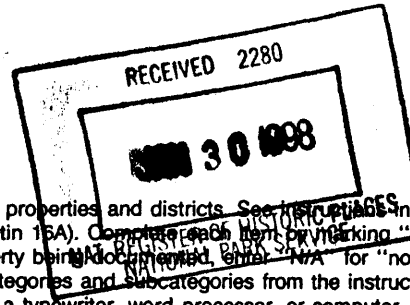


United States Department of the Interior  
National Park Service

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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 15A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Semple, Anne C. and Frank B., House

other names/site number N/A

2. Location

street & number 100-104 West Franklin Avenue  not for publication N/A

city or town Minneapolis  vicinity

state Minnesota code MN county Hennepin code 053 zip code 55403

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  nationally  statewide  locally. ( See continuation sheet for additional comments.)

Ian R. Stewart 1/21/98  
Signature of certifying official/Title Deputy State Historic Preservation Officer  
Date 1/21/98  
State or Federal agency and bureau Minnesota Historical Society

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date  
\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  
 See continuation sheet.
- determined eligible for the National Register  
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Edson H. Beall  
Signature of the Keeper

2/26/98  
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

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

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2	0	Total

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

N/A

Number of contributing resources previously listed  
in the National Register

0

6. Function or Use

Historic Functions  
(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions  
(Enter categories from instructions)

SOCIAL/civic

7. Description

Architectural Classification  
(Enter categories from instructions)

LATE VICTORIAN/Second Renaissance  
Revival

Materials  
(Enter categories from instructions)

foundation Limestone  
walls Stone  
Brick  
roof Tile  
other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

**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.)

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 of age or achieved significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE

**Period of Significance**

1901

**Significant Dates**

1901

**Significant Person**

(Complete if Criterion B is marked above)

**Cultural Affiliation**

**Architect/Builder**

Long, Franklin B. and Long, Louis

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more 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 # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Minneapolis Public Library

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

Minneapolis South, Minn. 1967, Revised 1993

UTM grid boxes 1 and 2 with values: 1 | 1, 5 | 4, 7, 7 | 9, 6, 0 | 4, 9 | 7, 8 | 6, 7, 0

UTM grid boxes 3 and 4

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Margaret H. Sabongi, President

organization Sabongi Consulting Group, Inc. date July 18, 1997

street & number 596 Hackmore Drive telephone 612/452-8308

city or town Eagan state MN zip code 55123

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location. Minneapolis South, Minn. 1967, revised 1993

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of 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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Semple, Anne C. and Frank B., House  
Hennepin County, Minnesota

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The Anne Culbertson and Frank Bailey Semple House and Carriage House are located at 100-104 West Franklin Avenue in Minneapolis, Minnesota. They occupy a flat urban lot of approximately 0.46 acres. The house has 19,073 square feet and the carriage house has 6,377 square feet.<sup>1</sup> The buildings are about 12 city blocks from what is the center of modern downtown Minneapolis. The neighborhood is now a mixed-use residential and commercial area. The Semple House is located on the same block as the George W. and Nancy B. Van Dusen House (1893, Joralemon) at 1900 LaSalle Avenue and the former Charles and Mary Van Dusen Rogers House at 1914 LaSalle Avenue.

The building faces south and is set back approximately 30 feet from Franklin Avenue. The east facade of the house faces LaSalle Avenue. Plymouth Congregational Church (1907-08; Shepley Rutan and Coolidge) occupies the east side of LaSalle. LaSalle Avenue becomes Blaisdell Avenue south of Franklin. There are poured concrete sidewalks on the south and east sides of the building. An asphalt-surfaced parking lot which accommodates about 20 cars is a modern addition. It is located on the Franklin Avenue side of the property in front of the carriage house.

The Semple house and carriage house were constructed as a residential mansion and horse barn for the Anne and Frank Semple family. The Semples obtained the building permit in June 1899. Construction began later that year and was substantially completed by 1901.

The permit indicates that a stone and brick dwelling measuring 83 feet by 94 feet and a 30 feet by 80 feet "barn" (the adjoining carriage house) were to be built at a cost of \$50,000.<sup>2</sup> The finished house, whose dimensions are approximately 50 feet by 97 feet, is considerably smaller than the Semples planned when they obtained the building permit. Two Minneapolis architects, Franklin Bidwell Long and his son Louis Long, were hired to design the three-story Italianate palace.

### The Exterior of the House

The Semple house has two facades. The east elevation, which faces LaSalle Avenue, is typical of Italian Renaissance style houses in its symmetry. The windows, doors, porch and balustrades are perfectly symmetrical. The Franklin Avenue facade, which is the "front door" side of the house, has a certain asymmetry because of the set back section which connects the house with the carriage house. The entrance porch and front door are to the right of center as one looks at the front facade. Slightly to the left of center on the first story is a bay which projects in a half-circle from the facade. The projecting section, which accommodates part of the butler's pantry, is topped by a balustrade.

The building is an imposing three story mansion in the Second Renaissance Revival style. The

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style and size of the structure allow for great changes in texture and form.<sup>3</sup> The grand look of buildings constructed in this style suited individuals who wanted lavish, attention-getting houses.

There are distinct horizontal divisions which separate each story of the Semple house. The first story is rusticated while the upper stories have smooth wall finishes. The foundation walls are limestone and masonry on reinforced concrete footings.<sup>4</sup> The first floor is made of rusticated stone block. The rusticated brick gives the first story a striped look. The stripes are not uniformly horizontal. At the tops of the arcaded windows the stripes radiate up and out, looking a bit like they are supposed to suggest rays of sun. The stripes extend to the arch on the west side of the first floor facade and to the carriage house. The arch marks what was the carriage entrance to the house and physically connects the house with the carriage house. The Semple house and carriage house are also connected by an underground tunnel.

Five steps lead up to the front door which is set inside a square portico framed by eight stone Ionic columns. The porch has a wood paneled ceiling. Above the door is a large Palladian window. There are twin Palladian windows on either side of the front door.

The second floor, which is made of brick, is separated from the first by an enlarged belt course. The belt course is accented by carved scrollwork.<sup>5</sup> The third floor has small single-pane windows which are smaller and less elaborate than those of the first and second stories.

The house has a low-pitched hipped roof, covered by red tiles and partly hidden by a balustrade. The roof has broadly overhanging boxed eaves and a prominent dentiled cornice. The roof of the mansion is constructed of steel trusses and wood framing with clay tile roofing.<sup>6</sup>

On the second story, the four windows on the west end of the south facade are single-light sash with bracketed cornice window heads. There are two sets of three windows with pedimented window heads. The windows above the front porch are Mr. Semple's bedroom windows. The stone ornamentation and blind Palladian style arch make these windows the most elaborate in the house. There is a three-part window which includes a single 56-inch by 62-inch pane in the center, flanked by two stone columns and two single light sash windows. Mr. Semple's bedroom windows exemplify the typical way in which second story windows were treated in the Renaissance Revival style. In the Italian city palace, the second story contained the rooms of state, and its windows were the tallest. The second story windows were generally more elaborately treated, sometimes with a complete entablature above each, while the other windows were framed in architraves alone.

The east elevation, which faces LaSalle Avenue, exemplifies the same variations between stories

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Semple, Anne C. and Frank B., House  
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which are seen in the front facade. The house's east side has three arched windows with keystones which look out from the living room onto a narrow porch. The porch has a flat roof, accented by a stone balustrade and supported by four stone columns. The second story has a large three-part window with a blind Palladian-style arch and elaborate carved stonework. It is a single light sash window flanked by two panes of leaded glass and stone pilasters. It is similar to Mr. Semple's bedroom window on the front facade. On either side of the three-part window are two single-light sash windows with pedimented window heads.

The west elevation, which faces the carriage house and driveway, is characterized by two small windows on the first floor which light the kitchen pantry and rear hall. There are porches on the first and second floors. The second floor windows, which light the store room and rear hall, are single light sash with bracketed cornice window heads.

The west facade of the house is flat and has little window or other detailing. The rooms on the west side of the house are used mostly by servants or for storage. The west elevation is partly hidden from view by the carriage house and is fully seen only by people whose carriages pass between the house and carriage house enroute to the carriage entrance on the north side of the house.

The rear carriage entrance to the house is accessible through a stone arch topped by a stone balustrade. Carriages stop under a porte cochere which has a wood paneled ceiling. Their passengers enter the house by way of the side porch and vestibule.<sup>7</sup>

The facade of the north elevation is constructed in the same style as the front facade: a rusticated first story, smooth finishes on the upper stories and belt courses which separate each floor of the house. The second floor windows are single light sash with bracketed cornice window heads. The north side of the house also has sets of three windows which give light to each of the stair landings. The windows on the landing between the first and second floors are single light sash with decorative stonework on top. There are tall single light sash windows with Palladian style arches on the landing between the second and third floors.

The house has four stone chimneys. The small square windows on the third floor and the roofline balustrade are virtually the same on each of the four sides of the house. The windows and the dentiled roofline cornice bear a striking resemblance to those of the old Minneapolis Club (1892, razed) which was located at the intersection of Sixth and Marquette in downtown Minneapolis. The building, designed by William Channing Whitney, has been called "the city's most faithful Renaissance Revival exercise of the nineteenth century."<sup>8</sup>

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Semple, Anne C. and Frank B., House  
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### Interior of the Semple House

The interior of the Semple House, like the exterior, is a showcase for both the architect and client. The main entrance to the house is set inside a porch flanked by four stone columns. The roof of the porch is ringed by a stone balustrade. The front door of the Semple house opens into a square vestibule. It leads to a reception hall which is 20 feet wide and about 35 feet long. The reception hall extends to a grand staircase, rear vestibule and side porch on the north side (carriage entrance) of the house.

The Semple house is big and grand enough to accommodate large numbers of visitors. The first floor has four imposing public rooms: the reception hall, the living room, the dining room and the library. The first and third floors are primarily spaces for entertaining guests. The second floor has two guest bedrooms and a bedroom for each of the four Semple family members.

The interior of the house is designed to allow entry to the first floor reception hall by way of the front door or through the porch and back vestibule, which are part of the carriage entrance on the north side of the house.

The reception hall, which is paneled to a height of seven feet by dark inlaid wood and has a wood paneled ceiling, is flanked by the living room on one side and by the library, side hall and dining room on the other side. A 1902 photograph of the reception hall shows an elegant room with few furnishings.<sup>9</sup> There are a patterned carpet, a round table in the middle of the room directly below a small chandelier, two elaborate plant stands, a heavy carved wooden bench on the west wall and a carved straight-back chair next to the arched entrance to the side hall.

The living room also extends the full depth of the house. It is 20 feet wide and 50 feet long. The living room is separated from the reception hall by four sets of twin pillars.<sup>10</sup> The pillars are topped by intricately carved foliate decoration.<sup>11</sup> There is a fireplace<sup>12</sup> at the north end of the room and built-in seats, four feet in width, in each of the four corners of the room. The east side of the living room opens onto a porch on the LaSalle Avenue side of the house.

The dining room, a square room measuring about 20 feet by 20 feet, has south facing windows which overlook Franklin Avenue. The west wall of the dining room has a richly detailed marble fireplace. The inlaid wood paneling extends to the ceiling and is accented by carved flowers and fruit. The library, another square room about 20 feet by 20 feet, is on the north side of the house. There are three single light sash windows on the north side of the room. Along the base of the wall under the windows there are built-in seats with hinged lids and flush panels. Leaded glass panels are built into the three other sides of the room. There are twin cabinets with shelves inside



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on either side of the fireplace. An early architect's sketch of the library shows built-in bookcases on three sides of the room.<sup>13</sup> A month later the architects prepared a revised plan which substituted leaded glass panels for the shelves.<sup>14</sup>

A vault with stone walls is tucked between the dining room and butler's pantry. A small trunk elevator, about four feet by three feet, is located next to the servants' dining room.

A portion of the first floor on the west side of the house is used mostly by servants. It includes the kitchen, butler's pantry, kitchen pantry and servants' dining room. A door separates the servants' part of the first floor from the side hall. The "backstairs" part of the house is easily identifiable because the floor and other finishes are very plain: light-colored wood on the rear staircase and linoleum on the floor.

While the servants' rooms do not have the high level of finishes which are seen in the rest of the house, the same careful attention to the way the rooms are used is apparent in, for example, the kitchen pantry and butler's pantry. The kitchen pantry has a marble shelf, apparently for rolling pastry, above a flour bin on rollers which is housed inside a cupboard. The butler's pantry has a wall of cupboards behind sliding glass doors plus a tray cupboard, a cupboard for table leaves and a plate warmer.<sup>15</sup> Another example of the architects' attention to detail, perhaps because of the demands of the owner, is seen in the pillow cupboard in the store room on the second floor and the cupboards exclusively for pants and hat boxes in the dressing room on the third floor.<sup>16</sup>

A grand staircase at the north end of the reception hall leads up to the second and third floors. On either side of the grand staircase four marble steps descend to the carriage entrance and vestibule. The ceramic tile floor of the vestibule has a mosaic pattern of white, brown and brick red tiles. The windows overlooking the carriage entrance are double-hung and covered on the outside by iron filigree.

The grand staircase is seven feet wide and goes up 14 steps to a landing. There are square newel posts, carved dark wood banisters and spindles (three spindles on each step) on either side of the staircase. The staircase is framed by two pillars which extend from the first step to the ceiling. At the landing the dark wood paneling on the walls extends from the floor to a height of four feet. The paneling is partly obscured by three radiators, one under each window. Two narrow sets of stairs, one on either side of the grand staircase, ascend from the landing to the second floor. There are two identical chandeliers on the ceiling of the landing between the first and second floors. Each chandelier has a small brass plate at the top which is attached to the ceiling by a hook. Four chains are suspended from each small brass plate and hold a larger brass plate which

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sits on top of a bowl made of brass leaves. A brass swag-like "tail" hangs from the bottom of the bowl.

The second floor has bedrooms for Mr. and Mrs. Semple, bedrooms for their daughter and son, two family bathrooms, two guest bedrooms and two guest bathrooms, and a sewing room. Each of the family bedrooms has a fireplace. The fireplace surround in Mrs. Semple's bedroom has two carved pilasters and a carved leaf pattern underneath the mantel.<sup>17</sup>

The landing between the second and third floors also has three tall double-hung windows with Palladian arches. The staircase divides again at the landing and ascends on both sides of the main staircase to the third floor ballroom level. The two wood-frame doors at the top of each of the sets of stairs, each with a single glass panel, are separated from each other by a stained glass window, eight feet wide and six feet high. The window has a dark wood frame and panes of amber, yellow, orange and pale green glass. In each corner of the window the pattern of the glass suggests leaves and beaded seashells. In the center of the window there is a large abstract flower. The petals of the flower are open to reveal what looks like an egg wrapped in ribbons and leaves. The ribbons and leaves have bits of red, blue and green glass.

The stained glass window, which still exists, is pictured in a 1902 historic photograph.<sup>18</sup> The original plans for the house specified a plate glass window where the stained glass window is placed.

A ballroom measuring approximately 35 feet by 54 feet occupies most of the third floor. The third floor also has two bedrooms and a bathroom, dressing room, trunk room and storage room. (The ballroom in the Semple house was the Semple family's second ballroom. Their first Minneapolis house, located at 1608 Hawthorne, was a Richardsonian Romanesque style structure made of red brick with brown stone trimmings. Its ballroom was approximately 40 feet by 25 feet.<sup>19</sup>)

The ballroom has a maple-colored wood floor. It is surrounded on all sides by red leather banquettes. The banquettes are built into the walls on a narrow platform about four inches above the dance floor. Painted white columns separate the seating area from the dance floor. The details at the tops of the columns are painted gold leaf. The ceiling gently curves up from the tops of the columns. The curve is painted gold and has a blue border. In each of the four corners there is a painted cornucopia of gold leaves and pastel-colored flowers. In the center of the curved ceiling on the south side of the room there is a painting of a woman and cherub swathed in blue satiny fabric. The ballroom has a small stage, about 12 feet by 15 feet, on the east side of the room.

