

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received AUG 20 1984
date entered SEP 20 1984

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic ~~The William H. Hinkle-William J. Murphy~~ House

and/or common N/A

2. Location

street & number 619 Tenth Street South

N/A not for publication

city, town Minneapolis N/A vicinity of

state Minnesota code 22 county Hennepin code 053

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	N/A <input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input checked="" type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> other: apartments

4. Owner of Property

name Charles Test

street & number 2710 Second Avenue South

city, town Minneapolis N/A vicinity of state Minnesota 55408

5. Location of Legal Description

courthouse, registry of deeds, etc. Register of Deeds, Hennepin County Courthouse

street & number N/A

city, town Minneapolis state Minnesota

6. Representation in Existing Surveys

title None has this property been determined eligible? yes no

date N/A N/A federal N/A state N/A county N/A local

depository for survey records N/A

city, town N/A state N/A

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date <u>N/A</u>
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Hinkle-Murphy House is an early Minnesota example of Federal Period Georgian Revival architecture. A photograph taken shortly after its construction in 1886-1887 was published in the *Northwestern Architect*, July 1888. (See photograph) Except for an inferior portico replacement and deterioration or loss of its wooden ballustrades, the property has retained its design integrity inside and out. No alterations, additions, or subtractions have been made to the plan other than the appending of a small lean-to shed at the rear.

The original exterior, now painted white, was of yellow pressed brick trimmed with Kasota stone, which also formed the foundation and porch steps. The 10th Street elevation presents a nearly symmetrical double-bowed front dominated by a central vertical composition of portico, palladian window, and pedimented dormer. The entry portico is flanked by a tall stone-lintelled tryptich window bay to the right and a similar dyptich bay to the left. The lateral walls are less formally composed. Each is dominated by a large window. The staircase against the northwestern wall is lit by a projecting transomed bay, while the opposite wall to the southeast is pierced by a broad, mullioned round-headed window which lights the dining room. A classical cornice, belted chimneys, and a finely spindled captain's walk (now missing) top off the design in splendid late Georgian fashion.

The main floor plan develops along a procession of expanding central halls that carry the amber tones of the exterior into the heart of the house via an impressive marble flooring. The tiny entry vestibule is succeeded by a larger hall giving out to sitting rooms at either side. This in turn leads to a great axial hall at the center of the house which radiates back into the main sitting room, forward into the dining room and service area, and laterally up a simple ballustraded staircase. Classical interlacement and evolute spiral motifs are stained into the borders of the flooring of the sequence of halls as an elegant means of articulating their specific provinces.

The detailing as a whole, inside and out, displays Whitney's penchant for placing ornament in a context of restraint so that it will continuously demand notice rather than disappearing into the fabric of the surface. Several interior examples remain in excellent condition: a finely carved newel post at the base of the main staircase, an Adamesque plaster frieze in the dining room, and several fireplaces in a variety of styles.

The bearing walls of the Hinkle-Murphy House are of hollow tile construction; the partitions are wood frame furred with steel tube-and-wire lath and clad in portland plaster. All of this was part of the building's fireproof design² and helps to account for its amazing structural stability through the conversion of 10th Street from low-density residential avenue to downtown thoroughfare. The exterior masonry is also in excellent condition for its age; apart from the porch floor and steps, the only components requiring replacement are the wood structures already mentioned.

The present owner intends a thorough and accurate restoration of the exterior, and retention of all significant design components of the interior in adapting the building to its new use as a small office complex.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1886-1887 **Builder/Architect** William Channing Whitney

Statement of Significance (in one paragraph)

The Hinkle-Murphy House is pre-eminently significant as the first Georgian Revival House in Minnesota to have come down to us. Donald Torbert credits Whitney and his close friend, Harry Jones, with the introduction of "colonial" houses to Minneapolis in 1888.³ If "colonial" is understood in its usual loose sense to include later Georgian revival, however, Whitney actually takes the plum for designs two and three years earlier.

