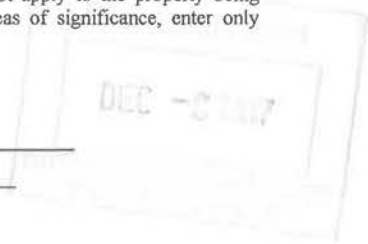


United States Department of the Interior
National Park Service

56-1973

National Register of Historic Places Registration Form

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



1. Name of Property

Historic name: Northrop Mall Historic District

Other names/site number: _____

Name of related multiple property listing: _____

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

2. Location

Street & number: Roughly bounded by East River Road on the west, Pillsbury Drive SE on the north, Union Street SE on the east, and Delaware Street SE on the south

City or town: Minneapolis State: MN County: Hennepin

Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

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


I hereby certify that this X 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 X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national X statewide ___ local

Applicable National Register Criteria:

___ A ___ B X C ___ D

 Signature of certifying official/Title: Amy Spong, Deputy SHPO, MNHS	<u>11-30-17</u> Date
State or Federal agency/bureau or Tribal Government	
In my opinion, the property meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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


Signature of the Keeper

1/19/2018
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

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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	
<u>16</u>	<u> </u>	buildings
<u>3</u>	<u>1</u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>19</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

EDUCATION: college

EDUCATION: library

EDUCATION: research facility

LANDSCAPE: plaza

Current Functions

(Enter categories from instructions.)

EDUCATION: college

EDUCATION: library

EDUCATION: research facility

LANDSCAPE: plaza

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH-AND 20TH CENTURY

REVIVALS: Beaux-Arts

LATE 19TH-AND 20TH CENTURY

REVIVALS: Classical Revival

MODERN MOVEMENT: Art Deco

MODERN MOVEMENT: Modern

MODERN MOVEMENT: Brutalism

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK; STONE: Limestone; CONCRETE;

OTHER: Trees, Lawn

Narrative Description

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

Summary Paragraph

The Northrop Mall Historic District is located on the Minneapolis campus of the University of Minnesota. The district includes a historic Beaux-Arts¹ landscape and sixteen educational buildings. All of the buildings and three of the landscape resources are contributing to the district. One landscape feature does not contribute to the historic integrity of the district. The design for the district began with Cass Gilbert, who prepared conceptual plans and renderings. In 1910, the university began to execute Gilbert's vision and would continue to do so over a sixty-year period. The landscape architectural firm Morell and Nichols and several architectural firms, including Clarence H. Johnston Sr.; C. H. Johnston Architects and Engineers; Magney, Tusler, and Setter; and Hammel Green Abrahamson, Inc. have designed the major resources in the district.

The district is roughly bounded by Pillsbury Drive SE on the north. Union Street SE forms the easternmost boundary and Delaware Street SE the southern boundary. On the west, East River Road is the westernmost boundary of the district. The Mississippi River is to the west and curves

¹ Beaux Arts is a boisterous classical style of design drawn from the École des Beaux Arts in Paris, a school of design that is roughly four centuries old. It was popular about the turn of the twentieth century.

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around to also flow south of campus.

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Narrative Description

Note: The text in the following section was written by staff from Hess, Roise and Company, Damon Farber, and Miller Dunwiddie Architects as part of a 2014 survey report for the Northrop Mall Historic District. The text was edited by Hess, Roise and Company staff for the National Register nomination form.

The Northrop Mall Historic District is a complex, designed landscape. The character-defining features of the landscape are described using guidance from the Secretary of the Interior's Standards for the Treatment of Cultural Landscapes. The description is organized into spatial organization; topography; circulation; vegetation; water features; view sheds; and buildings, site furnishings, and objects. In the following description, major resources in the landscape are noted in bold. These resources are included in the count of contributing and noncontributing resources. Minor landscape features and small-scale elements contribute to the historic character of the major resources, but are not counted as separate resources.

Spatial Organization

The historic district is organized with primary and secondary spaces. **Northrop Mall** is the focal point of the Beaux-Arts plans and the primary landscape in the district (Photographs 1 and 2). It is a contributing resource to the historic district. The mall is named for Cyrus Northrop, who was president of the university from 1884 to 1911. Cyrus Northrop Memorial Auditorium at the head of the mall also shares his name. The mall is subdivided into three sections: the Upper Mall, the Central Mall, and the Lower Mall. The Upper Mall is 3.4 acres and is a rectangular-shaped parcel surrounding Northrop Memorial Auditorium (Photograph 3). The area is bounded by a wide sidewalk on the north and a pedestrian ramp on the south. The east boundary is defined by Lilly Plaza and the facade of Morrill Hall. The west boundary includes a lawn west of the auditorium and the facade of Johnston Hall (Photographs 5 and 13). Northrop Plaza, which is on top of the underground Northrop Garage, is the central contributing feature of the Upper Mall. The plaza originally had large lawn panels subdivided by wide concrete walkways and steps down to the Central Mall. In the late 1960s, a concrete terrace in the current configuration was installed. Granite curb planters define the corners of the central plaza and are planted with arborvitae trees, perennials, and native grasses. Granite also frames the planting beds on the south side of Northrop Auditorium. On the south side of the plaza, granite-faced ramps lead down to the Central Mall (Photograph 4). The ramps date from the late 1980s and provide an accessible transition between the Upper Mall and the Central Mall.

The Central Mall is a 5.7-acre quadrangle extending from the south edge of Northrop Plaza to Washington Avenue (Photographs 6 through 10). The east boundary is formed by the facades of Tate Hall, Vincent Hall, and Ford Hall. The west boundary is the facades of Walter Library, Smith Hall, and Kolthoff Hall. A series of pedestrian walkways, lawn panels, and vegetation reinforce the strong geometry of the space.

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The Lower Mall is between Coffman Memorial Union and Washington Avenue SE (Photographs 2 and 35). Hasselmo Hall is to the east, the union is to the south, and Weisman Art Museum is to the west. **Washington Avenue** is an important transportation corridor bridging the Mississippi River and connecting the East and West Bank sections of the campus (Photographs 11 and 12). Non-historic pedestrian bridges span the avenue and connect the Central and Lower Mall areas. The road was depressed as part of the Green Line Light Rail project, and bus and train traffic is allowed on Washington Avenue through the campus area. Other vehicular traffic is restricted on Washington Avenue. The changes made to Washington Avenue diminished its historic integrity and it is a non-contributing resource to the historic district.

Northrop Mall is connected to secondary spaces on Pleasant Street SE and Church Street SE by concrete walkways that traverse the mall east to west (Photographs 4, 8, 10, 15, 20 through 24). A total of three cross-axis walks exist on the mall, created from the negative space formed by the perimeter buildings. The cross-axis walks lead to Pleasant Street on the west, and on the east to Church Street. **Pleasant Street** is a city street running north-south on the west side of the district. It is a contributing resource to the historic district (Photographs 14 and 16). In the Beaux-Arts plans, the street was envisioned as a physical link between the older Knoll section of campus and the Northrop Mall section. The street is framed by buildings set close to the street, most of which have historic landscape features such as trees, lawn, and understory plantings. On the east, Johnston Hall, Walter Library, Smith Hall, and Kolthoff Hall overlook the street. On the west, Fraser Hall, Appleby Hall, and Bruininks Hall face the street. Bruininks Hall is a newer building (2010) and is not included within the district boundaries. Pleasant Street slopes downward from north to south. Historically, the street had subtly sloped in the same direction, but with construction of the Washington Avenue Bridge in 1962-1965, the grade change became more pronounced at the intersection with Washington Avenue. This allowed vehicles to access the lower level of the bridge. New pedestrian and bicycle ramps and elevated paths were built around Appleby, Smith, and Kolthoff Halls to carry that traffic to the upper level of the bridge (Photograph 17). Although these elevated paths follow the axial geometry of the Beaux-Arts plans, there is a large amount of hardscape in an area that was historically landscaped with trees, lawn, and understory plantings. These features do not contribute to the historic character of Pleasant Street.

To the east of Northrop Mall, the cross-axis walks provide access to **Church Street** (Photograph 25). It has been an important north-south connection with the Knoll section and is a contributing resource to the historic district. The street originated as a city street, but is currently used for only pedestrian and bicycle traffic. Like Pleasant Street, Church Street is framed by buildings set close to the street with historic landscape features. On the west is Morrill Hall, Tate Hall, Murphy Hall, and Ford Hall, and on the east is Mechanical Engineering, Lind Hall, and Amundson Hall. The surface of the street has been covered with non-historic asphalt topping, and construction work on Tate Hall has temporarily closed off part of the road. The space will be completely reopened to pedestrian and bicycles after construction is finished and new paving will be installed.

Tertiary spaces are amongst the buildings in the district. These are in keeping with the spatial organization in the Beaux-Arts plans, which depicted smaller quadrangles framed by buildings.

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A landscaped courtyard is between Vincent and Murphy Halls, and can be accessed on the north and south from two of the cross-axis walkways. It was designed in 1968 by Roger Martin and is a Modernist landscape. The area west of Fraser and Appleby Halls has historically been dominated by service uses, including parking and loading docks. These spaces have vehicular access from East River Road, which runs north to south. The road has always been owned by the Minneapolis Park Board and is part of the Grand Rounds Scenic Byway. Its historic character is tied to the park system and not to the university campus. It is not included in the Northrop Mall Historic District. On the east edge of the district, a lawn is located on the east side of Lind Hall in the shelter of the building's wings. It is accessed by sidewalks leading from the cross-axis walkways. Mechanical Engineering and Akerman Hall are physically connected, and a paved service area is in the quadrangle created by the building wings. A driveway leading from Union Street provides access to the space. It can also be reached from a cross-axis walkway. The space has always been paved and used as a loading and parking area. All of these tertiary spaces are tied to the buildings that surround them and descriptions of the landscapes will be included with the building descriptions below.

Topography

The historic district gently slopes downward to the south. Northrop Plaza is the highest point and is elevated several feet above the northernmost lawn panel of the Central Mall. The lawn panels are consistently sloped from the north to the south. Washington Avenue, at the south end of Northrop Mall, remains recessed from Northrop Mall. The Lower Mall and Coffman Union are lower than the rest of the mall, and the Union provides a transition to a much lower grade at Delaware Street.

Pleasant Street has always sloped downward from north to south, but the slope at the south end was made steeper as part of the construction of the Washington Avenue Bridge. Retaining walls and ramps next to Appleby, Smith, and Kolthoff Halls were added in the late 1960s. These support pedestrian and bicycle ways that run next to the buildings and connect to the upper deck of the Washington Avenue Bridge.

Compared to the other parts of the district, Church Street and Union Street appear to have little to no slope along their lengths.

Circulation

Circulation in the district is arranged on north-south and east-west axes. Along Northrop Mall, two wide promenades run north-south and two promenades run east-west. The north-south promenades connect Northrop Auditorium to Coffman Union (Photographs 5, 6, 7, 9). These concrete walks are 16' in width and include 1'-wide inset granite edges on each side. Two non-historic pedestrian bridges over Washington Avenue carry the promenades over the recessed street. The east-west promenades connect Walter Library to Tate Hall, and Smith Hall to Vincent Hall (Photographs 30 and 31). The walks are 10' wide and have 1'-wide inset granite edges. At the lawn panels, the walks are split with narrow lawn panels in the middle. In front of the buildings, small plazas are created where the two sets of promenades cross each other. Each plaza has inset granite laid in a large diamond pattern. These diamond patterns were first illustrated in Morell and Nichols' plans from 1928. The existing insets were installed in 1968.

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Cross-axis walks run east to west and connect Northrop Mall to Pleasant Street and Church Street. These concrete walks are 12' wide and edged with 1'-wide inset granite (Photographs 4, 8, 10). The walkways provide circulation through the center of the mall and between the buildings that define the edges of the mall. The intersections of the cross-axis walks with the north-south promenades are decorated with smaller diamond patterns of inset granite. The southern cross-axis walkway has a bicycle lane on half of the walk. The central cross-axis walkway, which runs south of Walter Library and Tate Hall, has interpretive installations for the Scholars Walk (Photographs 23 and 24). This non-historic landscape installation extends along the walkway from Walnut Street on the far east edge of campus to Pleasant Street. The section through the historic district was completed between 2004 and 2006. Monuments made of stone, glass, and metal highlight the research and classroom successes of faculty and students.²

The sidewalks along the streets and the cross-axis walkways are secondary to the main promenades. These narrower walks are not significant themselves. The quality of the negative space created by the lack of structure between the buildings and the views from the adjacent streets through the mall are more important. The massiveness of the buildings and the comparatively narrow walkways have a symbiotic relationship. The large width of the mall creates a relaxed, yet formal, feeling. The cross-axis walkways and street sidewalks are relatively narrow spaces dominated by three-story buildings on each side and evoke a decidedly different feeling. These spaces feel functional and suggest a quality of movement. The spaces are not for loitering, they are for travelling through. Even the Scholars Walk, while heavily landscaped and including benches for seating, does not attract sedentary activity.

As the north and south ends of the district, Northrop Plaza and the Lower Mall at Coffman Union link major pedestrian destinations and are surrounded by walkways from all cardinal directions. They are highly traveled pedestrian spaces throughout the year. The south edge of Northrop Plaza is defined by ramped walks and stairways, raised granite veneer planters, and benches designed to negotiate the grade change between Northrop plaza and ground stories. Coffman Union provides a transition between a dramatic change in grade. The Lower Mall is at a much higher grade than the dormitories and medical buildings to the south of Coffman Union. Walks, small plazas, and several staircases ramps provides access between the different grades.

Vegetation

Vegetation is present throughout the historic district. On Northrop Mall, over-story plantings include elm, honey locust and pin oak deciduous trees lining the main north-south promenades. Originally planted as elms, Dutch Elm Disease and age destroyed much of the original planting. The university kept the original tree planting pattern intact by planting oak and honey locust in a conscious effort to retain the grand ceiling of the promenades and reinforce the linearity of the space. The controlled contrast provided by the shady edges and open lawns add to the power of the view sheds across Northrop Mall.

² University of Minnesota, "About the Scholars Walk," last accessed July 11, 2017, <http://www.scholarswalk.umn.edu/about/index.html>.

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The ground plane within the main promenade contains seven expansive lawn panels true to the original Beaux Arts plan designed by Cass Gilbert. Originally envisioned without canopy trees, the occasional mature oak tree is within the lawn panels. These trees are remnants of earlier residential development on the site. The panels were carefully graded to retain these trees.

In the mid-story, hedges define the corners of the lawn panels. Originally in the Cass Gilbert plans, the hedges also appeared in the Morrel and Nichols drawings as 4'-high clipped honeysuckle hedges. The University has carefully maintained the hedges, which control access into the lawns and are currently planted with alpine currant.

The Lower Mall is characterized by a single lawn panel north of Coffman Memorial Union. The lawn panel deviates from the Central Mall's typical planting plan. There are no trees flanking the north-south axis of the lawn panel, and a deciduous shrub and ornamental grass hedge defines the boundaries. A central east-west walk bisects the Lower Mall and connects the West Bank and medical districts of campus. Pedestrian-scale lighting and deciduous trees align with the central bisecting walkway.

Strips of lawn extend east and west from the mall along the cross axis walkways between buildings. Trees are planted in some of these areas, and shrubs are used to frame walkways and entrances to buildings.

On the west side of Pleasant Street, trees are located at the east (front) facades of Fraser and Appleby Halls. A series of deciduous trees has been planted in the space between the two buildings. The trees line a sidewalk that leads to secondary entrances into both buildings. Planting beds and lawn panels are also in front of Fraser and Appleby Halls. Mid-story shrubs frame the entrances. The lawns, shrubs, and trees also extend along the north side of Fraser Hall.

On the east side of Pleasant Street, several deciduous trees are planted in front of the west facades of Johnston Hall and Walter Library. Johnston Hall has a small area of lawn with shrubs framing an entrance. At Walter Library, the ground is sloped up to the entrance on the west facade and a poured-concrete retaining wall holds planting beds with the trees, evergreen shrubs, and understory plantings. This area is in shade for a good portion of the day and the plants are hardy shade dwellers.

Further south on Pleasant Street, there are no plantings in front of the west facade of Smith Hall. The space is paved for use as a loading dock and parking area. The paving continues to Kolthoff Hall, which has a small planting bed with a small deciduous tree near the west entrance.

Along Church Street, the pattern of deciduous trees, lawn panels, and shrubs is similar to Pleasant Street. Ivy has also been planted close to some of the buildings and climbs up the facades. There is currently no vegetation along the east facade of Tate Hall, which is under construction. There appear to be spaces along the ground floor that will likely be planted with trees and understory plantings.

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Water Features

The only water feature within the historic district is a fountain in the courtyard between Vincent and Murphy Halls. Please see the building description below.

View Sheds

Views to, from, and within the historic district are important features of the space. The most important view is the north-south view from Northrop Auditorium to Coffman Union. Buildings and large deciduous shade trees line this view shed. The non-historic pedestrian bridges over Washington Avenue were curved to limit their intrusions into the sight line. Washington Avenue has always broken the north-south views. The Gilbert, and Morell and Nichols plans envisioned a recessed Washington Avenue that was enclosed with landscape carried over the top. Washington Avenue is now recessed more than it was during the period of significance. Equipment for the light rail trains provides a minimal disruption to the view shed.

Like the mall, the north-south views along Pleasant Street and Church Street are framed by the buildings, which sit close to the streets. The east and west peripheral views in the district have buildings on either side. These views, although secondary, were clearly intentional. The open quality and unobstructed views in the historic district are not found elsewhere on campus and add to the feeling of stateliness and importance of the landscape.

Site Furnishings and Objects

Four types of freestanding light standards are used in the historic district. The dominant light standard is an acorn fixture on a black, metal standard, which is used throughout the mall and along the streets. The fixture is new but similar to acorn light fixtures used historically on campus. A clear globe light fixture on a black, metal standard is used in the courtyard east of Lind Hall, along the south facade of Lind Hall, and on the west side of Walter Library. This fixture may date from the mid- to late-twentieth century. Along Pleasant Street, a tall, non-historic light fixture with a suspended globe runs along the west side of the street. This appears to have been installed by the City of Minneapolis. On the steps and raised patio on south side of Coffman Memorial Union, non-historic cylindrical light fixtures with wide shades are mounted on dark metal poles. Historic light fixtures are also mounted on all of the buildings and are described in the building section below.

There are several types of benches used throughout the district. Granite benches, dating from the mid-twentieth century are located on Northrop Plaza and along the promenades. Non-historic Kasota limestone benches are part of the Scholars Walk along the central cross-axis walkway. Non-historic metal benches are found behind Lind Hall and in the Lower Mall around Coffman Union.

Movable furnishings throughout the district include trash receptacles, kiosks, bicycle racks, outdoor furniture, and temporary event canopies. All of these furnishings are not historic. The trash and recycling receptacles are all rectangular bins with aggregate concrete bodies and flat metal tops. Metal kiosks are also found throughout the historic district. These are often cylindrical with metal roofs that project out from the kiosk. Metal bicycle racks tend to be located near buildings, and often include removal of turf or planting beds for concrete slabs. The

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racks are kept out of the main north-south view shed along Northrop Mall. On Northrop Plaza, temporary fabric canopies are mounted on metal poles and provide shelter for a small stage and movable metal furniture. Plastic Adirondack chairs are on the lawn panels of Northrop Mall. These are used during the warmer months and put in storage during cold months.

The Lower Mall has two memorials of the former Post Office building, which once occupied the site. The memorials are brick veneer bases with salvaged limestone remnants of the entablature of the former University Post Office. The memorials are located in lawn areas slightly northeast and slightly northwest of Coffman Union.

Buildings

The buildings within the Northrop Mall Historic District are remarkably similar in design. They were constructed in the Classical Revival style, with the exception of the Art Deco Coffman Memorial Union and Murphy Hall, the Modern Ford Hall, and the Brutalist Kolthoff Hall. The buildings are generally three stories above raised basements. In some cases, fourth and fifth stories were added and set back from the exterior walls or partially concealed behind parapets.

The exteriors of all buildings are clad in red-brown brick with limestone bases and details. Stone detailing is often concentrated around doorways and window openings. The majority of the buildings have limestone entablatures along the top of their main facades with the name of the original occupying department carved into the stone. Brick and stone pilasters and brick spandrel panels separate the windows on most facades. The pilasters are often topped with limestone capitals.

Of the sixteen buildings in the district, ten face the Northrop Mall. Eight buildings on the east and west sides contribute to the symmetry of the district. At the north and south ends of the mall, large, iconic buildings visually bookend the district. All of the buildings facing the mall have central porticos defined by limestone columns, which support decorative entablatures and cornice lines. The six buildings facing Pleasant Street and Church Street are simpler versions of the Classical Revival or Art Deco styles.

Fraser Hall, 106 Pleasant Street SE

Fraser Hall anchors the northwest corner of the Northrop Mall Historic District (Photograph 26). The building was designed by Clarence H. Johnston, Sr. in 1927 and follows the design principles described above. It has a T-shaped plan with the main section facing Pleasant Street as the top of the "T" and a west wing as the "leg." Two additions designed by Magney, Tusler and Setter in 1954 were built on the south end of the east wing and on the west end of the west wing.