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The curved portion of the ballroom ceiling ends in a windowpane-style border of painted yellow wood. The yellow strips of wood frame inlaid ceiling panels. There are 19 panels on each side of the length of the room and 11 panels on each of the other sides. A single light bulb is embedded in the center of each square panel. The bulbs are surrounded by small red dots and an elaborate pattern of leaves painted brownish-gold and blue-grey.

The basement of the house is the location of the laundry, drying room, cellar and billiard room. The billiard room is entered by way of double swinging doors. The room is paneled to a height of five feet. A stone-lined wine vault with bottle rack, directly below the first floor vault, is located next to the cellar in the basement.

### Exterior of the Carriage House

The two-story carriage house was built in the same style as the Semples' residence. The foundation of the carriage house is limestone and masonry on reinforced concrete footings. The building is a wood-framed structure with exterior masonry and stone-bearing walls.<sup>20</sup>

The first story is constructed of rusticated brick, accented by stone quoins at the corners. The second story brick has a smooth finish. The balusters on the roof line and the red tiled, hipped roof match those of the house. There are two brick chimneys.

The east (front) elevation, has wood paneled doors framed by a stone arch and keystone. The single light sash windows are framed by flat stone cornices. The windows in the carriage house are quite utilitarian compared with the pedimented and Palladian-style windows of the Semple house. The carriage house's roof is constructed of wood trusses at two feet on center with red clay tile roofing.<sup>21</sup>

### Interior of the Carriage House

The carriage house's first floor has a large carriage room at the north end of the building. It is about 30 feet by 40 feet. The rest of the first floor is occupied by a harness room, manure pit and six stalls for horses, each with its own window.

The second floor has a 30 feet by 28 feet room for hay and feed and a 15 feet by 30 feet store room. Servants' quarters--a kitchen and pantry, two bedrooms, a bathroom, sitting room and butler's room--occupy the rest of the second floor.

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The basement of the carriage house houses the boiler. The coal vault is located in an alcove beneath brick arches.

The floor construction of the carriage house is a slab on grade in the basement, steel beam and brick arches with three-inch concrete topping on the first floor and steel beams and wood framing with wood decking on the second floor.

### Current Conditions

The house has been used as office space since about 1935. The reception hall, grand staircase and ballroom retain much of their integrity, but the rest of the house and the carriage house have been divided into a rabbit warren of small offices. The house's basement and the second floor, in particular, have almost none of the detail which is shown in the original plans. A large bank vault, added at the time the Franklin National Bank occupied the house, is still located in the basement.

The carriage entrance now has an asphalt driveway. The ceiling of the archway is covered by criss-crossed strips of dark wood in a windowpane style, like that of the reception hall. The wood under the arch is now sagging badly, unlike the interior ceilings which are in excellent condition.

The focal point of the entrance hall now is a three-tiered crystal chandelier. There are 18 candle-shaped crystals in the bottom row and nine each in the middle and top rows. Each candle sits on a glass dish which has six teardrop glass beads hanging from it. Historic photographs indicate that the house originally had only a modest hanging chandelier in the reception hall.<sup>22</sup>

The exterior of the house and carriage house remain in generally good condition, but some signs of wear are apparent. The paint on the balustrades is peeling in several places. Part of the balustrade which surrounds the roof of the porch on the east side of the house is missing.

The Semple House remains an imposing presence on what is now a very busy urban intersection.

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Semple, Anne C. and Frank B., House  
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The Anne C. and Frank B. Semple House exemplifies the business success of one of Minnesota's most prosperous turn-of-the-century hardware merchants. The imposing exterior and richly detailed interior are symbols of the accomplishments of a man who was one of the creators of what one historian called "now and for years the largest hardware house in the northwest."<sup>23</sup> The grand and showy palace advertised the success of Frank Semple, a prominent Minneapolis businessman. Mr. Semple's firm, Janney Semple and Company, was started on the Mississippi riverfront in 1866 and continued to exist, under slightly different names, until it was acquired by a national retailer in 1960.

The house meets National Register Criterion C in the area of Architecture as an impressive and elaborate example of the Second Renaissance Revival style.

### The House: A Symbol of Success

The Anne C. and Frank B. Semple House is one of a decreasing number of large houses in what was once a neighborhood of late nineteenth century brick and stone houses. The house is a symbol of the prosperity of Frank Semple, the hardware merchant, and his firm, Janney Semple and Company. The palatial residence was designed by Minneapolis architects who were known for their immense, attention-getting houses and their imposing public buildings.

The Semple house is a representation of the Second Renaissance Revival style of architecture. Architecture critic Larry Millett has written about the popularity of this classic style and wryly remarked that it "was . . . popular for residences, perhaps because the style was associated with great wealth and good taste, two attributes that do not always coincide."<sup>24</sup>

Renaissance Revival buildings are generally straight-fronted structures without any considerable projections or recessions in the main mass. They have symmetrical elevations crowned with bold cornices. Apart from rusticated quoins and a rusticated ground floor, the wall surfaces are usually smooth and plain, serving as a neutral background for windows, doorways and balustraded balconies. Stone and marble are the facing materials. The Revival opened with the Villard Houses in New York, whose design came from the office of McKim, Mead & White in 1883.<sup>25</sup> The Villard Houses were modeled after the late fourteenth-century Cancelleria Palace in Rome. The houses adopted its rusticated ground story and its four types of window. They omitted the two pilaster orders of Cancelleria, thus making the facades simpler and flatter--and reversing the whole tendency of Italianate design. One of the most famous buildings of the Second Renaissance Revival is the Boston Public Library, built to the designs of McKim, Mead and White in 1888-1892.<sup>26</sup>

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Late nineteenth-century revivals, which are the Second Renaissance Revival styles, are larger, grander and more elaborate than earlier nineteenth-century style revivals. They tend to be stately rather than exciting, "correct" rather than daring. Characteristic of the Renaissance are arched openings, rusticated masonry laid with deep joints to give the appearance of massiveness, and strong horizontal lines. Cornices are finely detailed and moldings are crisply drawn.<sup>27</sup>

A critic of American design, Spiro Kostof, writes about the Renaissance style as it manifested itself at the end of the nineteenth century: "The houses now no longer depended for their effect on fancy landscaping and a large lot, but rather tended toward a public presence by favoring a large shape on a relatively small lot.... The styles strained for a public, imposing look.... Something else was different too. The difference between the dwellings of the wealthy and the not so wealthy was much greater than it had ever been... [After 1880].... Amassed wealth and extravagant fortunes advertised openly. The decorous house of the well-to-do could now lapse without embarrassment into the gaudy or the grand."<sup>28</sup>

It was in that environment that the Semple family chose to build a splendid and magnificent palace. One architectural historian writes that houses built in the style of the Second Italian Renaissance Revival were "based on the palaces of the sixteenth- and seventeenth-century Italian Renaissance. Symmetrical stone or stuccoed structures with red tiled hipped roofs and substantial cornices supported with brackets or consoles were typical of these houses. They generally had more varied facades than houses of the early Italian Renaissance Revival of the mid-nineteenth century. Entrances were often marked with either a projecting portico or recessed loggia emphasized with an arched Palladian motif. . . . [T]he building exemplifies the grandiose assertion of the Italian palazzo."<sup>29</sup>

The Semple House was designed and built at the turn of the twentieth century, a time when, art critic Robert Hughes has written, "The American appetite for grandeur reach its apogee." The three decades from the mid-1870s to the early 1900s have been christened the Gilded Age. It was a time of unfettered industrial expansion, unassailable and mutually interlocking trusts and no personal income tax. "After 1870," writes Hughes, "America lost all its Puritan inhibitions about the gratuitous display of surplus wealth."<sup>30</sup>

It was European aristocracies from which American architects took their inspiration. Robert Twombly explains the inspiration in this way: The very rich were drawn to several styles for the dwellings with which they declared their social arrival. The styles are the Chateausque, typified by Richard Morris Hunt's work for the Vanderbilt family, and the neo-Renaissance, popularized in the United States by McKim, Mead and White.<sup>31</sup> What the two styles shared and perhaps exhibited better than other possibilities was their association with prior aristocracies.

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During his practice of architecture Richard Morris Hunt (1827-1895) established himself as the most influential architect of his time in the United States. Some of his most spectacular buildings were derived from French chateaux. Hunt, the first American to study at the Ecole des Beaux Arts, was in Paris<sup>32</sup> at the time that the Chateausque style was enjoying a revival. In its sixteenth century inception, the Chateausque was a synthesis of Italian Renaissance and native Gothic forms. Hunt's first work in the style in the United States was an 1882 mansion in New York City for the Vanderbilt family. The house was described by the American architecture critic, Montgomery Schuyler, as a reference "to the romantic classicism of the great chateaux of the Loire."<sup>33</sup>

Hunt was a strong influence on his peers, who began designing chateaux for their own clients. According to Twombly, "The Michigan, Woodward and Commonwealth Avenues of the nation's cities and the Newport and North Shore vacation colonies were dotted with Loire and other chateaux, collectively the most lavish architectural manifestation of recently acquired personal wealth ever seen in this country."<sup>34</sup> The most magnificent and ambitious example of the style remains Hunt's own "Biltmore" (1888-1895) built for George Washington Vanderbilt in North Carolina. Hunt's other great mansion, completed the year he died, is The Breakers in Newport, Rhode Island, built for Cornelius Vanderbilt II and inspired by sixteenth century Genoa.<sup>35</sup>

Robert Hughes has called Hunt "the Bernini of the swells.... Wealth on the scale of the 1880s in the U.S. was still uncharted territory. Its signs could get crossed. So the plutocrat needed an architect to create a seamless etiquette of shared ostentation, with variants, and that was what Hunt did with Newport, Rhode Island."<sup>36</sup>

McKim, Mead & White were inspired by the Renaissance palazzo, particularly the palazzi of Florence. This building "craze," according to Twombly, was "the very process of elite consciousness and a quest for control" over one's environment. There was also "the rising demand by princes and urban elites for grandeur and show, order and ample space, finesse and finished surfaces."<sup>37</sup>

Twombly argues that the same motives were present among the newly rich of the late 19th century. The new industrialists, still first or second generation Americans, "wanted to make their cultural mark, to distinguish themselves from the rest of society, to express their impressive power, perhaps also to disguise from themselves and others the grubby ways in which they had accumulated that power.... The Quattrocento remained so architecturally potent that it made real the legitimacy of the new national elite."<sup>38</sup>

By the mid-1880s wealthy Minneapolitans were moving away from the center of downtown to

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new neighborhoods, including the Park Avenue and Loring Park-Hawthorne Avenue districts. The city's elite began building mansions south of downtown on Park Avenue after William Washburn built a magnificent Queen Anne house with hints of Romanesque Revival at 22nd Street and Stevens Avenue (1884, razed).<sup>39</sup> From 1880 to 1900 "large, often architect-designed houses were spaced [on Park] between Franklin Avenue and 26th Street by people who were bank officers and industry executives. But the building boom here was short-lived, and it changed character steadily after the turn of the century. The last of the great Park Avenue houses was constructed in 1921."<sup>40</sup> More magnificent homes were constructed near Loring Park, culminating with the Samuel Gale House (1889, razed), a Richardsonian Romanesque house designed by LeRoy Buffington.<sup>41</sup>

The Semple House was one of several houses constructed in Minnesota in the Second Renaissance Revival style. A much simpler and smaller version of the style is seen in the Peavey House at 2222 Park Avenue in Minneapolis. The two-story house is perfectly symmetrical. Its graceful projecting portico on the first floor is topped by a three-part stone balustrade. Like the Semple House, the Peavey house has a hipped roof which is nearly hidden by large, overhanging boxed eaves. The buff colored brick shows no variation between stories. While the houses are built in the same style, the Peavey House does not share the Semple House's richness of detail. The Peavey House has been converted to offices and currently is the location of an insurance brokerage.

Another Minneapolis house constructed in the Second Renaissance Revival style is the Charles Harrington House at 2540 Park Avenue. Built of creamy, pale yellow brick, the three-story house has a symmetrical facade and red tiled hipped roof. The Harrington House is larger and more imposing than the Peavey House. The brick on the first floor is rusticated, but the brick on the upper floors is smooth. The house has two bay windows on either side of the columned front porch. There are tall, double hung windows on the second floor and smaller, almost square windows on the third floor. The house has a dentiled cornice and boxed, overhanging eaves. The Harrington House is now occupied by the Zuhrah Temple, a fraternal organization. A modern addition, which is as big as the original house, has been added on the north side.

The Peavey and Harrington Houses exemplify quite faithfully the details of the Second Renaissance Revival style. They imitate the Renaissance, but the Semple House attempts to outdo it. It has more of everything: larger size, more elaborate window treatments, stone quoins on the corners of the building, distinctive variations between stories which are separated by belt courses, imposing facades on two sides of the house, and a separate carriage house built in the same style and materials as the Semple House.



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When architects Franklin Long and Louis Long began designing the Semple House, they were working almost in the shadow of the George H. Partridge House at 1 Groveland Terrace in Minneapolis. The Partridge House was about one mile northwest of the site of the Semple House. It was built in 1897 and torn down in the mid-twentieth century to make way for a highway.

The Partridge House was designed by Franklin Long and Frederick Kees. It was one of the grandest houses in late 19th century Minneapolis, the epitome of the Second Renaissance Revival style. Though the Partridge House was larger and even more imposing than the Semple House, the two houses shared many similar characteristics. The historical record does not say, but the Semples may have hired Franklin Long to design their house because they wanted to replicate, at least in part, the Partridge House. The Partridge and Semple Houses and others built along Park Avenue and in the Lowry Hill neighborhood were the last mansions to be built in close proximity to downtown Minneapolis.

The Semple House mimics the Partridge House in many ways. Like the Partridge House, the Semple House is a massive three-story structure with a columned entrance portico, symmetrical facades, tripartite windows on the first and second floors, small square windows on the third floor, balustrades on the roofline, dentiled cornices under large boxed eaves, a red-tiled hipped roof and stone chimneys.

The Semple House, which is set on a comparatively small corner lot, has two facades which look out onto busy streets. The Partridge House was also located on the corner of two busy streets and occupied most of its lot. A 1904 historic photograph showed the house was set back only about twenty feet from Groveland Terrace and approximately ten feet from Hennepin Avenue. A stone retaining wall surrounded the house and was topped by shrubbery and other plantings. The retaining wall and the steps which go up to the portico also gave the house a fortress-like appearance.

The Semple House differs from the Partridge House in its use of rusticated brick on the first story, the distinctive horizontal belt courses which separate each story and the nearly flat facades. The Partridge House had bay windows flanking the front portico, bays which projected in a half-circle on the front and sides of the house, and awnings covering the windows on the south side of the house.

The Semple House is significant because it is a fine example of the Second Renaissance Revival style. Houses built in the Second Renaissance Revival style represent continuity. They look to the past--the Renaissance--for their stylistic details. They also look to the future. As the 20th

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century dawned, the Semples were constructing their house as a symbol of their success. Though they looked back to Europe and to the 15th century for their inspiration, the Semples built their house as a monument to a quintessentially American success story: a fortune made in trade, over a very short period of time, by family without deep roots in the community.