The first of these designs was executed in 1885 for John Crosby. The Crosby House was the second commission of Whitney's independent practice. Trained in the Boston office of Carl Fehmer, William Channing Whitney had come to Minneapolis in 1878 to form a partnership with James Plant. The independent practice that followed was marked immediately by a strong antipathy to the reigning Queen Anne style⁴ and an equally strong sympathy for early American architecture then being re-introduced on the East Coast. For John Crosby, Whitney designed a foursquare masonry house (now demolished) in a severe and rather dry version of Bullfinch's Boston townhouses. This commission was shortly followed by a house for William Hinkle directly across the street, the first display of Whitney's great early talent for assembling correct "period" detailing into original and vigorous compositions.

The Hinkle project is particularly significant for its specific indebtedness to McKim, Mead and White's William Edgar House completed in the same year that the house for Hinkle was begun. Whitney abstracted the essential motifs of the main elevation--central portico with flanking ballustrades, half-round approach steps, overhead Palladian window, arched second story windows, and classical cornice--and fused them into a facade more classically ordered than his model. Like the majority of Whitney's Georgian designs, the Hinkle design drew on the "Adam" phase of post-colonial architecture, which was far more suitable practically to the city than the picturesque colonial tinderboxes soon to arrive, just as it was more suitable to the cityscape aesthetically than the giant order fronts that fueled the egos of the newly wealthy. Of Whitney's Minneapolis colleagues, only Frederick Kees and George M. Goodwin (both also office-trained in Boston) produced early classical designs in masonry that matched Whitney's restraint. But their houses, for John Wunder and S. H. Linton, respectively (both demolished), post-date Whitney's house for Hinkle by five years.

Whitney was also an earlier and more consistent advocate of American neoclassicism than either Jones or Cass Gilbert, both of whose classically fueled careers ultimately eclipsed Whitney's. Jones' first Georgian Revival design, the O. H. Freeman House in Washburn Park (1888, extant) was simply the first of many sentimental Minneapolis versions of the Longfellow House in Cambridge inspired by the poet's immortalization of a local waterfall. Jones' other early "Old Colonial Style"⁶ residences were duly mixed with Queen Anne.

9. Major Bibliographical References

(See Continuation Sheet)

10. Geographical Data

Acreage of nominated property less than 1 acre

Quadrangle name Minneapolis South Quad.

Quadrangle scale 7.5

UTM References

A	<u>15</u>	<u>479060</u>	<u>4979440</u>	B			
	Zone	Easting	Northing		Zone	Easting	Northing
C				D			
E				F			
G				H			

Verbal boundary description and justification Lot B and Southeasterly 12 feet of Lot C, and the Northeasterly 29 feet of that part of Lot D lying Northwesterly of 7th Avenue South as opened, and Southeasterly of the Northwesterly line of the Southeasterly 12 feet of Lot C, extended; W. E. Jones Addition, Minneapolis.

List all states and counties for properties overlapping state or county boundaries

state	<u>N/A</u>	code	<u>N/A</u>	county	<u>N/A</u>	code	<u>N/A</u>
state	<u>N/A</u>	code	<u>N/A</u>	county	<u>N/A</u>	code	<u>N/A</u>

11. Form Prepared By

name/title Paul Clifford Larson, Architectural Historian

organization Independent date 4/2/84

street & number 458 Linden Avenue telephone (612) 473-7848

city or town Long Lake state Minnesota 55356

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

Russell W. Fridley
date 8/13/84

Russell W. Fridley

title State Historic Preservation Officer

For NPS use only

I hereby certify that this property is included in the National Register

Entered in the
National Register

date 9/20/84

for
Alvora Byer
Keeper of the National Register

Attest:

date

Chief of Registration

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
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William H. Hinkle-William J. Murphy House, Minneapolis,
Hennepin County, MN

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Continuation sheet

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Cass Gilbert made a dutiful copy of his mentors' H. A. C. Taylor House for Charles P. Noyes in 1888⁷, but here too was more dabbling than devotion. Gilbert's major residential output continued to work with Queen Anne compositional schemes and medieval imagery well after his commercial practice had sworn fealty to the Italian Renaissance.⁸

Whitney continued to bring McKim, Mead and White's ideas into Minneapolis for many years. The increasing scholarly accuracy of the Eastern firm's designs was mirrored by a host of clone-like Georgian designs that firmly established Whitney's career and reputation shortly after the turn of the century. The Hinkle House was the prototype in symmetry and detailing while as an independent design it expressed more vigor and originality than the later and more scholarly exercises usually associated with Whitney's name.

The Hinkle-Murphy House derives secondary significance from its association with two leading Minneapolis citizens at the height of their careers, William H. Hinkle and William J. Murphy. Hinkle was, like Whitney, eastern trained, a Yale graduate who came to Minneapolis in 1877. Principally identified as a leading flour manufacturer, he operated the Humboldt Mill on St. Anthony Falls while his house was being built, and simultaneously maintained leading interests in several grain elevator companies and the Ashland Iron and Steel Company. Also like Whitney, Hinkle was active in Minneapolis' early cultural institutions, serving as one of the first directors of both the Public Library and the Society of Fine Arts.⁹

In 1901, the Hinkle House passed into the hands of Minneapolis Tribune publisher William J. Murphy. Murphy had bought the Tribune when it was floundering in 1891. By the time he had moved into the house built for Hinkle, Murphy's financial management had made so successful an enterprise of the newspaper that he was able to bequest \$350,000 to the School of Journalism of the University of Minnesota. Murphy died in 1918,¹⁰ with his bequest ultimately leading to a building completed and named after him in 1940. The house on 10th Street, meanwhile, remained in the hands of the Murphy Tribune dynasty until 1939.

The Hinkle-Murphy House merits NRHP consideration as the first Minnesota example of Georgian Revival, as the seminal work of Minnesota's first champion of American Neoclassicism, William Channing Whitney, during the most original phase of his career, and as the residence of two leading figures in the early financial and cultural life of Minneapolis.

**United States Department of the Interior
National Park Service**

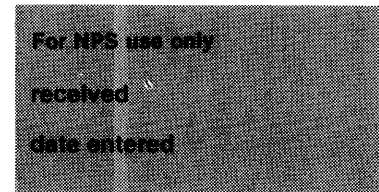
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William H. Hinkle—William J. Murphy House, Minneapolis,
Hennepin County, MN

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FOOTNOTES - BIBLIOGRAPHY

1. Building Permit #b8618, dated September 24, 1886. Office of Building Inspections, City of Minneapolis.
2. The year of the Hinkle project's completion, Whitney wrote (not very prophetically) "The date is not far distant when all buildings will have some protection against fire." His design for Hinkle was among the first Minneapolis residences to use non-combustible materials for interior as well as exterior walls. See Northwestern Magazine, April 1887.
3. Donald Torbert, A Century of Minnesota Architecture, Minneapolis, 1958, p. 15 (unnumbered).
4. In 1887, Whitney chortled that the "Queen Anne craze" did not "endure long enough to become a fixture", but it was hardly on the wane when he made this remark. Northwestern Magazine, op cit. For additional biographical information on Whitney, see Who's Who in America, v. 17, 1932-33; and Bergmann Richards, "The Skylight Club", Hennepin County History, Summer 1966, p. 13-14. Whitney's designs were published in The Northwestern Architect, The Architect, Builder and Decorator, Keith's Magazine, and The Western Architect between 1888 and 1919.
5. The John Wunder House is illustrated in Long and Kees' office brochure, a superb folio of photographs at the Northwest Architectural Archives. For the S. H. Linton House, see Atwater's History of Minneapolis, 1895.
6. This is apparently Jones' own term, affixed to a number of his houses reported in the Real Estate Review (MHS Library) during 1888. For a surviving example of the "Old Colonial" cum Queen Anne, see, for example, the Harrington Beard House (5100 Nicollet, extant).
7. See Patricia Murphy's exhibition catalogue, Cass Gilbert, Minnesota Master Architect, University of Minnesota, Minneapolis, 1981.
8. The medievalsque Freeman and Dittenhoffer Houses on Summit Avenue, for example (both extant), were designed after all of the essential design elements of the State Capitol were in place.
9. For biographical information on Hinkle, see The Weekly Northwestern Miller, April 1, 1892, p. 400; and Minnesota Historical Collections, v. 14.
10. For biographical information on Murphy, see Bradly L. Morison, Sunlight on Your Doorstep: The Minneapolis Tribune's First Hundred Years, 1867-1967, chs. 4 and 5.