and attributing verses, where applicable, helped Buzza further illuminate itself above competitors, not only for consumers, but for its employed artists.

According to Saberson, Buzza Company also pioneered 8) illustrated full-page ads in trade papers, 9) propaganda against peddlers, 10) cooperative national advertising of the industry (likely in conjunction with the campaign implemented by the Greeting Card Association), and, as previously discussed 11) manufacturing of the entire line under one roof – at the Buzza Company Building.

The modern greeting card industry was in its infancy and Buzza was able to capitalize on that, testing and initiating trends in the field, many of which are described above. The Buzza Company implemented sales and display devices as well to increase the marketability of its products and to show a differentiation from other manufacturers. In 1926, the ‘Craftacres Special’ went on the road to Minnesota, Iowa, Wisconsin, Illinois, Ohio and Pennsylvania. This was an REO Speedwagon, specially equipped with a collapsible and expandable salesroom.⁶³ Thinking of ways to improve the dealer’s experience, in 1928, Buzza Company patented the ‘Buzza Card Service Display Feature,’ and declared it, “the greatest innovation in Greeting Card Merchandise.”⁶⁴ The intent of the display was to eliminate the need of fumbling through boxes. Instead, cards available for sale were mounted on the display, classified according to price and occasion. Clips with legible classification would enable customers to easily turn to the desired product and displays could be refilled by dealers by number. Buzza appears to have been an innovator; both Hall Brothers and Gibson describe having improved display and merchandising devices for their dealers –but not expressly until the 1930s.⁶⁵

Moving to broaden its customer base and expand its reach, the Buzza Company made multiple national headline appearances during the 1920s. In 1923 and 1924, the League of Women Voters initiated a national World Peace Christmas Card Contest. Advertised in publications nation-wide, the intent was to stimulate the furtherance of world peace and it was determined greeting cards would be an appropriate vehicle to promote the sentiment. The peace sentiments were written by President Coolidge, Woodrow Wilson, and William Taft, and in order to obtain the best designs, a contest of designs by America’s best artists occurred. George E. Buzza donated the \$4,000 prize-money and served on the jury. Although no Buzza artists could submit entries, the company secured the rights to publish the nine winning designs, which would be distributed nationwide, thus furthering the Buzza and *Craftacres* name. (The League of Women Voters received a royalty on each card sold.⁶⁶) Thus, although Hall Brothers, for instance, advertised its greeting cards for the first time nationally in 1928 publications of *Ladies Home Journal*, Buzza had already made national headlines years prior.

Buzza expanded its distribution efforts, too during the 1920s, by expanding its market to the younger generation (and their parents) in 1927 when the firm opened its juvenile book publishing department. Increasing sales in the eastern

⁶¹ Saberson, p. 109.

⁶² Buzza pamphlet, undated, available in the Buzza Company Collection, Special Collections, Hennepin County Public Library, Minneapolis. According to author and silhouette historian, David Alexander, “[Mochi] took the idea of the silhouette in new and original directions, beyond the arena of the simple profile.” See “Ugo Mochi: Poet of Shadows.” Artzar. <http://www.artzar.com/content/mochi/index.html>. Accessed September 13, 2010.

⁶³ *The Beehive*, October 5, 1926.

⁶⁴ *Greetings*, February 1931, Buzza house organ, available in the Buzza Company Collection, Special Collections, Hennepin County Public Library, Minneapolis.

⁶⁵ Hall, p. 100. Hall Brothers designed a walnut display for dealers that allowed consumers to see and access the cards freely. See also, “Gibson Greetings, Inc.-Company History,” Funding Universe. <http://www.fundinguniverse.com/company-histories/Gibson-Greetings-Inc-Company-History.html>. Accessed October 19, 2010.

⁶⁶ *The Beehive*, November 20, 1923, February 5, 1924. See also, *Art News*, January 12, 1924.

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market and establishing a physical East Coast presence was highly desirable by a number of the Midwestern-based national greeting card manufacturing firms. Hall claims at the time, "It was crucial...to get into the eastern market," and Gibson had a New York City office by 1917.⁶⁷ Thus, the Buzza Company (valued at the time at \$1.1 million) consolidated with the Charles S. Clark Company (valued at \$250,000) of New York, becoming Buzza-Clark, Inc. George Buzza remained as president with the main headquarters retained at Lake Street. The firm anticipated increasing the number of employees at the Lake Street factory (to 600+) and reported that an addition would be constructed (likely intending to complete the unfinished west side).⁶⁸

With these efforts, carrying its aptly named, 'Distinctive Line,' the Buzza Company worked from the 1910s through the 1920s to distinguish itself from its competitors. This occurred in the areas of production (centralized production; new processes (such as peroquet and Aer-o-Art), distribution (book publishing), retail outlet (return policy) and display (display rack patents). The Buzza Company also ensured to secure exclusive contracts with nationally known and loved sentiment writers, increasing the popularity of its products. During this time, the firm annually carried the Buzza name to 40,000,000 homes and business establishments, producing some 40 million greeting cards annually, as reported in the *Minneapolis Tribune*.⁶⁹ As such, during the 1920s, the Buzza Company was repeatedly referred to as the second largest manufacturer in the country of greeting cards, bridge tally cards, place cards, sentiment mottoes and similar goods.⁷⁰