Like the other buildings in the district, Fraser Hall incorporates several limestone details. The limestone band above the main entrance has the word "LAW" carved into its center. Additional detailing at the main entrance includes an entablature with scrolled brackets. The historic entry system has wood doors in a metal frame topped by a transom with a decorative metal grille.

The original wood, double-hung sash windows and frames are extant on the main block. Area wells on either side of the entrance staircase allow for full-height basement windows. The first-

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story windows have metal lintels and soldier-brick headers. The window openings on the upper floors of the east facade are two stories tall, covering the second and third stories. These monumental windows are separated by decorative metal colonnettes. Each window comprises three sash types: the upper sash are fixed with metal-frame diamond-shaped muntins and are separated by a decorative entablature; the middle sash are fixed, although some on the north elevation hold non-historic mechanical louvers; and the lower windows are operable double-hung sash. Original storm-and-screen windows are extant on some of the double-hung sashes.

The 1954 additions are clad in a redder brick with limestone bases and coping. The copings are covered with white metal. The addition to the west wing is three-and-one-half stories tall. The north wall is brick with a limestone base and coping. The west facade has tall narrow ribbons of windows and green ceramic-tile spandrel panels extending the full height of the addition. An entrance door is near the center of the facade at the base of the windows. The south facade of the addition has narrow brick panels with a curtain-wall of aluminum-frame windows and green ceramic-tile spandrel panels.

The addition to the south end of the east wing has two projecting stories on its west wall, which have an aluminum-frame curtain-wall system. Aluminum awnings run across the windows. Aluminum-frame and ceramic-tile spandrel panels are used on the east facade. The south facade is mostly blank brick wall with an accessible entrance near the southeast corner.

The concrete walkway between Fraser and Appleby Halls slopes downward from east to west (Photograph 19). The staircases, ramps, and planters date from the late 1980s and are not historic. There is no vegetation in the surface parking lot west of the building. A parking lot has been in this same area since the 1950s.

Appleby Hall, 128 Pleasant Street SE

Appleby Hall is on the southwest corner of the Northrop Mall Historic District (Photograph 27). The building was designed by Clarence H. Johnston, Sr. in 1914 and completed in 1915. It originally had an L-shaped plan with a full south wing and a partial wing facing Pleasant Street. In 1988, Roger Johnson-Richard Smith Architects, Inc. designed an addition to the north side that created the building's current C-shaped footprint. The upper stories of the north facade are recessed above the limestone base.

Appleby Hall follows the general design tenants of the district, including decorative brick and limestone details. The main entrance to the building is centered in the east facade. Classical stonework surrounds the entrance, which includes a blank panel above the doorway. The doorway holds a pair of aluminum doors with a decorative grille, which replaced the original wood doors. Recessed entrances are at the east and west ends of the north facade. There is also a central entrance in the limestone base of the south facade.

On the west facade, two historic entrances are located at the original loading platform, which now holds mechanical equipment. The grade has been changed and an outdoor courtyard has been constructed in the space created by the building wings. Historic area wells were removed and a new entrance was installed in a previous window opening to provide access to the

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courtyard from the basement level. During the period of significance, the small courtyard was planted with vegetation and also used as a parking lot. The current courtyard has brick and concrete pavers in the center of the space and is edged with planting beds and retaining walls holding deciduous and evergreen shrubs, and small deciduous trees (Photograph 28). Although the design of the courtyard is complimentary to the character of the district, the courtyard dates from the late 1980s and does not contribute to the historic district.

Appleby Hall has aluminum-clad wood windows with one-over-one, double-hung sashes and hopper transoms. These units replaced the original wood windows, but match their size and appearance. The paired windows have metal lintels with brick soldier courses. The third-story windows also have a limestone keystone at the center of each opening. Basement area wells on each elevation allow for full-height windows, with the exception of the north and west walls of the 1988 addition. On the 1988 addition, the windows are single openings as compared to the paired openings on the original building.

Johnston Hall, 101 Pleasant Street SE

Johnston Hall is at the northwest corner of Northrop Mall (Photograph 29). It was designed by C. H. Johnston Architects and Engineers in 1949 and was completed in 1950.

The exterior design follows the general form of the district buildings as described above. The facades of Johnston Hall also have stone quoins at their corners. The windows all have stone sills and brick soldier lintels. The lintels above the third-story windows also have stone keystones. From the plaza, the building appears three stories high, but two additional stories are concealed behind the brick parapet. The third story is topped by a limestone cornice with an ornamented entablature bearing the words "JOHNSTON HALL." On the north, south, and west facades, the brick parapet walls above the cornice have stone balusters capped with limestone. A low-sloped roof runs between the outer parapet walls and the fourth-story walls. The fifth story has a hipped roof with dormers.

The east facade overlooks Northrop Plaza and is accessed by original limestone stairs. The stone walls flanking the steps have historic cast-bronze light standards with glass globes. Three doorways at the top of the stairs are framed by four stone columns. The doorways have original granite sills, metal doors, transoms, and frames. The openings are surrounded by decoratively carved stone with dentils and entablatures above.

The west facade is similar to the east, but has simplified stone detailing and pilasters in lieu of columns. The central entrance on the ground level has historic wood double doors, granite sill, metal frame and transom, and copper light fixtures.

The east ends of the north and south facades are detailed with engaged Ionic columns above the ground-floor entrances. The entrances are ornamented with carved stone medallions, original cast-bronze light fixtures, and metal spandrel panels. The building has replacement aluminum-clad wood windows with double-hung sashes on the ground through fourth floors. The first-through third-story windows also have transoms. The fifth story has three-light hopper windows.

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Walter Library, 117 Pleasant Street SE

Walter Library is on the west side of Northrop Mall (Photograph 30). It was designed by Clarence H. Johnston Sr., in 1922, and built between 1922 and 1924. The building has a square plan and mirrors Tate Hall to the east. An addition designed by Stageberg Beyer Sachs, Inc., was added to the west elevation in 1999-2002.

The exterior design follows the general form of the district buildings as described above. From the mall, the building appears to be three-and-one-half stories tall with a raised basement. Two-story windows cover the second and third stories, making them look like one tall story. The building also has fourth and fifth stories set back from the parapet walls. There is a low-sloped roof between the outer parapet walls and the fourth-story exterior walls. The fifth story is set from the facades and has a hipped roof with dormers.

The third story is topped by a decorative limestone cornice. Brick parapet walls run along the roof line. The facades are ornamented with stone quoins at the corners, and the window bays are separated by stone and brick pilasters. All of the pilasters are topped by plain stone capitals. Brick spandrel panels are between the first- and second-story windows.

The east facade of the building overlooks the mall and is defined by a shallow portico with Ionic stone columns atop stone pedestals. The word "LIBRARY" is carved into the entablature above the portico. Historic stone stairs and sidewalls lead from the mall up to three central entrances. The stone walls flanking the steps have historic cast-bronze light standards with glass globes. The original granite sills and bronze doors, transoms and frames remain, along with decorative metal grilles over the doors and transom windows. The doorway surrounds are carved stone topped by entablatures. Stone panels above each doorway have bas-relief sculptures of classical figures.

All of the window openings on the original building have stone sills and brick soldier lintels. The lintels above the second-story windows also have stone keystones. The building's original first-story windows were replaced in the late 1990s. Area wells on the north, east and south elevations allow for full-height basement windows. The openings on the basement and first floor now hold inoperable, aluminum, one-over-one windows with transoms, which reflect the design of the original wood windows. On the second story, the original cast-iron windows were restored and new interior storm windows were installed.

The majority of the west facade is concealed by an addition, although two original window bays are visible on the north and south ends of the facade. The addition's materials are similar to the original building. Red-brown brick walls are capped by a formed-metal cornice of similar proportions to the stone cornice on the original building. Brick pilasters at the corners are capped with limestone. Tall, narrow window bays reflect the original fenestration pattern, however, the proportions and rhythm are differentiated. The brick pilasters are narrower and alternate with thin vertical metal mullions. A grouping of three metal mullions identify the central entrance on the elevation. New metal windows are fixed single lights and the units are separated by metal spandrel panels.

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Smith Hall, 207 Pleasant Street SE

Smith Hall is on the west side of Northrop Mall (Photograph 31). Clarence H. Johnston, Sr. designed the building in 1913. The northwest corner and fourth story, which were also designed by Johnston, were completed in 1920.

The exterior design follows the general form of the district buildings as described above. The building has a square plan, similar to the neighboring Walter Library and Vincent Hall. It has six occupied stories, although it appears from the exterior to be three-and-one-half stories tall with a raised basement. A fourth story is set back from the roof parapet and is not visible from the ground. A sub-basement is completely below grade. On the upper stories, the window openings have stone sills and brick soldier lintels. The lintels above the third-story windows have stone keystones. The windows have aluminum-clad wood frames and double-hung sashes, which match the original wood windows.

A limestone cornice with an ornamented entablature runs around the top of the third story on all facades. Above the entablature, brick parapet walls are capped with limestone. The exterior facades have stone quoins at the corners, and the window bays are separated by stone and brick pilasters. All of the pilasters are topped by plain stone capitals. Brick spandrel panels are above the windows on the first and second stories.

The east facade overlooks the mall and is defined by a shallow portico with Ionic columns atop stone pedestals. The words "SCHOOL OF CHEMISTRY" are carved into the entablature above. Limestone and concrete steps lead from the mall up to three central doorways. The stone walls flanking the steps have historic cast-bronze light standards with glass globes. At all three doorways, original granite sills, bronze doors, transoms and frames remain, but decorative metal grilles over the transoms have been removed. The openings are surrounded by decorative stone with entablatures above. The west facade overlooks Pleasant Street and has the same fenestration pattern as the east facade. A central entrance on the first story has a simpler stone surround with concrete steps leading up from grade. Historic light fixtures flank the entrance. A loading dock addition, dating from the late 1960s, is immediately north of the entrance and has a small one-story building on a raised concrete platform.

On the north facade, an entrance on the first story has a simplified limestone entablature and detailing surrounding the original bronze doors and transom. A basement-level entrance on the east end of the north facade is covered by a stone vestibule with a copper roof. A poured-in-place concrete ramp was added to the west end, between stairs to first story and the stone basement entrance.

The south facade is dominated by a connecting wing of Kolthoff Hall. The first story is open to allow a cross-axis walkway to pass through. The wing connects to Smith Hall on the second and third stories. On the basement, an entrance on the east end of the south elevation is enclosed in a stone vestibule with a copper roof.

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Kolthoff Hall, 225 Pleasant Street SE

Kolthoff Hall is near the southwest corner of Northrop Mall (Photograph 32). The building was designed in 1968 by Hammel Green and Abrahamson, Inc. Architects (HGA), and construction was completed in 1971. The construction of Kolthoff Hall completed the plan for Northrop Mall envisioned in the Beaux-Arts plans. HGA designed the building in the Brutalist style, but referenced the Classical Revival-style buildings on the mall in its massing, materials, and design.

Kolthoff has a rectangular plan. The building is similar in height to the other buildings on the mall and has a large mechanical penthouse on the roof. The parapet walls of the main building have limestone caps, but the transecting wing has metal fascia at the roofline. The grade increases on the north side of the building and a retaining wall allows for full-height windows on the basement. A transecting wing on the north facade connects to the upper stories of Smith Hall (Photograph 33). A stair tower on the east facade of the wing connects all stories of Kolthoff Hall to Smith Hall, and has an exit on the west side at the plaza level.

The east facade overlooks Northrop Mall. Four freestanding square limestone columns with a square entablature reflect the portico on Ford Hall, which is directly across the mall. The entrance is centered in the facade and has historic aluminum-frame doors and transoms. Three entrances are on the west facade. One entrance is on the second story and is accessed by the raised pedestrian/bicycle way that leads to the Washington Avenue Bridge. Two entrances are on the first story under the raised structure. All of the building's entrances originally had four operating doors, but one door at each entrance has been replaced with glazing and accessible door operating hardware.

All of the windows are fixed aluminum-frame units. On the east and west facades, three-story-tall windows are above the entrances. The north and south facades have punched window openings with sloping brick sills. A thin ribbon of recessed windows wraps around the buildings at the sixth story. There are no windows on the transecting wing.

Northrop Memorial Auditorium, 84 Church Street SE

Cyrus Northrop Memorial Auditorium heads the north end of Northrop Mall (Photograph 34). The building was designed by Clarence Johnston, Sr. Construction was completed in 1928-1929. Between 2011 and 2014, a three-story addition at the north end of the building was constructed, and the interior was renovated. Hammel Green and Abrahamson Architects and Engineers (HGA) was the architect for the renovation.

The auditorium has a rectangular footprint and stands five stories tall above a raised basement. Unlike the other buildings on the mall, it has a gable roof. The building uses the same materials seen throughout the district. Brick and stone pilasters and spandrel panels across all walls break up the mass of the building. Pairs of limestone-clad bays project slightly from the north and south ends of the east and west walls. A limestone cornice tops the third story and brick parapet walls enclose the fourth story on all facades. There are limestone caps on the masonry parapet walls and limestone detailing on all doorways. The windows have stone sills and brick soldier lintels. The third-story windows and the windows on the south facade have stone keystones in

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the lintels. On the north and south ends of the east and west facades, original metal windows and spandrel panels were restored as part of the work completed in 2014. The remaining windows on the facades are aluminum-clad wood windows with double-hung sashes, which match the size and appearance of the historic windows. The windows are separated by decorative brick spandrels and brick pilasters.

The building faces south and overlooks Northrop Plaza and Northrop Mall. The south facade is defined by a shallow portico, which has a coffered ceiling. Ionic limestone columns support the portico and frame nine doorways into the building. The entablature over the portico is carved with the words "CYRUS NORTHROP MEMORIAL AUDITORIUM." Above the cornice is another stone panel with additional carved text: "The University of Minnesota; Founded in the Faith that Men are Ennobled by Understanding; Dedicated to the Advancement of Learning and the Search for Truth; Devoted to the Instruction of Youth and the Welfare of the State." Above the entablature is a stepped stone cap with eight carved wreaths. Precast stone steps lead from the plaza up to the portico. Non-historic bronze handrails and posts on the stairs are in line with the columns. Under the portico, the face of the building is clad with limestone. The nine doorways are surrounded by carved stone and topped with stone dentils and entablatures. The original doors and transoms have been replaced with wood panel doors that match the original appearance, and the original bronze grilles in the transoms have been removed. Above each entry are historic, two-story-tall, steel fixed-sash windows in cast-iron frames. Historic bronze light fixtures are mounted to the wall between the doorways and historic replica lights sit on the stone sidewalls of the steps.

On the east and west facades, glass-roofed steel canopies were added above entrances in the 1990s. The east canopy extends out to a small building that houses a staircase and elevator to the Church Street Garage, which is underneath Lily Plaza. Neither the garage nor the plaza is included in the historic district.

The fourth story of the building was extended over the east and west wings on either side of the auditorium in 1996. The additions are set back from the east and west walls and conceal rooftop mechanical equipment. A three-story addition was made to the north facade to expand the stage house in 2011-2014. All of the additions are clad in red-brown brick with limestone details and have simplified masonry detailing compared to the original building. Fixed aluminum-frame windows and painted metal spandrels are set in the walls.

Coffman Memorial Union, 300 Washington Avenue SE

Coffman Memorial Union anchors the south end of Northrop Mall (Photographs 35 and 36). The building was a Works Progress Administration (WPA) project designed by C. H. Johnston Architects in 1939 and finished in 1940. Unlike the majority of the buildings in the district, Coffman Memorial Union is Art Deco in style, but still incorporates Classical Revival elements. The building completes the south axis of the Morell and Nichols plan, while blocking the view of the river as originally envisioned by Cass Gilbert. The interior was completely remodeled in 1974-1976 by Community Planning and Design, and then further renovated in 2002 by Ellerbe Becket.

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The building stands six stories tall with seventh-story mechanical penthouses. It follows the same general design principles as the district. The front of the building faces north toward Northrop Mall. The north facade is symmetrical and has a projecting central portico with eight square, fluted limestone columns capped by a squared entablature with the carved words "COFFMAN MEMORIAL UNION." This entablature also creates the edge for a rooftop terrace at the fourth story.

Under the portico, the first story is clad in limestone. Three central doors are flanked by pairs of windows. On the second and third stories, two-story-tall metal windows align with the openings on the first story. The original steel spandrel panels on the windows have been restored. All of the historic windows on the building were replaced with new aluminum-frame units that match the originals in size and appearance, with the exception of simulated muntins in lieu of true-divided lights. All of the doors on the building are new aluminum-framed doors.

When viewed from the north, the east and west wings mirror each other and step back on the upper stories, enhancing the tiered effect common in Art Deco buildings. Each wing has non-historic fourth-story additions built with glass curtain-wall systems. The curtain walls wrap around the top of the wings to the south elevation, and enclose two new stair towers. Glass curtain walls also cover a shallow four-story addition on the south facade, which extends upward from the ground story. From the fourth story to the seventh-story penthouses, the masonry exterior walls step back creating a tiered appearance typical of the Art Deco style. The tiers have flat roofs and masonry parapet walls capped with limestone. With the exception of the glass addition, the east and west facades generally appear similar to the original plans for the building.

The east and west facades have punched window openings on the upper stories. On the east facade, two rows of grouped industrial-style sashes on the lower stories are defined by continuous limestone sill and head courses. A loading dock is on the east side of the building. The west facade has two-story-tall windows on the lower stories. Stone lintels run along the tops of the openings. On the north end, tall vertical windows have been filled with brick and punched window openings, but the original stone or cast-stone hoods remain.

Morrill Hall, 100 Church Street SE

Morrill Hall sits at the northeast corner of Northrop Mall (Photograph 37). It was designed by Clarence H. Johnston, Sr. in 1920, and was constructed in 1924-1925. The building is Classical Revival in style and rectangular in plan. It mirrors Johnston Hall, which is across the mall to the west.

The building follows the general design principles of the district and uses the same materials. From the plaza, the building appears to be three stories high, but it has a fourth story and fifth-story attic that are set back from the roof parapet. The third story is topped by a limestone cornice and brick parapet walls with limestone balusters on the north, east, and south facades. The building's exterior walls have stone quoins at the corners. There is also limestone detailing at the doors, and the windows all have stone sills and brick soldier lintels. The lintels above the third-story windows also have stone keystones. A low-sloped roof extends between the outer parapet walls and the fourth-story exterior walls. The fifth story has a hipped roof with dormers.

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The west facade overlooks Northrop Plaza and has a shallow portico supported by Ionic columns. The word "ADMINISTRATION" is carved into the entablature over the portico. Limestone steps lead up to three entrances, which all have original granite sills and metal doors, transoms, and frames. The openings are surrounded by decorative stone with carved spirals and foliage motifs.

The west ends of the north and south facades have engaged Ionic columns above ground-floor entrances. The windows directly above the entries are separated by stone panels. Carved stone shields are set in the facade above the doors. The original metal doors, frames and transoms have been replaced with wood. The new assemblies replicate the original design with a transom panel above the door in the north facade and a glass transom above the door in the south facade.

The east facade is similar to the west, but has simplified stone detailing. Two entrances flank a central window opening. The historic metal doors, frames, and transoms at the two entries are extant, although the decorative metal grilles have been removed.

The basement through fourth story have one-over-one, double-hung sash windows, and the windows on the first through third stories also have transoms. The fifth story has three-light hopper windows. All of the original wood windows have been replaced with double-glazed, aluminum-clad wood windows that match the original units in size and appearance. The historic exterior brick molding and wood trim at mullions has been preserved and clad with prefinished aluminum. New exterior aluminum-framed screens with bronze mesh were also installed.

Mechanical Engineering, 111 Church Street SE

The Mechanical Engineering Building is on the east side of Church Street (Photographs 38 and 39). The building was designed by C. H. Johnston Architects and Engineers, and was completed between 1947 and 1949. The west wing of the building was designed in the Classical Revival style, like the majority of the buildings in the district, and uses the same materials and detailing. The north wing is much simpler in style and includes industrial features. The south wing is not historic and was constructed in 2000-2001. It replaced an earlier building, Electrical Engineering, when the department relocated to the neighboring Keller Hall in the 1990s.

The Mechanical Engineering Building is connected to Akerman Hall, which houses the Department of Aerospace Engineering and Mechanics. Akerman forms the east side of the complex. Narrow additions connect Mechanical Engineering to Lind Hall on the south and to Rapson Hall on the north. The additions date from the 1960s.

The west facade of the building overlooks Church Street and is three stories on a raised basement. Entrances are located on the first story at the north and south ends of the facade in projecting sections that are three bays wide. Each entrance has double, wood doors with glass lights. The wood transoms above the doors are ornamented with wrought-iron grilles that have an "M" in the center. The doorways are set in simple stone surrounds with curved brackets. Stone steps with stone sidewalls lead up to the entrances. Historic light fixtures sit on top of the sidewalls. On each side of the north staircase, stone steps lead down to single wood-and-glass

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doors with transoms on the basement level. There are no basement entrances at the south staircase.

The window bays on the west, north, and east facades hold paired, one-over-one, wood-frame, double-hung sash windows with transoms. The windows have stone stills and soldier-brick lintels. The lintels over the third-story windows also have stone keystones. The windows in the basement are surrounded by stone. An ornamental stone cornice runs along the west, north, and east facades.