At the time the Semple house was constructed, LaSalle Avenue was one of the principal residential avenues in the city of Minneapolis. It was a "grand" avenue in the style of many which were built in other American cities in the late nineteenth century. The editors of The Grand American Avenue, a book published by the American Architectural Foundation, describe the promenades of elegant residences as "advertisements of achievement.... That the grand avenue emerged in an age of extraordinary growth nationwide owed much to the commercial and social eminence of the patrons who created these streets. Through their coherence and genuine grandeur, grand avenues acquired a certain notoriety as self-contained communities even as they asserted a dignified vision of urban life, an integrating element that went straight to the heart of the town's identity." They also describe one common trait among most grand avenue dwellers: "a genuine appreciation for the design arts... these people embraced the inherent value of fine art and architecture by investing huge fortunes in their houses, furniture, paintings, art objects... and the streets themselves. A diversity of styles gathered along most grand avenues, together adding up to a larger architectural idea that brought all the variations into harmony. The street was the place for builders and architects to show off, and their clients happily obliged."<sup>42</sup>

The classicism based on the model of the Italian Renaissance came to dominate commercial and public architecture in Minneapolis in the 1890s. Millett writes of the style and how its dominance was short-lived: "The theme of classicism is continuity. The classically styled buildings that rose... at the turn of the century were intended to suggest a visible link to an older order of things. But the link to the past has always been weak in American cities, where every day is the day of the dollar and commerce prefers the future tense. The new century, despite its classical beginnings, was to prove to be not much different from the old--change, not continuity, was its hallmark."<sup>43</sup>

If the most influential architects of the day worked mostly on the east coast of the United States, their influence was felt throughout the United States. When the Semples selected an architect for their Franklin Avenue house, they chose a Franklin Bidwell Long and his son Louis Long. Franklin Long had, together with his partner Frederick Kees, designed some of the most significant public buildings in Minneapolis.

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### The Architects: Franklin Bidwell Long and Louis Long

Franklin Long was born in Afton, New York in 1842, studied architecture in Chicago and came to Minneapolis in 1868. He formed a productive partnership with Frederick Kees in the 1880s. Long and Kees practiced architecture at a time when the milling industry was flourishing and the city of Minneapolis was beginning to develop as a regional trade center.<sup>44</sup> The new prosperity also encouraged a greater interest in architectural style and caused a building boom in the central business district.

Franklin Long was the architect (with Charles Haglin) of Minneapolis City Hall (1873, razed) at Bridge Square and Minneapolis Central High School (1878, razed) at Eleventh Street and Fourth Avenue South. Long and Kees designed the Masonic Temple Building (1888, extant) at 528 Hennepin Avenue. The Masonic Temple Building was restored in the late 1970s and is now the Hennepin Center for the Arts.<sup>45</sup>

The firm of Long and Kees also designed the City Hall and Hennepin County Courthouse Building (1888, extant) at Fifth Street and Third Avenue.<sup>46</sup> The building is now Minneapolis City Hall; the courthouse moved to the Hennepin County Government Center which was built in 1967. Long and Kees were the designers of the Minneapolis Public Library (1889, razed) at Tenth Street and Hennepin Avenue<sup>47</sup> and one of the grandest Beaux-Arts mansions of the 1890s, the George H. Partridge house (1897, razed) at One Groveland Terrace.<sup>48</sup> They were awarded the commission to design the Public Library in a competition with eight other firms, all of whom submitted designs in the Richardsonian Romanesque style. The library's massive corner towers, arcaded windows and heavy, solid appearance resembled the old Minneapolis City Hall.<sup>49</sup>

After his partnership with Frederick Kees, Franklin Long formed a partnership with his son Louis Long and with Lowell Lamoreaux. Among their commissions was the Radisson Hotel (1909, razed) on South Seventh Street between Nicollet and Hennepin Avenues.<sup>50</sup> The old Radisson was torn down in 1982 and has been replaced by a new hotel, still called the Radisson.

Louis Long designed Leslie House (1914, extant) at 2424 Lake Place<sup>51</sup> and was associated with two Minneapolis architectural firms, Long and Thorshov and Long, Lamoreaux and Thorshov.<sup>52</sup>

### The Owners: Anne Culbertson Semple (18??-1910) and Frank Bailey Semple (1851-1904)

Frank Bailey Semple was born in Cincinnati, Ohio, on January 24, 1851. As a young man he worked as a clerk for the Perrin and Goff Manufacturing Company of Cincinnati, where he learned the hardware business. He became a traveling representative for the company, which had

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its headquarters at Jeffersonville, Indiana. In 1883 Mr. Semple married Anne Culbertson, a banker's daughter from New Albany, Indiana.<sup>53</sup>

Mr. and Mrs. Semple moved to Minneapolis, Minnesota in 1884 and he bought an interest in the hardware business of Janney, Brooks and Company on Bridge Square.<sup>54</sup> Bridge Square, located on Hennepin Avenue adjacent to the Hennepin Avenue Bridge over the Mississippi River, was the central business district of early Minneapolis.

When Mr. Semple joined the firm, it had been in existence for 18 years. The business was started in 1866 when Thomas B. Janney, his brother Edwin M. Janney and the Janneys' brother-in-law Samuel T. Moles opened their retail hardware store. Janney and Moles was located in a two-story frame building on Washington Avenue between Nicollet and Minnetonka (now Marquette Avenue) Streets.

The business diversified from retail only to a retail and wholesale business in hardware in 1875 when Thomas Janney acquired Governor John S. Pillsbury's wholesale hardware business.<sup>55</sup> Thomas B. Janney, Samuel T. Moles, Fred W. Brooks and George H. Eastman became partners as Janney, Moles, Brooks and Company. Two years later Mr. Moles retired and the firm became Janney, Brooks and Eastman.

In 1883 Mr. Brooks died and Mr. Eastman retired. Frank Semple bought the Brooks interest the following year and the firm became Janney, Semple and Company. The retail business was sold in 1888 to W.K. Morison and Company. The firm then became an exclusively wholesale business. It moved to the newly constructed Mutual Block at the corner of Second Street and First Avenue. The Great Northern and Northern Pacific Railroads began to open up new territory for the business. In 1892 the firm issued an 1,105-page catalog which had more than 5,000 illustrations. It took two years to produce the catalog.<sup>56</sup>

In 1898 the firm became Janney, Semple, Hill and Company. "Hill" was Horace M. Hill, who had been with the business since 1879. Janney, Semple, Hill and Company produced another catalog in 1903.<sup>57</sup> It showcased the firm's "Invincible-Cleanable" refrigerators.

(In the early years of the twentieth century Janney, Semple, Hill and Company took over the entire Mutual Block and built other warehouses nearby. In 1949 the firm acquired the North Star Woolen Plant, which meant it occupied the entire downtown Minneapolis block bounded by South Second and Third Avenues and First and Second Streets. The Janney, Semple firm was acquired by Coast-to-Coast stores in 1960. In 1965 the warehouses were demolished to make way for the redevelopment of the Gateway area of Minneapolis.<sup>58</sup>)

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On February 17, 1904 Frank Semple died while visiting his sister in Camden, South Carolina from what the local newspapers described as "nervous prostration."<sup>59</sup> He was 53 years old and had lived in the Semple house on Franklin Avenue for only three years. At the time of his death he was vice president of Janney, Semple, Hill and Company. His wife and two children, Rebekah Cook Semple, age 19, and William Culbertson Semple, age 16, survived him. Mr. Semple's funeral was held at his Franklin Avenue residence. He was buried in Lakewood Cemetery. In addition to his hardware interests, Mr. Semple was a member of the boards of directors of the National Bank of Commerce, the Minneapolis Plow Works and the North American Telegraph Company. He was a member of the Minneapolis, Commercial, Minikahda, Lafayette and Minnetonka clubs and Westminster Presbyterian Church.<sup>60</sup>

In 1905 Anne Semple married Alonzo C. Rand, a widower and president of Minneapolis Gas Company. Mr. Rand's father, who had invented a method of manufacturing illuminating gas from oil, was elected mayor of Minneapolis in 1878. Anne and Alonzo Rand lived in the Franklin Avenue house until Anne died of pneumonia in 1910. She was 50 years old.

Alonzo Rand, a wealthy man in his own right, had signed an ante-nuptial agreement relinquishing any claim to Anne's estate. The estate, which was worth about one million dollars, was divided between her children.<sup>61</sup> Her son William, who was then 22 years old, got the Franklin Avenue house. He sold the house to Calvin Gibson Goodrich and his wife Cora Ferrin Goodrich.

### The Legacy: The House After the Semple Years (1910-1997)

Calvin Goodrich came to Minnesota from Ohio in 1868 when he was twelve years old. Mr. Goodrich's father was a physician and prominent abolitionist before and during the Civil War. Mr. Goodrich served successively as bookkeeper, superintendent, general manager, vice president and president of the Twin City Rapid Transit Company. He succeeded his brother-in-law, Thomas Lowry, as president of the company when Mr. Lowry died in 1909.<sup>62</sup> Calvin Goodrich died of pneumonia at the Semple house in 1915 at the age of 59. His funeral was held at his home.<sup>63</sup> Cora Goodrich lived in the residence only until 1918 when she sold the house to Laura Day. After Laura Day died in 1935, the Semple house was acquired by Ministers Life and Casualty Union. The house became the headquarters of the United Cerebral Palsy Foundation of Greater Minneapolis in 1954.<sup>64</sup> In 1961 it became the office of the Franklin National Bank. In the mid-1980s the property was purchased by the principals of Hills Gilbertson Architects, who occupied the upper floor of the carriage house.<sup>65</sup> The Semple house was purchased by African American Family Services in 1996.

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2. Lievers, A Real Estate Property Appraisal Report: Semple Building, p. 14.
3. John J.-G. Blumenson, Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945, American Association for State and Local History, Nashville, 1981, pp. 40-41.
4. Lievers, A Real Estate Property Appraisal Report: Semple Building, p. 35.
5. Detail from Sheet No. 10 of the original blueprints, dated July 21, 1899. The scrollwork is drawn on one of the details of the front facade. The architect wrote, "Direction of carved scrollwork to run. . . around corner and on opposite side."
6. Detail from Sheet No. 21 of the original blueprints, dated November 1899.
7. The original blueprints reveal the painstaking detail of the architects' work. Sheet No. 12 of the plans, dated July 19, 1899, shows a side view of the arch which frames the north carriage entrance. The sketch shows each row of rusticated brick is to be ten inches high. The rows are to be 1-2/3 inches apart. The instruction next to the drawing of the balusters says, "Balusters to be not more than 2" apart."
8. Larry Millett, Lost Twin Cities, Minnesota Historical Society Press, St. Paul, 1992, p. 147.
9. Supplement to The Western Architect, Interior Photographs of the Semple Residence, September 1902.
10. Sheet No. 26 of the original plans, dated December 19, 1899, contains a drawing of the way the moulded frame around the arches is to look. The architects' note says, "This architrave to be used for all arches in hall, vestibule and alcoves, leaf and dart moulding to be carved in wood by hand, beaded mould. to be turned."
11. Detail from Sheet No. 21 of the original blueprints, dated November 1899.

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12. Sheet No. 27 ½ of the plans, dated February 1, 1900, shows the detail of the marble fireplace and carved mantel. A framed painting of what looks to the modern eye like the Stone Arch bridge in Minneapolis is hanging above the mantel.
13. Detail from Sheet No. 29 of the original blueprints, dated December 24, 1899.
14. Detail from Sheet No. 29 ½ of the original blueprints (revised drawings on Sheet No. 29 of the library), dated January 30, 1900.
15. See Sheet No. 75 of the plans, dated October 3, 1900.
16. See Sheet No. 73 of the plans, dated September 17, 1900.
17. Sheet No. 68 of the plans, dated July 3, 1900, shows the details of the carved mantel and pilasters in the fireplace in Mrs. Semple's room. There is also a full-size detail of the dentiled cornice "to be used in Mrs. Semple's room and guests' room(s)."
18. Supplement to The Western Architect, Interior Photographs of the Semple Residence, September 1902.
19. Penny A. Peterson, "Great Houses of Minneapolis: The Semple, Goodrich, Day Mansion at 104 West Franklin," Lake Area News, May 1993, pp. 32.
20. Lievers, A Real Estate Property Appraisal Report: Semple Building, p. 35.
21. Ibid.
22. Supplement to The Western Architect, Interior Photographs of the Semple Residence, September 1902.
23. Horace B. Hudson, editor, A Half Century of Minneapolis, The Hudson Publishing Company, Minneapolis, 1908, pp. 427.
24. Millett, Lost Twin Cities, p. 147.
25. William Dudley Hunt Jr., Encyclopedia of American Architecture, McGraw-Hill, Inc., New York, 1980. p. 339.

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26. Marcus Whiffen, American Architecture Since 1780, The Massachusetts Institute of Technology Press, Cambridge, Massachusetts, 1979, p. 154.
  27. Carole Rifkind, A Field Guide to American Architecture, The New American Library, New York, 1980, p. 220.
  28. Spiro Kostof, America By Design, Oxford University Press, New York, 1987, pp. 40-41.
  29. John Milnes Baker, American House Styles: A Concise Guide, W.W. Norton and Company, New York, 1994, p. 102.
  30. Robert Hughes, American Visions, Alfred A. Knopf, New York, 1997, p. 47.
  31. Robert C. Twombly, Power and Style: a critique of twentieth century architecture in the Unites States, Hill and Wang, New York, 1995, pp. 13-14.
  32. Twombly, Power and Style: a critique of twentieth century architecture in the Unites States, p. 14.
  33. Ibid.
  34. Ibid.
  35. Whiffen, American Architecture Since 1780, pp. 157-158.
  36. Hughes, American Visions, p. 77.
  37. Twombly, Power and Style: a critique of twentieth century architecture in the Unites States, pp. 17-18.
  38. Twombly, Power and Style: a critique of twentieth century architecture in the United States, p. 18.
  39. Millett, Lost Twin Cities, pp. 168-169.
  40. John R. Borchert, David Gebhard, David Lanegran and Judith A. Martin, Legacy of Minneapolis: Preservation amid Change, Voyageur Press, Bloomington, Minnesota, 1983, p. 66.



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41. Millett, Lost Twin Cities, p. 202.
  42. Jan Cigliano and Sarah Bradford Landau, editors, The Grand American Avenue: 1850-1920, Pomegranate Artbooks, San Francisco, in association with The Museum of The American Architectural Foundation, Washington, D.C., 1994, pp. xi, xvii-xix.
  43. Millett, Lost Twin Cities, p. 147.
  44. Thomas R. Zahn & Associates, Preservation Plan for the City of Minneapolis, Minneapolis, Minnesota, 1990, p. 4.2.11
  45. Millett, Lost Twin Cities, pp. 60, 90, 98.
  46. David Gebhard and Tom Martinson, A Guide to the Architecture of Minnesota, University of Minnesota Press, Minneapolis, 1977, p. 36.
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  48. Millett, Lost Twin Cities, p. 147.
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  53. "Death Great Shock to Minneapolis Acquaintances," The Minneapolis Tribune, February 18, 1904, p.9.
  54. "Janney, Semple, Hill & Company, Minneapolis," Hardware Trade, October 1941, p. 111.
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  56. "Janney, Semple, Hill & Company, Minneapolis," Hardware Trade, October 1941, p. 111.

