

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Euclid View Flats

Other names/site number: _____

Name of related multiple property listing:

_____ N/A _____

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

2. Location

Street & number: 234-238 Bates Avenue

City or town: Saint Paul State: MN County: 123

Not For Publication:

Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p>	<p>_____ Date</p>
<p>_____ Title : State or Federal agency/bureau or Tribal Government</p>	

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC / multiple dwelling

Current Functions

(Enter categories from instructions.)

VACANT / NOT IN USE

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN / Queen Anne

LATE VICTORIAN / Romanesque

Materials: (enter categories from instructions.)

Principal exterior materials of the property: foundation: STONE
walls: BRICK
other: METAL; WOOD; CONCRETE

Narrative Description

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

Summary Paragraph

See continuation sheet.

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Narrative Description

See continuation sheet.

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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.

Criteria Considerations

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

- 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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1895

Significant Dates

1895

Significant Person

(Complete only if Criterion B is marked above.)

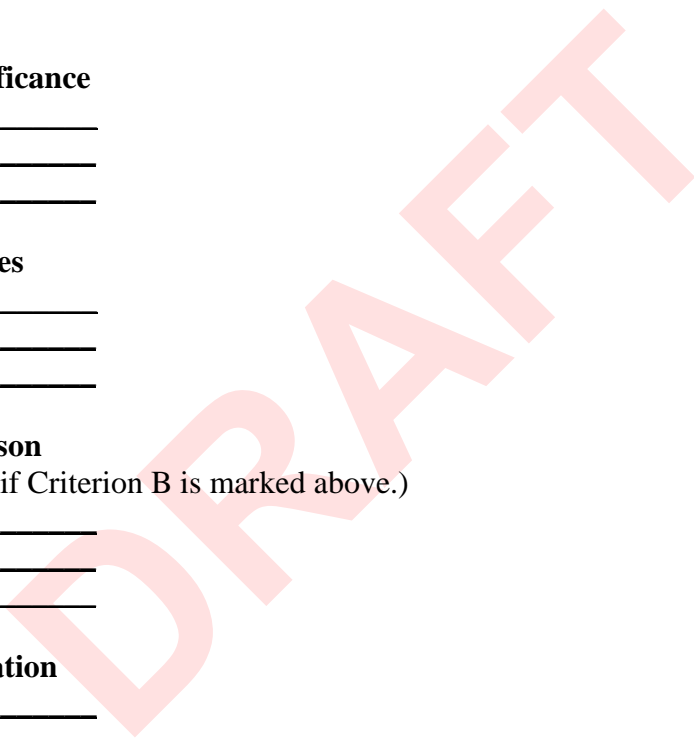
N/A

Cultural Affiliation

N/A

Architect/Builder

KRETZ, Herman (architect)



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

See continuation sheet.

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

See continuation sheet.

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9. Major Bibliographical References

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

See continuation sheet.

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: Minnesota Historical Society

Historic Resources Survey Number (if assigned): RA-SPC-0280

10. Geographical Data

Acres of Property 0.21 acres

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Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 15 | Easting: 494770 | Northing: 4977620 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

Lots 11 and 12, Block 2, Wilder and Dodge's Subdivision of Block 48, Lyman Dayton's Addition to Saint Paul

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Boundary Justification (Explain why the boundaries were selected.)

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

11. Form Prepared By

name/title: Charlene K. Roise and Stephanie K. Atwood

organization: Hess, Roise and Company

street & number: 100 North First Street

city or town: Minneapolis state: MN zip code: 55401

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date: August 2013

Additional Documentation

Submit the following items with the completed form:

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

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Photographs

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

See continuation sheet.

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

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

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DESCRIPTION

Summary

Euclid View Flats is located east of downtown Saint Paul in the Dayton’s Bluff neighborhood, at the southeast corner of Euclid Street and Bates Avenue.¹ A series of semicircular door and window openings enliven the first floor of the three-story building’s orange-red brick walls, and brick patterns form panels that articulate bays on the floors above. These panels alternate with curved, metal, oriel windows that are ornamented with a diapering of four-pointed stars. The sophisticated composition, capped by a bracketed metal cornice, is an excellent example of the late nineteenth-century transition from the opulent Queen Anne style to the more refined Romanesque Revival. The building was constructed in 1894–1895, and its attractive design, as well as its location in the desirable Dayton’s Bluff neighborhood, drew tenants to this apartment building from the middle class that was emerging during the period. Unlike older tenements, which were poorly designed and overcrowded, the new apartment buildings offered airy, high-quality units that provided a respectable alternative to other urban housing types.

NARRATIVE DESCRIPTION

Exterior

Euclid Flats is at the southeast corner of a city block bounded by Euclid Street to the north, Bates Avenue to the west, Wilson Avenue to the south, and Maple Street to the east. It is situated in the Dayton’s Bluff neighborhood, which took its name from its site overlooking the Mississippi River to the south. A creek valley that has been used as a railway corridor separates the neighborhood from downtown Saint Paul to the west. Interstate 94 runs to the west and south of the neighborhood, which mostly holds single and multiple residences dating from the late nineteenth and early twentieth centuries, with small concentrations of commercial development. Diagonally across from Euclid View is an early twentieth-century church that has been converted into condominiums, and the modern campus of the Dayton’s Bluff Elementary School is across Euclid Street to the north.

The property occupies Lots 11 and 12 of Wilder and Dodge’s Subdivision of Block 48, Lyman Dayton’s Addition to Saint Paul. The apartment building fills much of the site. A lawn on its front (west) side is mostly flat, but has a sharp incline at the sidewalk (**Photograph 1**). Concrete steps at the slope provide access to the paths to the front entries. An asphalt parking lot is between the rear (east) of the building and the property line. There is no formal landscaping; trees are located in the public easement and small bushes grow near the lot line and by the building foundation.

The 40’-high, flat-roofed building rises three stories above a basement. Featuring a rectangular plan, it is 78’-3” wide along its front facade and 56’ at the side facades. The front (west) and north facades (**Photographs 1 and 2**), which face Bates and Euclid, are primary facades and have the majority of the building’s exterior ornamentation, referencing the Romanesque Revival and Queen Anne styles. The walls are orange-red brick set in a stretcher bond. The west facade is visually divided into north (Building 238) and south (Building 234) halves that are each three bays wide. The continuous bays

¹ Historically, the property was referred to as both “Euclid View Flats” and “Euclid View.” Euclid Street and Bates Avenue are not aligned on cardinal points. To simplify the discussion, this description assumes that Euclid Street runs east-west and Bates Avenue runs north-south.

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between floors in combination with the flat roof give the building the appearance of a rowhouse.

At each half of the front facade, modern concrete steps lead to the first-floor main entrance, which sits above grade (**Photograph 7**). Infill of buff-colored brick or stone and a slick-coat of cement along both sides of the stairs outline the size of the original porches, which were removed in 1946.² Compound arches in the brickwork crown the round-arch doorway, the small round-arch window openings bracketing it, and the round-arch picture window openings in each outer bay (**Photograph 8**), which have transoms that originally held leaded glass. The brick arches terminate at a three-row decorative string course that encircles both primary facades at the first floor; a single-row course runs below it. These bands are repeated between the first floor and basement, which has camber-arch window openings.

In the central bay above the entrance, two windows are at both the second and third floors. The punch-out window openings are topped with segmental arches and have rough-faced stone sills. At the sides and top of the bay is a band of decorative brickwork created by three recessed rows of bricks set in a header bond, creating a checkerboard pattern. At the outer bays, two-story oriel windows of pressed metal (**Photograph 9**) run between the second and third floors. The window has a stone sill which rests on a stepped shelf of brick. The brick walls of the main facade angle inward to abut the sides of the oriel; the bend is accented with pigeonhole corner detailing. Three window openings are at both floors within the oriel and are joined by wide, angled mullions, which flaking paint reveals to be galvanized metal. Above these openings are ornamental metal bands decorated with diapering of four-pointed stars. A decorative band at the top of the oriel has a framed panel at its center, while stylized scrollwork encircling roundels and topped with a laurel are at its outer ends. The top of the oriel abuts a bracketed, pressed-metal cornice, which crowns both primary facades.

The north facade is four bays wide, with features following the same design pattern of the front facade (**Photographs 2 and 10**). The easternmost bay has one large and one small punch-out window opening at each floor. The central bay has a picture window at the first floor and an oriel window above that is identical to those on the front facade. The bay to its west has a single punch-out window opening at each floor. Window openings along the first floor are topped with brickwork in a compound-arch design, while openings on the upper two floors have segmental arches.