The north wing is four stories and constructed of the same materials used throughout this district. Limestone is used for the sills and lintels of the windows on all of the stories. A limestone band also runs across the first story. At the top of the north facade, angled brick forms a decorative band on the parapet wall, which is topped by clay tile. The same detail is found on the facades of Coffman Memorial Union. Broad ribbons of industrial windows cover the north and south facades. On the south facade, the original passenger and freight elevator shafts and an elevator penthouse project from the facade. On the west side of the freight elevator shaft, historic glass block fills a three-story window opening into a stairwell. In 2000, new mechanical towers were added to the south facade near the west and east ends. The towers do not project above the height of the parapet walls and are clad in brick that matches the building. A large transom window and double, wood-and-glass doors are east of the freight elevator shaft on the first story. A small loading dock projects out from the building. A large freight elevator door in the outside wall of the elevator shaft provides access directly into the elevator. A fire-proof storage addition has been built on the west side of the elevator shaft in the last decade. The first- and second-story windows on the west ends of both the north and south facades are separated by steel-plate spandrels overlaid with decorative cast-iron panels. A two-story link to Rapson Hall is at the west end of the north facade. The enclosed link is clad in blue-green metal panels with bands of windows that run the length of the structure. Steel-frame industrial-style windows cover the north and south walls. The construction of Rapson Hall with its different massing, style, and siting signaled a departure from the Beaux-Arts plans for campus. The two-story link was constructed after Rapson Hall was built and does not contribute to the historic character of the district. The link is not included within the boundaries of the historic district.

The west wing was designed by SJA Architects and constructed in 2000-2001. It is five stories tall with an elevator tower on the south facade that is six stories. The wing is clad in the same red-brown brick as the rest of the building. The main entrance on the south facade is set in a four-story, glass curtainwall with angular features. Part of the south facade projects out at angles with aluminum-frame fixed windows. On the east end of the south facade and on the north facade, the historic fenestration pattern is continued with paired windows with stone sills. A stone cornice also runs along the top of all facades. The east and north facade have large areas of blank brick wall. A loading dock is on the east end of the south facade, and a garage door is set in the east end of the north facade.

The courtyard of the Mechanical Engineering Building and Akerman Hall has always been a utilitarian space used for parking and loading (Photograph 40). There are small planting beds

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close to the west and south wings of Mechanical Engineering that hold shrub, native grasses, and perennials.

John T. Tate Hall, 116 Church Street SE

Tate Hall is on the east side of Northrop Mall (Photographs 41 and 42). The building was designed by Clarence H. Johnston, Sr. and mirrors Walter Library, which is across the mall to the west. The original building was constructed in 1926-1928 and follows the style and materials used throughout the district. A number of additions were made to the rear elevation and the upper floors including a high voltage laboratory in 1937; an observatory on the west wing in 1938; four additional stories on the south wing in 1950; another two stories on the south wing in 1963; completion of the north wing in 1963; and a tunnel to Vincent and Murphy Halls in the 1990s. These additions, aside from the below grade addition and the observatory, were constructed with red-brown brick and limestone. A new 2017 addition is clad in limestone.

The building is square in plan. A limestone cornice tops the third story with an ornamental entablature. Brick parapet walls above the cornice are capped with limestone. The exterior walls have stone quoins at the corners and a combination of stone and brick pilasters, all with limestone capitals, separating the window bays. Limestone detailing surrounds the doors, and the windows have stone sills and brick soldier lintels. The lintels above the third-story windows also have stone keystones.

The west facade overlooks Northrop Mall and has a shallow portico supported by Ionic columns. The word "PHYSICS" is carved into the entablature. Stone steps and sidewalls lead from the mall up to the first story and three entrances under the portico. Historic light fixtures with glass globes are set on the sidewalls. All of the entrances have granite sills, metal doors, and frames. Decorative glazing in the transoms replaced the original lights and decorative metal grilles. Carved stone panels surround each of the openings.

The west ends of the north and south facades are part of the original building and are detailed similar to the west facade. The basement through second stories of the south facade were added in 1950 followed by the third through fourth stories in 1963. The east part of the north facade was also added in 1963. The masonry is red-brown brick and similar to the other facades with limestone detailing. The fenestration pattern on the original building and twentieth-century additions are the same. The original wood, one-over-one, double-hung sash windows are extant on the basement through fourth stories of the north, south, and west facades. Entrances are located near the east ends of both the north and south facades. A large concrete-block loading dock is on the north facade and the doorway faces west. A new roof overhang and lift have been added to the loading dock.

In 2015-2017, additions were removed from the center of the courtyard on the east side of the building. New three-story and five-story additions were constructed in the courtyard between the original building and its wings. The three-story additions project off of the east ends of the wings and flank the five-story addition, which is clad in limestone panels. Glass-and-steel curtainwalls act as visual transitions between the additions. The additions project out from the plane of the east facade into the sidewalk space along Church Street. The five-story addition has metal panels

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on the first story and entrances on the north and south ends of the east facade. At the top of the addition the roofline projects out from the building. The new addition has large rectangular window openings on all stories holding fixed aluminum-frame window systems.

Vincent Hall, 206 Church Street SE

Vincent Hall is on the east side of the Northrop Mall (Photographs 43). The building was designed by C.H. Johnston Architects in 1937 and construction was completed in 1938.

The building has the same general design elements seen throughout the district as described above. It originally had a rectangular form with short wings on the east facade that created an elongated C-shape plan. In 1968, the firm Toltz, King, Duvall, Anderson and Associates (TKDA) designed three additions on the east side of the building. A central addition filled in the C-shape and extended two stories beyond the roofline of the original block. Two wings were built at the north and south ends of the east elevation, which connected Vincent Hall to Murphy Hall and further enclosed the courtyard between the buildings. The building has a total of six occupied stories, but only three and a half are visible from the mall; the fourth and fifth stories are set back from the front parapet wall. The exterior walls of the additions have insulated metal siding and the roofs are pitched asphalt shingles.

A shallow portico defines the west facade, which overlooks the mall. The words "VINCENT HALL" are carved into the entablature above. Limestone stairs lead from the mall up to three historic bronze doors centered on the facade between stone Ionic columns. Historic light fixtures with glass globes sit on the stone sidewalls of the stairs. The limestone door surrounds have carved spiral detailing.

The third story is topped by a limestone cornice and decorative entablature. Above the entablature, brick parapet walls are capped with limestone. Pairs of stone pilasters separate the windows and decorate the corners of the exterior walls. Brick spandrel panels are above the first-story windows and metal spandrel panels are above the second-story windows. Vertical metal mullions divide paired windows and spandrel panels on the second and third stories.

The architectural details on the west facade continue onto the north and south facades. Both elevations have central basement entrances. On the north facade, a concrete ramp replaced steps that led down to the basement entrance. A covered loading dock on the south facade was added in the early 1970s.

The original wood, double-hung sash windows are extant on all stories, and some historic wood-framed storms and screens have also been preserved. The window openings have stone sills and brick soldier lintels. The lintels above the third-story windows also have stone keystones.

The east facade was altered by the 1968 additions, but portions of the original masonry are still visible. The north and south wings are raised above grade and are supported by concrete and steel-framed structures. The new facades are clad with prefinished aluminum curtain walls that have fixed windows and insulated cream-colored spandrel panels. Columns under the wings are

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clad with limestone veneer and slate bases. New entrances to the original building were added below each wing in metal-framed vestibules. The roofs of these additions are flat.

The space between Vincent and Murphy Halls has always had vegetation and paving. As part of the 1968 additions, the current courtyard (Photograph 45) was redesigned by Roger Martin. A large portion of the courtyard is below the grade of neighboring cross-axis walkways. It is reached by concrete steps on the north and south sides. The floor of the courtyard is a distinctive granite cobble paving. The focal point is a circular fountain near the north end of the courtyard (Photograph 46). Water percolates up from the center of a shallow concrete dome and runs over the sides of the dome to a catch basin. The basin is slightly wider than the concrete dome and is set below the grade of the courtyard floor. The concrete dome is mostly a heavy aggregate concrete framed by smooth concrete on the center and outer edges of the dome. The same aggregate concrete is used on low concrete tables that date from 1968. Custom built-in wood benches are attached to the concrete planters that frame the courtyard. Mature evergreen shrubs, dating from 1968, are in the planting beds. Ivy has also been planted and climbs up a raised concrete patio on the west side that is accessed from Vincent. Newer acorn light fixtures replaced clear globe light fixtures. Movable metal tables and chairs are under the north and south additions. Although the courtyard is not Beaux-Arts in style, it shares the underlying character of that style in its formal, restrained design approach. Landscape features reference the historic material palette used on Northrop Mall. The courtyard was constructed during the period of significance, and it contributes to the historic character of both Vincent and Murphy Halls.

Murphy Hall, 206 Church Street SE

Murphy Hall is on the west side of Church Street (Photograph 44). The building was designed by C.H. Johnston Architects and completed in 1937. The building has the same design elements and materials as the rest of the historic district but is Art Deco in style. It was originally rectangular in plan, with recessed central sections on the west and east facades, creating a dumbbell shape. In 1968, the firm Toltz, King, Duvall, Anderson and Associates (TKDA), designed three additions on the west side of the building. One addition filled the recessed area on the west facade and extended one floor above the main block. The two other additions were wings on the north and south ends that connect Murphy Hall to the neighboring Vincent Hall. (See Vincent Hall for additional information regarding these wings.)

The exterior facades of the original building are composed of red-brown brick with a limestone base. Limestone cornice bands run above the first- and third-story windows with returns on the north and south walls. Brick parapet walls encircle the roofline and are capped with limestone. The entrance have limestone surrounds, and the windows on the first and third stories have stone sills and brick soldier lintels.

The east facade of the building overlooks Church Street. Metal letters forming the words "WILLIAM J. MURPHY HALL" are affixed to the parapet. There are two entrances to the first story, one at each end of the facade. Limestone surrounds each door with the word "JOURNALISM" carved above the doorways. The original bronze double doors, frames, transoms, and metal grilles are extant. The north and south facades have detailing similar to the east facade, and each retain their original entrances with stone surrounds and detailing.

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Concrete area wells are on all elevations and house full-height windows. All of the original wood, double-hung sash windows on the building have been replaced with fixed aluminum-frame windows that match size and appearance of the original units. Historic metal spandrel panels between the windows have been preserved.

The west facade was altered by the 1968 additions, but areas of original brick are still visible. The recessed section of the original building footprint was filled in with new construction clad in similar brick. Entrances to the building are on the north and south ends of the addition. Historic light fixtures have been mounted next to the entrances. The windows on the additions have brick soldier courses above metal lintels with the exception of the windows set back at the center of the second and third stories, which have only metal lintels. A continuous limestone band runs above the first-story windows. Broken limestone bands top brick soldier courses on the fourth story. There is also a limestone cornice band between the fourth story and fifth-story mechanical penthouse.

Lind Hall, 207 Church Street SE

Lind Hall is at the southeast corner of the historic district (Photograph 47). The building is three stories tall above a raised basement. An addition on the fourth story is set back from the main building envelope. The building has a C-shaped plan comprising the original 1911 rectangular building and two rectangular wings built on the east elevation in 1928. The wings were part of the original Clarence H. Johnston, Sr. design but were constructed later. The hipped roof over the main wing has three square cupolas and a dormer, and conceals the fourth story. The eastern wings also have hipped roofs with low-sloped roofs running next to the outer parapet walls.

The building has the same design elements and uses the same materials as the majority of buildings in the historic district. The west facade overlooks Church Street. The words "COLLEGE OF ENGINEERING" are carved into the stone entablature on the east and west facades. Central entrances on both facades are accessed by stone steps leading up from grade. Historic light fixtures sit on top of the sidewalls flanking the steps. Both entrances also have metal doors and decorative metal grilles in the transom. Secondary entrances are located on the basement and first stories of the north and south ends of the east facade. They hold newer metal doors and transoms.

Entrances on the north and south facades of the original building lead down to the basement. They hold modern doors and have simplified limestone detailing around the openings. The staircase at the north stair has been modified to accommodate an ADA-compliant ramp.

Area wells around the original building and the wings allow for full-height windows in the basement. The majority of the original paired, wood, double-hung, sash windows remain in the basement, but a few have been replaced with mechanical louvers. Original windows on the first story, along with screen/storm windows, were replaced with aluminum-clad wood windows that replicate the size and appearance of the original windows. The original wood, double-hung sash windows and transoms remain on the second and third stories. All of the windows are paired between the basement and third story.

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To the east of Lind Hall is a large lawn panel with a mature oak tree and a younger deciduous tree (Photograph 48). Triangular beds flanking the lawn panel are planted with deciduous trees and hosta understories. Hostas are also planted along the area wells on the east side of Lind Hall. A raised rectangular bed in front of the east entrance holds shrubs and seasonal annuals. This area has always had lawn, trees, and planting beds. A central sidewalk aligned with the central entrance on the east facade of Lind Hall. The current sidewalk configuration dates from the early 1990s.

Ford Hall, 224 Church Street SE

Ford Hall is near the southeast corner of Northrop Mall (Photograph 49). Magney, Tusler and Setter Architects and Engineers designed the building in 1949, and construction finished in 1950. The building is Modern in style, but the massing and design is influenced by the Classical Revival buildings on Northrop Mall. Ford Hall completes the southeast corner of the mall, north of Washington Avenue, as envisioned by Cass Gilbert and Morell and Nichols.

The building has a rectangular plan and stands four-and-one-half stories tall with mechanical penthouses on the roof. The exterior materials are consistent with the other buildings on the mall. Square fluted limestone columns and a limestone entablature project out from the west facade to form a shallow portico overlooking the mall. Similar columns and entablatures are engaged on the west ends of the north and south facades. Beyond the portico is a historic, three-story-tall, decorative curtain-wall system. It comprises aluminum doors, each with ten square glass panes, aluminum spandrel panels with raised squares, and tall rectangular windows.

On the east facade, three pairs of original aluminum doors are centered on the first story. They are surrounded by limestone with square motifs carved into the lintels and square light fixtures placed at the center. The north, south, and east facades have narrow vertical strips of windows separated by masonry. The first- through third-story windows appear to have one continuous assembly with aluminum frames and spandrel panels. Fixed aluminum-frame windows, which match the original windows in size and appearance, have replaced the original wood windows.

Akerman Hall, 110 Union Street SE

Akerman Hall is on the northeast corner of the Northrop Mall Historic District (Photograph 50). The building is three stories tall, and was originally constructed as a wing of the Mechanical and Aeronautical Engineering Building in 1947-1949. It is now considered a separate building and is part of a larger building complex, which includes the Mechanical Engineering Building. Akerman Hall (Aerospace Engineering and Mechanics Department) occupies the east wing of the complex. An enclosed link on the north wall (built in 1968) connects Akerman Hall to Shepherd Laboratories. The construction of Shepherd Laboratories with its different massing, style, and siting signaled a departure from the Beaux-Arts plans for campus. The building link was constructed after Shepherd Laboratories was built and does not contribute to the historic character of the district. The link and Shepherd Laboratories are not included within the boundaries of the district.

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The building has a rectangular plan and a flat roof. A large roof penthouse sheathed in gray metal panels was added in 2010 to hold mechanical and scientific equipment. The penthouse runs most of the length of the wing and is set back from the facades.

The exterior materials are consistent with the other buildings on the mall. Continuous limestone bands run across the first-story window sills and lintels, and the second-story sills encircle the red-brick building. The brick parapet walls are capped with clay tiles. The second- and third-story windows on the north, east, and west facades are separated by metal spandrel panels. Each panel has raised rectangular decoration that coordinates with wrought-iron screens over some of the entrances. Brick headers with stone keystones form the lintels above most third-story windows. Thicker stone cornice bands run immediately above the third-story windows. The original steel-frame windows were replaced in 2010 with aluminum-frame windows that match the size and appearance of the original windows.

On the north facade, a recessed entrance is located next to the north wing of the Mechanical Engineering Building. The walls flanking the entrance have rounded corners and a flat concrete canopy with fluted edges projects out from the facade. The same fluted detail is used on projecting canopies on Coffman Memorial Union. Decorative stone with square recessed panels flank the east and west sides of the entrance, which holds a pair of historic metal-framed doors, surrounded by sidelights and transom windows. The transoms have historic wrought-iron grilles patterned with squares and rectangles. Large, curved-bronze handles decorate the metal-and-glass doors.

An entrance with a similar design is on the west facade. It has a flat concrete canopy with fluted edges. The doorway is surrounded by stone, and has a carved star in a circle above the door. The doors have the same curved-bronze handrails as those used on the north entrance. A two-story window opening above the entrance is filled with historic glass block. Directly to the south of the entrance is a large brick mechanical tower addition, which was built in 2000.

Akerman Hall originally held a hangar at the south end of the building. This space projects out from the east facade and has a stepped parapet wall. A two-story opening originally held a solid steel hangar door topped by steel-frame, industrial-sash windows. The original door system was replaced in 2010 with the current aluminum-frame window and door systems. The muntin pattern of the new windows matches the original windows, and the glass in the windows and doors on the lower portion of the system are tinted a darker color to reference the former hangar doors. A historic steel frame between the hangar door and the windows has been retained. It has two cast-iron panels decorated with stylized foliage and a row of cast-iron dentils. A brick soldier course runs across the top of the opening. Historic metal light fixtures are mounted to the facade on either side of the hangar opening. The third story was added in 1954 and makes the hangar taller than the rest of the building. Large aluminum-frame windows replaced the original steel, industrial sash windows, but match the size and appearance of the originals. Near the north end of the east facade, a historic curving driveway leads from Union Street down to a garage entrance on the basement level. Historic double, wood doors lead into laboratory space in the basement.

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Historically, a driveway led from Union Street up to the hangar door. The length and slope of the driveway was modified over time and was very steep before the 2010 renovation. The driveway was removed and a new concrete slab poured at the grade to access the hangar door. Concrete steps lead from Union Street up to the slab. An accessible sidewalk also leads from the north end of the building up to the hangar entrance. A lawn panel is between the building and Union Street. Trees are planted at the north and south corners of the building and along Union Street. Planting beds at the north and south corners have shrubs and ground-story perennials and annuals. Union Street is not included in the boundaries of the historic district. It did not exist during most of the period of significance and the current configuration dates from 2014.

On the east end of the north facade, a link at the second story connects the building to Shepherd Laboratories to the north. The link is clad in an aluminum-frame curtainwall system. It is not included within the boundaries of the historic district.

Discussion of Integrity

The landscape sites and buildings within the Northrop Mall Historic District retain integrity of **location**. They remain in their original locations. The district has integrity of **design**. Cass Gilbert and Arthur Nichols used classical design principles, including the root rectangle and the golden section, to determine the siting of buildings and landscape features in the Beaux-Arts landscape. There have been newer additions to some of the buildings within the district, but overall, the buildings retain their historic architectural designs. The spatial relationships between the buildings and landscape features—Northrop Mall, Pleasant Street SE, and Church Street SE—contribute to the design and setting. The locations of the trees, lawn panels, and midstory and understory plantings in the landscape also contribute to the historic character. The details that contribute to the integrity of design also contribute to the integrity of the **setting**. The district retains integrity of **materials** and **workmanship** through the contributing buildings and landscape features. Historic brick and limestone is extant on all of the buildings. The workmanship of the masons can be found in the carving of stone decoration and in the mortar joints on brick facades. The value of the vegetation in the district is not in individual specimens but in the effect that groupings of plants have on spatial organization and view sheds. Although some of the original plantings have died, the university has consistently replanted following the Morell and Nichols plans. The Northrop Mall Historic District retains the physical characteristics of location, design, setting, materials, and workmanship. These contribute to the district's integrity of **feeling** and **association** as a designed Beaux-Arts landscape.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE
LANDSCAPE ARCHITECTURE

Period of Significance
1910-1971

Significant Dates
1910
1920
1931
1971

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Gilbert, Cass
Johnston, Clarence H., Sr.
Morell and Nichols
C. H. Johnston Architects
Magney, Tusler and Setter
Hammel Green and Abrahamson, Inc.

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

The Northrop Mall Historic District is eligible for listing in the National Register under Criterion C in the areas of Architecture and Landscape Architecture. The district has statewide significance. The period of significance begins in 1910 with construction of the first buildings and landscape, and ends in 1971 when the original plan was completed with construction of the final building on Northrop Mall. The district represents a significant and distinguishable landscape that embodies the distinctive characteristics of a national period in campus planning, the Beaux-Arts or "City Beautiful" period. Other public spaces like the Minnesota State Capitol Mall Historic District and the Duluth Civic Center Historic District are good examples of the Beaux-Arts style, but neither is as large as the Northrop Mall Historic District.

The district is also significant under Criteria Consideration G because contributing resources achieved significance within the past fifty years. The campus plan envisioned by Cass Gilbert and detailed by Morell and Nichols was fulfilled in 1971 with completion of the final building in the campus plan. Although most of the resources in the district were constructed over fifty years ago, scholarly research has proven that completion of the original plan is one of the reasons the district is significant and of exceptional importance. The Northrop Mall Historic District is the largest Beaux-Arts campus in the state of Minnesota.