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57. Janney, Semple, Hill & Company produced a 30-page, pocket sized catalog in 1903. It was titled " 'Invincible-Cleanable' and Enameled Refrigerators." An original copy of the catalog is in the Semple archives in the Minneapolis Public Library.
58. Peterson, Lake Area News, May 1993, p. 32.
59. "F.B. Semple Dies Unexpectedly," The Minneapolis Journal, February 18, 1904.
60. Ibid.
61. Anne Semple Rand's will was probated in Hennepin County, Minnesota on May 9, 1910. Case #12629. Document No. 1829882. The ante-nuptial contract, dated November 29, 1905, which is the day Anne Semple and Alonzo Rand were married, was probated with the will. She left her country house, "Beltres," located on Lake Minnetonka to her daughter and the Franklin Avenue house to her son. The contents of the "town house" were bequeathed to her son with the exception of her clothes, jewelry, laces, oil portrait of Rebekah and grand piano, all of which went to her daughter. Mrs. Rand made bequests of \$5,000 each to the Maternity Hospital of Minneapolis and the Home for Children and Aged Women of Minneapolis. She also directed that Martha and Martin Cushing be paid \$65 every month for the rest of their lives. The will does not say if the Cushings were employees of Anne Rand or if they had another relationship.
62. Joseph A.A. Burnquist, Minnesota and Its People, Vol. IV, The S.J. Clarke Publishing Company, Chicago, 1924, pp. 290. (The Twin City Rapid Transit Company was created by the merger of the Lyndale Railway Company and the Minneapolis Street Railway Company. By 1908 the company operated 360 miles of electric railway covering both Minneapolis and St. Paul and reaching Lake Minnetonka on the west and the town of Stillwater on the east.)
63. "Calvin Goodrich Dies After Ten Days Illness," The Minneapolis Journal, December 22, 1915, pp. 1-2.
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65. Lievers, A Real Estate Property Appraisal Report: Semple Building, p. 14.

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United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 9 Page 24

Semple, Anne C. and Frank B., House  
Hennepin County, Minnesota

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United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 9 Page 25

Semple, Anne C. and Frank B., House  
Hennepin County, Minnesota

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United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

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Semple, Anne C. and Frank B., House  
Hennepin County, Minnesota

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### Verbal Property Description

Lots 8 and 9 and the South 19 feet of Lot 7, Block 2, Vine Place Addition to Minneapolis, Hennepin County, Minnesota.

### Boundary Justification

The boundary of the nominated property includes the parcel of land historically associated with the house.

United States Department of the Interior  
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# National Register of Historic Places Continuation Sheet

Section number 9 Page 24

Semple, Anne C. and Frank B., House  
Hennepin County, Minnesota

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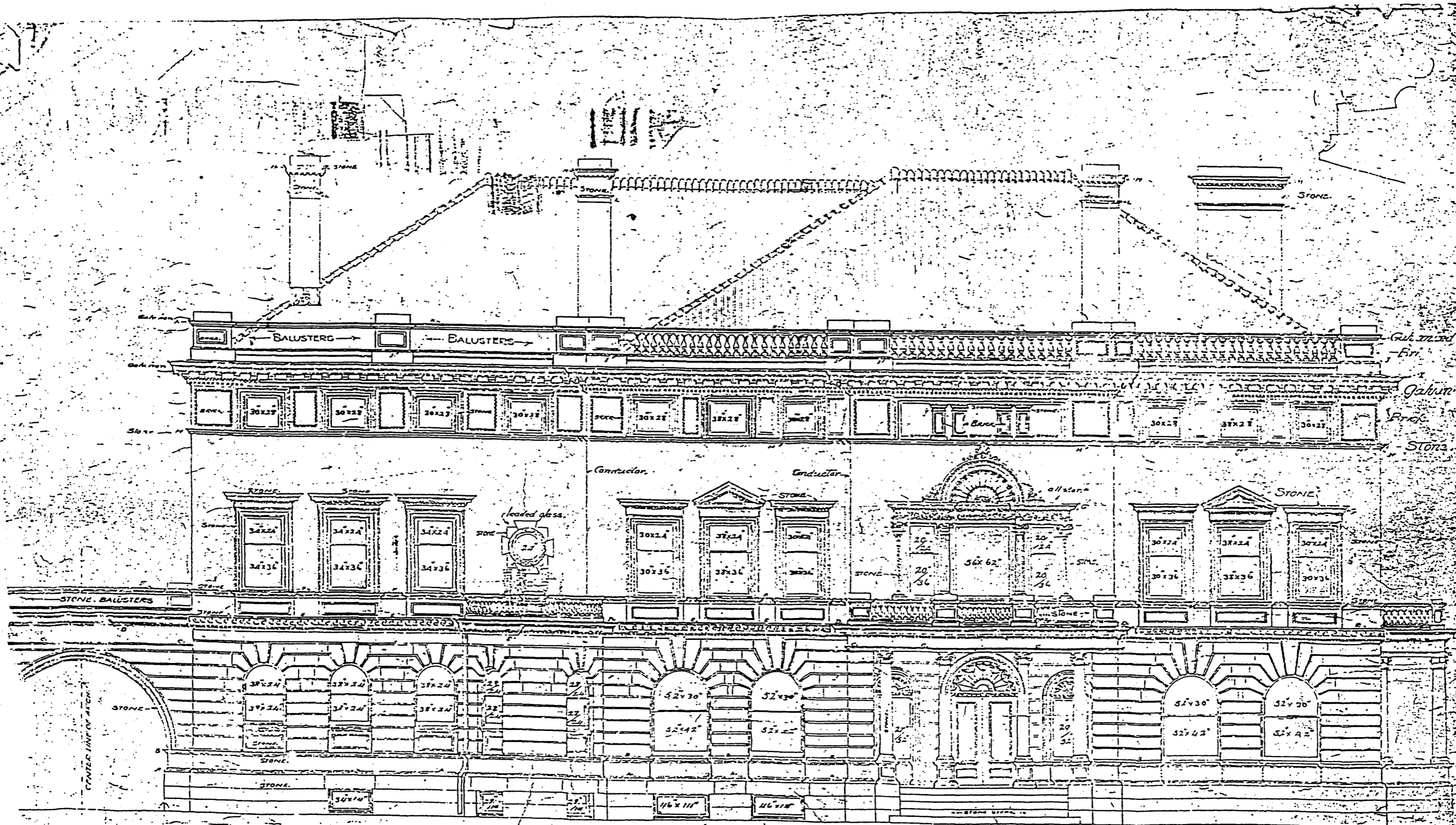
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Sample, Anne C. and Frank B., House, Hennepin Co., MN



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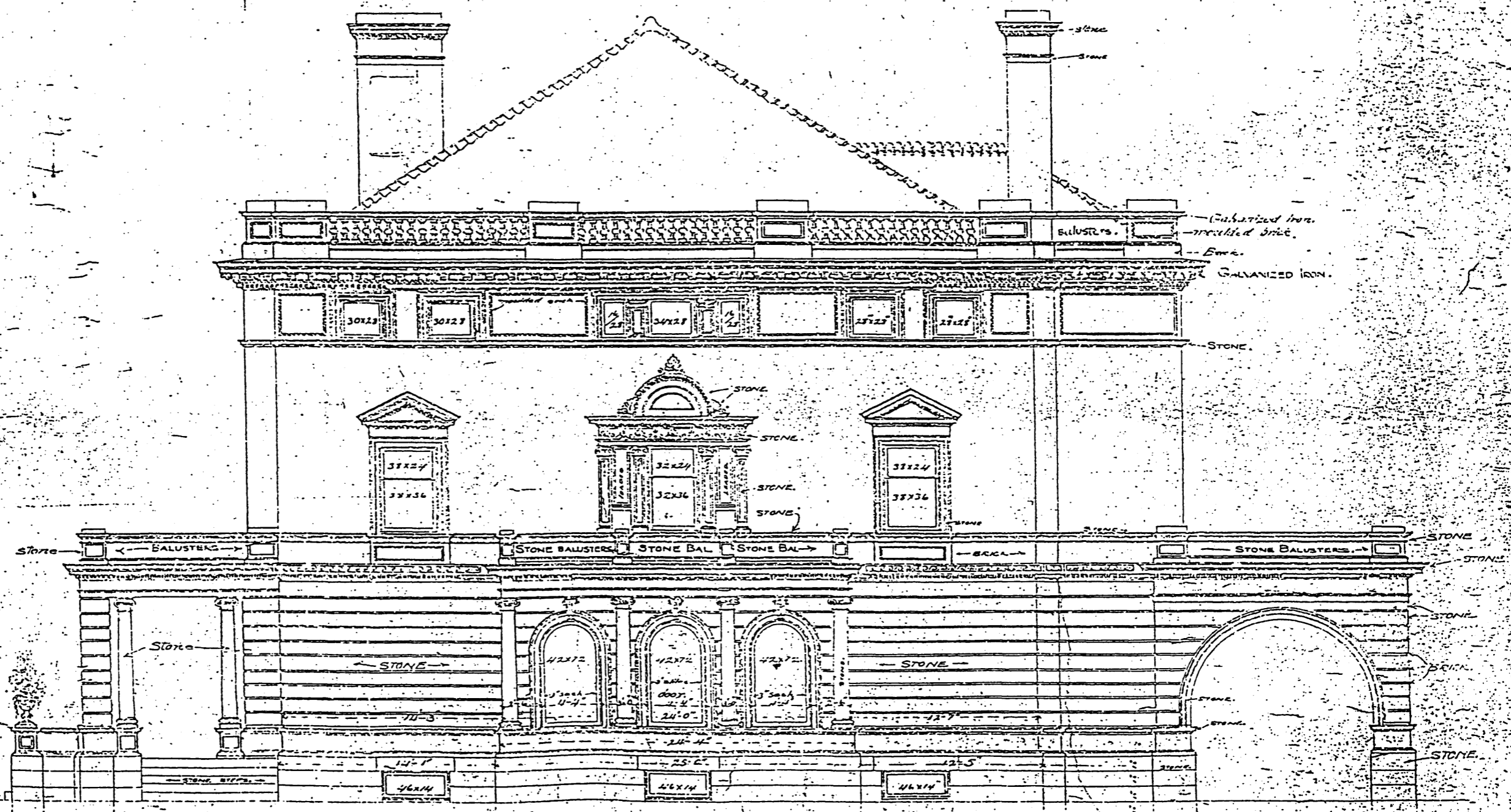
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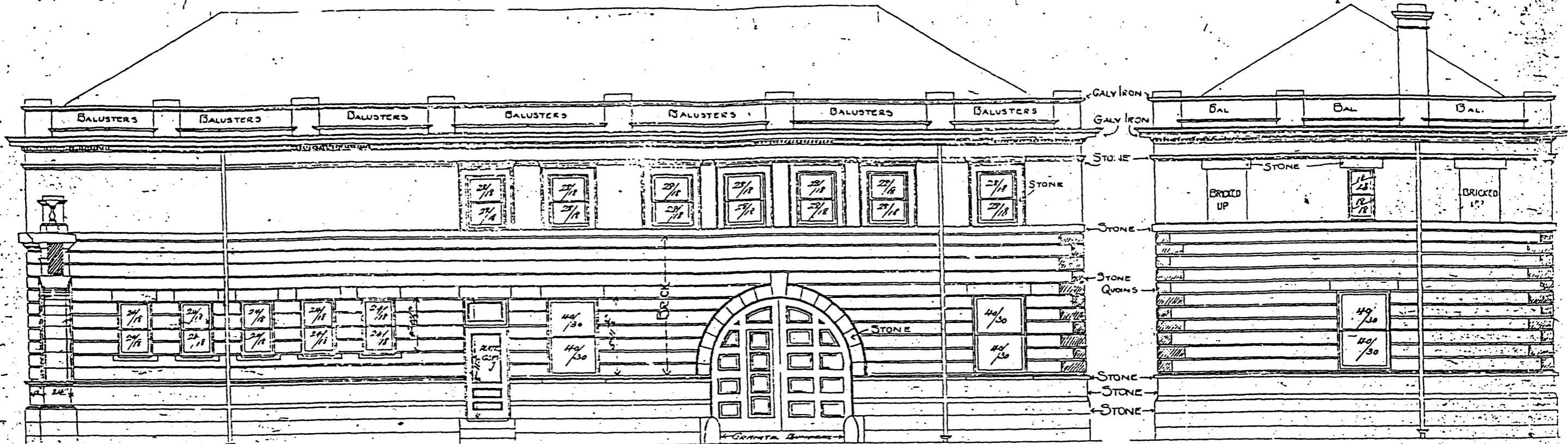
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*Behind stone in a white gips  
were shown by dotted lines*

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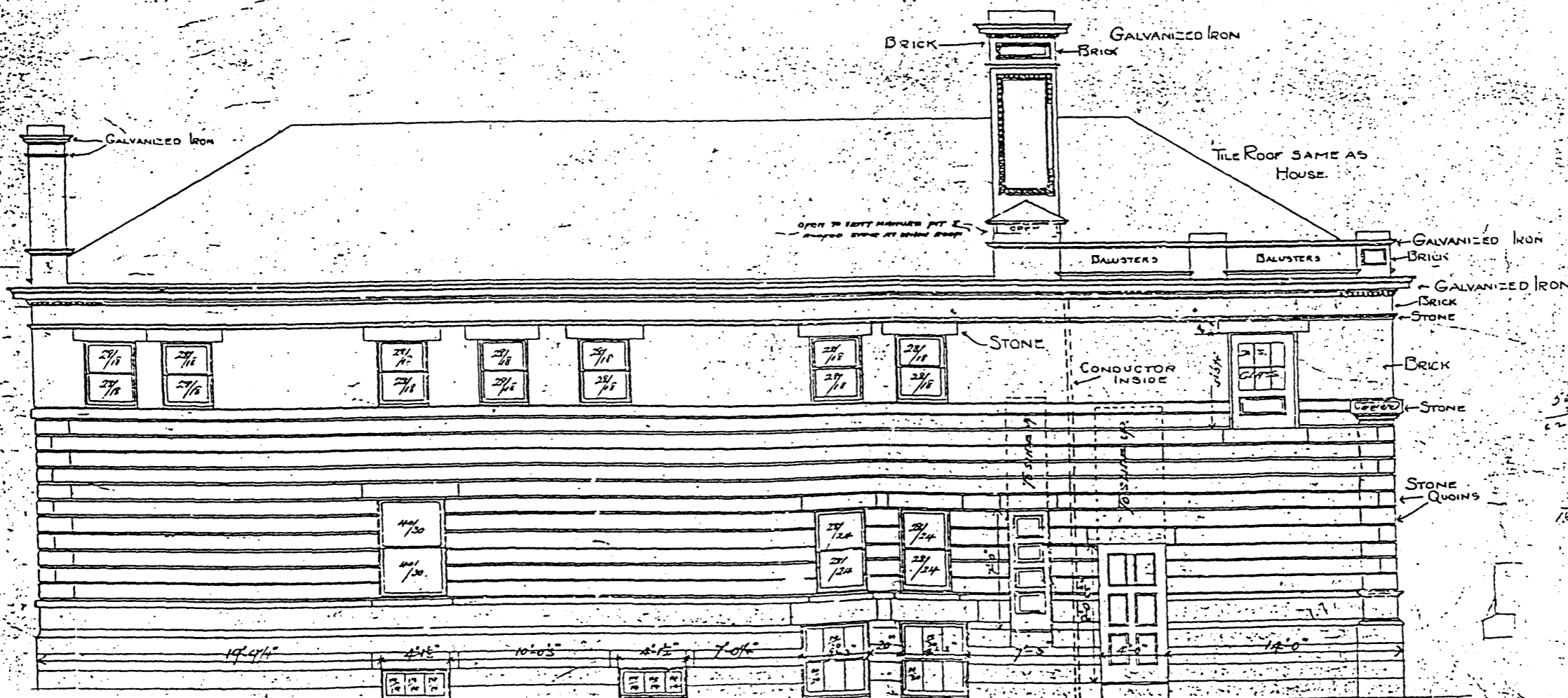
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Semple, Anne C. and Frank B., House, Hennepin Co., MN