Decline

Despite the company's numerous innovations and the brisk sale of its 1929 Edgar A. Guest line, Buzza's success was halted by the Great Depression. In fact, in 1929 and 1930, the firm lost a quarter of a million dollars. In 1930 it was operating with a deficit of \$130,233.⁷¹ The stock market crash, in conjunction with the recent consolidation with Clark perhaps led to the financial distress. The firm never fully recovered. The planned final addition was never constructed, leaving the mushroom columns on the Buzza Company Building's west side exposed indefinitely. Internal turmoil entered the company in the 1930s. George Buzza stepped down as president, selling his interest in the company.⁷² Reflecting the labor unrest that was present throughout the country (and in Minneapolis) during the mid-1930s, 400 Buzza employees shut down the Lake Street plant in 1937 for an entire week as part of the warehousemen's unions strike calling for recognition and wage increases.⁷³ The years between 1930 and 1939 may be considered some of the most trying of any period to businesses throughout the nation, and operating at a loss in 1942 George Buzza's company was voluntarily liquidated. All operations ceased on February 13.⁷⁴ Remaining equipment and contents of the Lake Street plant were auctioned shortly thereafter.

Narrative Statement of Significance

⁶⁷ Hall, p. 75. See also American Trade Index, 1917-1918. (New York: National Association of Manufacturers, 1917), n.p.

⁶⁸ *Minneapolis Tribune*, May 5, 1927; February 22, 1928; *Minneapolis Journal*, February 21 and 22, 1928; and *New York Times*, February 21, 1928.

⁶⁹ Imboden and Philips, p. 95.

⁷⁰ *Minneapolis Tribune*, January 6, 1924, *New York Times*, February 21, 1928. It is unclear which of the national firms was the largest greeting card manufacturer.

⁷¹ *Minneapolis Tribune*, April 6, 1931.

⁷² Buzza retired to California, although in 1932 established a new greeting card company with Ralph Nunus Cardozo in Los Angeles. The new firm, Buzza-Cardozo Co. ultimately merged with Gibson in the early 1950s. Buzza died in 1957. See *Minneapolis Star*, April 13, 1957, *Minneapolis Tribune*, April 14, 1957, *Los Angeles Times*, April 13, 1957 and January 18, 1965.

⁷³ In 1934, for instance, a million and a half workers took part in some two thousand strikes. See "The Big Strike: Labor Unrest in the Great Depression." Investigating U.S. History. <http://www.ashp.cuny.edu/investigatinghistory/m10.html>. Accessed October 19, 2010. In Minneapolis, battles between picketers, police and bystanders had erupted in the early 1934 Local 574 (truckers union) strike, as well as during the Iron City Ornamental Iron Company strike and the Strutwear Knitting strikes of 1935. Iric Nathanson. *Minneapolis in the Twentieth Century: the growth of an American city*. (St. Paul, MN: Minnesota Historical Society Press, 2010.), p. 91. See also, *Minneapolis Journal*, March 31 and April 6, 1937.

⁷⁴ *Minneapolis Star*, February 6 and 10, 1942 and *Minneapolis Tribune*, February 13, 1942. See also, Larson, p. 143.

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Military Context (1942-1946)

World War II Industrial Mobilization and Manufacturing

Craftacres was no longer, but the Buzza Company Building would soon experience a rebirth as part of and while contributing to the call to arms to assist with the nation’s emerging and expansive war effort. After the Japanese attacked Pearl Harbor on 7 December 1941, the United States declared war on Japan on 8 December. On 11 December, the U.S. declared war on Germany and Italy, thus fully engaging the United States in World War II. Preparations for a conflict, however, had been in progress prior. In May of 1940, Congress began appropriating significant amounts of money for defense production, with additional appropriations following thereafter, almost monthly.⁷⁵ As early as fall of that same year, several major national corporations were already “heavily engaged in war production,” including Chrysler (manufacturing tanks), General Motors (manufacturing diesel engines for naval ships); General Electric (making military radios); H.D. Hudson Manufacturing Company (manufacturing guns and torpedo components); and Willys-Overland (making shell cases), to name a few.⁷⁶

The federal government realized however, that to prepare as rapidly as required for joining the war, it would need to underwrite the cost of war plant construction, conversion of plants and equipment and retooling, as well as guarantee industries a reasonable profit on defense production in order to sway them to convert from civilian to defense production. As such, cost plus fixed fee contracts were developed. Monies were provided to corporations to re-tool their existing equipment. The Defense Plant Corporation was created in 1940 to build and/or finance construction of war production plants, which were then turned over to well-established companies for operation. Moreover, in the spring of 1942, the newly established War Production Board enacted its ‘L’ and ‘M’ orders, which restricted or terminated manufacture for the civilian market specific items that used certain metals in production, and further terminated the use of critical raw materials for non-essential production. “By the summer of 1942, almost all of the major manufacturing industries had converted to war production,” having joined with the nation’s automobile makers (like Chrysler and Ford Motor Company in Michigan), shipbuilders (such as Andrew Higgins in Louisiana), and a multitude of other manufacturers, retooling existing production lines as necessary, adding shifts, more workers, and more space to meet the military’s demands.⁷⁷

This effort was not restricted geographically. The federal government wanted to spread new facilities “all over the country” and specifically “between the [Appalachian and Rocky] mountains.”⁷⁸ In 1940, the National Defense Advisory Commission (later Office of Production Management) opened a field office in Minneapolis to help coordinate distribution of defense contracts to Midwest firms.⁷⁹ The East and West Coasts were considered vulnerable targets for an enemy invasion, whereas inland was considered a safe area to manufacture guns and ammunition. “The federal government was so convinced Minnesota offered a safe territory for defense plants” that it (and other Midwestern states) became prime suppliers of military goods during the war; Minnesota, for instance, secured \$43 million in defense contracts as early as June 1941.⁸⁰

It is not surprising that Minneapolis-Honeywell Regulator Company -- like other ‘between the mountains’ corporations, including Minneapolis-Moline Power Implement Company (artillery shells), International Harvester (machine guns), Marine Iron & Shipbuilding Co. (ships), Twin Cities Ordnance Plant (ammunition), Minnesota Mining and Manufacturing Company (3M) (Scotchlite-coated harbor buoys and airport runway markers),

⁷⁵ V. R. Cardozier. *Mobilization in the United States in World War II: How the Government, Military, and Industry Prepared for War.* (Jefferson, NC: McFarland, 1995), p. 132.

⁷⁶ *Ibid.*, p. 134.

⁷⁷ *Ibid.*, p. 136-7. The War Production Board was established by President Franklin Roosevelt by Executive Order on January 6, 1942. Its’ mission was to direct procurement and production of defense supplies.

⁷⁸ *Ibid.*, p. 139.

⁷⁹ Dave Kenney. *Minnesota Goes to War: The Home Front during World War II.* (St. Paul, MN: Minnesota Historical Society Press, 2005), pp. 108-09.

⁸⁰ Larson, pp.144-46; and Kenney, pp. 109.

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Northwestern Aeronautical (motor-less aircraft), U.S. Thermo-Control (military food refrigerators), and George E. Hormel Company (canned meats) -- became a major defense contractor, producing top-secret and specialized instruments.⁸¹

Minneapolis-Honeywell Regulator Company's total war sales volume would, in fact, reach \$184,537,269, having produced over 4.7 million military devices by some 14,000 employees spread over eight "Honeywell War Fronts" or plants throughout the nation -- including the Buzza Company Building in Minneapolis.⁸²

Developmental history/additional historic context information

Minneapolis-Honeywell Regulator Company and War Production

The Minneapolis-Honeywell Regulator Company (M-H) formed in 1927 as a consolidation of the Minneapolis Heat Regulator Company and its competitor in Wabash, Indiana, Honeywell Heating Specialty Company. The two were leading organizations in the field of automatic temperature regulation. Minneapolis Heat Regulator Company (1885) was the first firm to attach a clock to thermostats, providing households a way to adjust or regulate heat automatically, as desired by time of day. Honeywell Heating Specialty Company (1906) produced a mercury stand-pipe that allowed hot water systems to operate at 212°. With Minneapolis as the home office, the merger established M-H as "where the era of automatic heating began," with the firm manufacturing various temperature controlling and heat regulating devices for both households and industrial use.⁸³ The 1930s saw the firm grow through a series of acquisitions and establishment of subsidiaries. By 1940, the company was looking for ways to use its engineering in military applications for the U.S. entry into war.

Ultimately, M-H would make significant contributions in the areas of both military aeronautics and optics. Having been dabbling in the field of electronics, in 1941 M-H developed a top-secret, aero electronic stabilizing mechanism that surpassed existing mechanical devices by keeping planes steady during bombing missions. The electronic autopilot became known as the C-1; 35,000 were produced for the Army Air Forces by the end of the war.⁸⁴ Additional aeronautical controls developed by M-H during the war included engine turbo-supercharger and temperature controls, cabin temperature and pressure regulators, and electronic fuel measurement devices, as well as the Formation Stick (forerunner of control stick steering). The expansion into these aeronautical devices meant an expansion of facilities, with M-H first acquiring the former Ford assembly plant on Fifth Street in Minneapolis in 1941, as well as the Chicago-Pines Winterfront facility in 1942.

M-H Production at Lake Street and Military Optics

Meanwhile, M-H had also become aware of the military's (Army Ordnance division) need for optical devices, which would prove a lucrative wartime venture since most (but not all) existing manufacturers were based in war-torn Germany.

The national corporation of Bausch & Lomb Optical Company had in fact, been considered by the U.S.

⁸¹ Kenney, p. 111. At the conclusion of the war, \$1.6 billion in war supply contracts had been awarded to Minnesota firms. Refer also to pp. 108-09, 116,129, 139, 149, 151.

⁸² "History of Honeywell's Aerospace and Defense Business, 1940-1982," December, 1982, Box 102, Honeywell, Inc. Corporate Records, Minnesota Historical Society, St. Paul, Minnesota. See also *MH News Circulator*, April 13, 1945. The seven plants in addition to the Buzza Company Building were: the Main Plant in Minneapolis; the Downtown (former Ford plant) Plant also in Minneapolis; the Brown Instrument Company in Philadelphia; the National Regulator Company in Chicago; the Hangar at Wold Chamberlain Field; the Wabash, Indiana plant; and the Chicago Aero plant.

⁸³ "Analysis of the M-H Regulator Co.," 1929, Box 5, Financial-Miscellany, 1929-1984, Honeywell, Inc. Corporate Records, Minnesota Historical Society, St. Paul, Minnesota.

⁸⁴ "History of Honeywell's Aerospace and Defense Business, 1940-1982." December, 1982, Box 102, Honeywell, Inc. Corporate Records, Minnesota Historical Society, St. Paul, Minnesota.

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government since 1917 “the only American company capable of producing high quality optical glass in significant quantities.”⁸⁵ The government as a result, established a collaborative research facility with the company; the firm subsequently produced 600,000 pounds of optical glass for the military during World War I.⁸⁶ Indeed, optical glass and associated products were highly desirable by the military. In 1941, the Bausch & Lomb again retooled for defense and by 1944 had produced at its Rochester, New York facility, three million pounds of optical glass, as well as aerial mapping camera lenses and project equipment, Ortho-Rater vision testers (to test armed forces members’ vision), binoculars, microscopes, range and height finders, periscopes, spotting scopes, gas masks and Ray-Ban goggles.⁸⁷ Similarly, other existing optics or lens-related firms produced optical instruments for the military. Eastman Kodak produced night-vision binoculars, cameras, gun-sights and artillery circles.⁸⁸ Ilex Optical Co. produced lenses, shutters, bombsight components, sextants and drift meters.⁸⁹

Despite having no prior experience in optics, but projecting the military’s demand for such, M-H established a glass shop at its Main Plant in Minneapolis and soon exhibited innate and deft skills for optical instrument production. M-H not only became the sole supplier of tank periscopes to American and British forces during the war, but it also demonstrated that optics assembly could be handled by mass production methods. (Previously, experts felt all should be done individually, by hand.) In 1942, M-H moved its Optical, Assembly and Manufacturing departments to the Buzza Company Building on Lake Street (referring to it as the ‘Lake Street Plant’), leasing the space from the War Department, which had purchased the building that same year.⁹⁰ During the next three years, M-H developed several optical manufacturing breakthroughs. Specifically, it developed a pantographic method of making reticles (reticle etching or making cross-hairs) for gun sights and telescopes. Assembly-wise, it developed an electronic dust-capturing apparatus designed to keep optical elements clean (the forerunner of the electronic air cleaner), and a method of air conditioning large assembly rooms. Throughout the war, the firm produced 10 models of tank periscopes, three periscope holders, 17 models of telescopes, three gunfights, a mount telescope, precision level vials, two models of inclinometers, and gunner’s quadrants. M-H was, in fact, the sole manufacturer of the gunner’s quadrant during the war because others could not make it to specification.⁹¹

A former M-H employee, describes working in the Periscope Department (a division of Optical), specifically at the Lake Street Plant (Buzza Company Building) during the war.

“I worked on the line and did the job on every part of the periscope so I would know it all. This was at the Main Plant. Then later when we needed more room, the department moved to the Buzza plant. Army and Navy departments were all on the same floor there. Very few people could go into the Navy department at any one time. It was a location where you had to have a badge. During the time I was in Periscope, the company gave me a badge...We had specific production schedules to meet...The periscope had to be adjusted right in the middle. That line had to be exactly in the center.”⁹²

Other female employees recall working on both periscopes and telescopes at Lake Street.

“Group Leaders would set you up at your machines and show you how to do it.” And, *“It [Lake Street] was where*

⁸⁵Bausch & Lomb: Perfecting Vision, Enhancing Life for 150 Years.”

http://www.bausch.ca/en_US/corporate/corpcomm/general/150_FinalCopyEnglish.pdf. Accessed October 19, 2010.

⁸⁶ *Ibid.*

⁸⁷ *Ibid.*

⁸⁸ “National Defense Research Committee.” University of Rochester-The Institute of Optics.

http://www.optics.rochester.edu/~stroud/BookHTML/ChapII_pdf/II_10.pdf. Accessed October 19, 2010; and Marcotte, p.17.

⁸⁹ Marcotte, p. 16.

⁹⁰ The remainder of the optical manufacturing occurred at its Wabash, Indiana plant.

⁹¹ Judy Haaversen, “Honeywell Circulator: (6), Article1,” n.d., Box 10, Honeywell, Inc. Corporate Records, Minnesota Historical Society, St. Paul, Minnesota.

⁹² Interview with Lila Neuman, April 11, 1985, Box 136, Honeywell, Inc. Corporate Records, Minnesota Historical Society, St. Paul, Minnesota.

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you had to be so darned clean," perhaps referring to the electronic dust-capturing apparatus M-H developed and utilized.⁹³

The production of significant military optical devices was not the only war-related home front effort to occur at the Buzza Company Building during M-H's tenure there. In 1942, M-H's War Production Drive Committee, which, at the request of U.S. War Production Board, was established to serve as an M-H employee clearinghouse for all ideas that could aid the company's war effort, appointed a Poster Committee. M-H hired local graphic artist, World War I veteran, and Adjutant of American Legion Post No. 501, Percy Christianson (ca. 1898-1978), as a full-time poster maker. Poster boards were to carry the messages (e.g., "*Don't Relax – War is Not Yet Won*") and material of the War Production Drive Committee and be erected in all M-H departments.⁹⁴ Harkening to the building's earlier era as the artistic *Craftacres* headquarters, Christianson drafted many of these posters in the Buzza tower.

Shortly after V-J Day, on August 17, 1945, the War Department terminated its war contract with M-H, effectively ending all production at the Lake Street Plant. Although full reconversion of the factory would not be complete until 1946, M-H vacated the property and 1,000 M-H employees (of the 6,000 on the payroll on V-J Day) were terminated. The firm immediately initiated retooling of its equipment at its solely owned plants for reinstatement of thermostat, valve and relay production for the civilian market.

The Post-War Years

Immediately following the war, the Buzza Company Building, being part of the federal government's surplus war property inventory, would enter decades of serving as space for use by a number of different federal, state and local government departments. The Buzza Company Building was initially reconverted into a regional veterans' for the state of Minnesota center in 1946, providing an education section and loan guarantee offices, as well as adjudication of claims services, records files, and financial services. It also served as the medical outpatient clinic for Twin Cities' veterans.⁹⁵ The Buzza Company Building served its statewide veterans function until 1950 when it was converted to a statewide facility for reserve and active military, housing offices for Minnesota's Army recruiting, the Organized Reserve Corps (ORC), army instructors for the National Guard, Reserve Officers Training Corps (ROTC) activities and a regional post engineer. ROTC and the National Guard, as well as various other governmental agencies, including the U.S Bureau of Mines, for example, utilized the Buzza building through the 1950s and the 1960s.⁹⁶

In 1971, the federal government transferred the property to Minneapolis Public Schools. The building was rechristened Florence M. Lehmann Multi-Educational Center. Named for Lehmann, a former member of the Minneapolis Board of Education for 20 years, the building housed a number of programs, ranging from adult basic education classes, citizenship classes, English Language learning, and community and alternative education.

In 2010, the building closed as part of Minneapolis Public Schools' plan to consolidate resources and it has since been vacated. Current development plans by the new owner, Minneapolis Leased Housing Associates III, LP, an affiliate of Dominion, are to rehabilitate the recently vacated building into approximately 120 units of low-income housing through the use of state and federal historic tax incentives. The planned conversion of the space from an

⁹³ The Plante Family Interview, December 9, 1983, Box 136, Honeywell, Inc. Corporate Records, Minnesota Historical Society, St. Paul, Minnesota.

⁹⁴ *MH News Circulator*, April and June 1942. See also, Percy B. Christiansen Papers, World War II Relief and American Legion activities, 1945, 1946, Minnesota Historical Society, St. Paul, Minnesota.

⁹⁵ *Minneapolis Times*, October 17, 1945.

⁹⁶ The United States Bureau of Mines Region V Headquarters (Region V) moved to the Buzza Building in the early 1950s from its downtown Minneapolis location. This was a temporary measure as Region V moved into newly constructed research facilities along the Mississippi River in 1959. See Amy L. Ollendorf and Anthony Godfrey, "Cultural Resources Management Investigation: Closure of the Twin Cities Research Center, U.S. Bureau of Mines, Hennepin and Dakota Counties, Minnesota," (Project No. CMXX-96-0734, Minneapolis, Minn., 9 December 1996), pp. IB-13 and IB-15-17. See also *Minneapolis Star*, June 30, 1950.

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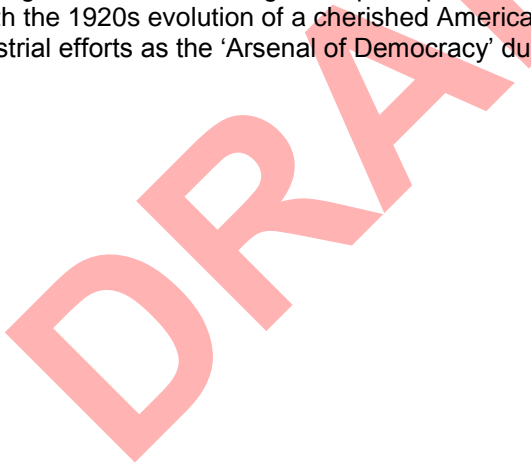
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educational use to apartments will provide much-needed workforce housing in the Uptown Neighborhood of Minneapolis.

Conclusion

In conclusion, the Buzza Company Building meets National Register Criteria A for its association with the Buzza Company, a greeting card designer, publisher and manufacturer that was a forerunner in the development of the modern greeting card industry from the 1910s through the 1920s. Although the Buzza greeting card company did not survive to the present day, the firm was hailed as the second-largest greeting card manufacturer and was a nationally known competitor of its time that reflected the trend of distinguishing itself from other greeting card manufacturers in a number of ways. The Buzza Company Building further meets National Register Criteria A for its association with the Minneapolis-Honeywell Regulator Company, in particular, the company's use of the building during World War II. As such, the building represents a contribution to the nation's expansive war effort activities on the home front, in particular, defense contracting and military production. Specifically utilized for the manufacture of precision optical instruments, the Buzza Company Building reflects M-H's distinguishing achievements for developing several breakthroughs in optical production during the war. The building is a significant reminder of both the 1920s evolution of a cherished American mainstay – the greeting card, as well as the nation's massive industrial efforts as the 'Arsenal of Democracy' during World War II.



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University of Minnesota, Minneapolis.

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ADDITIONAL DOCUMENTATION

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- Figure 1:** Sketch Map/Site Plan/Photo Key, indicating location of Buzza Company Building and locations of exterior photos
- Figure 2:** Aerial image of Buzza Company Building, indicating components of the property
- Figure 3:** Sanborn Fire Insurance Map, Minneapolis, MN, Nov. 1949, Vol. 6, Sheet 624
- Figure 4:** Historic image, Buzza Company Building expansion and tower, under construction, ca. 1927
- Figure 5:** Historic image, Buzza Company Building, after completion of the tower, ca. 1927
- Figure 6:** Historic image, Buzza Company Building tower, interior, ca. 1927
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- Figure 8:** Cover image of 'Greetings', the award-winning Buzza Company house organ for customers, 1928
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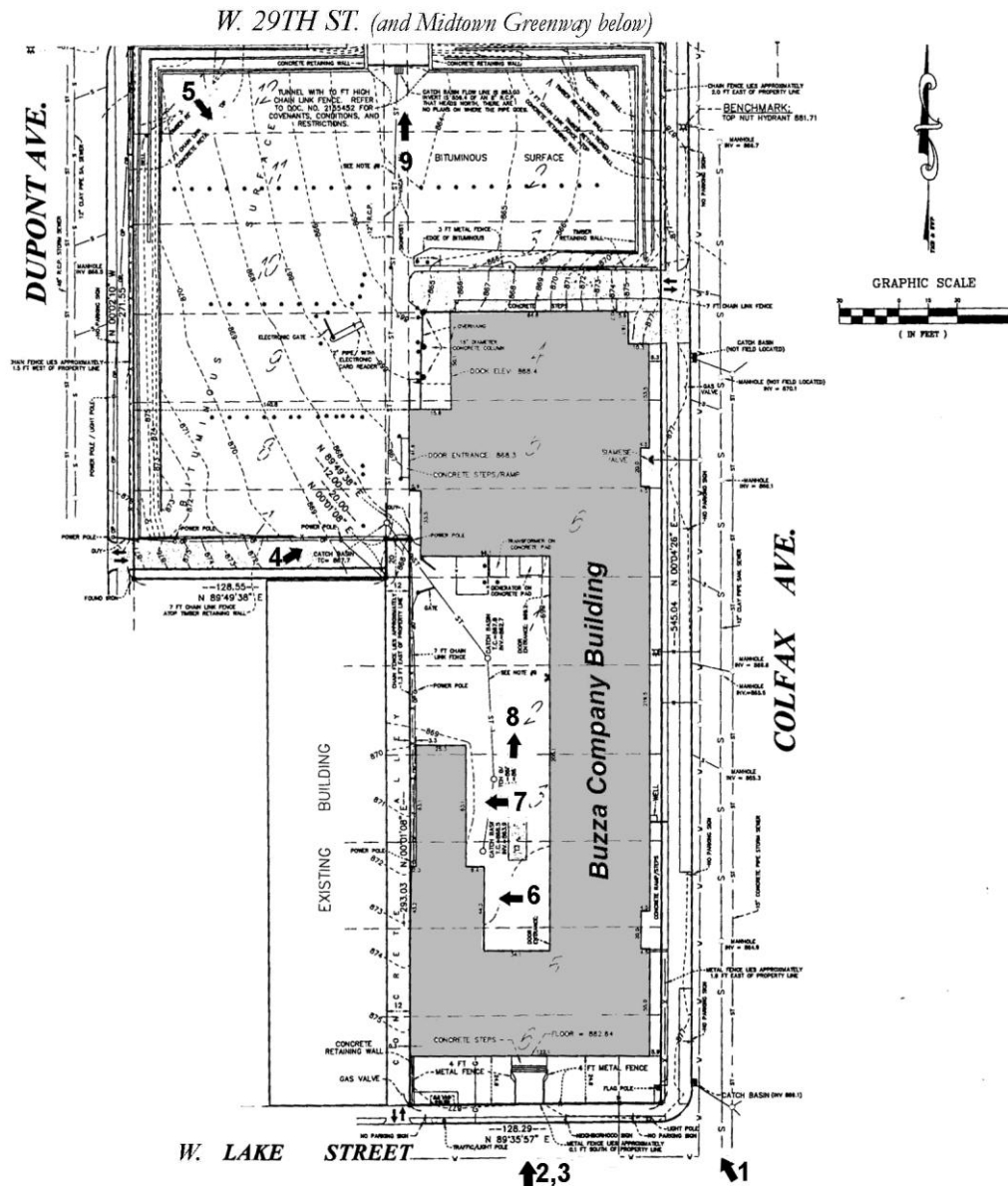


Figure 1: Sketch Map/Site Plan/Photo Key, indicating location of Buzza Company Building and locations of exterior photos

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Figure 2: Aerial image of Buzza Company Building, indicating components of the property

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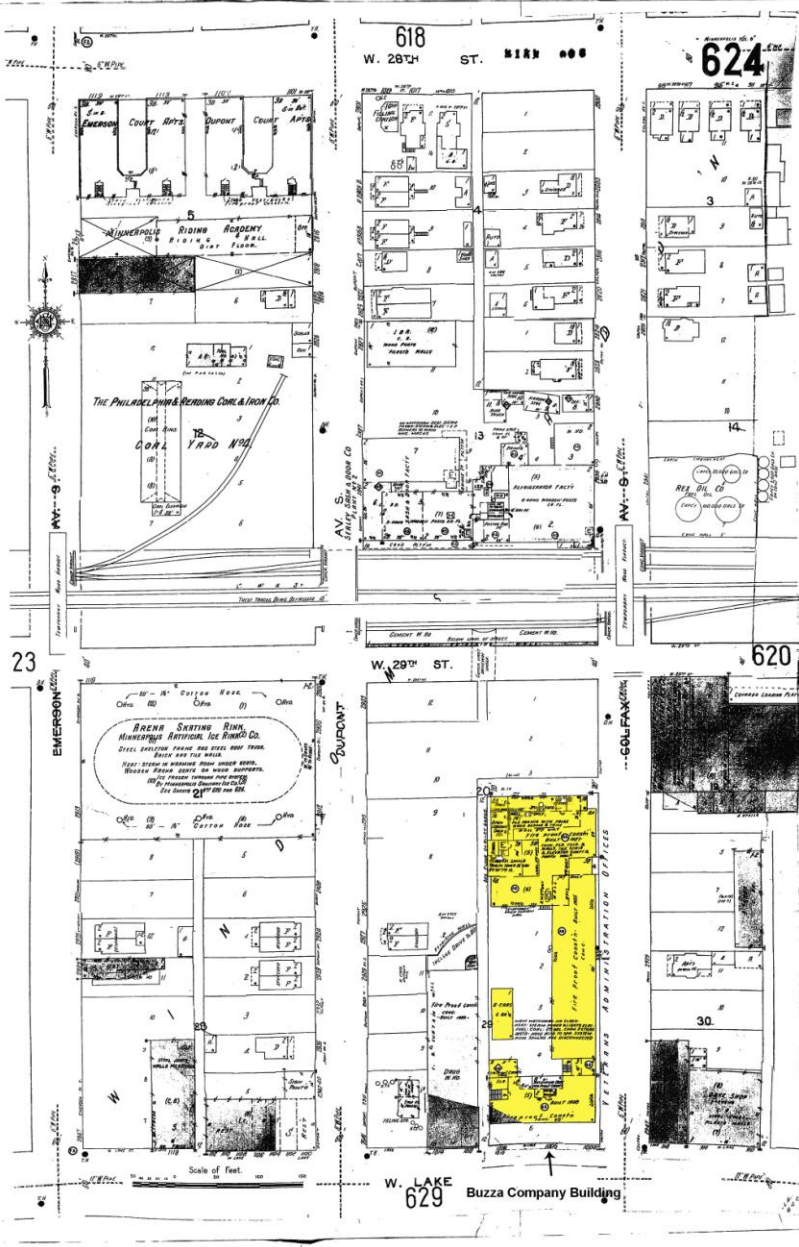


Figure 3: Sanborn Fire Insurance Map, Minneapolis, MN, Nov. 1949, Vol. 6, Sheet 624. The Buzza Company Building, ca. 1949 (prior to 1956 Boiler Room addition that now interconnects the ca. 1949 garage with the remainder of the building).

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Figure 4: Historic image, Buzza Company Building expansion and tower, under construction, ca. 1927.
View looking southeast towards west elevation.
(Hennepin County Library, Minneapolis)

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Figure 5: Historic image, Buzza Company Building, after completion of the tower, ca. 1927.
View looking northwest towards southeast corner.
(Hennepin County Library, Minneapolis)

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Figure 6: Historic image, Buzza Company Building tower, interior, ca. 1927.
(Hennepin County Library, Minneapolis)

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Figure 7: Historic image, Buzza Company Building, interior of factory floor, ca. 1927.
(Hennepin County Library, Minneapolis)

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Figure 8: Cover image of 'Greetings', the award-winning Buzza Company house organ for customers, 1928.
(Hennepin County Library, Minneapolis)

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Figure 9: Image of a framed Buzza Company sentiment motto, dated 1925. 'Bless Your Heart,' from the writings of J.P. McEvoy. (MacRostie Historic Advisors LLC)

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Figure 10: Minneapolis-Honeywell promotional material detailing military production of optical instruments in Minneapolis, 1943.

Some of these photos were likely taken at the Buzza Company Building.
(Minnesota Historical Society, Honeywell, Inc. Corporate Records)

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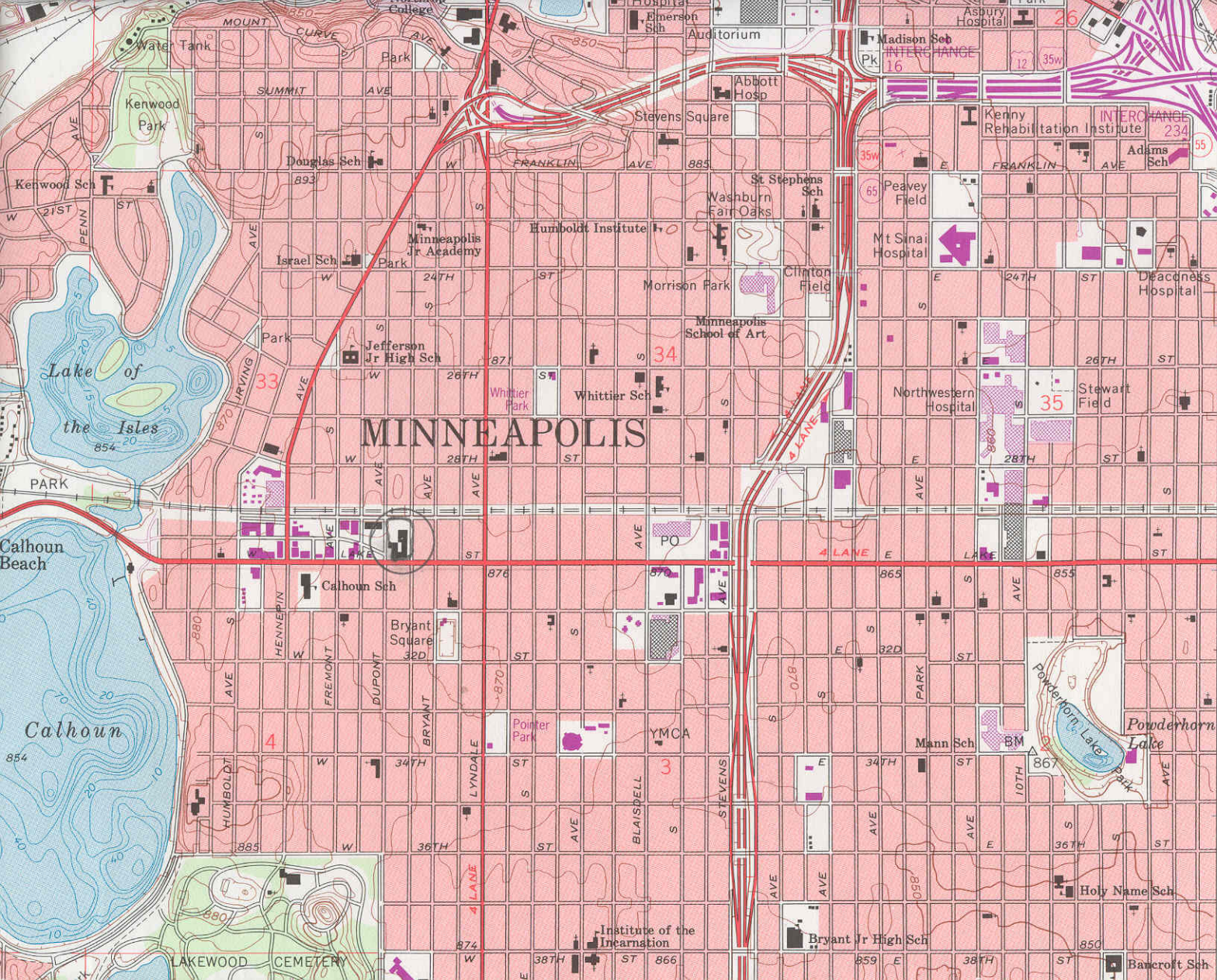
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Figure 11: Historic image, Buzza Company Building tower, interior, ca. 1944 during use by Minneapolis-Honeywell.

Percy B. Christianson and Sigurd Moe designing posters for M-H's War Production Drive Committee.
(Minnesota Historical Society, Photograph Collection)



MINNEAPOLIS

Streets: MOUNT CURVE AVE, SUMMIT AVE, FRANKLIN AVE, IRVING AVE, HENNEPIN AVE, FREMONT AVE, DUPONT AVE, BRYANT AVE, LYNDALE AVE, BLAISDELL AVE, STEVENS AVE, HUMBOLDT AVE, 21ST ST, 24TH ST, 26TH ST, 28TH ST, 30TH ST, 32D ST, 34TH ST, 35TH ST, 36TH ST, 37TH ST, 38TH ST, 39TH ST, 40TH ST, 41ST ST, 42ND ST, 43RD ST, 44TH ST, 45TH ST, 46TH ST, 47TH ST, 48TH ST, 49TH ST, 50TH ST, 51ST ST, 52ND ST, 53RD ST, 54TH ST, 55TH ST, 56TH ST, 57TH ST, 58TH ST, 59TH ST, 60TH ST, 61ST ST, 62ND ST, 63RD ST, 64TH ST, 65TH ST, 66TH ST, 67TH ST, 68TH ST, 69TH ST, 70TH ST, 71ST ST, 72ND ST, 73RD ST, 74TH ST, 75TH ST, 76TH ST, 77TH ST, 78TH ST, 79TH ST, 80TH ST, 81ST ST, 82ND ST, 83RD ST, 84TH ST, 85TH ST, 86TH ST, 87TH ST, 88TH ST, 89TH ST, 90TH ST, 91ST ST, 92ND ST, 93RD ST, 94TH ST, 95TH ST, 96TH ST, 97TH ST, 98TH ST, 99TH ST, 100TH ST.

Parks: Kenwood Park, Washburn Fair Oaks, Morrison Park, Whittier Park, Pointer Park, Calhoun Beach, Powderhorn Park, Lakewood Cemetery.

Schools: Kenwood Sch, Douglas Sch, Minneapolis Jr Academy, Israel Sch, Jefferson Jr High Sch, Whittier Sch, Calhoun Sch, Bryant Square Sch, Pointer Sch, YMCA, Mann Sch, Holy Name Sch, Bauerrott Sch.

Hospitals: Abbott Hosp, St Stephens Sch, Mt Sinai Hospital, Northwestern Hospital, Deaconess Hospital.

Other Landmarks: Auditorium, Stevens Square, Peavey Field, Stewart Field, Institute of the Incarnation, Madson Sch, Peavey Field, Stewart Field, Deaconess Hospital, Holy Name Sch, Bauerrott Sch.

Water Bodies: Lake of the Isles, Calhoun, Powderhorn Lake.

Interchanges: INTERCHANGE 16, INTERCHANGE 234, INTERCHANGE 55.

Other: Water Tank, College, Emerson Sch, Peavey Field, Stewart Field, Deaconess Hospital, Holy Name Sch, Bauerrott Sch.