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

Beginnings

The University of Minnesota was founded in 1851 by the territorial legislature. The first board of regents had several prominent pioneers of early Minnesota and included Isaac Atwater, J. W. Furber, William R. Marshall, B. B. Meeker, Socrates Nelson, Alexander Ramsey, Henry M. Rice, C. K. Smith, Franklin Steele, N. C. D. Taylor, and Abraham Van Vorhes. The Reverend E. W. Merrill was hired as the superintendent and twenty-five students enrolled in the school. The university was housed in a two-story, wood-frame building that was constructed on a lot near the current Chute Square in Minneapolis. The block was bounded by Second Street SE, University Avenue, Central Avenue, and First Avenue SE.³ Although a school had been created, it was not considered a true university. Historian William Folwell, who was later president of the university, noted that the committee of men who founded the university "was not mistaken in its opinion that years would pass before the project could mature. It was eighteen years before collegiate work was begun."⁴

Although enrollment increased to 170 students by 1854, the university was not on sound footing. Rev. Merrill moved out of the area that year, and the school was discontinued. The board of

³ Henry A. Castle, *Minnesota: Its Story and Biography* (Chicago: The Lewis Publishing Co., 1915), 1:272-273.

⁴ William Watts Folwell, *A History of Minnesota*, rev. ed. (Saint Paul: Minnesota Historical Society, 1921; Saint Paul: Minnesota Historical Society, 1956), 1:261.

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regents immediately began negotiations for a new university site. The purchase of approximately twenty-seven acres was completed in 1856. The land “was bounded on the south by the section line running eighty-nine rods from the east bank of the Mississippi River, thence north thirty-nine and three quarters degrees west to a point approximately at the corner of the present intersection of 14th and University Avenue Southeast, thence back to the river on a line conforming very closely with present railroad tracks.”⁵

The university moved downstream to the new campus and construction of Old Main began shortly before a nationwide financial panic in 1857. The university’s finances were overextended and in 1862, the legislature ordered the board of regents to eliminate the university’s debt of \$80,000. The board’s secretary, Richard Chute, convinced John S. Pillsbury, one of the university’s creditors, to convene a special committee of the board of regents to find a way to get the institution out of debt. Pillsbury convinced Orlando C. Merriman and John Nicols to join him. The three men spent the next five years raising money by selling land granted to the university. They also negotiated with creditors who had inflated the debt owed them by the school, convincing them to lower the amounts due.⁶

In 1867, Pillsbury, now a senator in the Minnesota Legislature, reported to his legislative colleagues that the debt was cleared. The legislature granted an appropriation of \$15,000 to repair the university’s building, Old Main, which had been occupied by squatters during the school’s insolvent period. The funding also created a new preparatory school to be conducted in Old Main. Richard Chute’s son, Charles, was enrolled in the new university and convinced friends to attend as well. The board of regents also agreed to admit women on equal terms with the men. Pillsbury, who would become a milling magnate and governor of Minnesota, considered the university his most important cause. He likely used his position as a state senator in 1868 to further strengthen the institution by making it the recipient of lands granted in the Morrill Act.⁷

The Morrill Act was sponsored by Vermont representative Justin Morrill, who was concerned that land in newly opened territories would be exhausted by poor farming practices. The act called for the distribution of 6 million acres of public land among states that created colleges dedicated to agriculture and the mechanic arts. Morrill first brought his act before Congress in 1859, but it was vetoed by President Buchanan. After another try, it became law in 1862, and the Minnesota Legislature accepted the grant and its conditions in early 1863. The state was given a total of 120,000 acres of land (30,000 acres for each member of the Minnesota delegation in Congress). Proceeds from the sale of the lands were placed in a perpetual fund to support the new college of agriculture and the mechanic arts. There was competition for where this college would be located. A group in Glencoe, led by John H. Stevens, succeeded in getting the legislature to pass laws in 1858 and 1865 creating a state agricultural college in McLeod County.

⁵ The building was rented to private schools until it was destroyed in a fire in 1864. Quote from E. [Elwin] Bird Johnson, *Forty Years of the University of Minnesota* (Minneapolis: General Alumni Association, 1910), 25, 91-92, accessed January 7, 2014, <https://archive.org/stream/fortyyearsunive00assogooq#page/n100/mode/2up>. See also Castle, *Minnesota: Its Story and Biography*, 1:273.

⁶ James Gray, *The University of Minnesota, 1851-1951* (Minneapolis: University of Minnesota Press, 1951), 13-31.

⁷ *Ibid.*, 31; Folwell, *A History of Minnesota*, 4:77-84.

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The Civil War and the Dakota War of 1862, however, thwarted the construction of the college in that county. After the Civil War, the legislature did not make appropriations for buildings for the new college, nor did it transfer land titles so the college could use the Morrill Act lands for financing. After the university returned to secure financial footing in 1867, the legislature passed a new bill that quashed the college in Glencoe and created an agricultural and mechanic arts college within the University of Minnesota. The university was formally reorganized in the 1868 law to include a “central college of science, literature, and the arts and associated colleges of agriculture and mechanic arts, law, and medicine, as well as . . . a department of elementary education.”⁸

Picturesque Growth

Now reorganized and with increasing enrollment, the university began to focus on developing its campus. It enlisted design professionals to discuss and guide the planning process. Esteemed landscape architect Horace W. S. Cleveland became involved with the university around this time. Cleveland recommended planting two hundred elm trees along University Avenue. A letter in December 1872 from Cleveland to President William Folwell provided several comments on campus planning. Cleveland stated that the campus “should be governed in the first place by the question of the demands of necessity and convenience.” He cautioned that even a beautiful design could become “awkward and ill adapted to changes which were not contemplated at the time it was made. It was for this reason that I urged and still continue to urge that no design be prepared until it is decided what and how many buildings are to be erected, and what (if any) additions are to be made to the grounds, all of which circumstances would have an important bearing on the question of arrangement.”⁹ The university administration began to assemble more land, but did not hire Cleveland for any planning for several years.¹⁰

By 1880, the regents had acquired land along University Avenue and south of its original holdings, aided by generous appropriations from the legislature. The *1885 Map of Minneapolis* depicted the university campus as the Knoll and the land between the river bank and the Knoll (Figure 1). The student population had increased from 100 in 1884 to 1,000 in 1890. Construction had already begun on the buildings that would form the Knoll. Old Main, which had been constructed in 1857, was the anchor for the campus. The Mechanic Arts Building (Eddy Hall) was constructed in 1886, followed by the Students Christian Association Building (Music Education) in 1888 and the Law Building (Pattee Hall) and Science Hall (Pillsbury Hall) in 1889. The Chemical Laboratory Building (Nicholson Hall), was erected in 1890.¹¹

⁸ Quote from Folwell, *A History of Minnesota*, 4:60. See also Folwell, *A History of Minnesota*, 4:77-84.

⁹ Letter from H.W.S. Cleveland to William Watts Folwell, dated December 16, 1872, Correspondence Incoming, William W. Folwell Papers, University Archives, Elmer L. Andersen Library, University of Minnesota, Minneapolis (hereafter UMA).

¹⁰ Charlene K. Roise, Hess, Roise and Company, “Mitigation Plan for Nicholson Hall with an Assessment of the Landscape of Nicholson and Jones Halls in the Context of the Old Campus (Knoll) Historic District,” prepared for the University of Minnesota, October 2004, 3-5.

¹¹ State Historic Preservation Office (SHPO) Staff, “University of Minnesota Old Campus Historic District,” National Register Nomination Form, February 1984, accessed June 9, 2014, <http://nrhp.mnhs.org/nomination/84001463.pdf>; *Annual Report of the Board of the Regents of the University of Minnesota to the Governor for the Fiscal Year Ending November 30, 1876* (Saint Paul: Pioneer Press Company, 1877), 10-11; Johnson, *Forty Years of*

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Cleveland was formally engaged by 1891 to develop a vision for the campus. He planned “to keep the ground open if possible in front of the main line of buildings.” He also suggested that the Northern Pacific Railroad line, which ran east-west between Arlington and Beacon Street, be the southern boundary of campus. The plans he delivered in 1892 defined the Knoll area, including the sighting of buildings and roads. The Medical Hall (Wulling Hall), the Library Building (Burton Hall), the Armory, and the Medical Science Building (Wesbrook Hall) were completed between 1892 and 1898. Other contemporary improvements include the Pillsbury Gate and the Caleb Dorr Fountain (Figure 2). Both date from 1902 and were designed by prominent local architect Ernest Kennedy, who also prepared plans for Shevlin Hall.¹²

As the university began to implement Cleveland’s suggestions, another landscape architect, Warren H. Manning, had a brief period of influence on the campus. Manning expanded his Boston-based practice to Minnesota in 1898. Among his many clients, he worked with Sarah Pillsbury Gale on her Upland Farm in Saint Bonifacius between 1902 and 1908. Mrs. Gale’s father, Governor John S. Pillsbury, had been instrumental in saving the university in its early years and his interest in the university continued. Landscape historian Lance Neckar notes that “Mrs. Gale actively and successfully promoted Manning for the commissions that resulted from the university’s campus expansion.”¹³

Manning evidently designed the planting scheme and a site for two of the new buildings on campus. These may have been two of the three buildings constructed between 1901 and 1906: the Physics Building (Jones Hall), the School of Mines Building (Child Development), and Alice Shevlin Hall. Manning also designed “a road along the campus edge bordering the curving valley of the Mississippi River.”¹⁴ The road was not part of the campus, but was owned by the Minneapolis Park Board, which had acquired land in 1892-1893 to create what is now East River Road. Manning’s plan for the park board included elaborate amenities in the River Flats area for use by the university and the general public, including an athletic field encircled by bicycle and running tracks, gymnasium apparatus, cricket and tennis fields, and bathhouses near the river. The plan for the flats was not constructed, and his vision of an English campus model with ornate Collegiate Gothic buildings framing rectangular quads was also not fulfilled. Only Folwell Hall, built in 1907, is a testament to the largely unimplemented concept. Manning continued to work with Sarah Pillsbury Gale on improvements to land owned by the park board, but his influence at the university appears to have waned around 1908.¹⁵

the University of Minnesota, 91-92; Annual Report of the Board of Regents of the University of Minnesota to the Governor for the Fiscal Year Ending December 29, 1877 (Minneapolis: Johnson, Smith and Harrison, 1878), 10.

¹² Quote from Letter from H.W.S. Cleveland to William Watts Folwell, dated November 3, 1891, William W. Folwell Papers, Correspondence Incoming, UMA. Other references: Letter of H.W.S. Cleveland to the University of Minnesota Regents, dated February 20, 1892, Comptroller Papers, 1892-1940, Box 8, UMA; Landscape Research, “The University of Minnesota Preservation Plan,” prepared for the University of Minnesota, 1998, 104; SHPO Staff, “University of Minnesota Old Campus Historic District”; Roise, “Mitigation Plan for Nicholson Hall,” 5.

¹³ Lance M. Neckar, “Warren H. Manning and His Minnesota Clients,” in *Midwestern Landscape Architecture*, ed. William H. Tishler, 142, 153-154 (Chicago: University of Illinois Press, 2000).

¹⁴ Neckar, “Warren H. Manning and His Minnesota Clients,” 142, 153-154.

¹⁵ “Points Out Scheme to Beautify Campus,” *Minneapolis Tribune*, April 7, 1904; Letter from Warren H. Manning (represented by Charles H. Ramsdell) to Cyrus Northrop dated May 2, 1910, UMA; SHPO Staff, “University of

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A New Direction

While the university continued to construct buildings around the Knoll, it was also acquiring more property south of campus for an extension. In 1903, the legislature appropriated \$11,000 for the purchase of lots in the area that would become Northrop Mall. The Minneapolis City Council also vacated two streets for the university that year. Arlington Street, which ran east-west, was vacated from the river to Harvard Street, and Union Street, which ran north-south, was vacated from University Avenue to Arlington Street. The Northern Pacific Railroad line, which paralleled Arlington Street, continued to run across the newly purchased area (Figure 2).¹⁶

The parcels assembled in 1903 foreshadowed a larger purchase in 1907, when the legislature appropriated \$450,000 “to secure more land for the campus before the cost became prohibitive.”¹⁷ The law also required that “an engineering building and laboratory” be erected. After the university purchased an additional ten blocks of land, the *Sixteenth Biennial Report of the Board of Regents* observed, “We are pleased to report that the work of acquiring all the land within the boundaries of the extension, as originally contemplated, has been fully completed.”¹⁸

In 1908, the University of Minnesota held a competition for a campus master plan. Cass Gilbert, a Saint Paul architect who had recently designed the Minnesota State Capitol, won the competition. Gilbert’s Beaux-Arts, or “City Beautiful,” plan retained most of the existing buildings around the Knoll on the north side of the campus. On the south section of the campus, including land south of Washington Avenue SE, Gilbert envisioned a formal, rectilinear design oriented around a large mall. Buildings lined the mall’s east and west sides, and the north end was to be anchored by a monumental building. The railroad line would be sunken under a plaza near the north end of the mall. Additional buildings would edge Pleasant Avenue and Church Street, which ran on either side of the mall. A campanile would serve as the focal point at the south end of the mall, beyond Washington Avenue. Academic centers were proposed for specific areas of campus. Buildings on the north side, including the Knoll, would house humanities programs, while technological programs would be concentrated in the new campus north of Washington Avenue SE. Buildings dedicated to the medical school were to be built south of Washington Avenue. Gilbert’s design set a precedent for the university and for Gilbert’s career.¹⁹

Minnesota Old Campus Historic District”; Theodore Wirth, *Minneapolis Park System 1883-1944, Retrospective Glimpses into the History of the Board of Park Commissioners of Minneapolis, Minnesota and the City’s Park, Parkway, and Playground System* (Minneapolis: Minneapolis Park Board, 1945), 69; “Mr. Manning’s Park Plans,” *Minneapolis Tribune*, July 21, 1899; Roise, “Mitigation Plan for Nicholson Hall,” 5-6.

¹⁶ Johnson, *Forty Years of the University of Minnesota*, 91-92.

¹⁷ *Ibid.*; Horace B. Hudson, ed., *A Half Century of Minneapolis* (Minneapolis: The Hudson Publishing Co., 1908), 97.

¹⁸ Board of Regents of the University of Minnesota. *Sixteenth Biennial Report* (Minneapolis: University of Minnesota, 1911), 6.

¹⁹ Sharon Irish, *Cass Gilbert Modern Traditionalist* (New York: Monacelli Press, 1999), 86; “Summer of 1908 Will See First Move Taken for Grander University of Minnesota,” *Minneapolis Tribune*, July 14, 1908; “Beautiful New Campus Encompassed in Plans Adopted by ‘U’ Regents,” *Minneapolis Tribune*, June 11, 1908; “Cass Gilbert Wins First Prize in Competitive Designs for New Campus,” *Minneapolis Tribune*, May 30, 1908.

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Cass Gilbert was born in Zanesville, Ohio, in 1859, and his family moved to Saint Paul in 1867. He attended Macalester College before transferring to the Massachusetts Institute of Technology, where he studied for one year in 1878-1879. After traveling and studying in Europe, Gilbert lived in New York and worked for the nationally recognized firm of McKim, Mead and White. In 1882, he moved back to Saint Paul and opened an office as a representative of the firm. He formed his own company with James Knox Taylor in 1884, and the firm was successful in Saint Paul until it was dissolved in 1892. Gilbert won the competition to design a new Minnesota State Capitol in 1895. The building is considered one of his greatest works and took a decade to complete. It also brought Gilbert national attention, and he opened a New York office by the end of the nineteenth century. He eventually moved to New York and had a successful career that included notable buildings such as the New York Custom House and the Woolworth Building, both in New York City, and the U.S. Supreme Court in Washington, D.C. Gilbert passed away in 1934.²⁰

At the time of the university's competition, Gilbert had proven himself a master of the Beaux-Arts style by utilizing it with great success at the Minnesota State Capitol. Beaux-Arts architecture was tied to the 1893 Columbian Exposition in Chicago. The success of the exposition and the visually stunning "White City" popularized the Beaux-Arts or "City Beautiful" movement nationwide. Gilbert had served on the national jury that selected the architectural designs for the exposition. He was not only interested in buildings but also in applying Beaux-Arts principals to city planning. Historian Barbara Christen has noted that Gilbert "experimented with grand axially placed boulevards and hierarchically arranged building groups in his proposals for the Minnesota State Capitol Approaches," which extended the Beaux-Arts design into the landscape.²¹

The use of Beaux-Arts principles in university planning came at a time when universities and colleges were expanding the number of departments and types of buildings that needed to fit onto a campus. The 1899 competition for designing the University of California at Berkeley is considered an important milestone in campus planning and in the use of Beaux-Arts design. Plans from American and European architects were submitted and all of the designs were inspired by Beaux-Arts principles. Historian Paul Turner in his book *Campus: An American Planning Tradition*, explains that Beaux-Arts "principles of monumental organization facilitated orderly planning on a grand scale and were capable of including many disparate buildings or parts within a unified overall pattern." Many colleges and universities "large in both size and ambition and thinking of themselves as cities of learning, should turn to the newly fashionable Beaux-Arts system to create their physical form and self-image."²²

²⁰ Alan K. Lathrop, *Minnesota Architects: A Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), 79-81.

²¹ Barbara S. Christen, "A 'New' New England: Proposals for New Haven and Waterbury, Connecticut," in *Cass Gilbert, Life and Work: Architect of the Public Domain*, eds. Barbara S. Christen and Steven Flanders (New York: W. W. Norton and Company, 2001), 178. See also Patricia Anne Murphy, "Architectural Education and Minnesota Career," in *Cass Gilbert, Life and Work: Architect of the Public Domain*, eds. Barbara S. Christen and Steven Flanders (New York: W. W. Norton and Company, 2001), 44.

²² Paul Venable Turner, *Campus: An American Planning Tradition* (New York: The Architectural History Foundation; Cambridge, Mass.: MIT Press, 1990), 167.

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The French architect Emile Benard won the California competition, but refused to live in Berkeley to oversee the finalization of plans (Figure 3). American John Galen Howard took over the project and significantly modified Benard's plan. Howard and his partner S. M. Cauldwell had submitted a plan that won fourth place in the competition (Figure 4). It was considered more influential than the French design, and elements of the Howard and Cauldwell design can be seen in Gilbert's plan for the University of Minnesota. A long rectangular mall had a large domed building at the top with buildings framing the length of the mall. Gardens and smaller structures provided a gentle open-ended transition at the lower end of the mall. The landscape design had features heavily inspired by Renaissance French and Italian gardens.²³

In addition to the University of California, Washington University in Saint Louis, and Carnegie-Mellon University, also hosted design competitions for master campus plans. Gilbert had submitted a design for the Washington University competition in 1899 but did not win. He had also worked at Oberlin College in Ohio since 1902, trying to introduce Classical architecture to the Gothic Revival campus. The competitions and many of the designs were promoted through architectural periodicals. The architectural community seems to have come to a consensus that the best plans for universities had a central large open space with buildings sited around it. An elongated rectangle with a dominant axis was preferred over a square space. The most popular campus plans were inspired by Thomas Jefferson's design for the University of Virginia, but interpreted and modernized through a Beaux-Arts perspective. The plans utilized a longitudinal axis with a major building at one end of a mall and subsidiary buildings framing the mall, which directly reflected Jefferson's design. Most of the plans diverged from Jefferson by introducing secondary axes and subsidiary groupings of buildings, which added hierarchy and provided the flexibility to construct additional buildings while maintaining a formal plan.²⁴

Gilbert's master plan for the University of Minnesota was one of the earlier Jefferson-inspired Beaux-Arts plans to be adopted. It is also considered one of the "most authentically French Beaux-Arts" campus master plans (Figures 5 and 6). A long, rectangular mall was lined by allees of trees and narrow uniform buildings. Pleasant Street and Church Street were also lined with trees and held additional classically styled buildings, including some with courtyards. A large athletic stadium was to the northeast near University Avenue. The plan stands out because it was one of the largest plans from the period to actually be constructed following the principles of his original design, except for changes to Gilbert's plan at the southern end. Gilbert had envisioned a campanile in a large plaza and two Greek amphitheaters at the south end of campus. In 1909, he made revisions to the initial plan after having more time to study the topography of the site. The changes included a large gable-roofed building at the north end of the mall, which was inspired

²³ Ibid., 180-182.

²⁴ Ibid., 167-191; Ingrid A. Steffensen, "St. Louis: Public Architecture, Civic Ideals," in *Cass Gilbert, Life and Work: Architect of the Public Domain*, eds. Barbara S. Christen and Steven Flanders (New York: W. W. Norton and Company, 2001), 236-238.