The south (**Photograph 6**) and the rear (east) facades are common brick in a variegated red color. The south facade is largely concealed by an adjacent residence; the windows openings mirror those on the north facade, but the openings have segmental-arch lintels.

The rear facade is four bays wide (**Photograph 3**). The bays are paired, each pair having mirrored plans divided by a shared brick chimney. Each bay has a door opening and a window opening at each floor crowned with segmental arches. The floors are accessed by a two-level, modern wood deck with stairs (**Photograph 5**). A raised concrete pad is below. Sections of the brick wall have been painted. The rear facade is divided by a 7'-9"-wide light well that extends halfway into the building (**Photograph 4**). Window openings facing into the light well have segmental arches. Its brick walls are discolored from a coat of white paint and there are areas of repair with a cementitious coating.

² Saint Paul Building Permit 142206 (November 19–20, 1946).

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Most window openings have modern wood replacement sashes, but the historic outer framing has been left in place in many openings. On the first floor of the primary facades, the round-arch window openings provide space for a single-pane transom. Some windows are fitted with modern metal storms with screens. All first- through third-floor openings have projecting, rough-faced stone sills. Sills within the light wall are particularly deteriorated.

Interior

Buildings 234 and 238 have nearly identical interior floor plans. The front entrance leads to a small enclosed entryway. This opens into a hallway with stairs at its east end that run between the basement and third floor (**Photograph 11**). Permits note that the flights to the basement were constructed in 1929.³ The main stairs have painted wood risers, landings, and treads with a bull-nose design. Its decorative oak balustrade has turned balusters and square newel posts with rounded caps and sunburst motifs.

The hallways on all three floors have doorways on their north and south walls that access the two flats on each level. Each flat has the same general plan, with most rooms aligned along one side of a long, narrow corridor. On each floor, the flat plans are mirrored. The entrance door opens into the corridor (**Photograph 16**). Along the front (west) wall are a living room (**Photographs 12, 13, and 17**) and an adjacent sitting room (**Photograph 15**); an opening between these rooms has been filled in, but the woodwork that framed the opening remains (**Photograph 14**). Bedrooms or other rooms line the exterior wall of the apartments (**Photographs 18 and 19**). A bathroom on the opposite side of the corridor creates an angled wall in some flats that is not original. A kitchen at the east (rear) wall has an exit door (**Photograph 20**) and is furnished with modern cabinetry and appliances.

Because the flats were continuously occupied for decades, their interiors have some alterations. Most entrance doors are modern, hollow-metal units, and interior doors are replacements. Many areas have modern floor coverings, such as vinyl tile. New partition walls have been constructed. Ceilings have a popcorn finish and were lowered in some units beginning in 1970.⁴ Modern skylights light the main stairwells.

Historic materials do, however, remain within the flats. Most walls are plaster and the original hardwood floors are visible in some rooms. Historic woodwork is extant in many areas featuring a fluted design with bull's-eye corner blocks, door casings with plinth-block bases, and 10" baseboard along the floor. Some historic doorways along corridors have infilled transom windows. Most newer woodwork has a similar style with simple, squared wood trim and square corner blocks. This woodwork is used for both replacement pieces and on walls built after the original construction.

INTEGRITY

Because Euclid View Flats has not been moved, it retains integrity of **location**. The ornamentation at the exterior walls, particularly the pressed-metal oriel windows and the decorative brickwork, has been maintained. The interior structure and general floor plan of the twelve flats are also extant. Within the flats, the historic woodwork with a bull's-eye design remains in many areas. The retention of all these

³ Saint Paul Building Permit 36720 (dated May 24, 1929).

⁴ Saint Paul Building Permit 33201 (dated September 9, 1970).

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features gives the building integrity of **materials, design, and workmanship.**

When Euclid View was constructed nearly 120 years ago, Dayton's Bluff was emerging as a desirable residential neighborhood. Today, the surroundings remain primarily residential. The historic platting and street layout has been maintained, as has the historic function of the building. As a result, Euclid View has integrity of **setting, feeling, and association.**

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

Euclid View Flats was built during a formative period for both the city of Saint Paul and the field of architecture. Displaying a sophisticated design that reflects the late nineteenth-century transition from the Queen Anne to the Roman Renaissance styles, the building provided a modern, multifamily alternative to the single-family houses that were more common in the city and, particularly, in the growing Dayton's Bluff neighborhood. It was an important product of Herman Kretz, a major regional architect during a period of rapid growth. For its local significance in the area of **Architecture**, Euclid View Flats qualifies for the National Register under **Criterion C**. The period of significance coincides with the completion of the building's construction in 1895.

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

Nineteenth-century Boom Town

To appreciate the significance of Euclid View Flats, it is necessary to understand the context that produced it. Saint Paul's early development was concentrated around two steamboat landings, "Upper Town" and "Lower Town." The two nascent business districts were bitter rivals in the 1850s, but Lower Town's location had advantages that ultimately made it the center of commerce. One of its most important assets was proximity to a valley that drained Trout Brook and Phalen Creek. A breach in the otherwise formidable wall of the river bluff, the valley provided an opportune passageway for tracks as railroads expanded to the northern forests and western prairies. Improvements in the region's transportation system helped to stimulate phenomenal growth in Saint Paul in the late nineteenth century.

In the 1937 book *Social Saga of Two Cities*, Calvin Schmid delineates several stages of growth experienced by Saint Paul and Minneapolis. The early pioneer settlement period ended around 1865. "With the close of the Civil War another cycle of prosperity ushered in a period of rapid growth and development which culminated in the 'Jay Cooke' panic of 1873. Between 1885 and 1880 the great industries and businesses of the Twin Cities made their initial forward strides," even though the 1873 downturn ushered in a "second period of great stress and discouragement." Even with the ups and downs, Saint Paul's population grew significantly—from 12,976 to 41,473—between 1865 and 1880.¹

This was to be handily surpassed during the development cycle that extended from 1880 to 1895, "in which both Minneapolis and St. Paul made their most rapid growth in population, industry, business, and civic development. The first ten years of this period represented a brilliant and phenomenal growth, while the last five years showed another cessation of progress culminating in the panic of 1893." Saint Paul's population surged to 111,397 in 1885, 133,156 in 1890, and 140,292 in 1895—a more than three-fold increase in only fifteen years.²

¹ Calvin Schmid, *Social Saga of Two Cities: An Ecological and Statistical Study of Social Trends in Minneapolis and St. Paul* (Minneapolis: Bureau of Social Research, Minneapolis Council of Social Agencies, 1937), 5.

² *Ibid.*, 6.

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The city continued to grow in the next decades, with Saint Paul claiming 163,065 residents in 1900, 214,744 in 1910, and 234,698 in 1920. As the region witnessed the peak and decline of lumbering and flour milling, which were strongholds of the nineteenth-century economy, manufacturing became an important base for Saint Paul's prosperity. Its primary industries in the late 1870s were "boots and shoes, flour, agricultural implements, pork, clothing, printing, and alcoholic beverages." By 1929, some of the same industries still ranked high, but had been joined by others: "printing and publishing, . . . railroad-car construction and repairing, signs and advertising novelties, butter, bread and bakery products, clothing, fur goods, electrical machinery and apparatus, beverages, and planning mill products." Following World War I, suburbs began drawing people out of the city, a trend that would accelerate in the mid-twentieth century, but by that time Saint Paul had "accumulated much of its most characteristic and enduring building stock," according to *St. Paul's Architecture: A History*, by Jeffrey Hess and Paul Clifford Larson.³

The surge of population in the late nineteenth century was accompanied by an equally noteworthy expansion of both the city's boundaries and its built form. When Saint Paul was incorporated in 1854, it comprised only four square miles. Its territory had increased to about twenty square miles by 1874, but it was during the 1880s that it really mushroomed, adding over thirty-five square miles to claim a total of some fifty-five square miles.⁴

Nearly three-quarters of the population lived within a mile of Lower Town in 1875, but that was soon to change. As commercial activity began dominating the city's center, the quality of residential life declined and real estate prices rose, prompting a migration of housing to the newly annexed areas. As historian Henry Castle explained in a 1912 history: "By 1880 circumstances had conspired to force a new alignment of residential districts. The lower town region, once so attractive, became too concentrated, too central and from the multiplication of railway trains and tracks through the Trout brook valley, too noisy for comfort, and a rapid hegira for the hills was well underway." Saint Paul's uneven topography, sometimes further complicated by human interventions, greatly influenced settlement patterns. The elevation of the land rose to the west and then flattened, making it relatively easy to erect buildings and attract residents. "Hillward and largely westward, the home-builder wended his way. By grading and bridging and paving, by the construction of street car lines, the extension of water and gas mains and sewerage systems, the hills became accessible and available."⁵

On the Bluff

Castle noted that until the early 1880s, the city's growth went "largely westward." To the east of Lower Town, the swampy valley where Trout Brook and Phalen Creek merged was lined with railroad tracks, forming a substantial natural and manmade impediment to development in that direction. This obstacle had not deterred a pioneer land speculator, Lyman Dayton, from platting an addition on the highland in 1857 and immodestly naming it Dayton's Bluff. He and a few other wealthy businessmen erected large,

³ Ibid., 6, 19; Jeffery A. Hess and Paul Clifford Larson, *St. Paul's Architecture: A History* (Minneapolis: University of Minnesota Press, 2006), xxiv.