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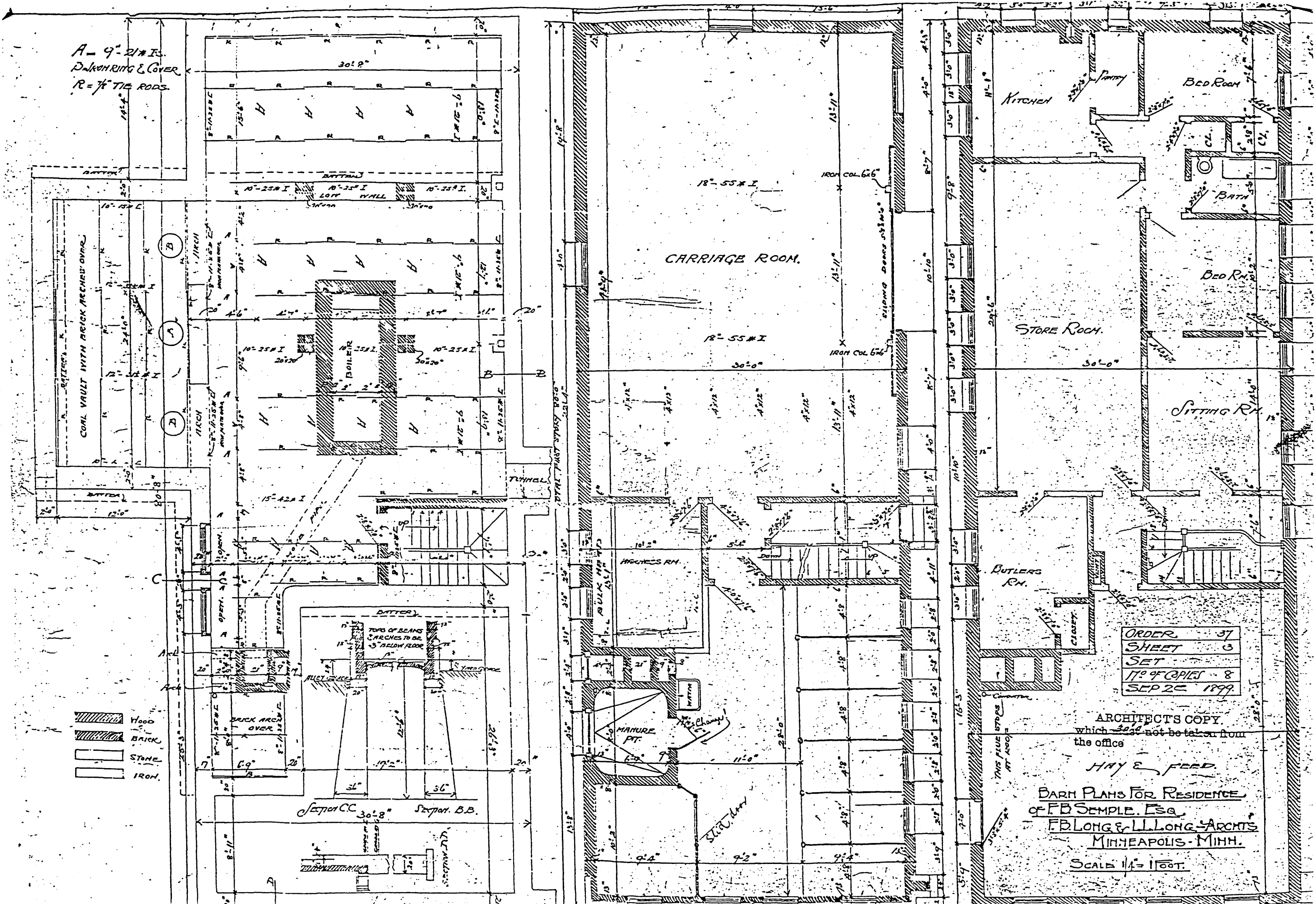


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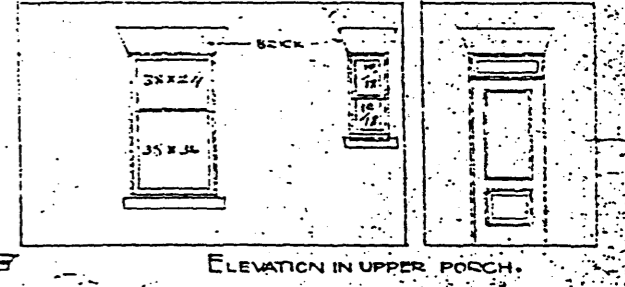
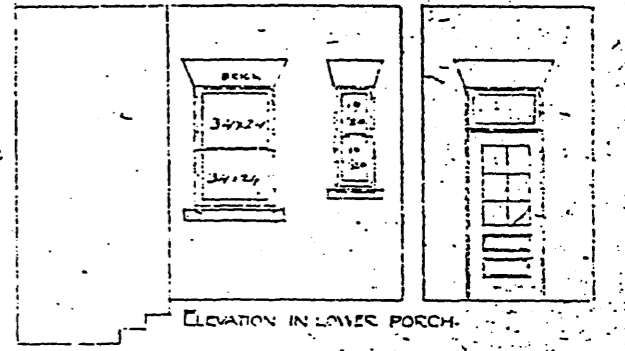
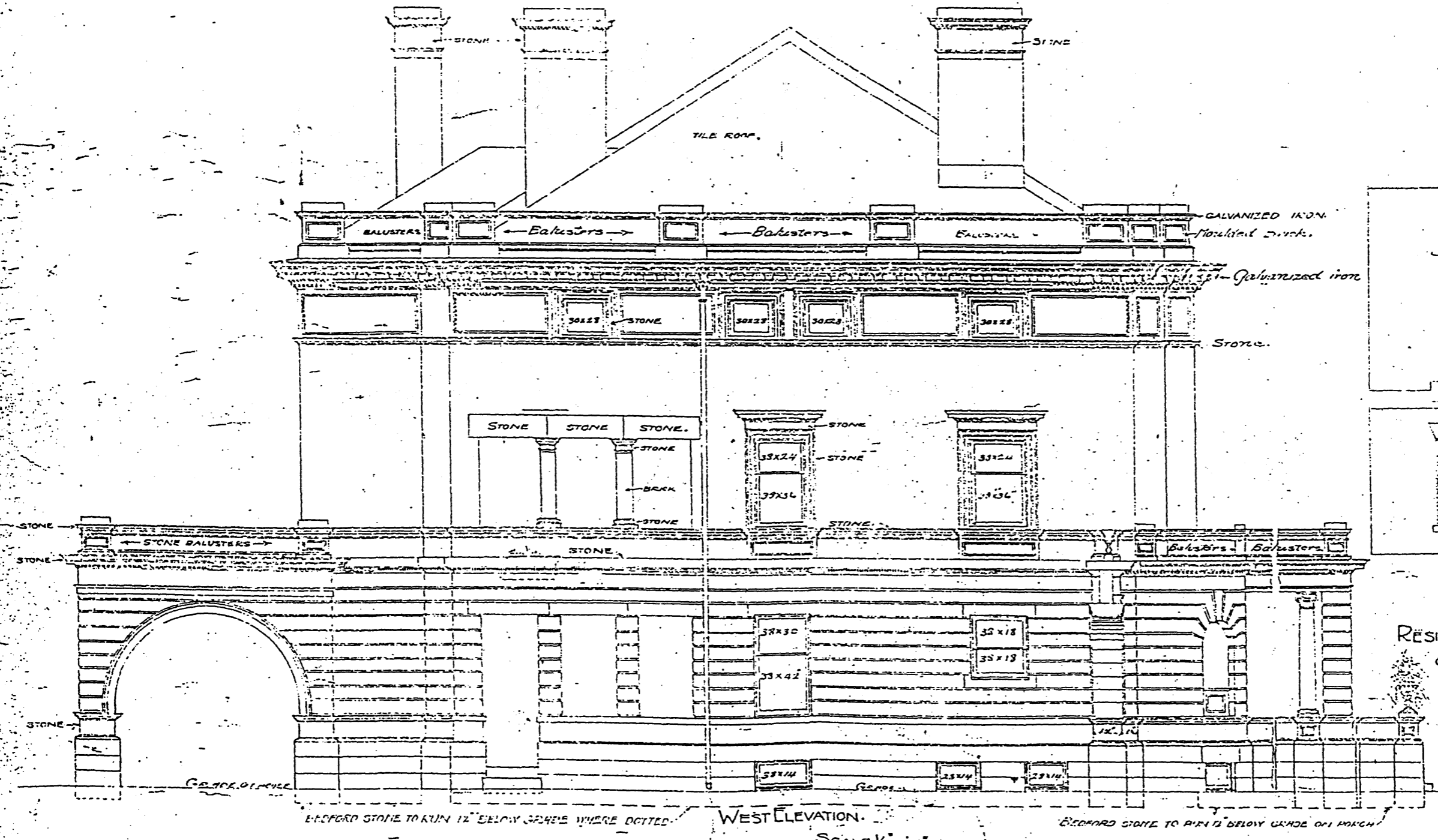
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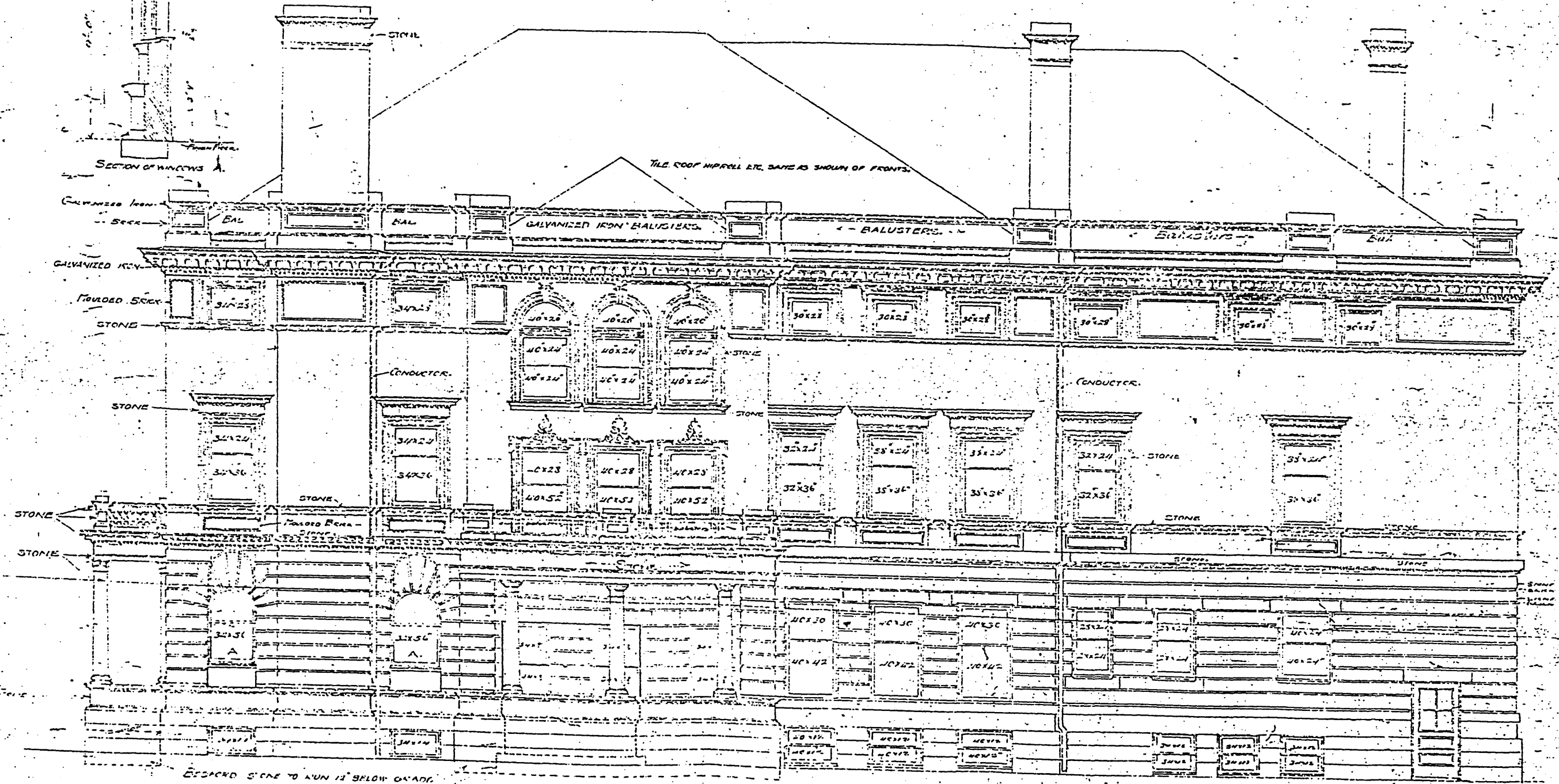
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


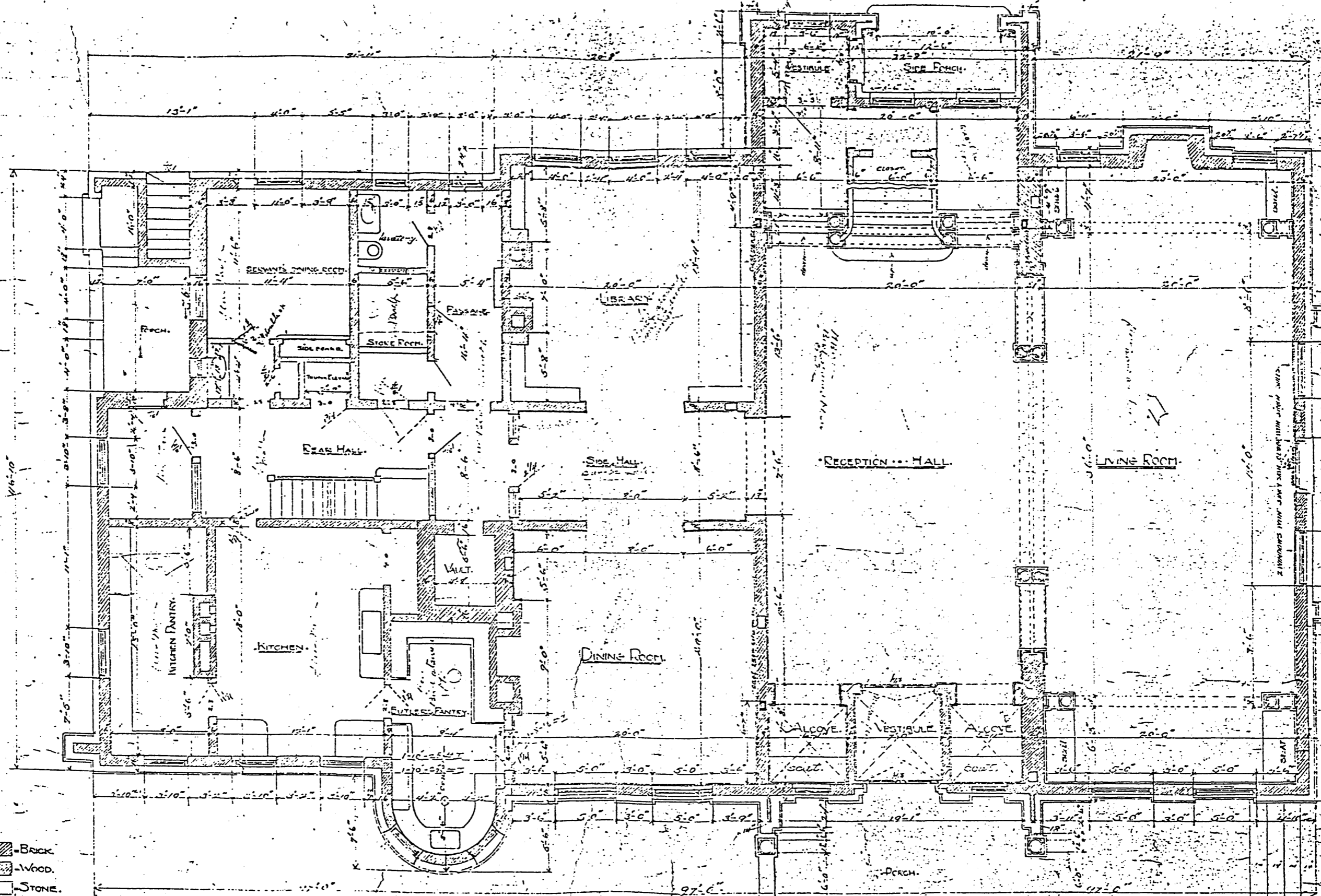
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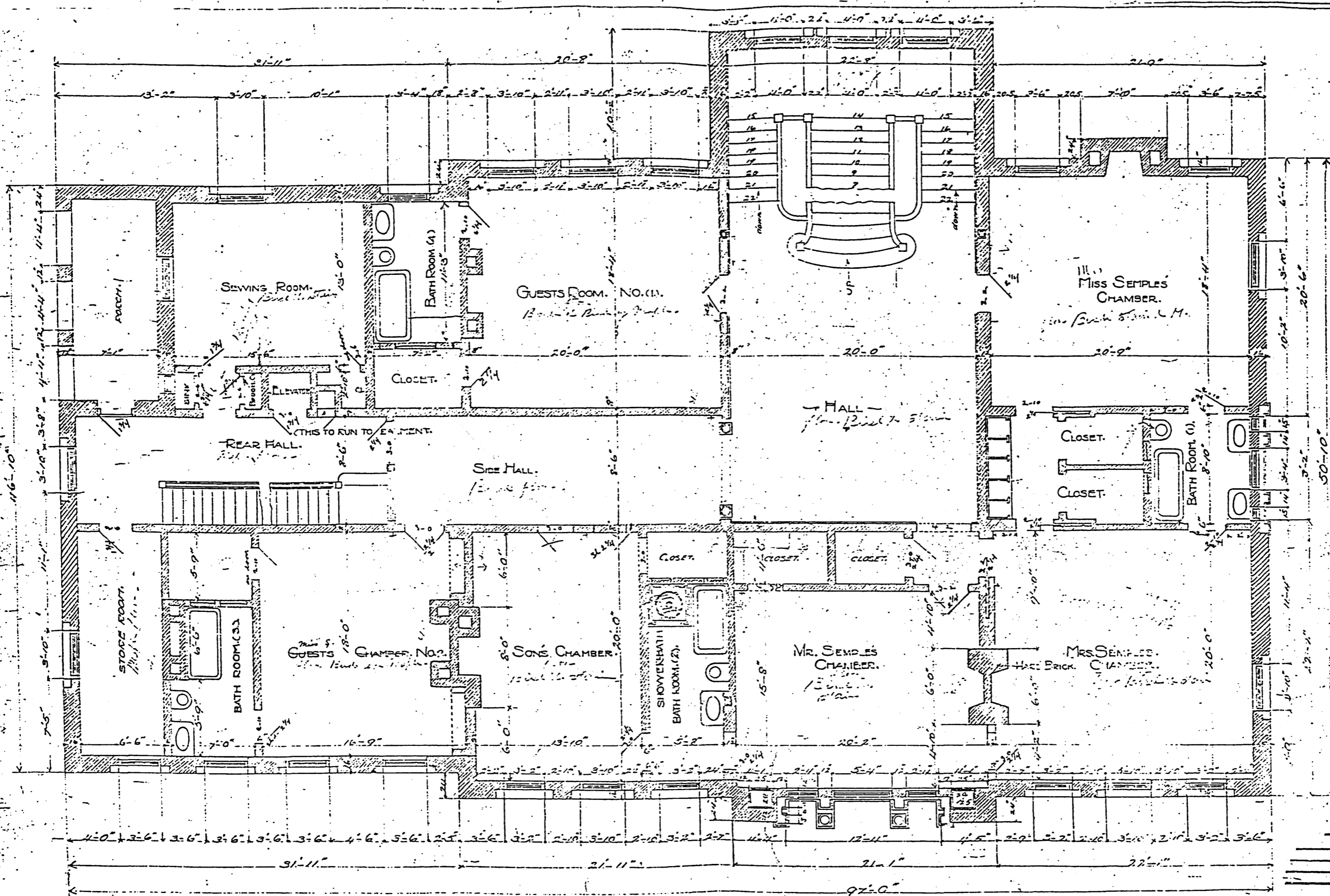
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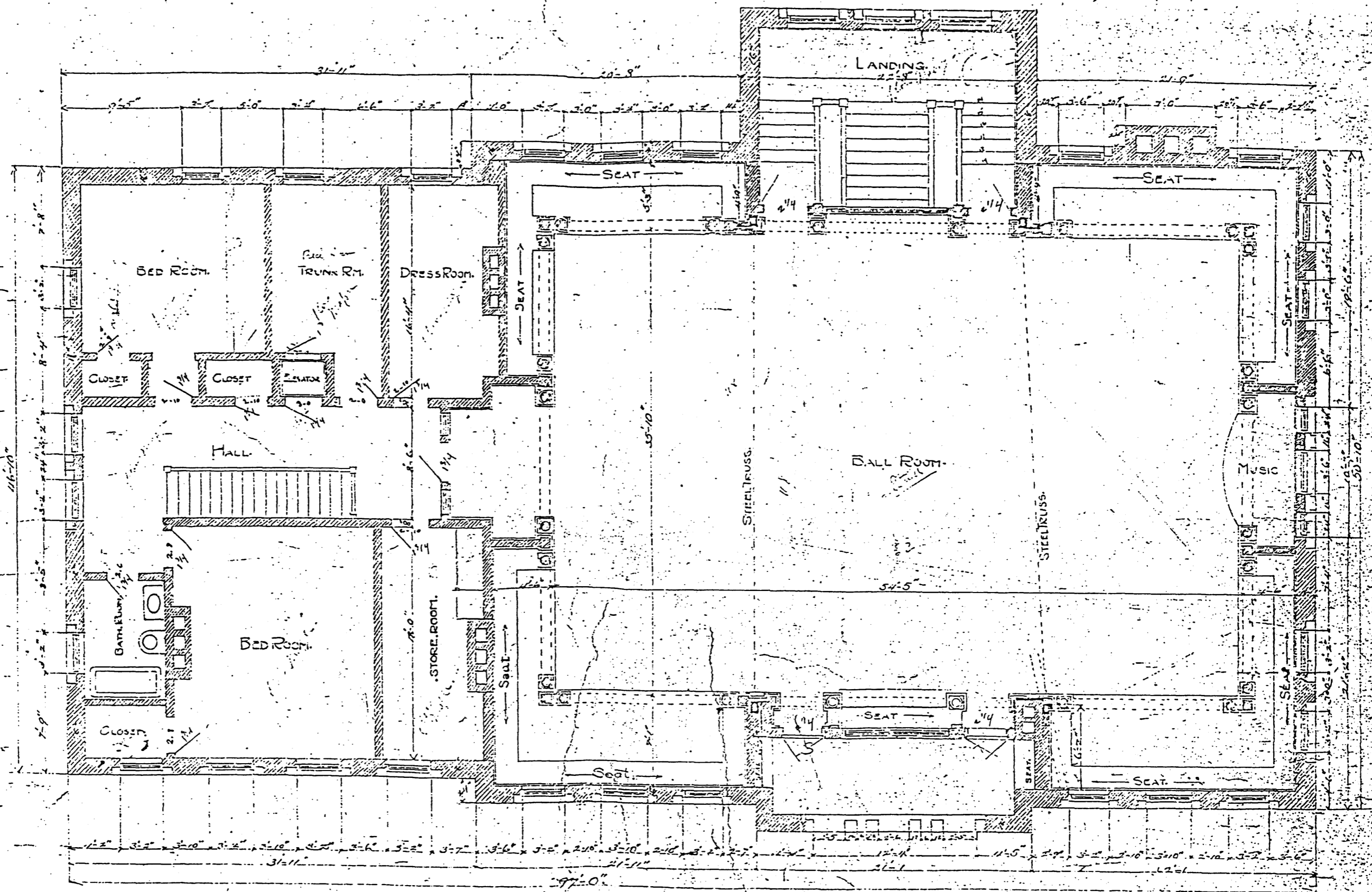


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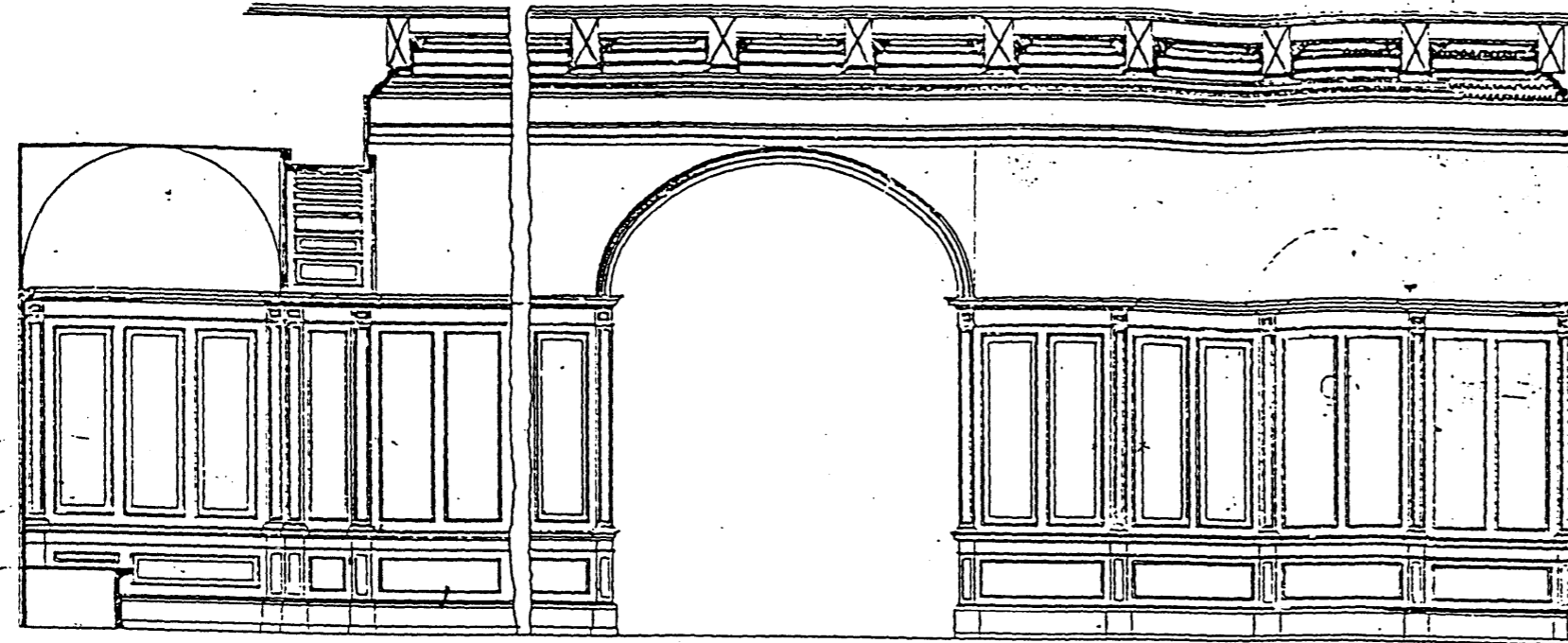
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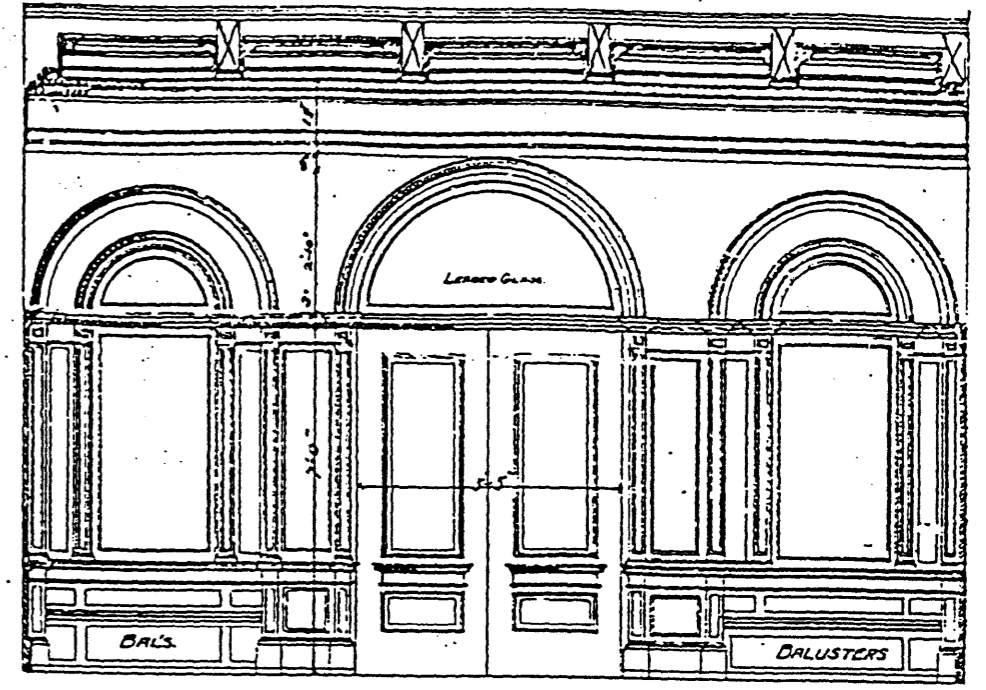


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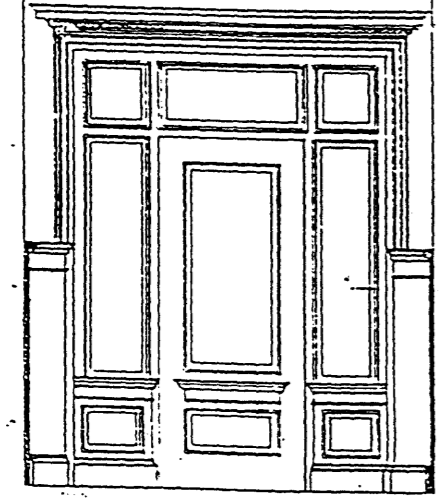


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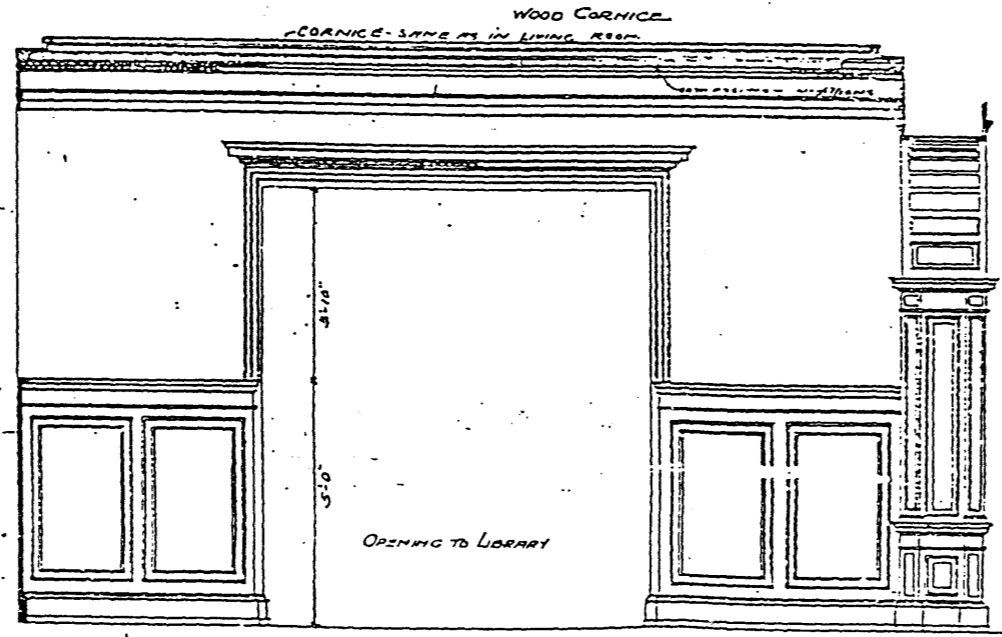
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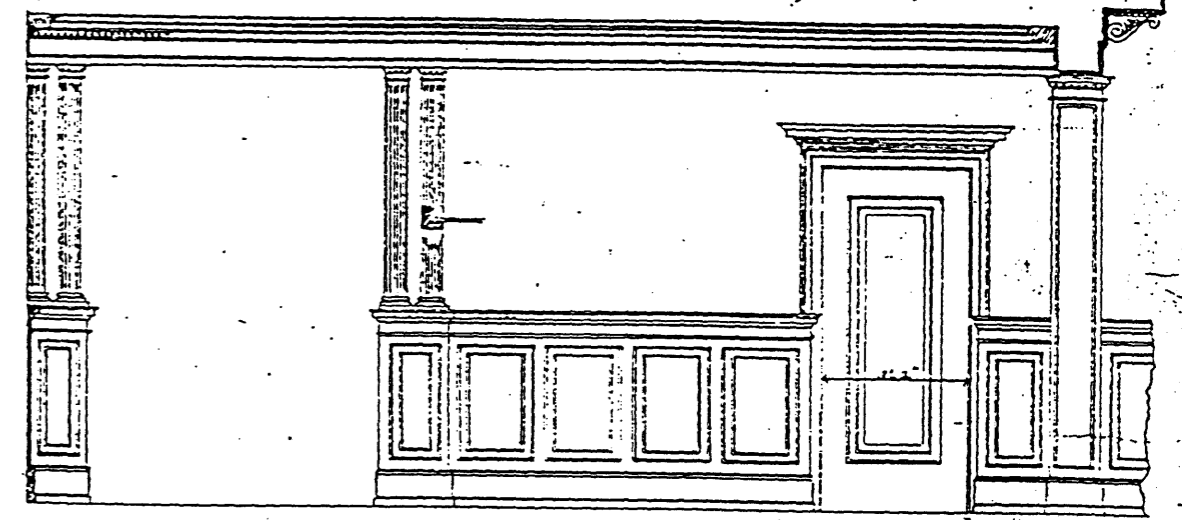
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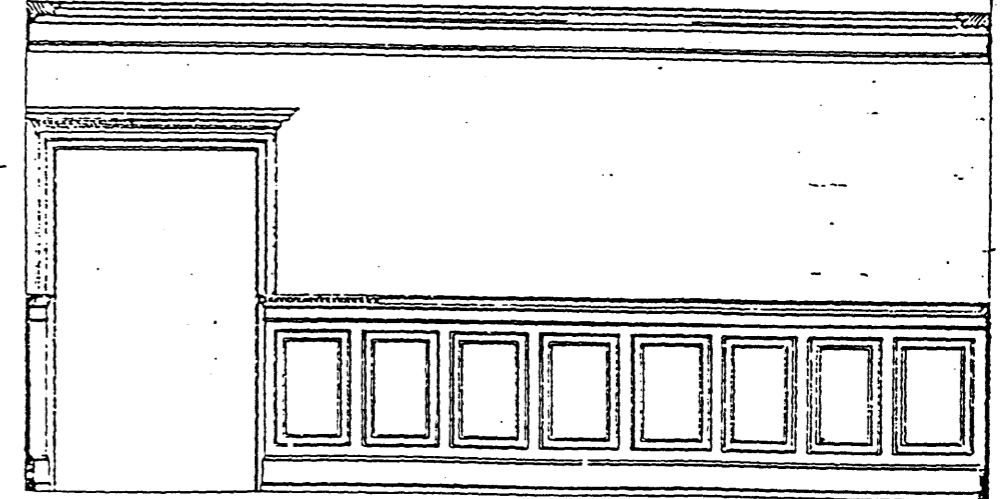
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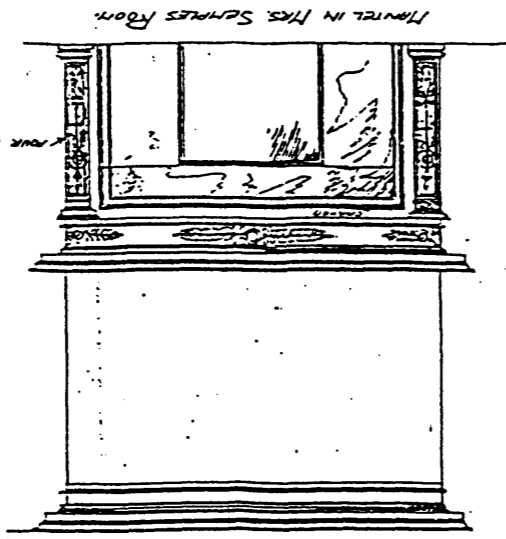
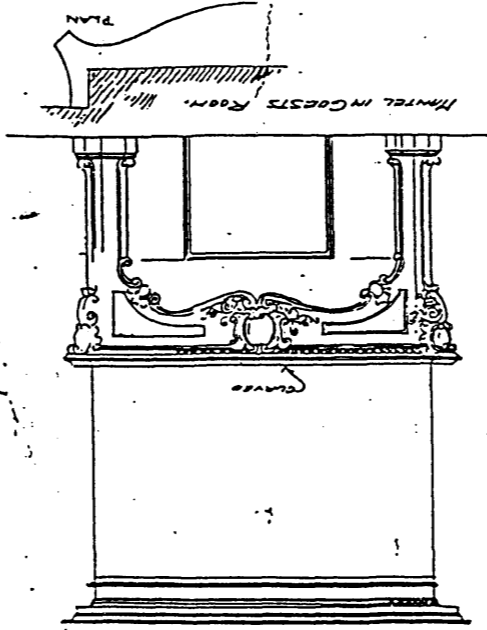
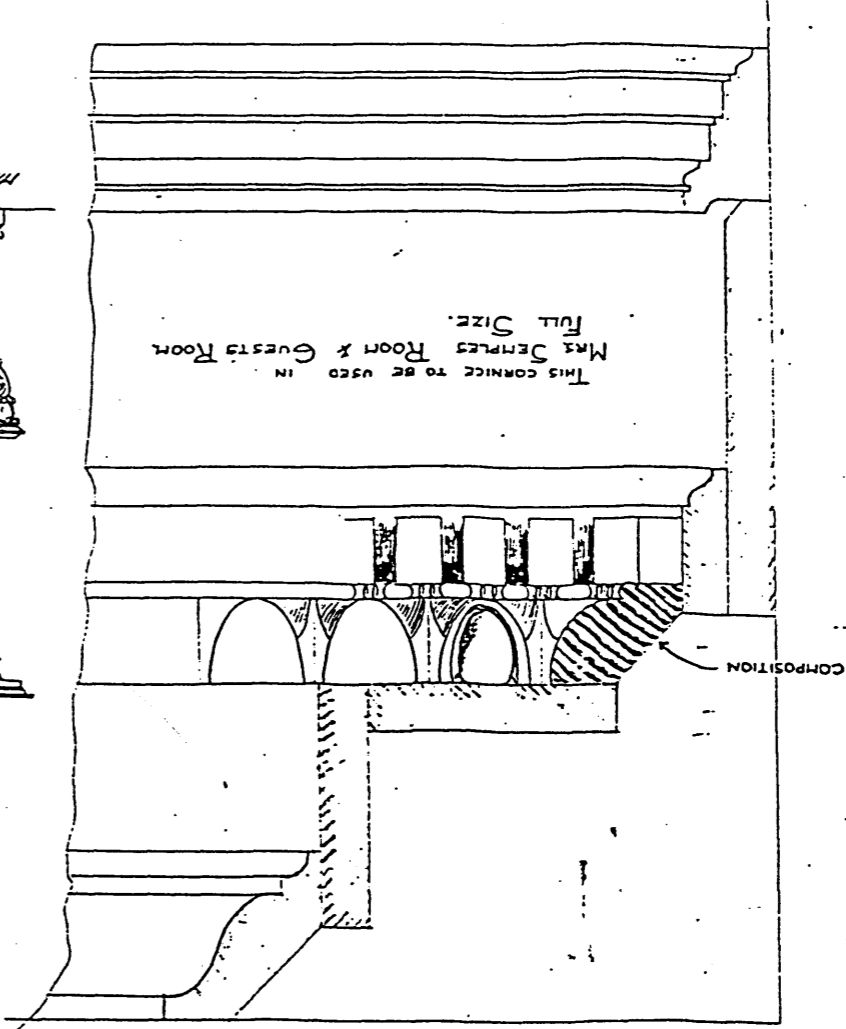
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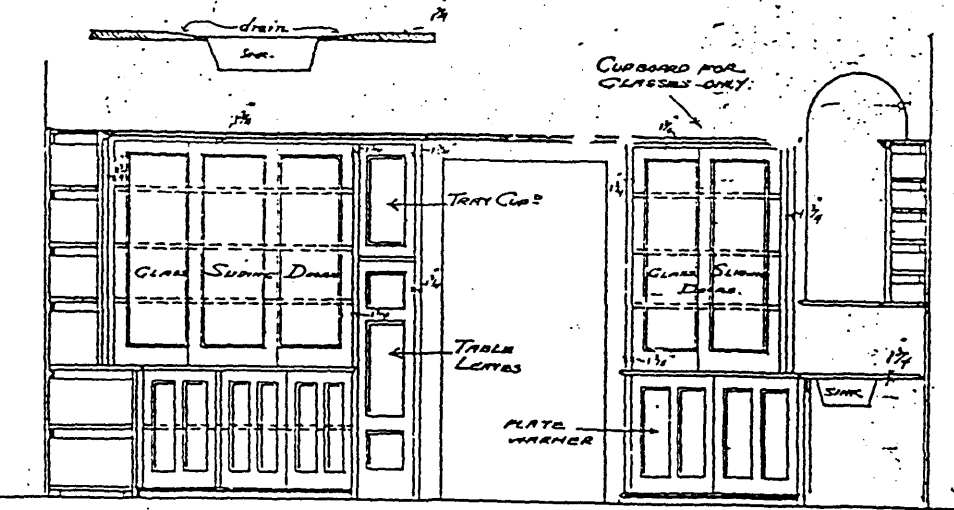
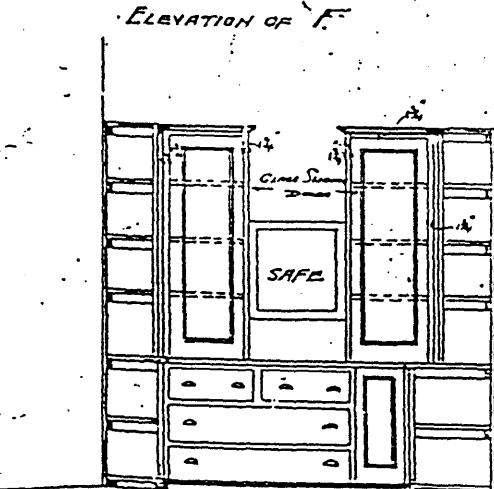
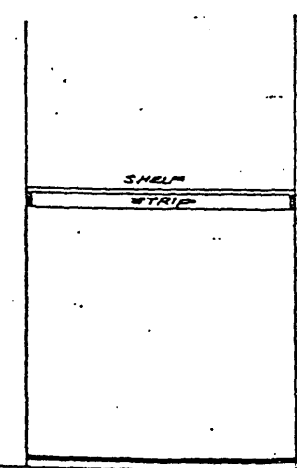
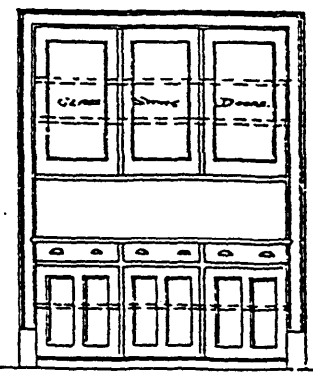
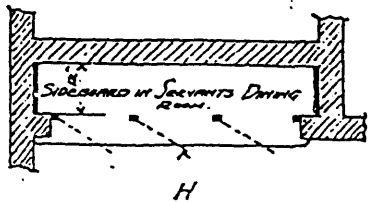
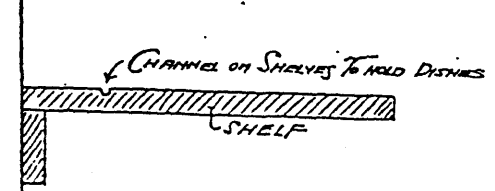
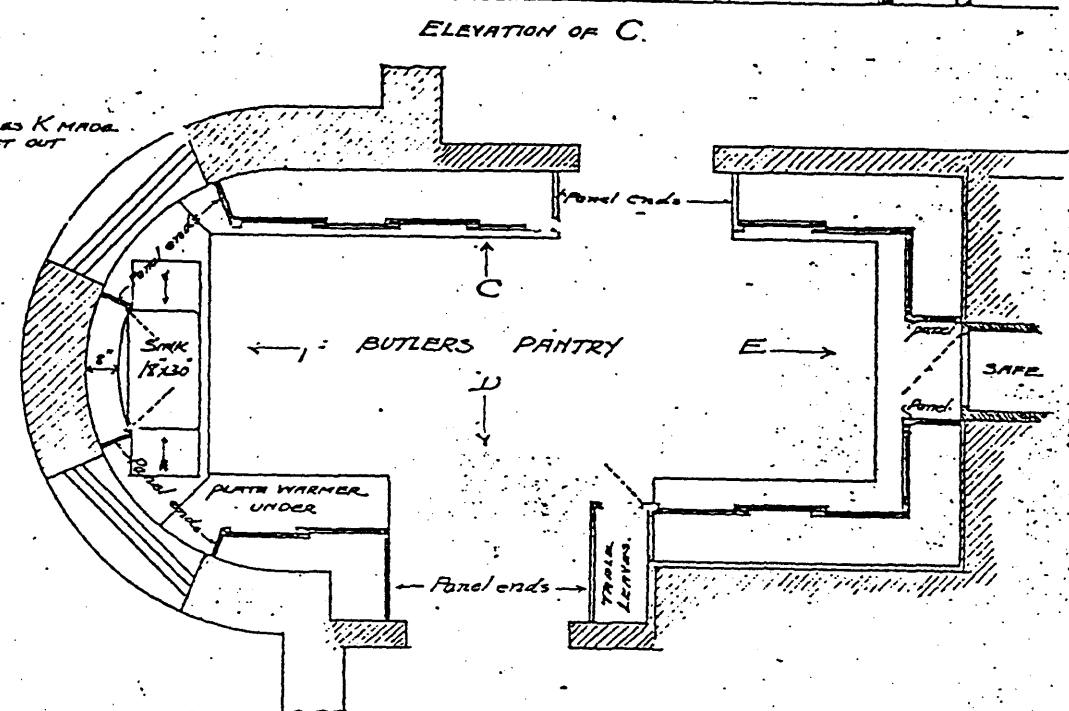
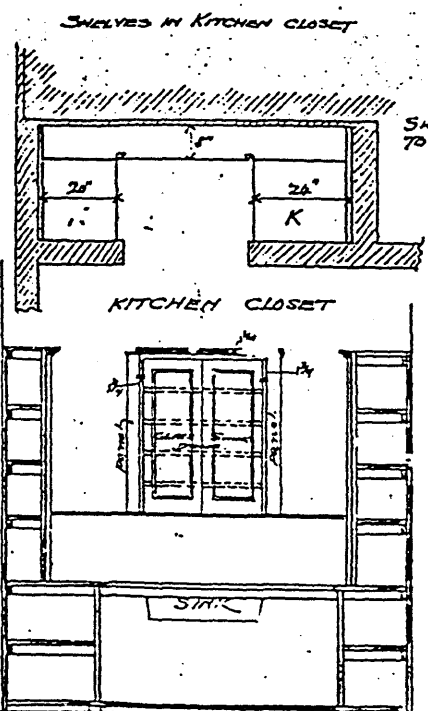
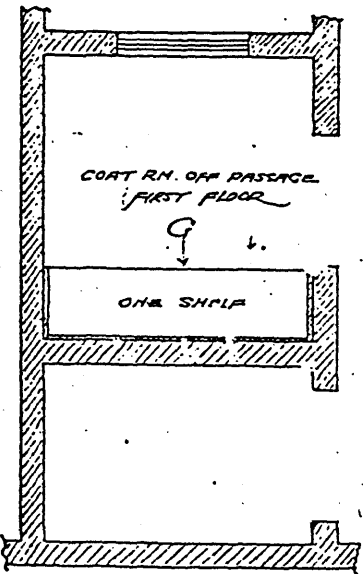
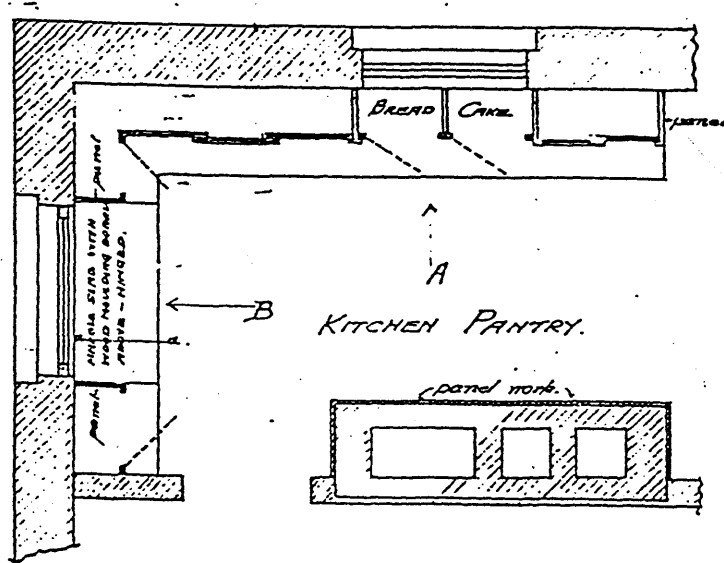
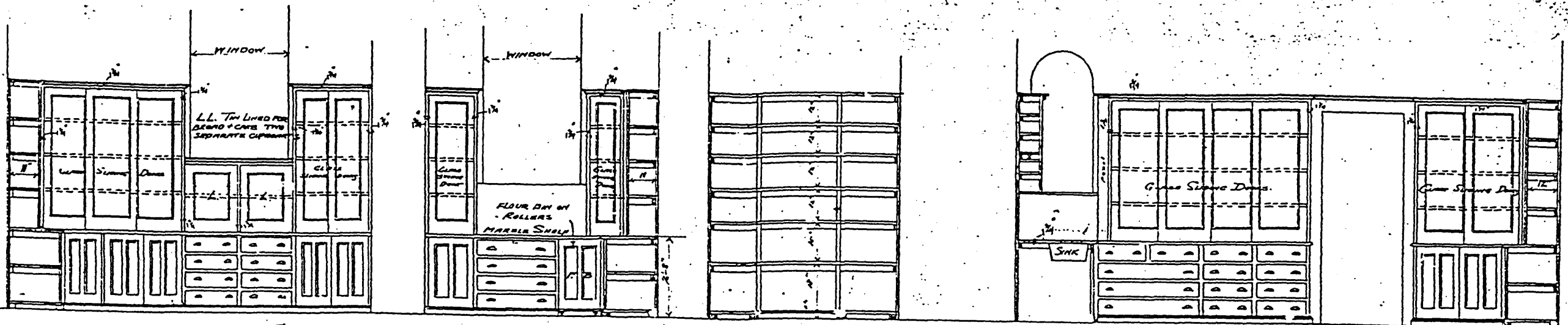
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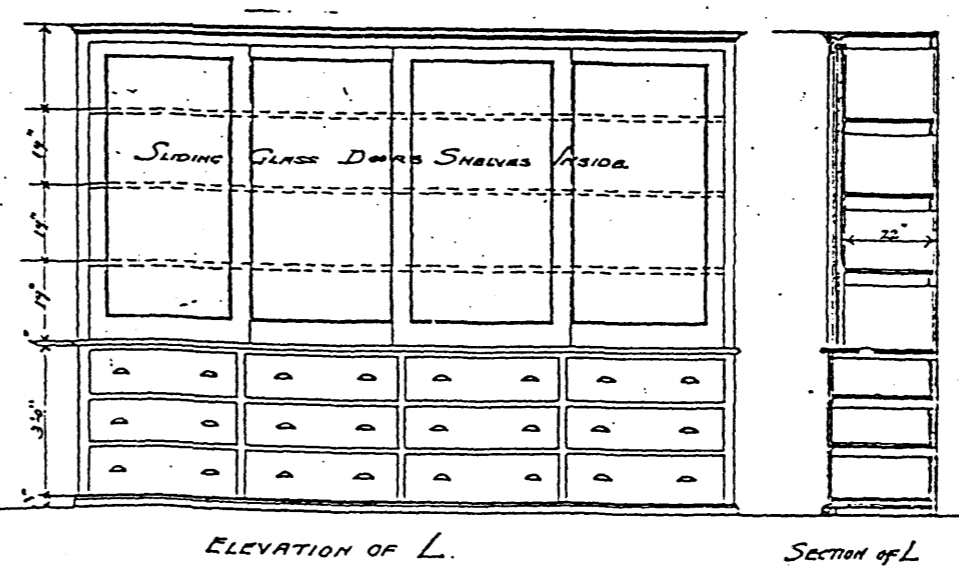
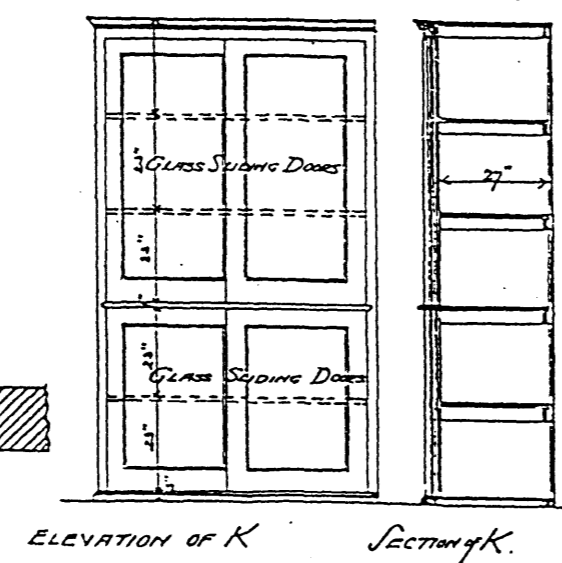
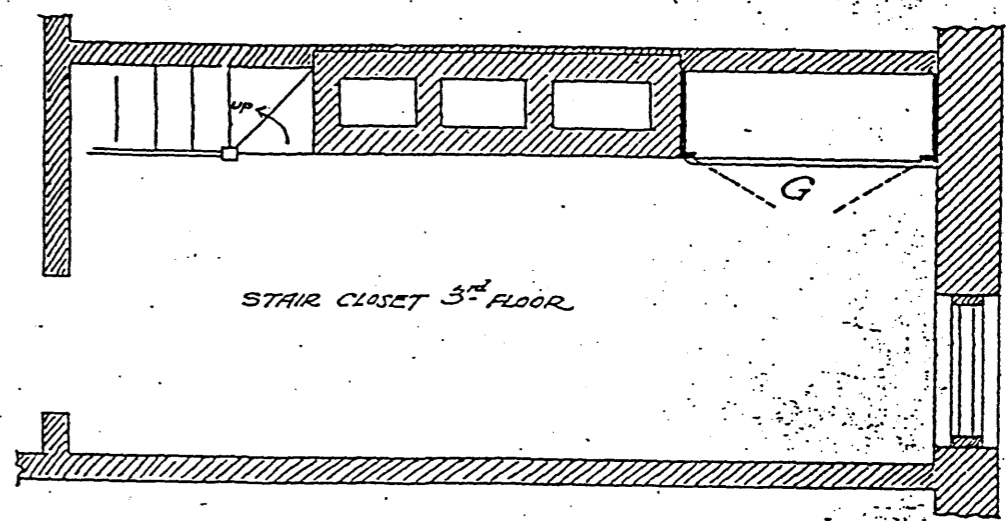
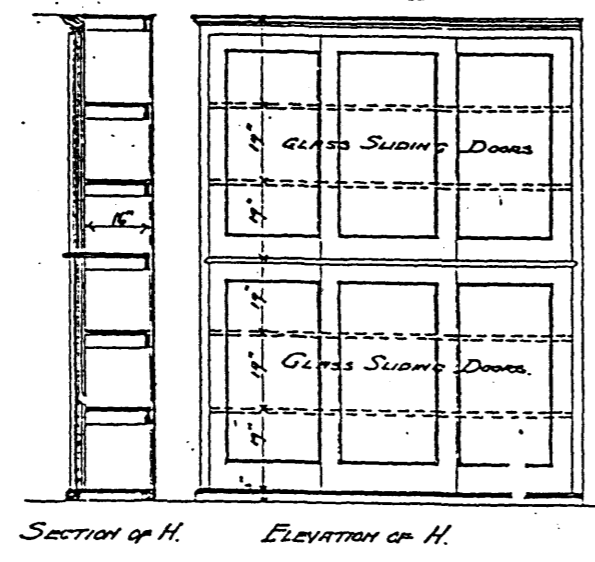
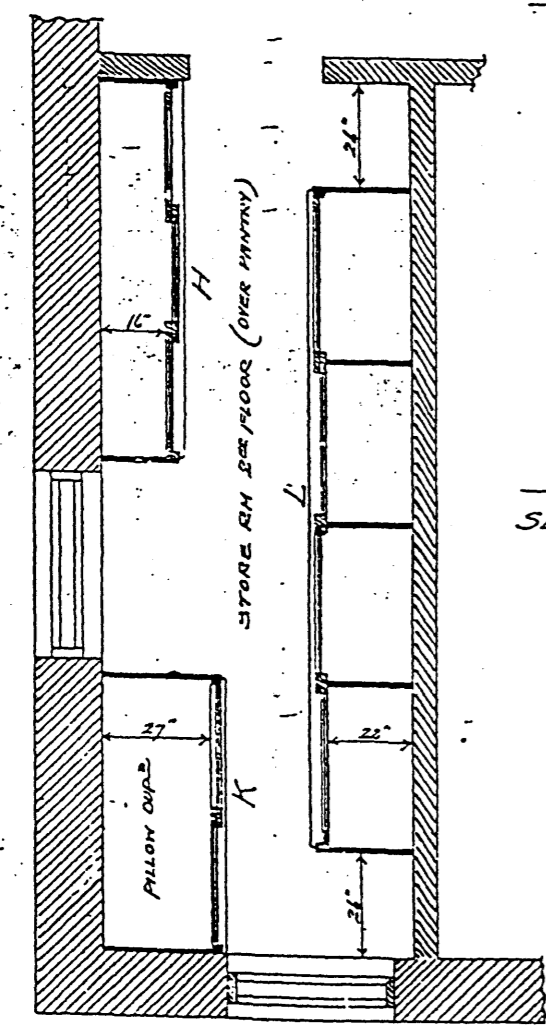
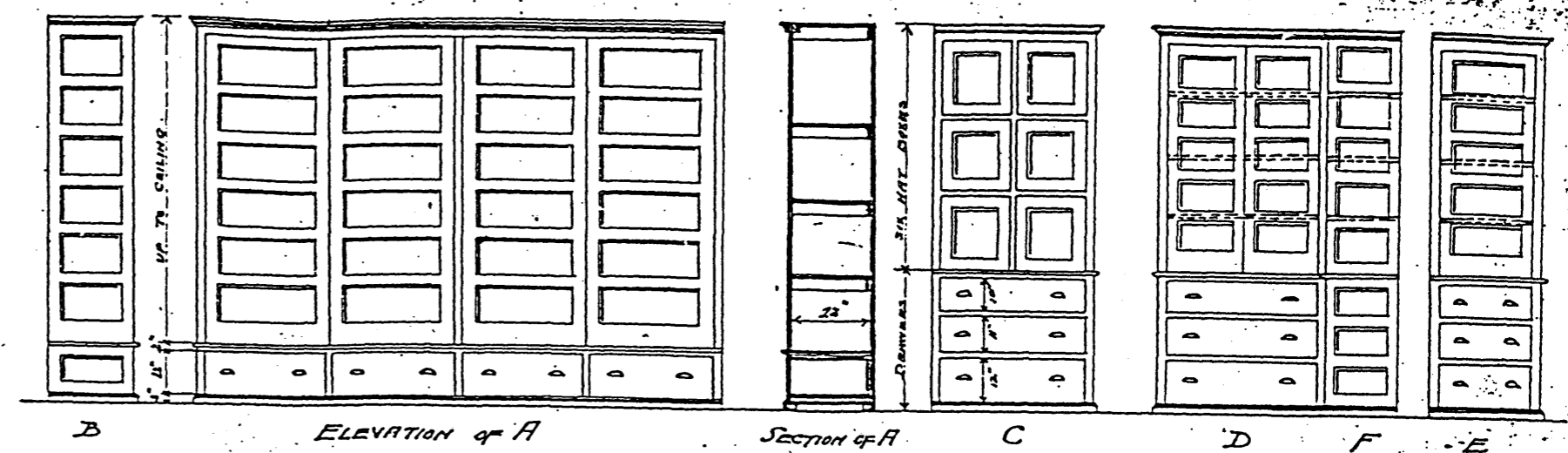
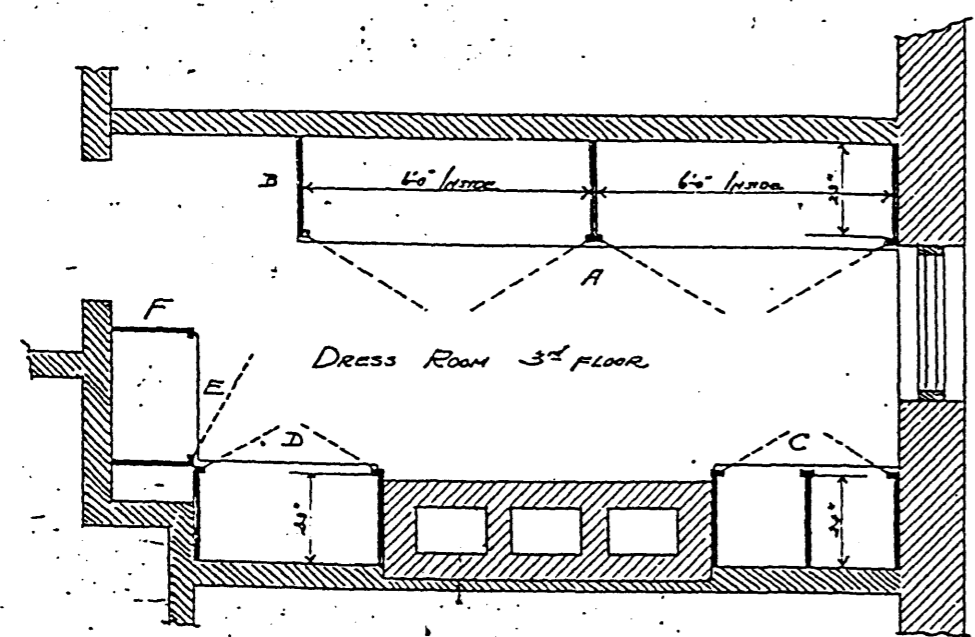
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