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by Warren Manning's entry to the design competition and may have been recommended by the university administration (Figures 5, 6, and 7).²⁵

By 1910, the campus was approximately 120 acres and the university owned most of the land from University Avenue to the river, with the exception of the Northern Pacific Railroad line and land owned by the Minneapolis Park Board. Cass Gilbert's role at the University of Minnesota campus ended not long after his plan was formally adopted by the Board of Regents in May. The regents "reserved the right to determine the locations of new buildings." Gilbert agreed to consult for free with Clarence H. Johnston, Sr. on the design of Smith Hall, the first building on the new mall. Johnston served as the architect for the State Board of Control at the time, and he designed all of the buildings for state properties including state hospitals, asylums, prisons, and schools and universities. Although Gilbert would do no more work with the university, the success of the master plan created new opportunities for him. In 1910, he was hired as the university architect for the University of Texas in Austin. He produced a master plan for the campus that had axes and groupings similar to Northrop Mall. However, Gilbert's Texas plan was never as fully realized as the plan for the University of Minnesota.²⁶

Clarence H. Johnston, Sr. was a contemporary of Cass Gilbert. Both men had grown up in Saint Paul, apprenticed in the office of Abraham Radcliffe, and attended the Massachusetts Institute of Technology. Johnston did not have the financial opportunity to study in Europe, but he worked at the New York firm Herter Brothers before returning to Saint Paul in 1882 and establishing his own company. After a brief partnership with William Willcox, which dissolved in 1889, Johnston developed his firm into one of the most successful in Minnesota. Part of his success was due to his position as the architect for the Minnesota State Board of Control, which was created in 1901 to oversee the construction and operation of all state-funded institutions. Johnston's firm was chosen from a field of eleven firms, and the position would last thirty years until the board was dissolved.²⁷

Building Northrop Mall

Before implementation of the Beaux-Arts plan, the section of campus immediately north of the Northern Pacific Railroad line was home to Pillsbury Hall, Nicholson Hall, Wesbrook Hall, and buildings for Electrical Engineering, Mechanical Engineering, and Medical Chemistry. The Knoll extended further north and northwest following the river bluff. A medicinal garden developed by the College of Pharmacy spanned the space between Pillsbury Hall, Nicholson Hall, Wesbrook Hall, and Medical Chemistry. The Minneapolis street grid extended south of the

²⁵ Turner, *Campus: An American Planning Tradition*, 167-196; Lance M. Neckar and Carole S. Zellie, Landscape Research, "Northrop Mall: The City Beautiful Campus Plan of the University of Minnesota, Minneapolis, Minnesota," prepared for the University of Minnesota, October 2003, 32-37.

²⁶ "The Engineering Campus and Building Program," *Minnesota Alumni Weekly* 23 (April 17, 1924): 451; Johnson, *Forty Years of the University of Minnesota*, 91-92; Board of Regents, *Sixteenth Biennial Report*, 61; Landscape Research, "Northrop Mall," 38; Lawrence W. Speck, "The University of Texas: Vision and Ambition," 194-195; Geoffrey Blodgett, "Oberlin: The Grand Collaboration," 178, 194-195, and Joseph Sharples, "A British Response to American Classicism: Cass Gilbert and Charles Reilly," in *Cass Gilbert, Life and Work: Architect of the Public Domain*, eds. Barbara S. Christen and Steven Flanders (New York: W. W. Norton and Company, 2001), 206-219.

²⁷ Lathrop, *Minnesota Architects*, 116-117; Paul Clifford Larson, *Minnesota Architect: The Life and Work of Clarence H. Johnston* (Afton, Minn.: Afton Historical Society Press, 1996), 110-112.

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railroad line to the river bluff. Single family homes and small commercial buildings were located on the blocks bounded by the following streets. From west to east, the north-south streets of East River Road, Pleasant Avenue SE, State Avenue SE, Church Street SE, and Union Street SE crossed the land the university had purchased for the campus extension. East River Road, which was owned by the Minneapolis Park Board, extended south along the river bluff and curved around to the east along the river flats. The streets running east-west included Beacon Street SE, Washington Avenue SE, Delaware Street SE, and Essex Street SE. South of Delaware Street and west of Church Street, the university's land dropped thirty feet to an abandoned quarry that was at a similar grade to the river flats. Very few houses had been built in the area, perhaps because of the irregular line of the bluff.²⁸

As the first buildings in the Beaux-Arts plan were constructed in 1911-1912, many of the existing houses and landscape were retained. They are visible in historic photographs and on a Sanborn Fire Insurance Company map from 1912. Elliot Hospital, Millard Hall, the Anatomy Building (Jackson Hall), the Zoology Building, the Main Engineering Building (Lind Hall), and the Experimental Engineering Building were the first new buildings to be completed. Main Engineering and Experimental Engineering were located north of Washington Avenue in a new engineering section between Church and Union Streets (Figure 18). The hospital was located near Church and Delaware Streets, south of Washington Avenue. Millard Hall, Anatomy, and Zoology were also south of Washington Avenue but faced the street. The university was required to erect these buildings by the 1907 legislation that provided funding for expansion of campus. As other new buildings were constructed, the houses were demolished and the landscape re-graded. The Chemistry Building (Smith Hall) was built in 1914-1915 near the southwest corner facing the mall (Figure 19). The School of Mines Building (Appleby Hall), also finished in 1914-1915, faced Pleasant Avenue (Figure 20). It provided a new home for the school, which had lost its previous building in a fire in 1913. These early buildings displayed a Classical Revival style with Renaissance details, establishing a precedent that would be used for most of the new buildings. The designs "followed Gilbert's recommendation to the letter" except that red-brown brick, rather than stone, was used for walls, and Bedford limestone "was confined to the exposed foundation, trim, and cornices."²⁹

²⁸ Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 8 (New York: Sanborn Map Company, 1912), sheet 962; Roise, "Mitigation Plan for Nicholson Hall," 6-7.

²⁹ Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 8, sheet 962; Larson, *Minnesota Architect*, 131; Gray, *The University of Minnesota, 1851-1951*, overleaf map; University of Minnesota, Academic Health Center History Project, Elliot Memorial Hospital, accessed June 9, 2014, http://blog.lib.umn.edu/moore144/ahcarchives/2011/09/elliott_memorial_hospital.html; University of Minnesota, Academic Health Center History Project, The Millard Halls, accessed June 9, 2014, http://blog.lib.umn.edu/moore144/ahcarchives/2012/06/the_millard_halls.html; University of Minnesota, Twin Cities Campus Maps – Jackson Hall, accessed June 9, 2014, <http://www1.umn.edu/twincities/maps/JacH/>; University of Minnesota, Basic Sciences and Biomedical Engineering Building Fact Sheet, accessed June 9, 2014, http://www.ahc.umn.edu/bs&be_factsheet.html; University of Minnesota, Minneapolis East Bank Buildings – Chronological, accessed June 9, 2014, <http://conservancy.umn.edu/bitstream/11299/62255/1/Buildings-EastBankChronological.pdf>. Photographs are from various building files in the UMA.

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In December 1919, the landscape architectural firm of Morell and Nichols submitted a proposal to the university to complete a “permanent arrangement of buildings and grounds.”³⁰ The firm had completed work earlier in the decade on the university campuses at Morris and Crookston. They were hired in 1920 as the consulting landscape architect for the university. This began an important phase of executing Gilbert’s vision for the campus that would last until 1951.

Anthony Morell and Arthur Nichols were the principals of the firm that bore their names. Morell was French and had immigrated to the United States in 1902. He met Nichols when they both worked at the office of landscape architect Charles Leavitt in New York. Nichols was a native of Massachusetts and the first graduate in landscape architecture from the Massachusetts Institute of Technology. The two men were introduced to Minnesota when Leavitt sent them to work on the grounds of Glensheen, the estate of Chester Congdon, in Duluth. Seeing opportunity in the state, they formed a partnership and moved to Minneapolis in 1909. The firm’s work as consulting landscape architect for the University of Minnesota helped to establish its reputation. Nichols was the principal who worked on the campus plan, and through the firm, he also worked for the Minnesota Highway Department and the Minnesota State Parks Department.³¹

Morell and Nichols had a critical role in making the Beaux-Arts plan a success. Historians Lance Neckar and Carole Zellie note that: “When Morell and Nichols began to execute the Gilbert landscape plan, the realities of the existing landscape conditions—topography, plants, existing buildings, streets, and utilities—began to take an even more prominent position as the project costs became evident.” Arthur Nichols “clearly understood that classical proportioning devices such as the root rectangle and the golden section, both of which Gilbert seemed to have used, would be of use in problems such as matching the urban scales of the streets and the buildings and also to the pedestrian scale of campus activity.”³² The firm was able to work with existing topography and plantings, and the formal landscape began to take shape in the 1920s (Figures 8 and 9).

In 1921, the superstructure for a bridge carrying the Northern Pacific Railroad over the Mississippi River was moved several hundred feet upstream to accommodate the university. The railroad line, which ran across the northern end of the new campus, was reoriented to run with existing tracks for the Great Northern Railway, which were off campus. This removed a major impediment to the mall’s development, and facilitated a new phase of campus growth.

Between 1922 and 1929, four buildings immediately facing the mall were constructed. These included Walter Library on the west side; the Administration Building (Morrill Hall) and the Physics Building (Tate Hall) on the east side; and Cyrus Northrop Memorial Auditorium at the north end (Figures 12, 21, and 22). The Medical Chemistry Building, medicinal garden, and part of the Mechanical Engineering Building were removed to make way for Northrop. A raised, grassy area in front of the auditorium concealed a new underground parking garage. With the completion of the auditorium, the mall became known as Northrop Mall. The Electrical

³⁰ Landscape Research, “Northrop Mall,” 45.

³¹ Lathrop, *Minnesota Architects*, 162-164.

³² Both quotes from Landscape Research, “Northrop Mall,” 46.

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Engineering Building, facing Church Street in the engineering section, and the Law Building (Fraser Hall), which faced Pleasant Avenue on the west side of the mall, were also completed during this period (Figures 23 and 24). In the medical section south of Washington Avenue, the Botany Building on Church Street was constructed in 1926. In 1924-1925 and 1928-1929, wings were added to Elliot Hospital, which housed specialty clinics, a children's hospital, and student health services. Memorial Stadium, located along University Avenue between Harvard and Oak Streets, was completed in 1924. The siting for the stadium also followed the Beaux-Arts plan, which had shown athletic fields and structures on the northeast quadrant of campus.³³

Work on the landscape design appears to have increased as more academic buildings were constructed. The sidewalks on the mall were discussed in several letters between landscape architect Nichols and university leaders in May 1928. Nichols recommended brick sidewalks to preserve "the aesthetic harmony of buildings and grounds," but university advisory architect Frederick Mann questioned the use of brick because of difficulty removing snow and because "an abrupt transition from cement walks to brick walks would produce a lack of unity." Eventually President Coffman and Mann vetoed the use of brick in the sidewalks.³⁴

In 1931, the firm prepared a comprehensive study on accommodating streetcar and automobile traffic. The report introduced the idea of depressing Washington Avenue and covering it with a concrete deck, and of constructing an underground parking garage on the south end of the mall under Gilbert's campanile. The gardens by the Mississippi River were shown as athletic fields. Neckar and Zellie consider this report a "modernization of the program for the campus and a downsizing of grandiose architectural and landscape architectural gestures."³⁵ During the Great Depression, the university had difficulty funding new buildings. Owre Hall was erected in the medical section in 1930-1932 (Figure 13). Cooke Hall, located at the west end of Memorial Stadium, was built in 1934 and housed gymnasiums and swimming pools. Murphy and Vincent Halls were built in 1937-1938 on the east side of the mall, south of the Physics Building (Figures 25, 26, and 30). The journalism program was housed in Murphy Hall, and several social science departments were located in Vincent Hall.³⁶

Coffman Memorial Union was completed in 1939-1940 on the south end of the mall (Figures 27 and 28). This was a major break from Gilbert's design, which had envisioned a campanile and gardens in that location. While Gilbert's approach would have retained a visible and direct connection between the mall and the Mississippi River valley, it would have been challenging to

³³ Scott Anfinson, "Archaeology of the Central Minneapolis Riverfront—Part 1: Historical Overview and Archaeological Potentials," *The Minnesota Archaeologist* 48 (1989): 122; "Giant Shovel Breaks Ground for New Auditorium: 1918 Legislative Plan Closes Wide Building Program," *Minnesota Daily*, May 1, 1928; Academic Health Center History Project, Elliot Memorial Hospital; University of Minnesota, Minneapolis East Bank Buildings – Chronological; Gray, *The University of Minnesota, 1851-1951*, overleaf map.

³⁴ A. R. Nichols to W. T. Middlebrook, Comptroller, May 19, 1928, Comptroller Papers, 1892-1940, Box 8; Letter from W. T. Middlebrook to F. M. Mann, May 22, 1928 and Letter from Mann to Middlebrook, May 29, 1928, Advisory Architect Papers, Box 1 of 6; Letter from Coffman to Morell and Nichols, stamped June 8, 1928, Comptroller papers, 1892-1940, Box 8, UMA.

³⁵ Landscape Research, "Northrop Mall," 53-54.

³⁶ Gray, *The University of Minnesota, 1851-1951*, overleaf map; University of Minnesota, Minneapolis East Bank Buildings – Chronological.

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execute, requiring substantial excavation and fill along the steep and irregular edge of the river bluff. In addition, the plan would have required the university to purchase several acres by the river from the Minneapolis Park Board, which was not necessarily a willing seller. Given these hurdles, the university chose a more practical solution for the south terminus of the mall: constructing a much-needed student union and an underground parking garage. The new Coffman Memorial Union acted as a bookend to Northrop Memorial Auditorium and reinforced the symmetry of the Beaux-Arts plan (Figures 10 and 14).³⁷

Most of the buildings constructed during the 1930s were partially funded as federal relief projects, which required the university to match the federal money. The decade also saw the end of an era when Clarence Johnston, Sr. died in 1936. The successor firm, C. H. Johnston Architects, was run by Clarence Johnston, Jr. and continued to design all new buildings on campus through approximately 1950. The university then opened projects up to competitive bidding, which produced more variety in the architecture firms working on campus. Morell and Nichols continued its role as consulting landscape architect through 1951. Nichols retired in 1953 and in the next few decades, several different landscape architects and firms consulted on plans for the mall. The Morell and Nichols plans continue to serve as the focus for any work on the landscape of the mall district.³⁸

By 1940, many of the buildings and landscape visualized in Cass Gilbert's conceptual plan had been constructed, but gaps were visible on the corners of Northrop Mall and in the engineering section on the east side. Construction halted during World War II as building materials, financial resources, and human energy were diverted to the war effort. After the war, development was reinitiated in 1947 with new appropriations from the legislature. The Mechanical Engineering Building, Aeronautical Engineering Building (Akerman Hall), and Chemical Engineering Building (Amundson Hall) were constructed in 1947-1950 and completed the original vision for the engineering section. Ford Hall and Johnston Halls were built in 1949-1950 on the southeast and northwest corners of Northrop Mall, respectively (Figures 15 and 31). A new Students' Health Services building was erected in 1950 across Church Street from the hospital complex. An addition was built in 1959 and the building was renamed Boynton Health Services in 1979. In 1949 and 1954, the Variety Club Heart Hospital and the Mayo Memorial Building were constructed in the medical section. While these new facilities brought much-needed space to the medical section, both buildings encroached on the original hospital design and eliminated its original Classical Revival appearance.³⁹

Many temporary buildings were erected on campus in the post-war period. Some of these were removed within a few years and others, like the Indoor Practice Building between Cooke Hall and the Armory, remained for decades. Additions and renovations also began to be made to buildings around Northrop Mall. Fraser Hall received new additions in 1954, and there were several additions to Tate Hall in the 1950s-1960s (Figures 11, 16, and 17). Alterations were

³⁷ Ibid; Sanborn Map Company, *Insurance Maps of Minneapolis, Minnesota*, vol. 8 (New York: Sanborn Map Company, 1951), sheet 962.

³⁸ Ibid.; Lathrop, *Minnesota Architects*, 116-117; Roise, "Mitigation Plan for Nicholson Hall," 6.

³⁹ Gray, *The University of Minnesota, 1851-1951*, overleaf map; University of Minnesota, Minneapolis East Bank Buildings – Chronological.

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usually driven by changes to the curriculum of the departments that occupied the buildings or increases in enrollment. The physics department specialized in nuclear physics, which required new additions after the war because of cooperative projects with the federal government. The interiors of many buildings were thirty to forty years old, and well-used finishes needed updating.⁴⁰

In 1960, the Architecture Building (Rapson Hall) was constructed north of the engineering section. The architecture program had been housed with engineering for several decades so it made sense that the first building dedicated to the program was in the same geographical section of campus. The design, by Skidmore, Owings and Merrill, had a rectangular form similar to the neighboring engineering buildings, but the building's mass and siting were different. While less intrusive than Coffman, the Architecture Building was another variation from the Gilbert plan.⁴¹

Look to the West

In the 1950s, enrollment at the University of Minnesota reached the highest numbers it had ever experienced and the school needed to expand its East Bank campus, but options were limited. "It was not easy to find space adjacent to the campus, which was hemmed in by railroad yards on the north and the Mississippi River to the west and south. To the east lay a residential area, Prospect Park, home to many faculty members—and Hubert Humphrey." The neighborhood's strong political clout meant "expansion in that direction was not likely to be popular or feasible." The west bank of the river, with a high percentage of renters, appeared to be an easier target for expansion plans.⁴²

In 1954, Ralph Rapson, then head of the School of Architecture, proposed a year-long project for the school's architectural students that would analyze the university's expansion problems and offer solutions. Four schemes were presented to the administration in 1955, and the plan for a "Ponte Vecchio-like bridge" connecting the existing east campus to a new west campus was adopted by the board of regents in 1957. The legislature granted the university \$1.5 million to acquire 17.5 acres of land for the new West Bank campus.⁴³

Construction of three new buildings on the west bank and the new Washington Avenue Bridge had begun by 1961, when the university's expansion across the river received notice in the *New York Times*. It observed, "The University of Minnesota has divided itself, amoeba-like, by

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Stanford Lehmborg and Ann M. Pflaum, *The University of Minnesota 1945-2000* (Minneapolis: University of Minnesota Press, 2001), 77.

⁴³ "Walkalators' Urged on Bridge," *Minneapolis Morning Tribune*, June 28, 1955; "Moving Walk Proposed for City Bridge," *Minneapolis Star*, June 28, 1955; "Double-Deck Bridge OK'd by 'U' & City," *Minneapolis Star*, December 9, 1954; "Double-Deck River Span at U Urged," *Saint Paul Pioneer Press*, July 6, 1955; Frank Murray, "City, State Hassle over Bridge," *Minneapolis Star*, December 12, 1955; "'U' Regents Approve New Bridge Plans," *Minneapolis Star*, November 2, 1957; Jane King Hession, Rip Rapson, and Bruce N. Wright, *Ralph Rapson: Sixty Years of Modern Design* (Afton, Minn.: Afton Historical Society Press, 1999), 121. This source uses the "Ponte Vecchio-like bridge" phrase.

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leaping the Mississippi River in search of expansion space.”⁴⁴ Buildings on both sides of the river were designed to accommodate the new bridge. One writer noted, “The upper level of the bridge will be connected with the east bank buildings by a raised plaza running from the bridge to the mysterious balcony on the new Science Classroom Building. The upper walkway will also be extended to connect to the mall in front of Coffman Union.”⁴⁵

With the university’s focus on the west bank, construction of the final building on Northrop Mall was delayed until 1968. Kolthoff Hall was built as an annex to neighboring Smith Hall, which housed the School of Chemistry. The building housed new laboratories and offices, and the upper floors of both buildings were connected by a three-story wing. Construction was finished in 1971, marking the completion of the Beaux-Arts plan for Northrop Mall.

In the closing decades of the twentieth century, several of the original buildings in the medical section were demolished and replaced with new construction, or the original buildings were completely covered with additions. Many of the engineering buildings were also replaced with newer structures. Memorial Stadium was razed in 1992, and new alumni and recreation and wellness centers built on the site. These changes, however, occurred at the edges of the mall district, leaving the Beaux-Arts plan of Northrop Mall and the buildings adjacent to it intact.⁴⁶

Conclusion

“Like the best realization of City Beautiful in urban settings, the Northrop Mall adapted a civic form and scale to the need for modern urban university planning.”⁴⁷ The Northrop Mall Historic District is an excellent example of Beaux-Arts or “City Beautiful” planning applied to a university campus in Minnesota. Envisioned by Cass Gilbert and executed by Morell and Nichols, the plan has created a distinctive space on the University of Minnesota campus. The Classical Revival influences on the buildings within the district have created a unified appearance that complements the formal landscape.

The Northrop Mall Historic District is eligible for listing in the National Register under Criterion C in the areas of Architecture and Landscape Architecture. The period of significance begins in 1910 and ends in 1971. The district is also significant under Criteria Consideration G because contributing resources achieved significance within the past fifty years.

⁴⁴ “Minnesota Campus Is Divided by River,” *New York Times*, January 18, 1961; “School Expands Across a River,” *New York Times*, October 17, 1965.

⁴⁵ Daniel Kehrberg, “The Bridge. . .,” *Minnesota Technologist*, February 1965, 25.

⁴⁶ Press release on the dedication of Smith and Kolthoff Halls scheduled for June 2, 1972, dated March 1, 1972, UMA; University of Minnesota, Minneapolis East Bank Buildings – Chronological.

⁴⁷ Landscape Research, “Northrop Mall,” 26.