⁴ Schmid, *Social Saga of Two Cities*, 70.

⁵ Hess and Larson, *St. Paul's Architecture*, 38; Henry A. Castle, *History of Saint Paul and Vicinity* (Chicago and New York: Lewis Publishing Company, 1912), 1:392.

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lavish houses on the rim, where they had an excellent vantage point to observe the bustling new community across the valley. In the 1870s and 1880s, their homes were joined by the smaller houses of workers at nearby railroads and other industrial facilities, including the sprawling Hamm's Brewery complex to the north.

For the potential of Dayton's Bluff to be realized, however, it would be necessary to improve its physical connection with downtown Saint Paul. Between 1883 and 1885, the city undertook a major campaign to upgrade East Seventh Street, an engineering triumph that included "a roadway embankment 80 feet high, 640 feet long, and 66 feet wide; a 320-foot iron truss bridge across the tracks of one railroad; and a double-arch stone bridge across the tracks of another." This link allowed public transit to reach the neighborhood, initially in the form of a horse car line on East Seventh. As historians John Diers and Aaron Isaacs observed, "From 1890 to 1920, where people lived and where they worked were determined by proximity to a streetcar line."⁶

The private Saint Paul City Railway operated the mass transit system until becoming part of the Twin City Rapid Transit Company in 1891. The railway's horse-powered cars were challenged by the hills leading out of downtown Saint Paul, so the company explored cable systems. The first cable line mounted the Selby Hill west of downtown, going into operation in January 1888. The second cable line replaced the horse-car service on East Seventh Street. Diers and Isaacs explained that the line "tackle[d] the stiff, 5 percent grade. . . . Starting at Wabasha Street, it followed East Seventh Street to Duluth Avenue, where another carhouse and cable powerhouse was constructed." The importance of the cable routes justified the eye-popping cost totalling nearly \$1.6 million for both installations: "The bonding issued in 1887 to finance the lines was not fully paid off until 1947, even though the East Seventh Street line and the Selby line were converted to electricity in 1893 and 1898, respectively."⁷

Starting in 1891, transportation in Dayton's Bluff was further improved by a branch line extending southeast from East Seventh Street along Maria Avenue, which ran parallel to and one block southwest of Bates Avenue. "The Maria line served the Dayton's Bluff neighborhood . . . along Maria Avenue, Hudson Road, and Earl Street," Diers and Isaacs reported. "It was mostly residential, with modest commercial development." Streetcars operated on the route until 1952, when they were replaced by buses.⁸

The arrival of public transit had the anticipated result of populating Dayton's Bluff. In January 1887, the *Saint Paul Pioneer Press* called the neighborhood "the most picturesque and beautiful district of the city. Sloping back from the river bluff for nearly a mile, it commands from every point a wider and finer prospect of the city and the Mississippi valley than any other portion of the city east of the Mississippi."⁹ The praise was repeated a quarter-century later when Castle observed that "Dayton's Bluff, with its terraced streets and sightly outlooks, clothes itself with handsome abodes."¹⁰

⁶ Hess and Larson, *St. Paul's Architecture*, 45; John W. Diers and Aaron Isaacs, *Twin Cities by Trolley: The Streetcar Era in Minneapolis and St. Paul* (Minneapolis and London: University of Minnesota Press, 2007), 36.

⁷ Diers and Isaacs, *Twin Cities by Trolley*, 32-33.

⁸ *Ibid.*, 283-285.

⁹ The *Pioneer Press* quote is on page 5 of "The Dayton's Bluff Historic District Handbook," 1992, prepared by Landscape Research for the Saint Paul Heritage Preservation Commission.

¹⁰ Castle, *History of Saint Paul and Vicinity*, 1:392.

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One of these “handsome abodes” was Euclid View Flats. It appeared during the surge of construction that brought the number of residential structures in Saint Paul from 20,000 in 1890 to 51,578 in 1934. In the latter year, the overwhelming majority—70.4 percent—were of wood construction, with 6.6 percent of brick. Saint Paul was dominated by single-family residences, which formed 78.7 percent of the housing stock. Of the remaining housing types, only 1.4 percent were apartments, mostly concentrated in or near downtown. The density of apartments on the east side of Saint Paul was very low.¹¹

The relative rarity of brick construction, the even less common occurrence of apartments as a building type, and the size of Euclid View Flats, which was a large structure for Dayton’s Bluff, made the twelve-unit residence a particularly noteworthy addition to the neighborhood. The prospect of the building’s construction first made the news in July 1894, when the *Improvement Bulletin* reported that “plans and contracts will be let to-day, for a flat building on Bates Avenue and Euclid [Euclid] Avenue, for [Charles] F. Arrol. It will be pressed brick, three stories high and basement, and contain 12 apartments, with bath, gas, electric wiring, plumbing, mantels and laundry.” Specifications for the project were attached to the application for the building permit, providing details of some of the materials used in the construction. While the publication gave the building’s cost as \$33,000, it was estimated to be \$35,000 according to the building permit and other sources. The permit listed Herman Kretz as the architect for the project and Saunders A. Varnum as the contractor.¹²

More details came in another issue of the *Improvement Bulletin* a few weeks later, after some of the contracts had been let: “J. S. Varnum has the carpenter work, August Valentine brick work, and John Steinmetz the stone work.” Contracts had not yet been awarded for “heating, plumbing, gas and electric fixtures and mantels.” The contract for the steam heating plant was apparently given to E. M. Murphy in August.¹³

The project’s developer was the Pioneer Apartment House Company, which saw an opportunity in the growing residential district on Dayton’s Bluff and had acquired two lots on the southeast corner of Bates and Euclid. Archival information on the company is limited, but it apparently owned property in various Saint Paul locations by the mid-1890s. It was incorporated in Iowa and did not register with the Minnesota Secretary of State.¹⁴

Some sources name Frederick Clement Stevens as one of the company’s directors. Stevens was born in Boston in 1861 and came to Saint Paul in 1884, where he opened a law office. He soon became prominent in professional and political circles. This led to his successful run for the state legislature, where he served from 1889 to 1891. He then set his sights on national office and was elected to the

¹¹ Schmid, *Social Saga of Two Cities*, 189-202. In this source, a “residential structure” is defined as any building used for housing, be it a single-family house or an apartment building.

¹² “Twin City Building Budget,” *Improvement Bulletin*, July 6, 1894, 12; Saint Paul Building Permit 31180 (dated July 17, 1894); *Engineering Record*, July 28, 1894, 148.

¹³ “Twin City Building Budget,” *Improvement Bulletin*, July 20, 1894, 12; “Twin City Building Budget,” *Improvement Bulletin*, August 24, 1894, 12.

¹⁴ “Sprinkling Assessment,” *Saint Paul Daily Globe*, April 13, 1896.

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House of Representatives in 1897.