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): HE-MPC-3152, HE-MPC-3164, HE-MPC-3165, HE-MPC-3167, HE-MPC-3178, HE-MPC-3281 to HE-MPC-3292, HE-MPC-3309

10. Geographical Data

Acree of Property 33 acres

Use either the UTM system or latitude/longitude coordinates

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|--------------------|----------------------|
| 1. Zone: 15 | Easting: 481396.46 | Northing: 4980398.33 |
| 2. Zone: 15 | Easting: 481480.13 | Northing: 4980401.73 |

Northrop Mall Historic District

Hennepin, Minnesota

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3. Zone: 15	Easting: 481692.82	Northing: 4980267.58
4. Zone: 15	Easting: 481607.35	Northing: 4980100.85
5. Zone: 15	Easting: 481489.64	Northing: 4979920.88
6. Zone: 15	Easting: 481386.29	Northing: 4979921.91
7. Zone: 15	Easting: 481308.56	Northing: 4980076.00
8. Zone: 15	Easting: 481253.37	Northing: 4980294.22

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

The boundary for the Northrop Mall Historic District encompasses the following buildings: Fraser Hall, Johnston Hall, Appleby Hall, Smith Hall, Kolthoff Hall, Northrop Memorial Auditorium, Coffman Memorial Union, Tate Hall, Mechanical Engineering, Vincent Hall, Murphy Hall, Lind Hall, Ford Hall, and Akerman Hall. The district also includes major landscape resources including Northrop Mall, Pleasant Street SE, Church Street SE, and Washington Avenue SE within the boundaries.

The northern boundary begins at the outer edge of the sidewalk on the east side of Northrop Memorial Auditorium. The boundary runs west along the north facade of the auditorium to the outer edge of the sidewalk on the west side of the building. The boundary then turns south along the edge of the sidewalk to north edge of the driveway leading from the Northrop Garage. The boundary turns and runs west along the north edge of the driveway to the outer edge of the sidewalk along Pleasant Street. From there, the boundary turns and runs south along the edge of the sidewalk to the south side of the intersection of Pleasant Street with Arlington Street. The boundary crosses Pleasant Street and runs west along the outer edge of the south sidewalk along Arlington Street.

At East River Road, the boundary turns south and runs along the outer edge of the sidewalk to the southern driveway into the parking lot west of Fraser Hall. At the south edge of the driveway, the boundary turns east and runs to the edge of the sidewalk closest to the west facade of Appleby Hall. The boundary then runs south along the west edge of the sidewalk to the south facade of the building. At the southwest corner of Appleby Hall, the boundary runs east along the building's south facade to the inner edge of the sidewalk along Pleasant Street. The boundary then runs south along the sidewalk to Washington Avenue SE. The boundary turns east and crosses Pleasant Street to the outer edge of the sidewalk along Washington Avenue. It continues east along the sidewalk for 252' and then turns south and crosses Washington Avenue and continues south across the Lower Mall along the outer edge of the sidewalk along the west side of Coffman Memorial Union. At Delaware Street, the boundary turns east and runs along the south facade of Coffman Memorial Union to the outer edge of

Northrop Mall Historic District

Hennepin, Minnesota

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the sidewalk along the east side of the building. The boundary turns north and runs along the sidewalk and follows the same line across the Lower Mall and Washington Avenue.

At the outer edge of the sidewalk north of Washington Avenue, the boundary turns east and runs 243' along the sidewalk and across Church Street. The boundary turns north and runs along the inner edge of the sidewalk to the northwest corner of Amundson Hall. The boundary then turns east and runs along the north facade of Amundson Hall. The boundary turns northeast and runs along the outer edge of the diagonal sidewalk between Lind Hall and Keller Hall. It continues to run north along the outer edge of a north-south sidewalk and then northwest along the outer edge of another diagonal sidewalk between the buildings. At the northeast corner of Lind Hall, the boundary runs north to the south facade of Mechanical Engineering. It then runs east along the inner edge of the sidewalk between Mechanical Engineering, Akerman Hall, and Keller Hall. At Union Street, the boundary turns north and runs along the outer edge of the sidewalk on the west side of the street. The boundary turns west at a driveway and runs along the north facades of Akerman Hall and Mechanical Engineering. The boundary continues across Church Street to the outer edge of the sidewalk on the west side of the street. It turns north and runs along the outer edge of the sidewalk to the outer edge of the sidewalk north of Morrill Hall. The boundary then turns west and runs along the outer edge of the sidewalk north of Morrill Hall to the sidewalk west of Northrop Memorial Auditorium. It turns north at the outer edge of that sidewalk and runs north to the starting point for the boundary description.

Boundary Justification (Explain why the boundaries were selected.)

Plans for the new Beaux-Arts section of campus extended south and east of the earlier Knoll District. In addition to the buildings along Northrop Mall, Pleasant Street, and Church Street, the university also constructed Memorial Stadium to the east and an early medical school complex to the southeast following the axial geometry of the plan. Northrop Mall was the centerpiece of Gilbert's vision and continued to be the focus of Morell and Nichols plans. By 1971, when the buildings flanking the mall were completed, buildings and landscape features on the edges of the campus were significantly altered. The construction of Rapson Hall and Shepherd Laboratories north of the engineering complex were a departure from the Beaux-Arts plan. Changes to the plan also occurred after 1971 and undermined the integrity of the Beaux-Arts vision outside of the central mall. The demolition of Memorial Stadium and the replacement of historic engineering buildings are the most notable changes. Compromised resources are not included within the boundaries for the Northrop Mall Historic District. The individual resources, four sites and sixteen buildings, within the district boundaries have been assessed using the seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. The majority of the resources possess historic integrity with few non-contributing resources. The relationship between the buildings and landscape is also substantially unchanged since the period of significance.

Northrop Mall Historic District
Name of Property

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11. Form Prepared By

name/title: Elizabeth Gales and Rachel Peterson
organization: Hess, Roise and Company
street & number: 100 North First Street
city or town: Minneapolis state: MN zip code: 55401
e-mail: gales@hessroise.com
telephone: 612-338-1987
date: August 8, 2017

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Northrop Mall Historic District

City or Vicinity: Minneapolis

County: Hennepin

State: Minnesota

Photographers: Penny Petersen and Elizabeth Gales, Hess, Roise and Company; Melissa Ekman, Miller Dunwiddie Architecture; Jean Garbarini, Damon Farber Associates

Northrop Mall Historic District
Name of Property

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County and State

Date Photographed: November 19, 2013; May 9 and June 5, 2014; March 9 and July 19, 2017

Location of Digital Files: Minnesota State Historic Preservation Office, 345 West Kellogg Boulevard, Saint Paul, Minnesota 55102-1906

Description of Photograph(s) and number, include description of view indicating direction of camera:

All digital images labeled as follows: MN_Hennepin County_Northrop Mall Historic District_0001

- 1 of 50 Northrop Mall. Looking south.
- 2 of 50 Northrop Mall. Looking north.
- 3 of 50 Northrop Plaza. Looking east.
- 4 of 50 Cross-axis walk between Morrill Hall and Johnston Hall. Looking west.
- 5 of 50 West promenade from Northrop Plaza. Looking south.
- 6 of 50 East promenade. Looking south.
- 7 of 50 West promenade, view across mall. Looking southwest.
- 8 of 50 Cross-axis walk in center of the mall. Looking west.
- 9 of 50 West promenade. Looking north.
- 10 of 50 Cross-axis walk at south end of mall. Looking west.
- 11 of 50 Washington Avenue. Looking west.
- 12 of 50 Washington Avenue. Looking east.
- 13 of 50 Walkway from Pleasant Street to Northrop Memorial Auditorium. Looking east.
- 14 of 50 Pleasant Street. Looking south.
- 15 of 50 Walkway between Johnston Hall (left) and Walter Library (right). Looking east.
- 16 of 50 Pleasant Street. Looking north.

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- 17 of 50 Pleasant Street. Looking north.
- 18 of 50 East River Road. Looking northeast.
- 19 of 50 Walkway between Fraser Hall and Appleby Hall. Looking east.
- 20 of 50 Walkway between Morrill Hall (left) and Tate Hall (right). Looking east.
- 21 of 50 Walkway between Tate Hall (left) and Morrill Hall (right), view toward the mall. Looking west.
- 22 of 50 Walkway between Tate Hall and Vincent Hall (right). Looking east.
- 23 of 50 Walkway between Murphy Hall (left) and Tate Hall (right). Looking west.
- 24 of 50 Walkway between Mechanical Engineering (left) and Lind Hall (right). Looking east.
- 25 of 50 Church Street. Looking north.
- 26 of 50 Fraser Hall, 106 Pleasant Street Southeast. Looking southwest.
- 27 of 50 Appleby Hall, 128 Pleasant Street Southeast. Looking west.
- 28 of 50 Appleby Hall Courtyard. Looking southeast.
- 29 of 50 Johnston Hall, 101 Pleasant Street Southeast. Looking southwest.
- 30 of 50 Walter Library, 117 Pleasant Street Southeast. Looking west.
- 31 of 50 Smith Hall, 2017 Pleasant Street Southeast. Looking west.
- 32 of 50 Kolthoff Hall, 225 Pleasant Street Southeast. Looking west.
- 33 of 50 Transverse wing between Koltoff Hall and Smith Hall. Looking west.
- 34 of 50 Northrop Memorial Auditorium, 84 Church Street Southeast. Looking northwest.
- 35 of 50 Coffman Memorial Union, 300 Washington Avenue Southeast. Looking south.
- 36 of 50 Coffman Memorial Union, 300 Washington Avenue Southeast. Looking northwest.
- 37 of 50 Morrill Hall, 100 Church Street Southeast. Looking east.

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- 38 of 50 Mechanical Engineering Building, 111 Church Street Southeast. Looking northeast.
- 39 of 50 Mechanical Engineering Building, 111 Church Street Southeast. Looking southwest.
- 40 of 50 Mechanical Engineering Courtyard. Looking west.
- 41 of 50 Tate Hall, 116 Church Street Southeast. Looking north-northeast.
- 42 of 50 Tate Hall, 116 Church Street Southeast. Looking northwest.
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- 46 of 50 Vincent-Murphy Courtyard. Looking south.
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- 48 of 50 Lind Hall Courtyard. Looking west.
- 49 of 50 Ford Hall, 224 Church Street Southeast. Looking east.
- 50 of 50 Akerman Hall, 110 Union Street Southeast. Looking northwest.

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

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

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National Park Service**

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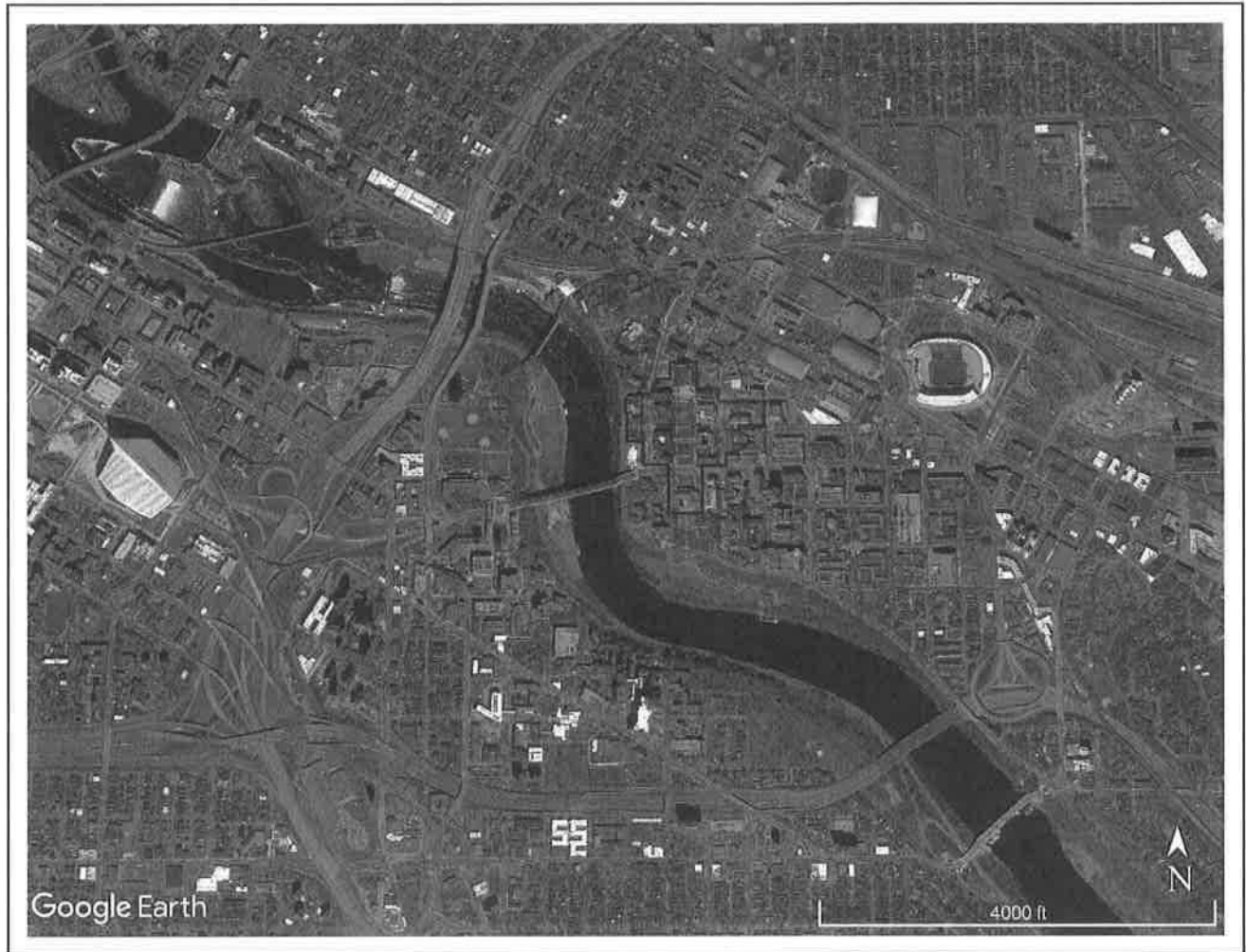
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Location Map

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NAD Datum 1983, UTM Coordinates

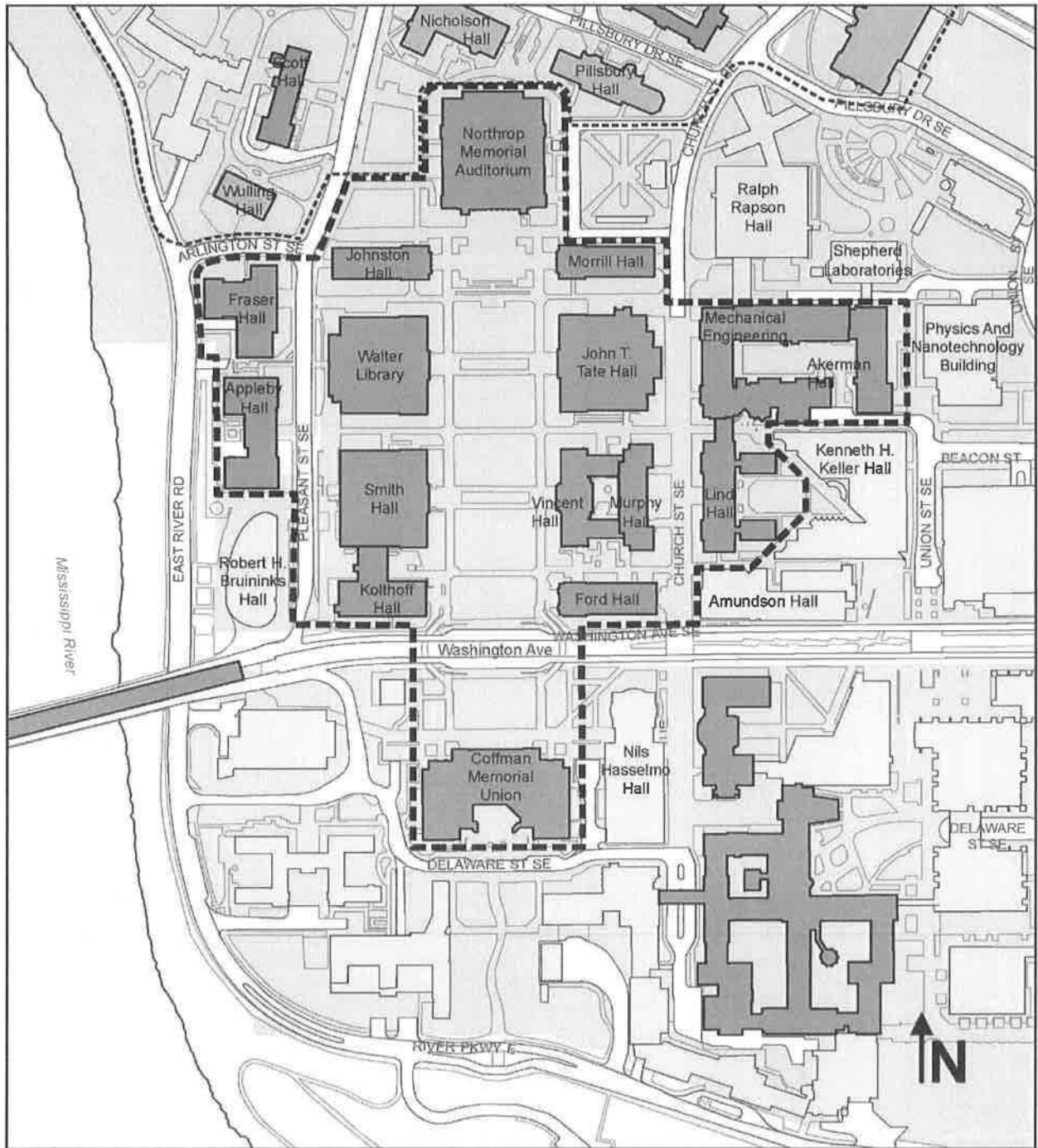
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- 5. 15:481489:4979920
- 6. 15:481386:4979921
- 7. 15:481308:4980076
- 8. 15:481253:4980294

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Northrop Mall Historic District Boundary Map

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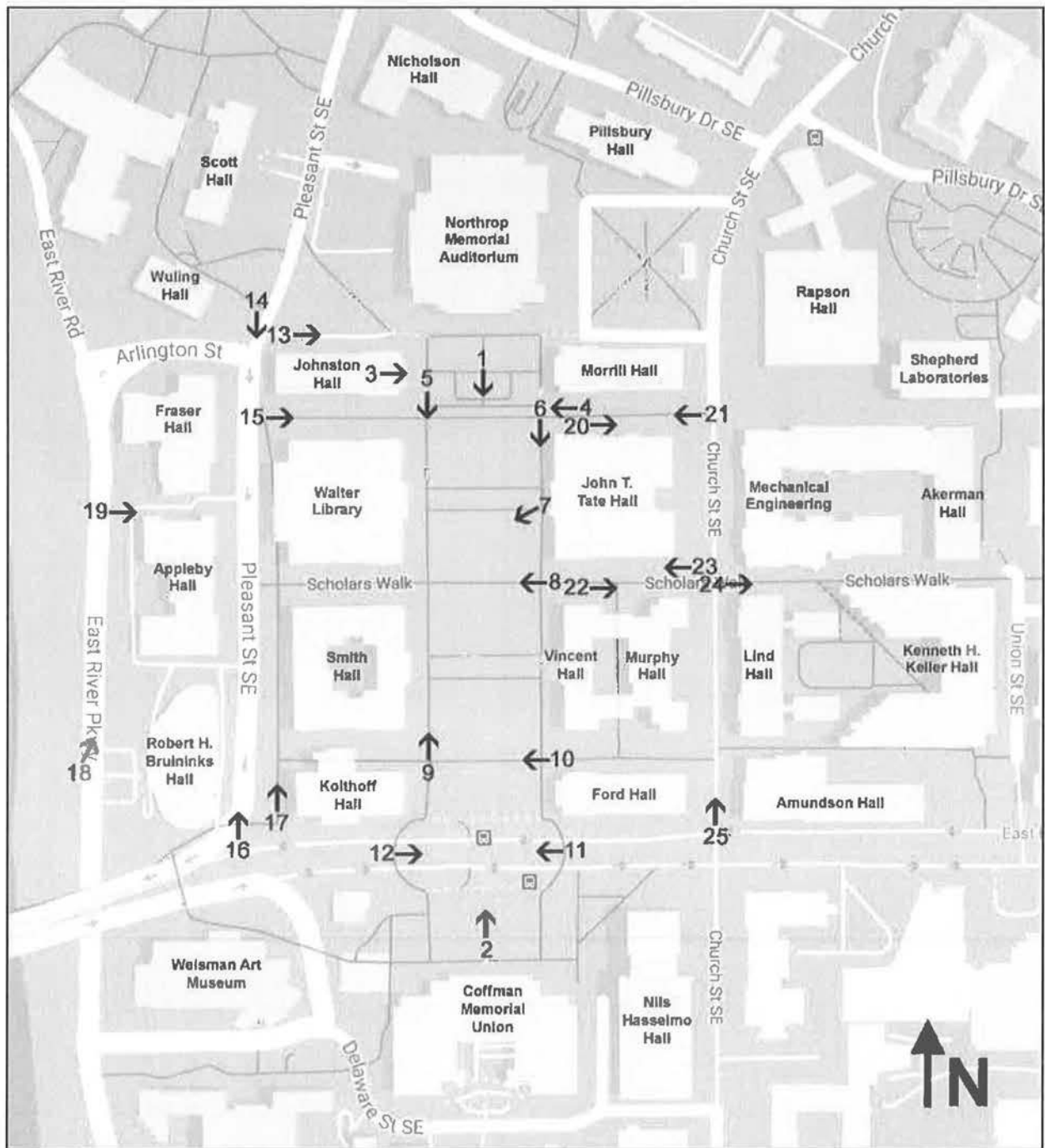


Photo Key for Photographs 1 through 25

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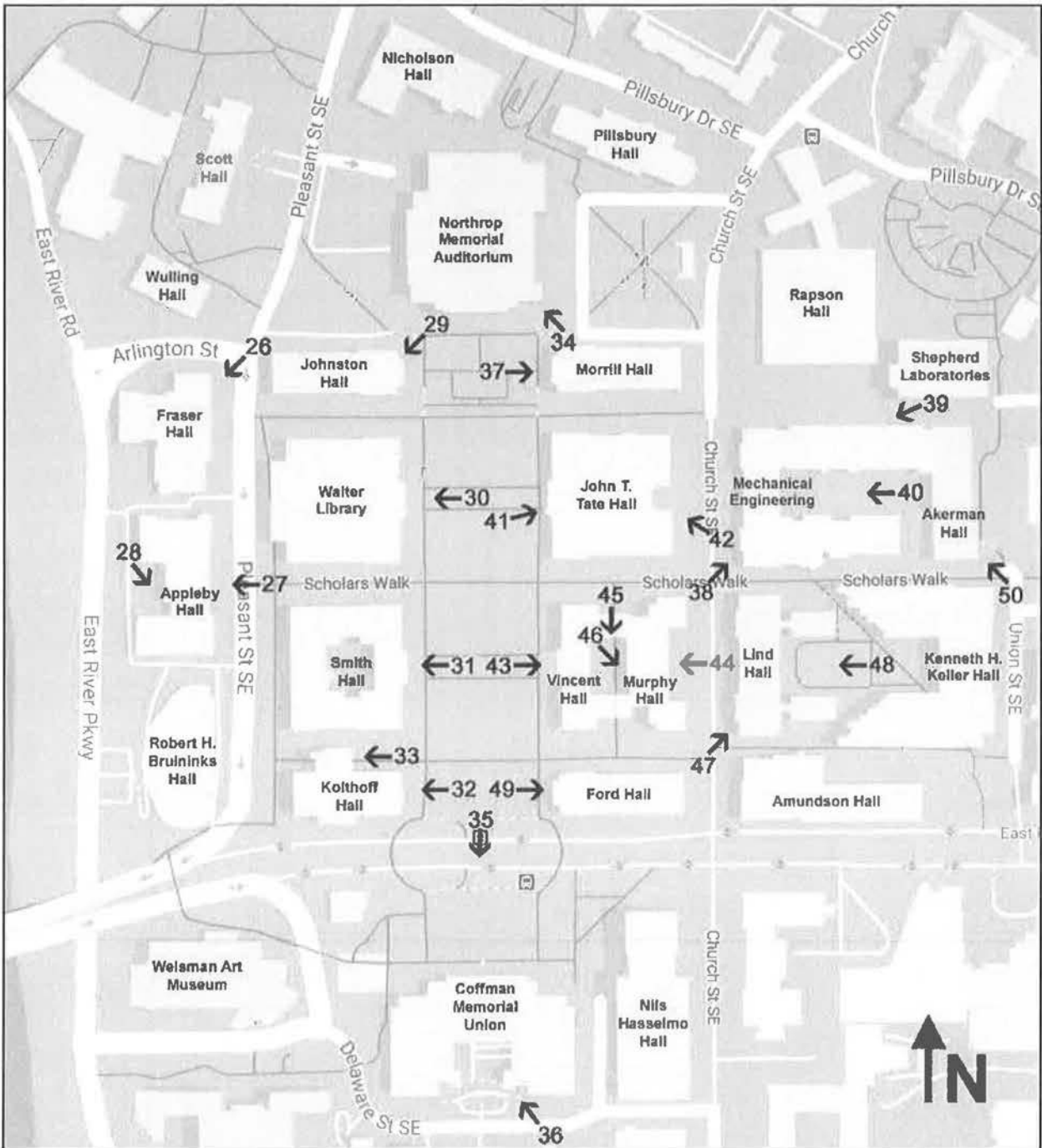


Photo Key for Photographs 26 through 50

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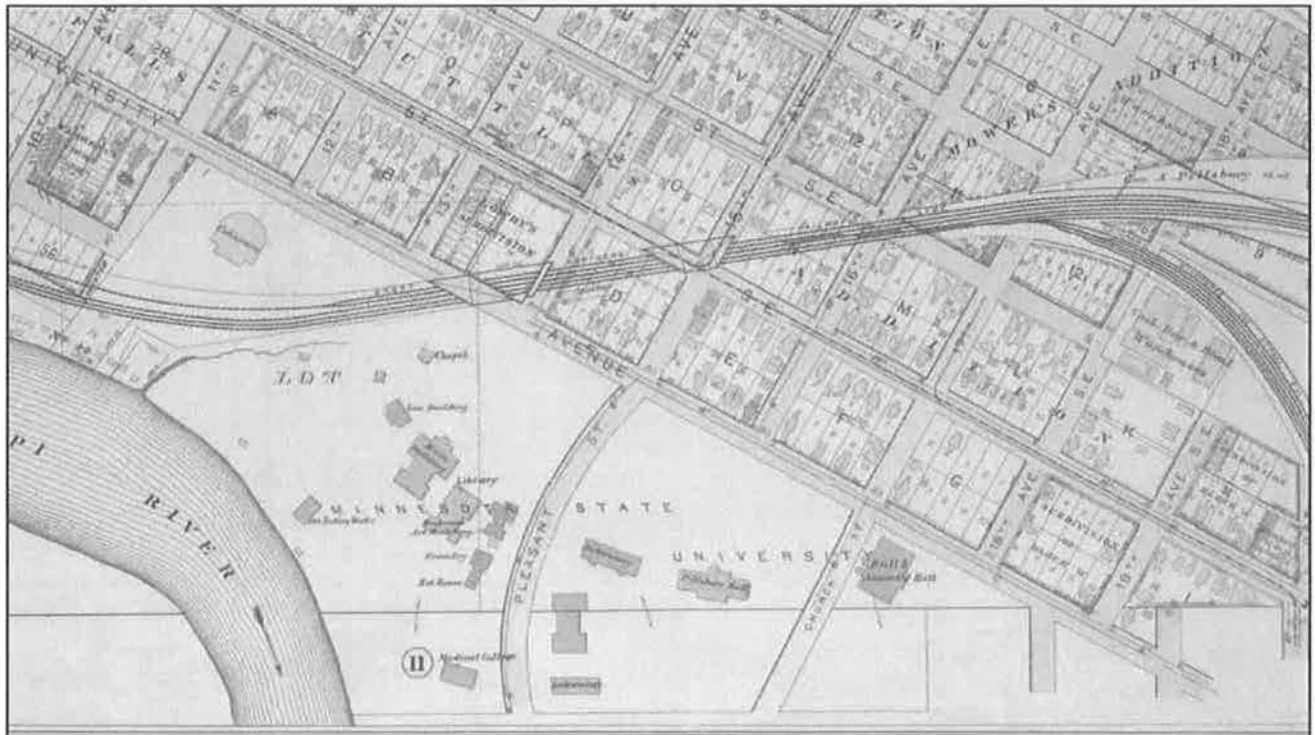


Figure 1

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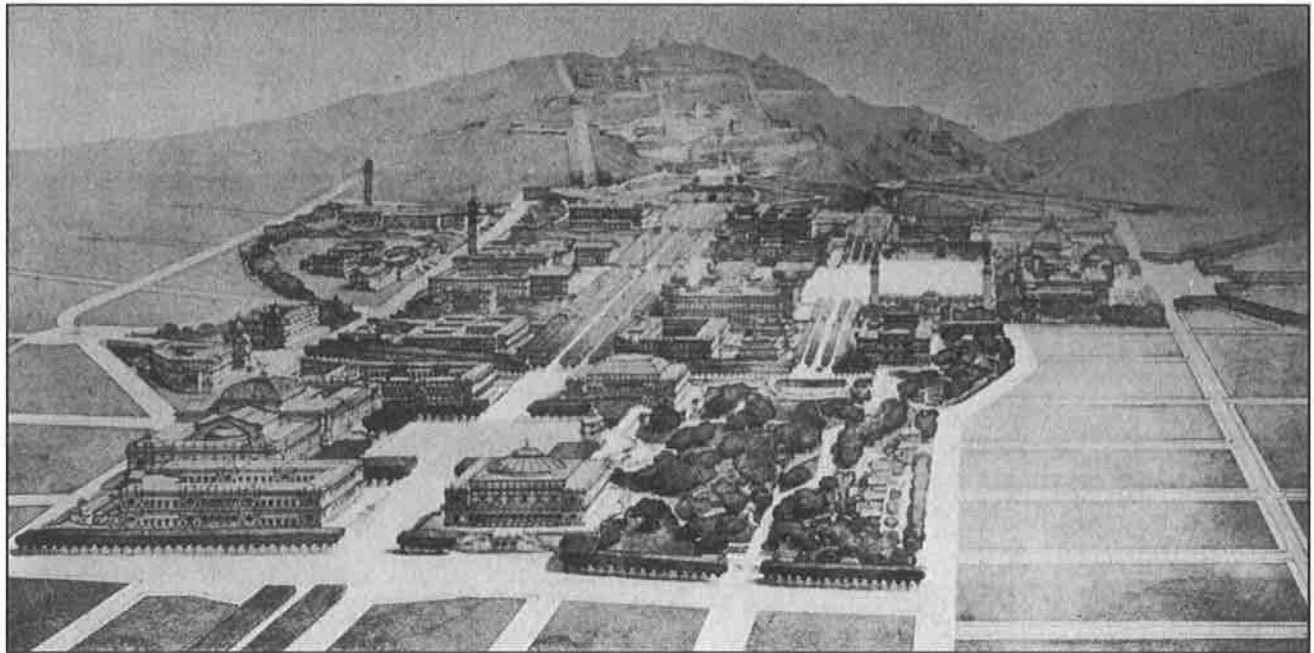


Figure 3



Figure 4

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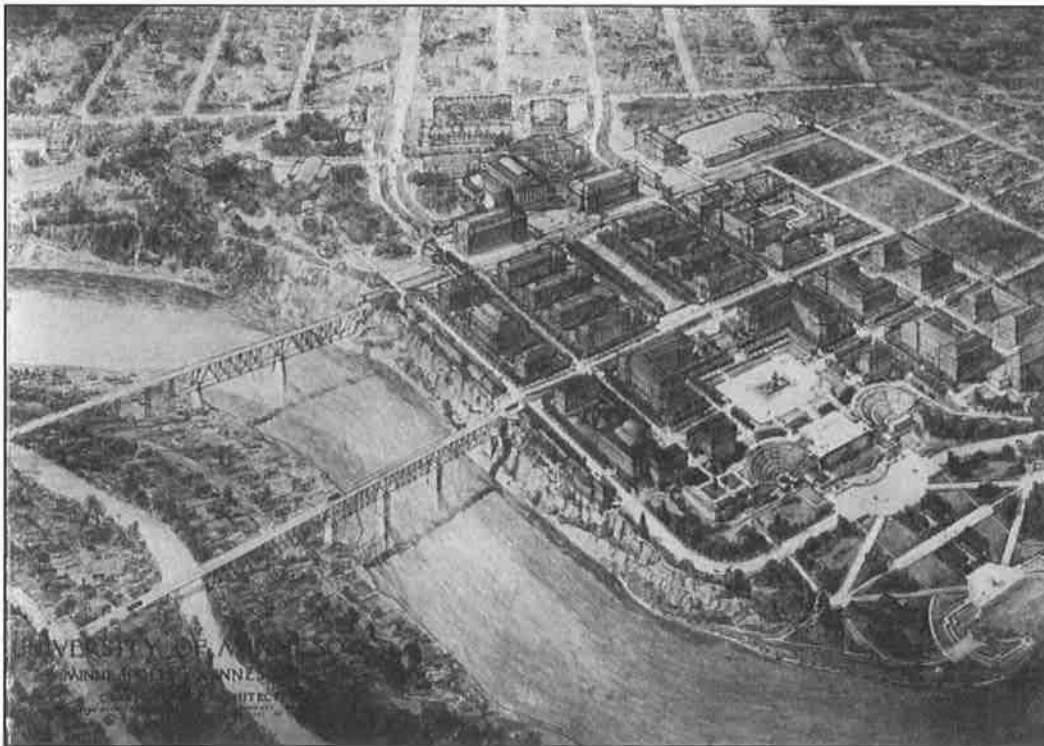


Figure 6



Figure 7

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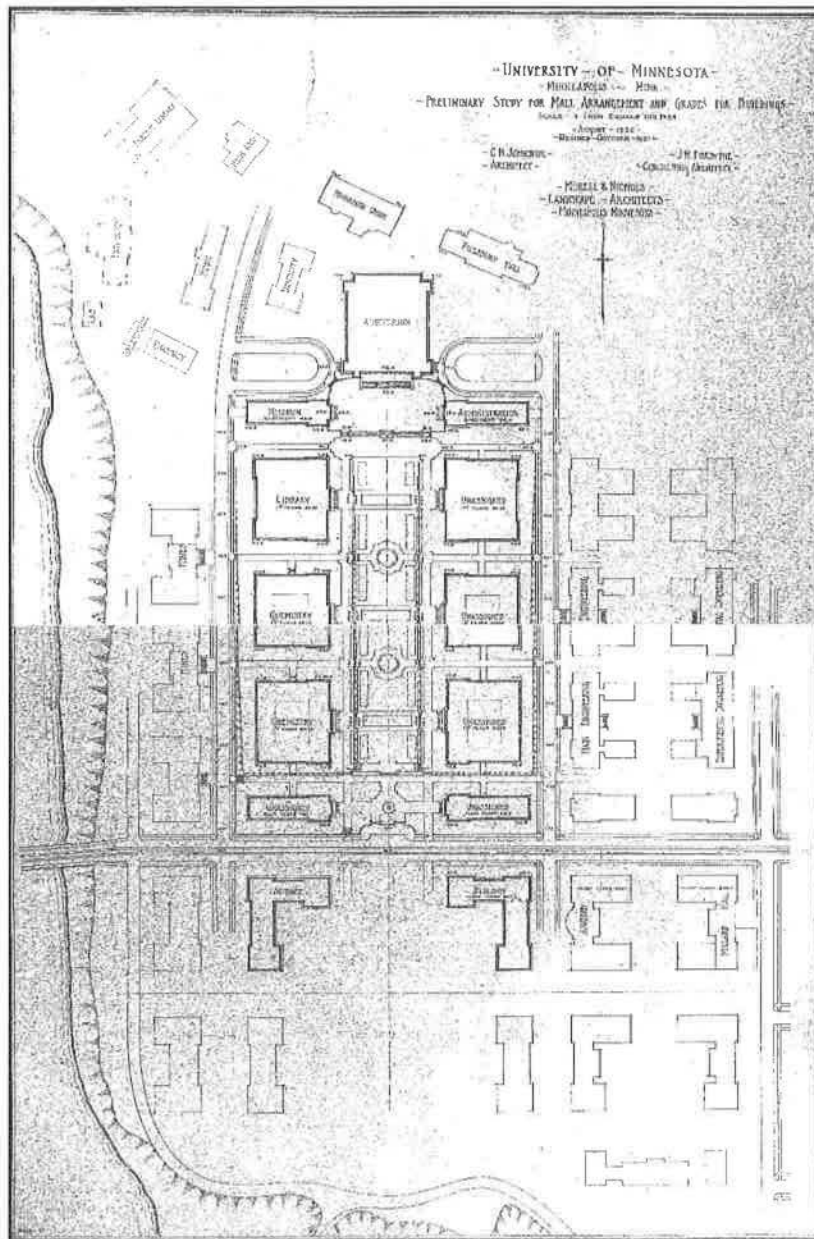


Figure 8

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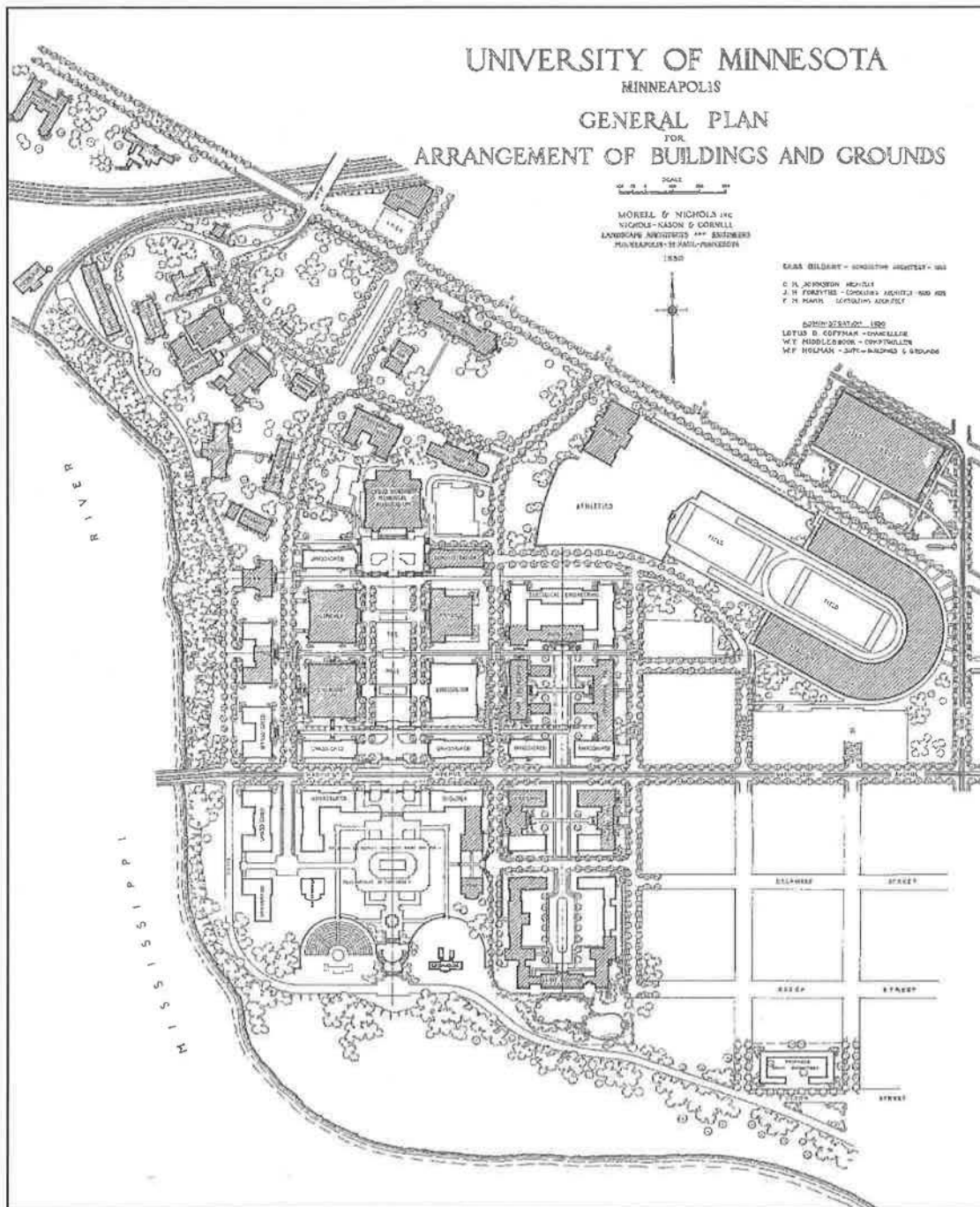