Stevens maintained a good reputation, perhaps because he had limited involvement with the company. Charles Arrol, another member of the Euclid View development team and perhaps the only actual shareholder of the Pioneer Apartment Building Company, could not make the same claim. Born in Canada in 1862, he arrived in Saint Paul in about 1881. Within a few years, he was actively investing in real estate. By the early 1890s, he was married and the name of his wife, Agnes, appeared with his on a mortgage for the property at the corner of Bates and Euclid in 1893. The mortgage lien was originally held by Anna Montgomery, but it was transferred to Charles Mathews in 1894.¹⁵

Arrol is listed as the owner of Euclid View in some of the newspaper accounts in 1894. After the initial surge of interest in the project, there was little news about the construction of Euclid View or the Pioneer Apartment House Company for several months. As construction of the building progressed, though, things began to go badly—Arrol was not paying the contractors or suppliers. In January 1895, the *Saint Paul Daily Globe* reported that John Jagger, who was apparently a local brick manufacturer, “has begun an action for the foreclosure of a lien for \$638 on the Pioneer Apartment House, Charles F. Arrol, Agnes Arrol, the Pioneer Apartment House Company et al. being made defendants.”¹⁶

The case went to court in May, and the *Saint Paul Daily Globe* reported on the outcome. The judge ordered that the property be sold to pay off the debts, including the mortgage lien of Charles Mathews, which had priority over the mechanics liens including “John Jagger, \$670.56; Scribner-Libbey Company, \$467.22; A. Wallentin, \$1,596; E. H. Murphy, \$659; . . . Northern Hydraulic Pressed Brick Company, \$319.24; St. Paul Sash, Door, and Lumber Company, \$504.83; . . . M. F. Poppenberger, \$778.86; Eugene Villaume, \$486.22; Herman Kretz, \$259; S. A. Varnum, \$1,704.” In October, a brief notice in the *Globe* announced an application to confirm the sheriff’s sale allowed in the case of John Jagger vs. Charles Arrol. Arrol continued to own the property into 1896, however, when a notice cited his delinquency in paying a special assessment tax for the installation of a public sidewalk at Euclid View. The foreclosure sale apparently occurred in July of that year. Within a few years, he had gone bankrupt. Surprisingly, Arrol was the Republican candidate for clerk of the Ramsey County District Court in 1902. A contemporary biographical sketch noted: “There are probably two thousand St. Paul people to-day who live in houses constructed by Mr. Arrol, and several thousand have been directly or indirectly benefited by his enterprise.” Even more surprisingly, in 1904 Arrol announced his intention to run for Congress against incumbent Frederick Stevens. The *Saint Paul Globe* reported: “It is said that he has a political grievance against Congressman Stevens, and that he proposes to satisfy a spirit of revenge and to capture the nomination for Congress at the same time.” Perhaps this grudge harkens back to business dealings over Euclid View and the Pioneer Apartment Building Company, but there is no documentation to confirm this.¹⁷

¹⁵ “St. Paul Real Estate,” *Minneapolis Tribune*, December 19, 1886; “St. Paul Real Estate,” *Minneapolis Tribune*, April 13, 1888; “St. Paul Real Estate,” *Minneapolis Tribune*, May 9 and May 17, 1888; “St. Paul Real Estate,” *Saint Paul Daily Globe*, June 12, 1888; Ramsey County District Court Case No. 60195, “Answer of Charles A Mathews, February 14, 1895.”

¹⁶ “Court Notes,” *Saint Paul Daily Globe*, January 25, 1895.

¹⁷ “District Court Decisions,” *Saint Paul Daily Globe*, May 29, 1895; “District Court,” *Saint Paul Globe*, October 6, 1895; “Notice for Judgment,” *Saint Paul Daily Globe*, January 15, 1896; “District Court,” *Saint Paul Globe*, May 17, 1896; “Proceedings in Bankruptcy,” *Saint Paul Globe*, May 10, 1899; “Charles F. Arrol,” *The Appeal: A*

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In any event, in May 1895, in the midst of the wrangling over financial matters, Cathcart and Company advertised flats for rent in both Euclid View and Gilman Terrace, a larger building designed by Kretz west of downtown. Euclid View, which offered a “flat of six rooms and bath,” managed to attract some tenants, with about half of the apartments rented by the time the state census was taken in June. Several tenants had lived in the neighborhood before moving to Euclid View. Some had emigrated to the United States—from Nova Scotia, England, and Ireland—while others were born in the Midwest and further east. Occupations included teacher, shirt cutter, stenographer, traveling salesman, and “contractor.” Most adult tenants were in their mid-twenties to late thirties, including relatives living with married couples. One unit, for example, was occupied by George and Margaret Lorentz, who had apparently lived in Dayton’s Bluff for ten years, and their five children. George, age 35, had been born in Minnesota and was a “butcher salesman,” while Margaret, 30, hailed from Kansas.¹⁸

By 1898, the managing agent had changed to Bayard, Deuel and Company, which advertised a flat for rent “in the popular Euclid View.” The monthly rate of \$22.50 was the highest of the company’s listings, surpassing the \$22.00 rent for an apartment on Thompson Avenue described as “nine rooms, modern.” The rent was listed as \$24 for a unit in Euclid View later that year. The building continued to be inhabited by professionals and other middle-class tenants into the early decades of the twentieth century. In 1920, for example, the occupations of the residents included furrier, salesman, shipping clerk, bookkeeper, railroad brakeman, policeman, and lawyer.¹⁹

Just as public transit stimulated the development of Dayton’s Bluff, the rise of the automobile in the early twentieth century fostered new development patterns. Calvin Schmid noted that the 1920s and 1930s were “marked especially by the coming of the automobile and the consequent virtual disappearance of horse-drawn vehicles and the decline of the railroad and street car as media of transportation.” The transformation was reflected in the average annual number of streetcar trips taken by Saint Paul residents, which rose from 24 in 1880 to 137 in 1900, peaking at 376 in 1920. This was followed by a rapid decline in the 1920s that continued even during the Depression as car ownership became more common.²⁰

For a neighborhood like Dayton’s Bluff, where the housing stock was aging and the role of public transportation was declining, this spelled trouble. Indeed, as Schmid remarked, “The suburban trend of population and the greater economic and social integration of the Twin City area have resulted mainly from the widespread use of the automobile.” The viability of neighborhood commercial centers was also threatened with “the rapid rise of chain banks and chain stores [that] also characterizes this period.”²¹

Euclid View Flats was a victim of these trends. Not long after the Wall Street crash in 1929, the

National Afro-American Newspaper, August 23, 1902; “Congress His Aim,” *Saint Paul Globe*, June 10, 1904.

¹⁸ “Cathcart and Company,” *Saint Paul Daily Globe*, May 12, 1895; “For Rent—Houses,” *Saint Paul Daily Globe*, May 12, 1895; “Flats,” *Saint Paul Daily Globe*, August 18 and September 1, 1895; Euclid View appears in Minnesota State Census records on pages 2-3, Schedule 6, Second Ward, June 7, 1895.

¹⁹ Ancestry.com (<http://search.ancestry.com/Browse/BookView.aspx?dbid=6061&iid=4312200-00557>; accessed August 7, 2013); “For Rent,” *Saint Paul Globe*, June 26 and October 30, 1898.

²⁰ Schmid, *Social Saga of Two Cities*, 6, 65.

²¹ *Ibid.*, 6.

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building's fate had clearly turned. By 1930, it appeared to contain twenty-four single-occupancy units.²² A building permit was not obtained for the conversion from twelve units. A permit was issued, though, in 1946 to repair fire damage and do general maintenance. Single-story, open, entry porches at the front doors, as well as broken gables at the roofline above the entries, were removed at that time. Another fire required repairs in 1965. At some point, the brick enclosure at the rear was replaced by a wood stair system and the original twelve-unit configuration was reestablished.²³

Architects of the New Metropolis

Few designers prior to the mid-nineteenth century could be considered architects by the modern definition of that word. Most construction was the bailiwick of master carpenters and masons who learned their trade through apprenticeships, with traditional techniques passed down from generation to generation. With the establishment of a clearly discernible system of architectural education during the last half of the nineteenth century, the architectural profession came of age. The new field found fertile ground in the new city of Saint Paul.

As Hess and Larson observe, "The building boom of the 1880s attracted and nurtured the city's first flock of professional architects, many of whom helped usher the city into the twentieth century." The demand propelled a fundamental realignment of previous practices. "Existing local architectural offices could provide only a small patch of the fabric required for a city that aspired to the architectural garb of a Chicago or a St. Louis. At the beginning of its building boom, St. Paul simply lacked the depth of local talent and training opportunities to propel the city into its burgeoning opportunities. Outside help was the answer, and in the early to mid-1880s architects arrived in the city from every potential source of architectural talent: established architectural offices, architectural schools, and the increasingly skilled immigrant population. Their arrival spelled the dawn of a new age—some might say the Golden Age—in St. Paul building."²⁴

A number of the newly arrived architects "had a sizable body of work already attached to their name, yet each came to St. Paul with few if any local commissions actually in hand. It was enough that new construction was still erratic in the East" in the aftermath of the Panic of 1873 and "was failing to live up to its earlier promise in points farther west, but [was] booming in St. Paul." It was perhaps the ample volume of work that allowed the architects to achieve "a modicum of financial success without letting go of their artistic ideals. Their success in imposing a strong personal stamp on their projects while struggling to build a practice from scratch gave the city its first generation of mature architecture."²⁵

Hess and Larson note that "the St. Paul building boom ultimately attracted architects and builders from a diversity of European countries as well as from the East Coast and Canada. Minneapolis had barely a handful of foreign-born architects, . . . while St. Paul could boast of at least seventeen, many of them settling in Minnesota after practicing elsewhere in the country. Of those whose countries of origin have been identified, seven were German, three English, three Norwegian, one Swedish, and three Canadian." While half of these men had left Saint Paul by the mid-1890s, others stayed and made long-

²² *Saint Paul City Directory for 1930*, 1588.

²³ Saint Paul Building Permits 142206 (dated November 20, 1946) and 47085 (dated April 29, 1965).

²⁴ Hess and Larson, *St. Paul's Architecture*, xxiv, 52-53.

²⁵ *Ibid.*, 57.

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term contributions to the city's built environment. "Apart from Omeyer and Thori," who had Norwegian backgrounds, "German-Americans were far and away the most important immigrant group in shaping the architectural legacy of St. Paul. A foursome of German-born architects came to the city between 1883 and 1887, each exemplifying a distinctive path to success in the New World, and each leaving behind him a characteristic body of work." These four architects were Emil W. Ulrici, Emil Strassburger, Albert Zschocke, and Herman Kretz.²⁶

Herman Kretz exemplified the new professionalism in the field of architecture. Born in Essen, Germany, in 1860, he apparently came from a comfortable background, which allowed him to obtain a good education before coming to America. After studying at the university at Essen, he attended an architecture program at a technical school at Holzminden and gained some practical professional experience working at his uncle's office. In 1880 or 1881, around the age of twenty, he arrived in New York City. He spent the next few years working briefly in several cities, including Chicago, Winnipeg, and Bismarck. In the latter city, he obtained some high-profile commissions, such as preparing plans and specifications for the city hall in 1885. He retained strong ties to Bismarck after he left, completing several substantial projects there including the seven-story McKenzie Hotel in 1910. While in Bismarck, he formed an association with another architect, Carl Wirth, who continued an active practice in that city as well as Superior, Wisconsin, and Duluth, Minnesota. Wirth was also listed as a "draftsman" in Saint Paul city directories in the early to mid-1880s.²⁷

Around 1886, Kretz settled in Saint Paul where, according to an early twentieth-century biographical sketch, "he found an excellent opening for one skilled in his profession. . . . His thorough training in his native land has been of inestimable value both to him and to the city." The Saint Paul directory first lists him the following year. By that time, he has established a practice with William Thomas. The partnership started with a bang, designing Blair Flats, a substantial residential and commercial complex erected at the corner of Western and Selby Avenues in 1887. "The density of its ornamentation and sheer size caused something of a local sensation," according to Hess and Larson. Kretz came close to designing an even more prominent building in the following decade when he reportedly placed second to Cass Gilbert in the competition for the design of the state capitol.²⁸

²⁶ Ibid., 57.

²⁷ Castle, *History of St. Paul and Vicinity*, 3:830; "Griffin Block," *Bismarck Weekly Tribune*, June 13, 1884; "Mowing Away—City Council," *Bismarck Weekly Tribune*, October 30, 1885; "Superior: The Thriving, Bustling New City at the Head of the Great Lakes," *Minneapolis Tribune*, October 5, 1887; "In Lake Superior Towns," *Saint Paul Daily Globe*, April 22, 1887; "The Scotchman's Gift to West Superior," *Minneapolis Journal*, August 24, 1901.

Kretz's naturalization papers indicated that he arrived in New York on October 20, 1881, but other sources place his arrival in 1880. He was apparently working in Bismarck in 1884, when a newspaper describes a building that he and partner Carl Wirth were designing; see "Griffin Block," *Bismarck Weekly Tribune*, June 13, 1884. He maintained an office there at least through the summer of 1885, when advertisements published in the *Bismarck Daily Tribune* promoted "Carl Wirth and Hermann Kretz, Architects and Superintendents, Room 12 and 13, Dakota Block, Second Floor." ("Business Cards," *Bismarck Daily Tribune*, August 2, 1885 and August 7, 1885)

²⁸ Castle, *History of St. Paul and Vicinity*, 3:830; Hess and Larson, *St. Paul's Architecture*, 70-71; Susan Granger, "234-238 N. Bates Avenue," April 28, 1982, Historic Sites Survey Form, prepared for the Ramsey County Historical Society and the Saint Paul Heritage Preservation Commission; "The Capitol Plans," *Minneapolis Tribune*, October 22, 1894; "Minnesotan Lead," *Saint Paul Daily Globe*, October 13, 1894; "H. Kretz, Architect, Here 45 Years, Dies," *Saint Paul Dispatch*, May 8, 1931.

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Hess and Larson assert that Kretz's "technical training [was] equal to anyone working in the city at that time." Unlike some architects who were identified with a specific style, "he became a master of three specialized building types: in the cities, massive apartment buildings and midsize commercial blocks, and in small communities throughout the region, Catholic churches."²⁹

This approach helped Kretz weather the Panic of 1893, which shut off the flood of commissions that many architects had come to rely on. Many left town. Kretz, however, had figured out a sustainable formula. "Though he would never match the opulence of his first great commission, the Blair Flats, he repeated its basic type in several dozen brick-and-stone flats buildings throughout the city. Eighteen such buildings were reported in the regional architectural press in Kretz's first ten years in St. Paul. . . . Each cost in excess of \$20,000 (the price of a mansion-class house in St. Paul), and several approached or exceeded \$100,000. Many had identical or nearly identical plans. Kretz continued his specialties in commercial buildings and country churches, but these were a whisper to the roar of his apartment construction projects. He was the first architect in the state to carve out an upscale specialty that invited replication. Kretz had found his *métier* and pursued it with great success right through the depression."³⁰

He designed some of these apartment buildings for other investors and some for his own portfolio. His real estate investments extended to a number of commercial properties, the most prominent being the Commerce Building at Wabasha and Fourth Streets in downtown Saint Paul, which opened in 1912. A contemporary observed: "The unique position held by Hermann [*sic*] Kretz in St. Paul is the combination role of architect, builder and owner of this city's latest word in office structures, the mammoth new Commerce building. . . . Mr. Kretz represents that rare conjunction, in a single personality, of artistic skill and business ability, which must lead to marked success in any sphere."³¹ His prosperity was displayed by the substantial stone house he built at 768 Summit, where he lived with his wife, Helena Botzet, and their daughter, Helen, who was born in 1896, two years after the couple married.³²

Late Nineteenth-century Design Trends

The design of Euclid View Flats is noteworthy for its artistic composition, a finely crafted melding of the Queen Anne and Roman Renaissance styles. The rich, orange-red brick walls and the ornate metal oriel bays are inspired by the picturesque Romanticism of the nineteenth century, while the semi-circular arches and strong rectilinear massing presage the more austere Classical aesthetic that would come to dominate the early twentieth century. The influence of Chicago's Columbian Exposition in 1893 was beginning to be felt on Dayton's Bluff.

In *Saint Paul's Architecture: A History*, Hess and Larson explain that the Queen Anne Style was "epoch-making . . . in American architecture. Though rooted in the Old World, it signaled the beginning

²⁹ Hess and Larson, *St. Paul's Architecture*, 70-71.

³⁰ *Ibid.*, 78-79.

³¹ Castle, *History of Saint Paul and Vicinity*, 2:512-513.

³² *Ibid.*, 3:830. Helena's family was also involved with the real estate industry; her father was "the late August Botzet, builder of the large block corner 7th and Cedar." ("Twin City Building Budget," *Improvement Bulletin*, August 24, 1894, 12)

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of an emancipation from European fads.” Popularized by its prominent use at the 1876 Centennial Exposition in Philadelphia, “the Queen Anne fashion overwhelmed American domestic architecture just at the time that the first wave of trained architects washed into the Northwest. They were quick to exploit its two-faced association with American individualism and patrician, Old World traditions and wealth.” The Roman Renaissance, on the other hand, was embraced by architects influenced by the state-of-the-art training of the École des Beaux-Arts in Paris. This conveniently suited the more stripped-down approach to design forced by the Panic of 1893. As “trade periodicals began to fill with examples of Beaux-Arts classicism, the colorful array of late-Victorian styles began to look more and more like a Gorgon’s head of gaudy, contorted, incongruous forms. Every architectural firm in St. Paul, like their counterparts throughout the country, ultimately had to come to terms with the officially sanctioned ideals of the ‘new’ American architecture, and most leaped immediately into some variant of classicism or another.” Hess and Larson continue: “Much of early twentieth-century architecture in America can be understood as a marriage between Beaux-Arts classicism and a rising interest in building economy and efficiency.” The melding of Roman Renaissance and Queen Anne styles in Euclid View is a late nineteenth-century portend of that trend.³³

The building also represents a new housing type, the flat, that was popularized as the population of urban areas skyrocketed in the late nineteenth century. The growing middle class would not settle for the squalid tenements that accommodated earlier city dwellers. It is not surprising that the challenge of designing high-quality multifamily housing would appeal to architect Herman Kretz, who was known for adopting cutting-edge concepts in his practice. His 1910 design for the McKenzie Hotel in Bismarck, for example, produced the first steel and reinforced-concrete building in North Dakota. It was also the tallest building in the state. The Commerce Building at Fourth Street and Wabasha in downtown Saint Paul, which Kretz both designed and developed, opened in 1912 with the “Turner system of mushroom supporting columns and the Ransome concrete floor slab system.” Both were state-of-the-art technologies. Likewise, Euclid View displays both his awareness of transitions in architectural styles and his interest in functional design, in this case, multi-unit residential construction.³⁴

Kretz’s range can be seen by comparing Euclid View Flats with a contemporary structure he designed, Gilman Terrace (now Sutton Place Condominiums), which survives at 673-703 Laurel Avenue, west of downtown Saint Paul. This building was twice the size of Euclid View, containing twenty-four units. Gilman Terrace represents the next phase of apartment construction in the late nineteenth and early twentieth centuries as complexes grew larger. Basic economics were an underlying motivation. The estimated budget for Gilman Terrace was \$50,000, which works out to about \$2,100 per unit, not counting the price of the land. In comparison, Euclid View’s twelve units, with a total cost of \$35,000, were over \$2,900 apiece. Investors were discovering that it was far more efficient to build and operate apartments on a larger scale. Many renters seemed willing to accept this scale, which allowed owners to provide more amenities because costs could be spread over the higher unit count.³⁵

³³ Hess and Larson, *St. Paul’s Architecture*, 43-44, 80, 82.

³⁴ Dawn Maddox, “McKenzie Hotel,” October 1976, National Register of Historic Places Nomination Form (available at <http://pdfhost.focus.nps.gov/docs/NRHP/Text/76001352.pdf>); “Commerce Building,” National Register of Historic Places Nomination Form, 2007, prepared by Carole Zellie and Amy Lucas, Landscape Research LLC.

³⁵ “Twin City Building Budget,” *Improvement Bulletin*, May 18 and May 25, 1894, June 1 and June 29, 1894, and July 13, 1894.

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Euclid View Flats, though, epitomizes Kretz’s mastery of the smaller apartment building form and, for Dayton’s Bluff, it was a major development that attracted tenants from both the neighborhood and much further afield. It has long been flagged as a significant cultural resource. A historic sites survey form prepared in 1982 called it “a sophisticated apartment building” and “the largest and most costly of its type ever erected on Dayton’s Bluff.” Euclid View “remains a fine example of a transitional building showing the change from the Queen Anne Style toward the Romanesque Revivalism of the late 1890’s and early 1900’s.” That survey, as well as another completed in 1989, recommended the property as individually eligible for the National Register. The State Historic Preservation Office has also made a “considered eligible” finding. It is a contributing property in the local Dayton’s Bluff Historic District, which was approved by the Saint Paul City Council in 1992.³⁶

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³⁶ Granger, “234-238 N. Bates Avenue”; Paul Clifford Larson, “234-239 N. Bates,” October 10, 1989, Historic Property Inventory Form, prepared for the Saint Paul Heritage Preservation Commission.

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Euclid View Flats
Name of Property
Ramsey County, MN
County and State
N/A
Name of multiple listing (if applicable)

Photographs Page 1

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: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0001

View to southeast from intersection of Euclid Street and Bates Avenue showing (l-r) north (side) and west (front) facades.

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0002

View to southwest from Euclid Street showing (l-r) east (rear) and north facade.

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0003

View to southwest showing east (rear) facade.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Euclid View Flats

Name of Property

Ramsey County, MN

County and State

N/A

Name of multiple listing (if applicable)

Photographs Page 2

Name of Property: Euclid View Flats
City or Vicinity: Saint Paul
County: Ramsey County
State: Minnesota
Name of Photographer: Stephanie K. Atwood
Date of Photograph: August 2013

MN_RamseyCounty_EuclidViewFlats_0004

View to west of east (rear) facade showing (l-r) south, west, and north walls of light well.

Name of Property: Euclid View Flats
City or Vicinity: Saint Paul
County: Ramsey County
State: Minnesota
Name of Photographer: Stephanie K. Atwood
Date of Photograph: August 2013

MN_RamseyCounty_EuclidViewFlats_0005

View to southwest of east (rear) facade showing rear (east) facade of Building 234.

Name of Property: Euclid View Flats
City or Vicinity: Saint Paul
County: Ramsey County
State: Minnesota
Name of Photographer: Stephanie K. Atwood
Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0006

View to northeast from Bates Avenue showing (l-r) west (front) and south facades and adjacent residential building.

Name of Property: Euclid View Flats
City or Vicinity: Saint Paul
County: Ramsey County
State: Minnesota
Name of Photographer: Stephanie K. Atwood
Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0007

View to east of west (front) facades of (l-r) Buildings 238 and north half of Building 234.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Euclid View Flats
Name of Property
Ramsey County, MN
County and State
N/A
Name of multiple listing (if applicable)

Photographs Page 3

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0008

Detail view to southeast of west (front) facade of Building 238 showing compound arches and decorative bands of brickwork at first floor.

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0009

Detail view to east of west (front) facade of Building 238 showing oriel window with pressed-metal cladding, brick facade with pigeon-hole and checkerboard details, and pressed metal cornice at roofline.

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: August 2013

MN_RamseyCounty_EuclidViewFlats_0010

Detail view of north facade showing second and third floors, including segmental-arch window openings, rough-faced stone sills, and oriel window at center.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Euclid View Flats
Name of Property
Ramsey County, MN
County and State
N/A
Name of multiple listing (if applicable)

Photographs Page 4

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0011

View to east of first-floor entrance vestibule in Building 238 showing (l-r) stairs to basement, decorative balustrade with starburst motif, and stairs to second floor.

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0012

View to northwest of living room in first-floor flat in Building 238 showing picture window (left) and small double-hung window (right).

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0013

View to southeast of living room in first-floor flat in Building 238.

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0014

View to southwest of second-floor flat in Building 238, showing living room with doorway to adjacent sitting room in original archway, which is still extant.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Euclid View Flats

Name of Property

Ramsey County, MN

County and State

N/A

Name of multiple listing (if applicable)

Photographs Page 5

Name of Property: Euclid View Flats
City or Vicinity: Saint Paul
County: Ramsey County
State: Minnesota
Name of Photographer: Stephanie K. Atwood
Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0015

View to southwest of sitting room in second-floor flat in Building 238.

Name of Property: Euclid View Flats
City or Vicinity: Saint Paul
County: Ramsey County
State: Minnesota
Name of Photographer: Stephanie K. Atwood
Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0016

View to east of second-floor flat in Building 238, showing corridor with door to bedroom (left) and doorway to kitchen (center).

Name of Property: Euclid View Flats
City or Vicinity: Saint Paul
County: Ramsey County
State: Minnesota
Name of Photographer: Stephanie K. Atwood
Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0017

View to west of living room second-floor flat in Building 238 showing three windows in oriel window.

Name of Property: Euclid View Flats
City or Vicinity: Saint Paul
County: Ramsey County
State: Minnesota
Name of Photographer: Stephanie K. Atwood
Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0018

View to southeast of master bedroom in third-floor flat in Building 238. South wall of light wall is visible through window.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Euclid View Flats
Name of Property
Ramsey County, MN
County and State
N/A
Name of multiple listing (if applicable)

Photographs Page 6

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0019

View to southwest of rear bedroom in third-floor flat in Building 238. South wall of light wall is visible through window.

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0020

View to east of kitchen in third-floor flat in Building 238.

Name of Property: Euclid View Flats
 City or Vicinity: Saint Paul
 County: Ramsey County
 State: Minnesota
 Name of Photographer: Stephanie K. Atwood
 Date of Photograph: July 2013

MN_RamseyCounty_EuclidViewFlats_0021

View to southwest of main staircase with third-floor landing at rear showing decorative balustrade with square newel posts and turned balusters.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Euclid View Flats

Name of Property

Ramsey County, MN

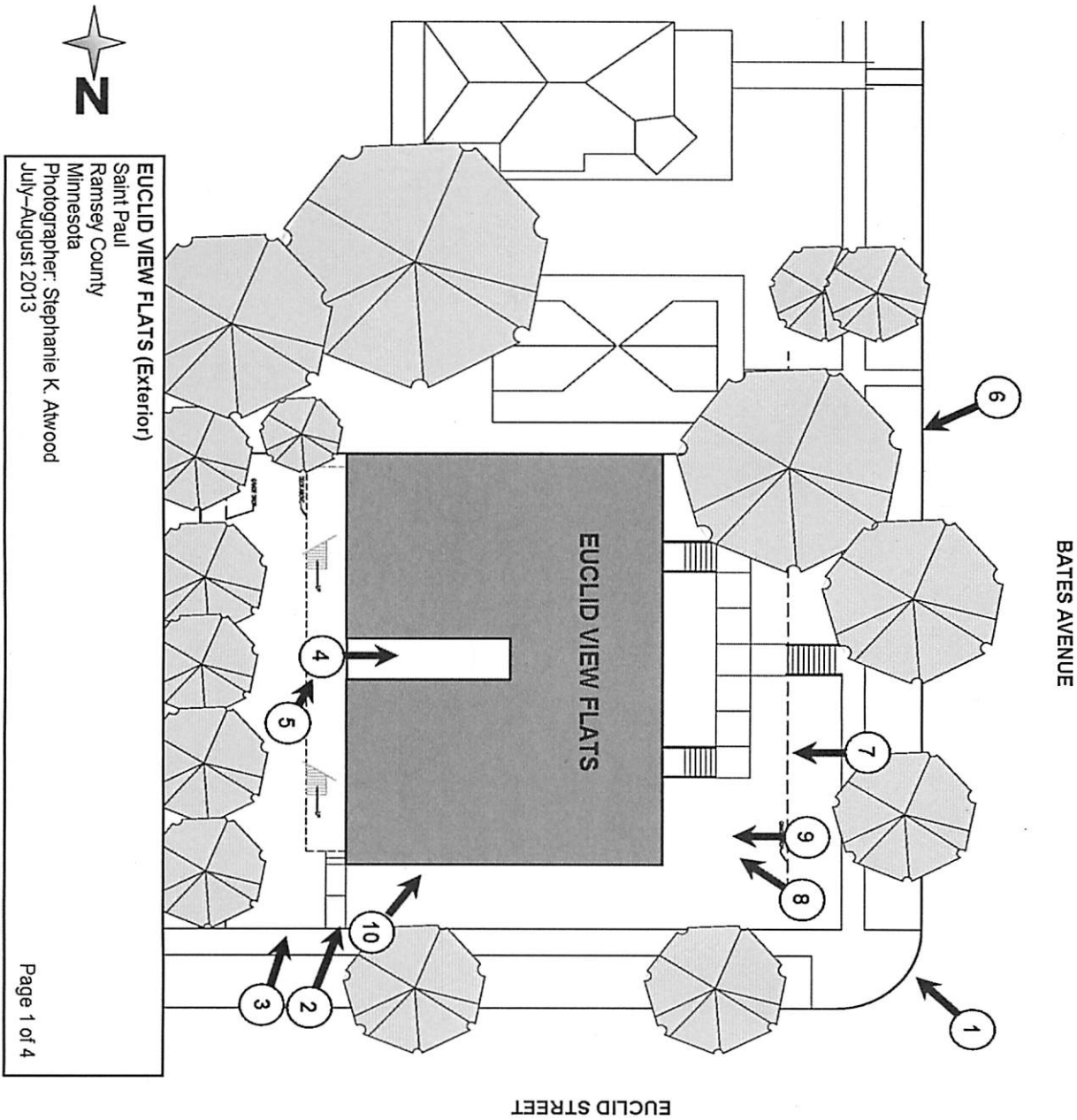
County and State

N/A

Name of multiple listing (if applicable)

Additional Information—Photo Key Sketch Map

Page 1



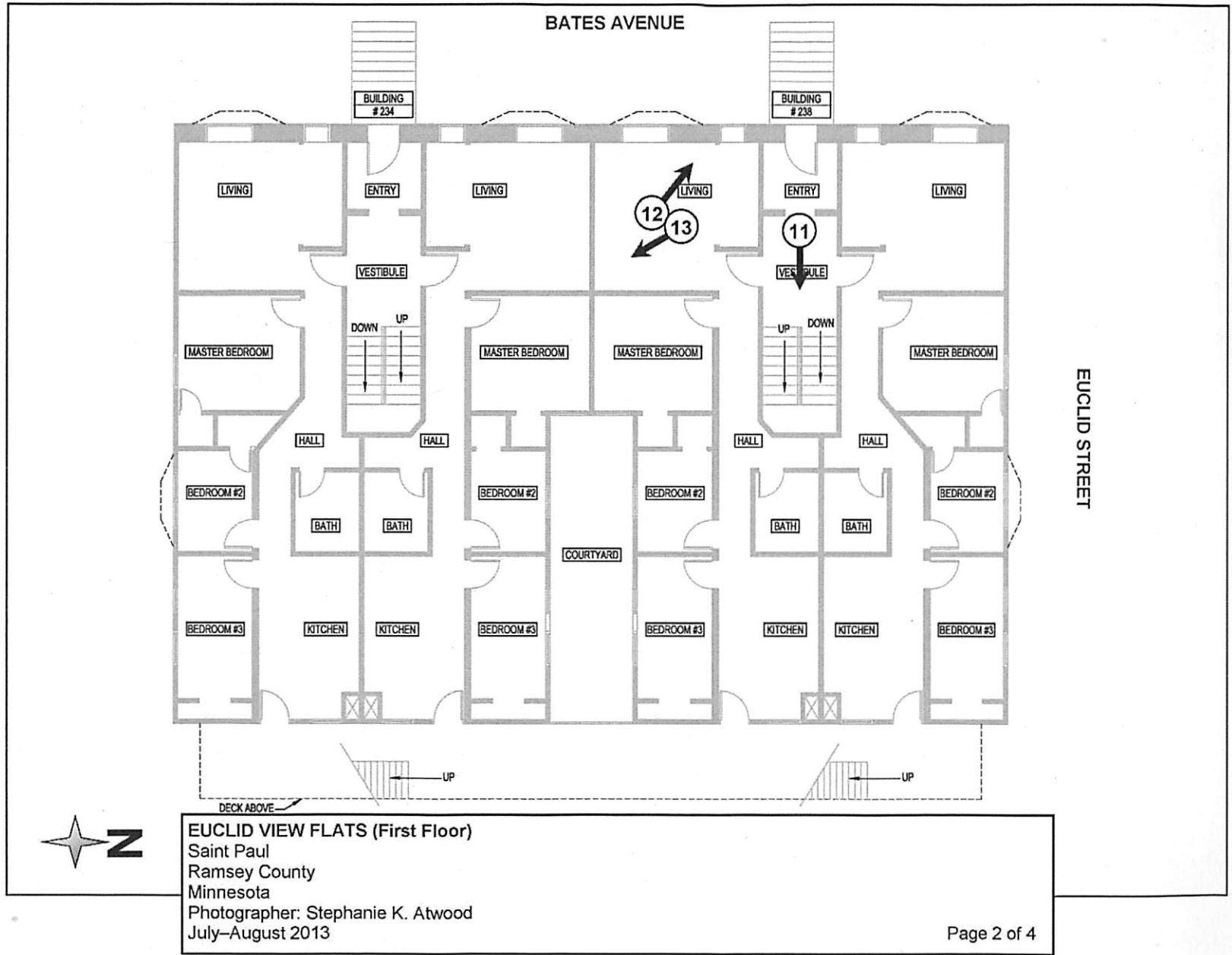
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Euclid View Flats

Name of Property
Ramsey County, MN
County and State
N/A
Name of multiple listing (if applicable)

Additional Information—Photo Key Sketch Map Page 2



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Euclid View Flats

Name of Property

Ramsey County, MN

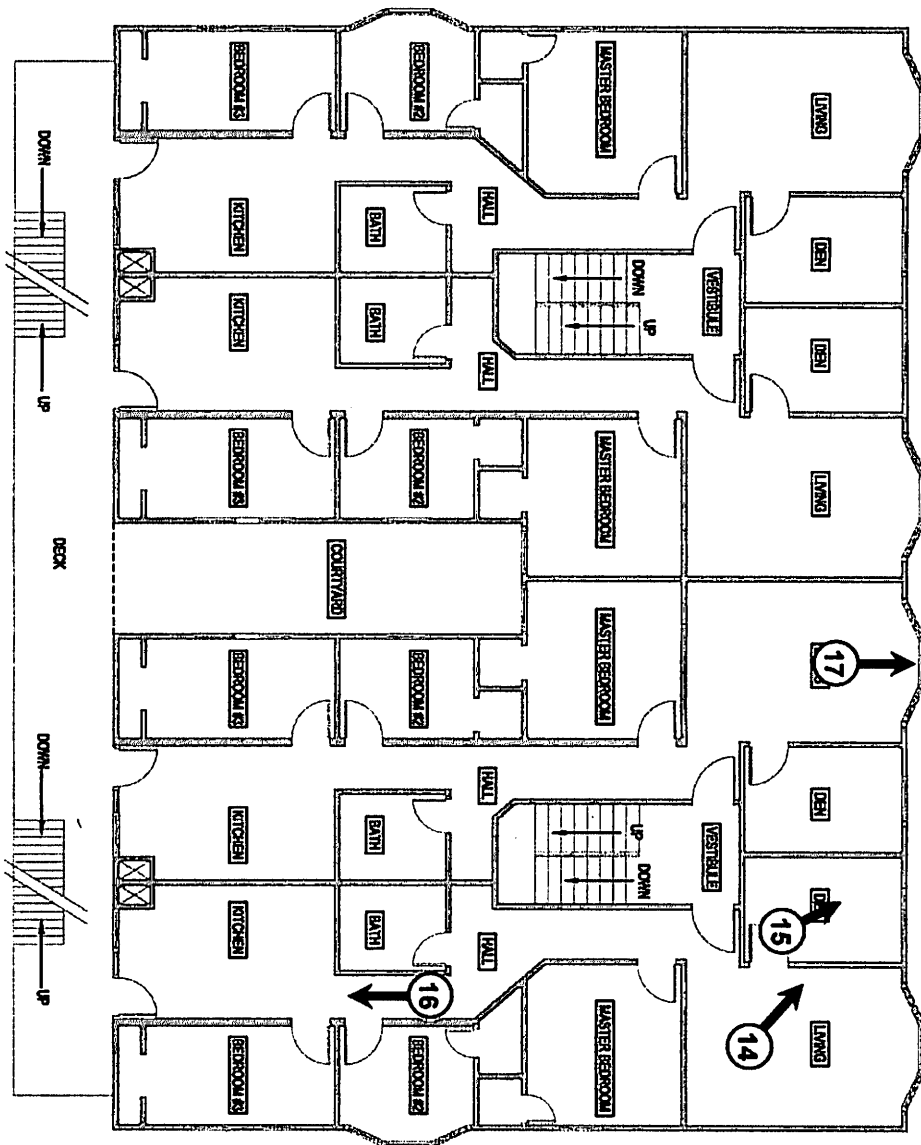
County and State

N/A

Name of multiple listing (if applicable)



EUCLID VIEW FLATS (Second Floor)
Saint Paul
Ramsey County
Minnesota
Photographer: Stephanie K. Atwood
July–August 2013



BATES AVENUE

EUCLID STREET

United States Department of the Interior
National Park Service

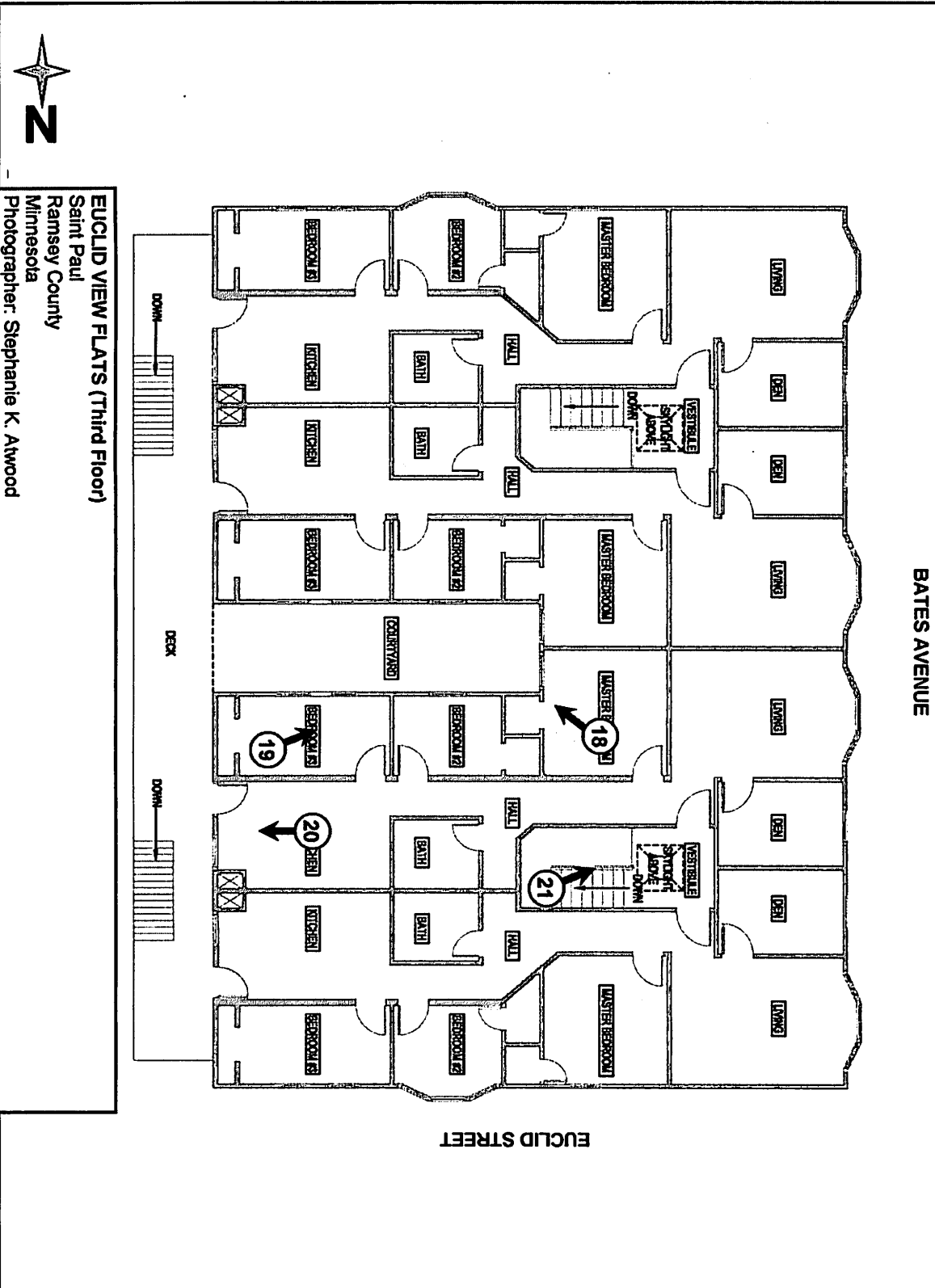
National Register of Historic Places
Continuation Sheet

Euclid View Flats

Name of Property
Ramsey County, MN
County and State
N/A
Name of multiple listing (if applicable)

Additional Information—Photo Key Sketch Map

Page 4



EUCLID VIEW FLATS (Third Floor)
Saint Paul
Ramsey County
Minnesota
Photographer: Stephanie K. Atwood
July–August 2013

Euclid View Flats
Saint Paul,
Ramsey County,
Minnesota
UTM REFERENCE
15:494770249716