Figure 9

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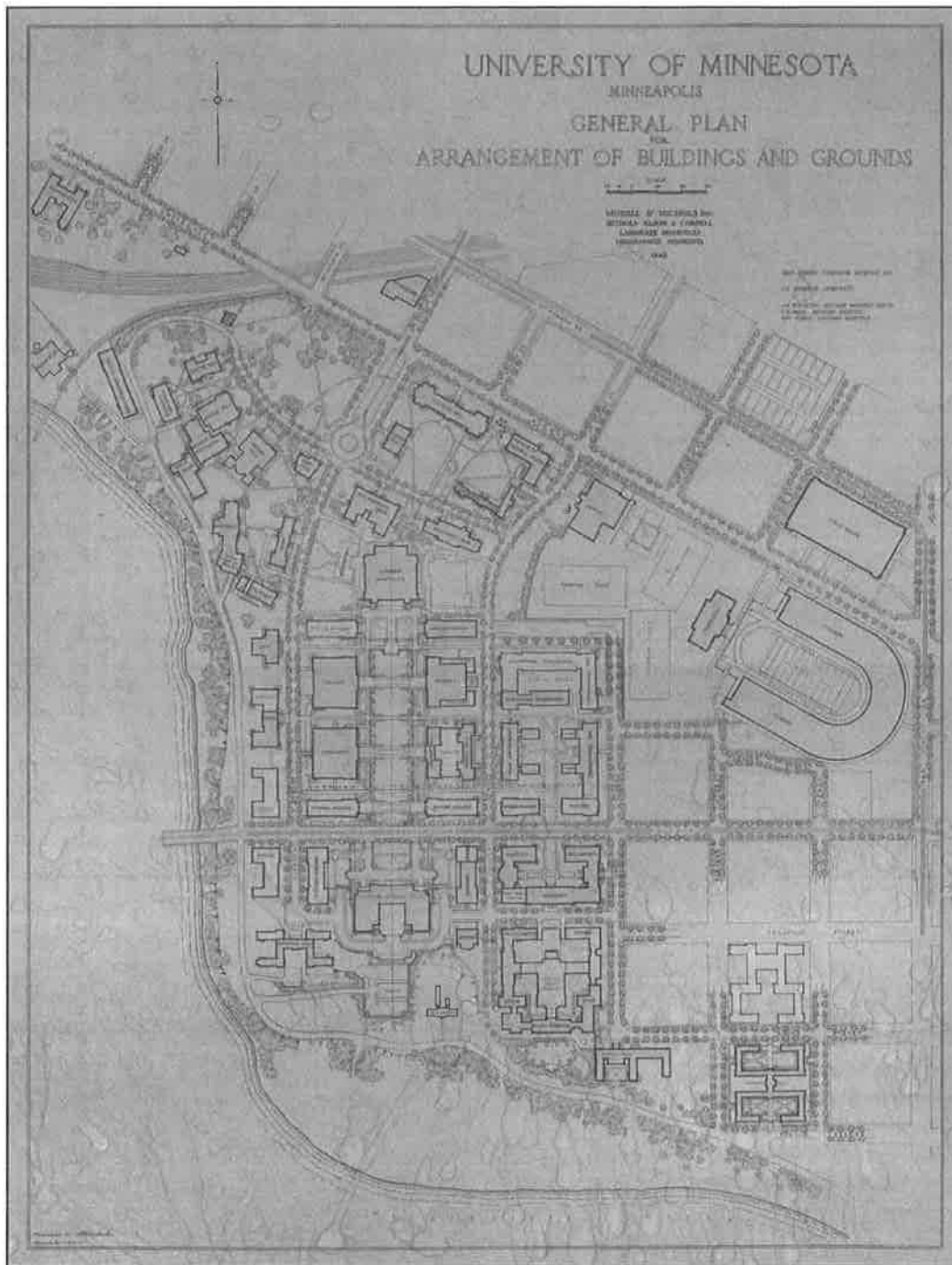


Figure 10

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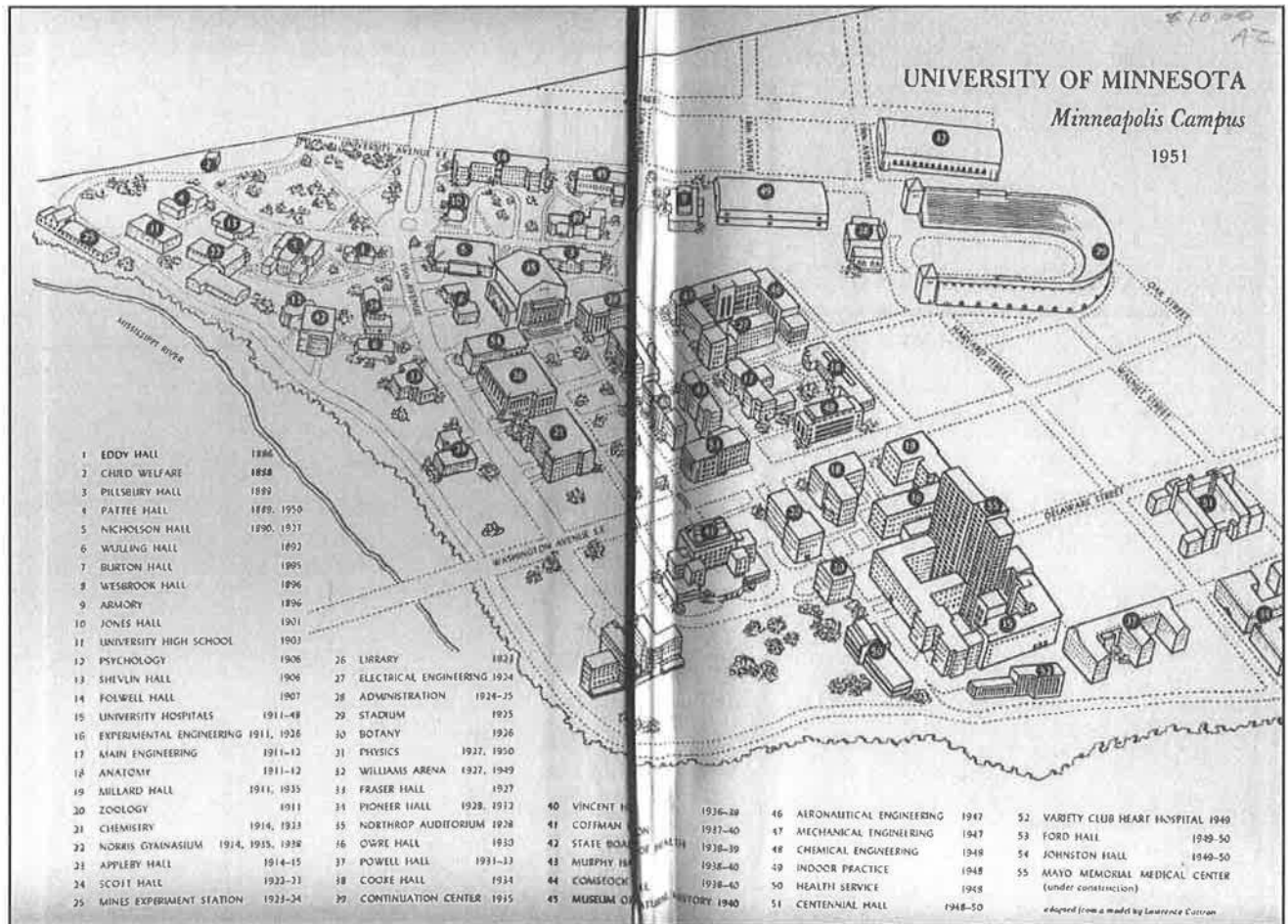


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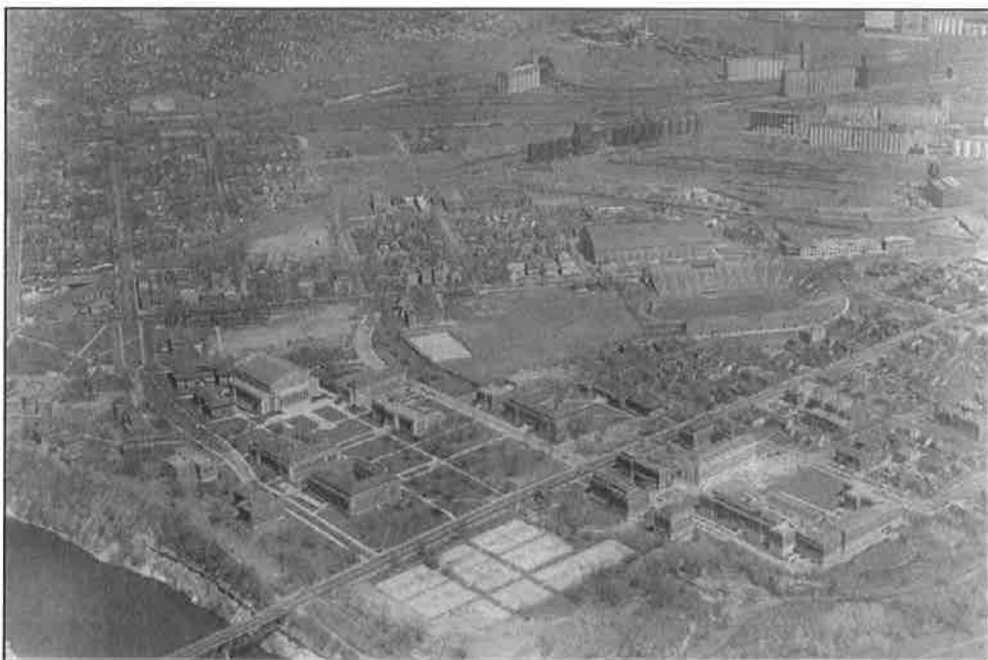


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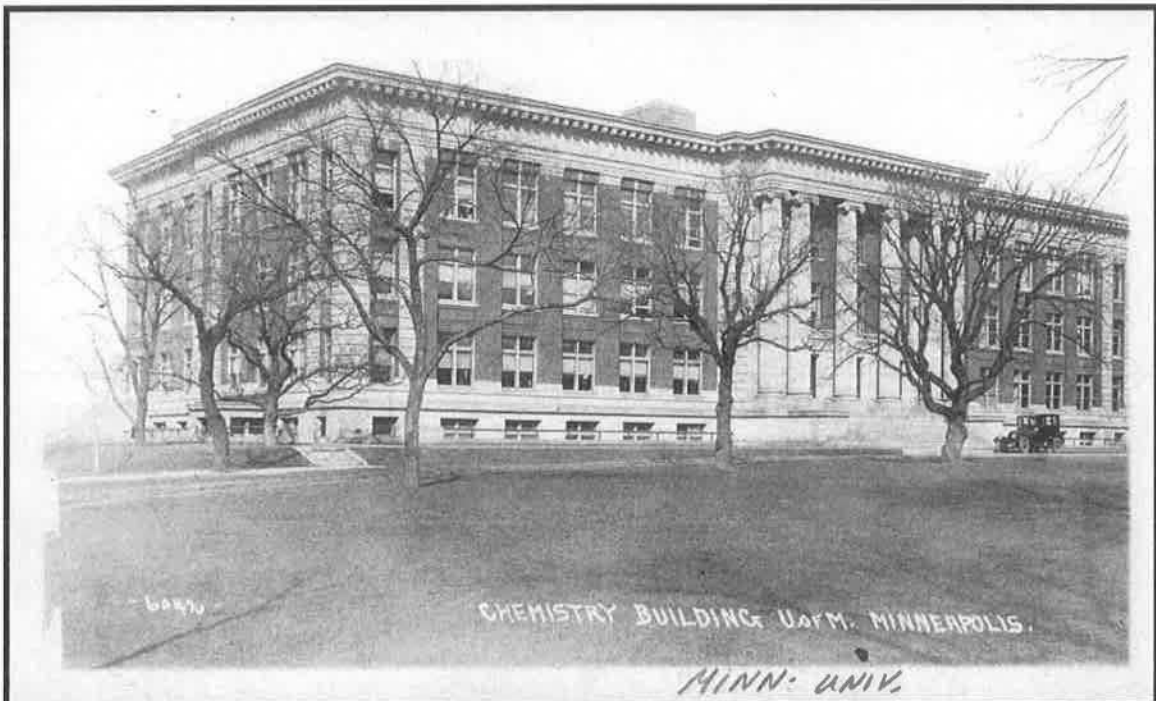


Figure 19

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Figure 22



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Figure 24



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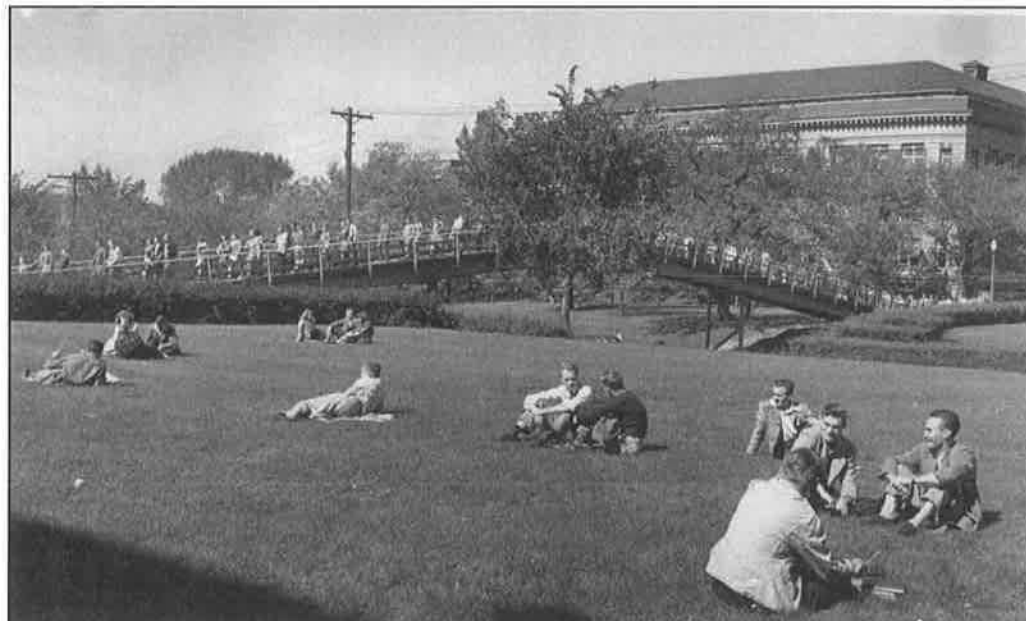


Figure 27

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Figure 30



Figure 31













UNIVERSITY
OF MINNESOTA
Driven to Discover





UNIVERSITY
OF MINNESOTA
Division of Student
Activities





DISMOUNT
AREA



DETOUR









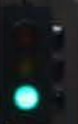




St. Anthony St

ONE WAY

ONE WAY

















116







NO
BIKE RIDING
ON SIDEWALKS







LAW

SE Pleasant St
SE Arlington St

BEEN ONE WAY
EXCEPT BICYCLES

NO TURN
ON RED
EXCEPT BICYCLES

SE Pleasant St
SE Arlington St



NO U TURN

Smith Hall 237

←

NO PARKING

STOP

NO RIGHT TURN

TRUCKS

NO PARKING









SCHOOL OF CHEMISTRY



Keith Hall



No Smoking
Please do not smoke









UNIVERSITY OF MICHIGAN

Morill Hall









PHYSICS

Tate Lab



University of Michigan
Department of Physics





WILLIAM J. MURPHY HALL

206











COLLEGE



Ford Hall



University of Minnesota
Akerman Hall
Faculty of Engineering and Mechanics
110

NO
PARKING

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 12/6/2017 Date of Pending List: 1/4/2018 Date of 16th Day: 1/19/2018 Date of 45th Day: 1/22/2018 Date of Weekly List: 1/19/2018

Reference number:

Nominator:

Reason For Review:

- | | | |
|---------------------------------------|--|--|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input checked="" type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 1/19/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Roger Reed Discipline Historian

Telephone (202)354-2278 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

HERITAGE PRESERVATION APPLICATION SUMMARY

Property Location: University of Minnesota
Project Name: CLG Comment: NRHP Northrup Mall Historic District
Prepared By: Catherine Sandlund, Principal City Planner, (612) 673-5058
Applicant: MNSHPO on behalf of the University of Minnesota
Project Contact: Catherine Sandlund
Ward: 2
Neighborhood: University
Request: Certified Local Government (CLG) Review

HISTORIC PROPERTY INFORMATION

Current Name	Northrup Mall Historic District
Historic Name	Northrup Mall
Historic Address	Roughly bound by East River Road on the west, Pillsbury Drive SE on the north, Union Street SE on the east, and Delaware Street SE on the south
Original Construction Date	1910-1971
Original Architect	Cass Gilbert; Clarence H. Johnston; Morell and Nichols; C.H. Johnston Architects; Magney, Tusler, and Setter; Hammel Green and Abrahamson, Inc.
Original Builder	NA
Original Engineer	NA
Historic Use	University of Minnesota
Current Use	University of Minnesota

CLASSIFICATION

Local Historic District	NA
Period of Significance	1910-1971
Criteria of Significance	Area of Significance: Architecture & Landscape Architecture
Date of Local Designation	NA
Date of National Register Listing	NA
Applicable Design Guidelines	NA

Hammel Green Abrahamson, Inc. have designed the major resources in the district. (Additional details can be found in Attachment A.)

Statement of Significance:

As stated in the Nomination prepared by Hess, Roise and Company, the Northrop Mall Historic District is eligible for listing in the National Register under Criterion C in the areas of Architecture and Landscape Architecture. The district has statewide significance. The period of significance begins in 1910 with construction of the first buildings and landscape, and ends in 1971 when the original plan was completed with construction of the final building on Northrop Mall. The district represents a significant and distinguishable landscape that embodies the distinctive characteristics of a national period in campus planning, the Beaux-Arts or "City Beautiful" period. Other public spaces like the Minnesota State Capitol Mall Historic District and the Duluth Civic Center Historic District are good examples of the Beaux-Arts style, but neither is as large as the Northrop Mall Historic District. The district is also significant under Criteria Consideration G because contributing resources achieved significance within the past fifty years. The campus plan envisioned by Cass Gilbert and detailed by Morell and Nichols was fulfilled in 1971 with completion of the final building in the campus plan. Although most of the resources in the district were constructed over fifty years ago, scholarly research has proven that completion of the original plan is one of the reasons the district is significant and of exceptional importance. The Northrop Mall Historic District is the largest Beaux-Arts campus in the state of Minnesota.

CPED concurs with the Nomination's Statement of Significance.

Integrity

As stated in the Nomination prepared by Hess, Roise and Company, the landscape sites and buildings within the Northrop Mall Historic District retain integrity of location. They remain in their original locations. The district has integrity of design. Cass Gilbert and Arthur Nichols used classical design principles, including the root rectangle and the golden section, to determine the siting of buildings and landscape features in the Beaux-Arts landscape. There have been newer additions to some of the buildings within the district, but overall, the buildings retain their historic architectural designs. The spatial relationships between the buildings and landscape features-Northrop Mall, Pleasant Street SE, and Church Street SE-contribute to the design and setting. The locations of the trees, lawn panels, and midstory and understory plantings in the landscape also contribute to the historic character. The details that contribute to the integrity of design also contribute to the integrity of the setting. The district retains integrity of materials and workmanship through the contributing buildings and landscape features. Historic brick and limestone is extant on all of the buildings. The workmanship of the masons can be found in the carving of stone decoration and in the mortar joints on brick facades. The value of the vegetation in the district is not in individual specimens but in the effect that groupings of plants have on spatial organization and view sheds. Although some of the original plantings have died, the university has consistently replanted following the Morell and Nichols plans. The Northrop Mall Historic District retains the physical characteristics of location, design, setting, materials, and workmanship. These contribute to the district's integrity of feeling and association as a designed Beaux-Arts landscape.

CPED concurs with the Nomination's Statement of Integrity.

October 18, 2016

Amy Spong
Deputy State Historic Preservation Officer
345 Kellogg Blvd. W.
St. Paul, MN 55102

Re: National Register of Historic Places Nomination – Northrup Mall Historic District, roughly bound by East River Road on the west, Pillsbury Drive SE on the north, Union Street SE on the east, and Delaware Street SE on the south

Dear Amy Spong,

Thank you for the opportunity to comment on the National Register of Historic Places (NRHP) nomination for Northrup Mall Historic District. These comments are being submitted as an interested party by staff of the Minneapolis Department of Community Planning and Economic Development (CPED) on behalf of the Minneapolis Heritage Preservation Commission who considered the nomination during a meeting on October 10, 2017. The Commission voted unanimously to move forward the staff recommendation that is outlined here:

CPED recommends the Commission adopt the CPED report, approve the Northrup Mall Historic District nomination to the National Register of Historic Places, and direct staff to transmit a letter summarizing the report to the State Historic Preservation Officer.

CPED concurs with the Nomination's Statement of Significance. CPED concurs with the Nomination's Statement of Integrity. A copy of the staff memo presented to the Minneapolis Heritage Preservation Commission is attached to this letter.

Thank you for the opportunity to comment. Please do not hesitate to contact me if you have any questions or require further clarification.

Sincerely,



Catherine Sandlund

Principal City Planner

City of Minneapolis | Community Planning and Economic Development

Long Range Planning Division

(612) 673-5058

Catherine.sandlund@minneapolismn.gov

Cc: Monique MacKenzie, University of Minnesota

Minnesota Historical Society
State Historic Preservation Office
345 Kellogg Blvd West, St. Paul, Minnesota 55102
651-259-3451



TO: Paul Loether, Keeper
National Register of Historic Places

FROM: Denis P. Gardner

DATE: 11/29/2017

NAME OF PROPERTY: Northrop Mall Historic District

COUNTY AND STATE: Hennepin County, Minnesota

SUBJECT: National Register:
 Nomination
 Multiple Property Documentation Form
 Request for determination of eligibility
 Request for removal (Reference No.)
 Nomination resubmission
 Boundary increase/decrease (Reference No.)
 Additional documentation (Reference No.)

DOCUMENTATION:

Original National Register of Historic Places Registration Form
 Multiple Property Documentation Form
 Continuation Sheets
 Removal Documentation
 Photographs
 CD w/ image files
 Digital Maps
 Sketch map(s)
 Correspondence
 Owner Objection
 The enclosed owner objections
 Do Do not constitute a majority of property owners

STAFF COMMENTS: