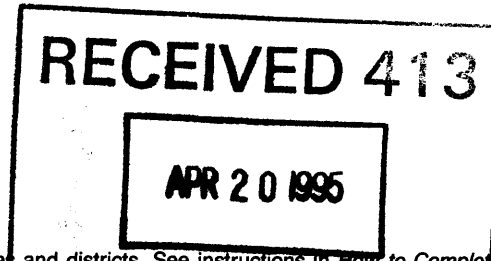


6027

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete this form in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Van Dusen, George W. and Nancy B., House
other names/site number N/A

2. Location

street & number 1900 LaSalle Avenue not for publication N/A
city or town Minneapolis vicinity N/A
state Minnesota code MN county Hennepin code 053 zip code 55403

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)
Ian R. Stewart 4/6/95
Signature of certifying official/Title Ian R. Stewart Date
Deputy State Historic Preservation Officer
State or Federal agency and bureau Minnesota Historical Society

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)
Signature of certifying official/Title _____ Date _____
State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:
 entered in the National Register. See continuation sheet.
 determined eligible for the National Register See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:) _____
Signature of the Keeper Edson H. Beall Entered in the National Register 5-19-95 Date of Action

Van Dusen, George W. and Nancy B., House
Name of Property

Hennepin/Minnesota
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions)

VACANT/NOT IN USE

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN/Richardsonian Romanesque;
French Renaissance Revival

Materials

(Enter categories from instructions)

foundation Sioux Quartzite

walls Sioux Quartzite

roof slate

other copper flashing and finals

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is: N/A

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1893

Significant Dates

1893

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

Architect/Builder

Joralemon, Edgar F. (Architect)

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

Van Dusen, George W. and Nancy B., House
Name of Property

Hennepin/Minnesota
County and State

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	1	5	4	7	7	9	5	10	4	9	7	8	7	7	10
	Zone		Easting						Northing						
2															

3															
	Zone		Easting						Northing						
4															

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Carole Zellie

organization Landscape Research date January 3, 1995

street & number 1466 Hythe St. telephone (612) 641-1230

city or town St. Paul state MN zip code 55108

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

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

Photographs

Representative **black and white photographs** of the property.

Additional items

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

Property Owner

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

name _____

street & number _____ telephone _____

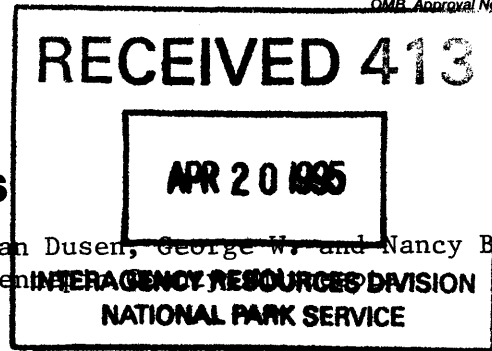
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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National Park Service

National Register of Historic Places
Continuation Sheet



Van Dusen, George W. and Nancy B., House
Heritage

Section number 7 Page 1

The George W. and Nancy B. Van Dusen House is one of the most imposing late nineteenth-century houses remaining in Minneapolis, a dark and eclectic mixture of the Richardsonian Romanesque and French Renaissance Revival styles.

The Van Dusen House and its companion carriage house are located at the southwest corner of LaSalle Avenue, formerly Vine Place, and Groveland Avenue. Two four-story brick apartment buildings dating from ca.1925 and the Plymouth Congregational Church (1907-08; Shepley Rutan and Coolidge) occupy the other three corners of the intersection. The original Van Dusen building site included two lots, with a total frontage of 230 feet. The property is one block from the busy intersection of Franklin and LaSalle Avenues, and the surrounding residential neighborhood is now a mixed-use commercial and residential area. It shares the block with two other residences including the former Frank B. Semple House, at 100 E. Franklin Avenue and the former Charles and Mary Van Dusen Rogers House at 1914 LaSalle. Both the Van Dusen and Semple houses are vacant; the Rogers House has been converted to a nursing care facility.¹

The flat site is slightly elevated above the LaSalle frontage, and slopes back toward the steep incline of Groveland Avenue. Existing landscaping is minimal. There is no evidence of the foundation plantings shown in historic views. The concrete base of a sculpture introduced after the period of significance remains at the northwest corner of the lot. Modern concrete steps and a walkway extend from the LaSalle Avenue public sidewalk to the building entry.

The Van Dusen house is primarily constructed of pink Sioux Quartzite quarried at Luverne, Minnesota.² All primary building elements, including window surrounds, sills, lintels, parapets, and copings, are crafted from this material. The walls are set in broken field, rock-faced ashlar of random size and uniform color. A low-relief shield motif appears on certain parapets, chimney masses, and walls. In some cases there are two or three small blocks of stone that align with the top of the shield, suggesting a simple crest symbol. Mortar joints appear to have been repointed; their original profile is unknown. All roofs are clad in dark gray slate.

Measuring approximately 69' x 69' and containing approximately 12,000 square feet, the central portion of the house reaches three stories on a high water table and foundation crafted of a lighter-colored variety of Sioux Quartzite. The plan is organized around a central square mass with a shallow protruding wing and porte cochere at the northwest corner. There is a two-story rounded bay at the east facade and a three-story tripartite bay at the south. The west elevation has a two-story tripartite bay containing a staircase that functions from the first to the third floor.

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Hennepin County, MinnesotaSection number 7 Page 2

The principal elevation is east-facing, on LaSalle Avenue. However, the building was designed to be best viewed from the northeast, encompassing the angled porte-cochere and turret of the Groveland Avenue elevation. Viewed from any direction, the house provides a very picturesque appearance of steep roofs, tall chimneys, and a variety of pinnacles, towers, and finials. While its general massing and form are indebted to the Richardsonian Romanesque tradition, the French motifs, including steep roofs and a soaring slender turret capped with a copper finial, enliven the upper stories.

The principal facade is organized around the deep entry portico, which originally sheltered a wooden door and had two open low-sprung arches. The portico is now enclosed by glazed doors at the east arch and blocked by a modern addition at the south. The east facade of the portico retains its stone-capped parapet and battered pinnacles which spring from shallow tourelles. The entry portico is centrally placed amidst a generally asymmetrical composition of rectangular windows, a two-story rounded bay, and round and pointed-arch parapets at the roofline.

The primary window type employed throughout the house consists of a larger lower unit surmounted by a smaller transom with fixed, beveled-edge glazing. Historic photos show that wood-framed storm windows were installed on the building; one still exists over the main entry. The third story and some rear rooms are primarily lit by more standard double-hung units with no transoms.

A total of seven tall stone chimneys articulate the various roof lines of the house. Two are at the south and two rise from the steeply-pitched principal roof at the center. Single chimneys rise from the roof at the east, north, and west. Each has a shallow stone band near the cap. The steeply-pitched principal roof has copper flashing, cresting and finials, and slender copper finials on two small dormers that break the eastern roof plane and light the attic space. The dormers have octagonal roofs and are capped with slender copper finials. The steepest roof, at the northeast, is lit by a window that pierces a prominent gabled parapet. The parapet is framed by a chimney and a battered pinnacle. Although copper flashing is intact on the ridge, the ornamental cresting evident in historic photographs is missing.

The Groveland Avenue facade is oriented to the north. The building's picturesque asymmetry is most evident from a three-quarter view at this facade. From the three-story principal building mass, a two and one-half story rear wing rises above a stone foundation. It is placed at a 45-degree angle from the main house. At the juncture of the two building masses, there is a four-story turret, terminated with a steep conical roof and copper finial. A porte-cochere with low-sprung arches shelters the side entry. A stone bench is mounted to the east wall. Its buttressed corners are terminated with stone pinnacles like those flanking the main entry. The presence of a band of brick infill at the

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Van Dusen, George W. and Nancy B., House
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parapet of the porte-cochere suggests that a wooden roof structure was removed.

The west elevation, the rear of the house facing the courtyard, is a generally utilitarian jumble of rectangular windows (many illuminating service stairs) with double-hung sash, and there is a boarded-over service entry sheltered by a small portico.

A pink quartzite wall measuring forty feet in length with an arched entry at mid-point extends from the service entry to the carriage house. The entry detail repeats the elements used at the east facade: a rusticated arch flanked by battered pinnacles and surmounted by a low-relief shield.

In general, the building retains nearly all of its original integrity through few alterations and the retention of details such as slate roofing and copper flashing. One significant alteration, however, is a one-story, 38' x 98' steel, glass and concrete addition constructed in 1961 at the south facade. This flat-roofed addition also has a steel-paneled section with narrow vertical windows that was applied to the east facade of the house, covering over a stone-walled terrace and blocking four east-facing windows.

The modern addition wraps around the south elevation, leaving a narrow open space between the new and old construction. The three-story tripartite bay with a hexagonal roof incorporates a chimney at its center that is flanked by windows for its entire height. The slate roof of the bay has a stone cornice and coping. To the west is a window piercing a round-topped parapet.

The House Interior

The decorative elements of the Van Dusen House interior were apparently finished as a complete ensemble at the time of construction. In general the interior was lavishly finished in a variety of well-detailed wood surfaces, although a number of the wood-trimmed fireplaces were finished with quite ordinary glazed tile. The motifs employed in the interior design are very eclectic, ranging from Federal Revival and late Queen Anne motifs in the bedrooms to French, Gothic, and Renaissance motifs in the main floor rooms. No decorator or suppliers of interior finishes have been identified.³

The irregularly-shaped L-plan is organized around a central staircase. The staircase was formerly illuminated by a skylight at the third-floor level. There are six principal rooms at the first level, eleven at the second, and four at the third. The basement has one large billiard room as well as three other finished rooms, a boiler room, a coal room, and a tunnel (likely a fresh-air duct) that runs from the large main room

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Hennepin County, MinnesotaSection number 7 Page 4

under the porte cochere to a manhole cover in the area between the driveway and sidewalk.⁴ A formal staircase leads down to the large entertaining room and a service staircase on the west side leads from the basement to the third floor.

Despite vandalism and the loss of lighting fixtures, some fireplace surrounds and other trim details, in general many of the surfaces and details in the principal rooms are intact. Alteration to room configurations has occurred primarily in the rear service and sleeping quarter areas. Although radiators and piping provide evidence of the original coal-fired hot water gravity heating system, the heating, plumbing, and electrical systems have been greatly modified over the past fifty years. None of the original heating or electrical systems are in working order or in a condition to be restored. Ceiling ducts for modern forced-air heating or cooling systems are now evident in a number of the rooms.

The principal entrance on LaSalle is sheltered by a spacious stone portico which previously provided access to a stone-walled veranda along the southern half of the east elevation. (The veranda is currently covered over with a modern steel and glass addition and the terrazzo floor of the addition was carried over the original surfacing of the portico floor.) The wooden double-leaf entry doors lead to a small foak-panelled foyer. The floor is laid in green and rust marble mosaic tile with a border of fleur-de-lis and a central medallion of circles and bands forming a cross. Ancanthus vine brackets in each of the four corners are set within the fleur-de-lis border.

The foyer is on axis with the marble tiled fireplace of the large first floor main hall.⁵ This impressive space, which was furnished by the original owners with heavy-legged tables, upholstered chairs and sofas, oriental carpets and palms, provides access to the dining room, two sitting rooms, and a library as well as to the central staircase and the rear kitchen.⁶ The sitting rooms, at opposite ends of the main hall at the north and south, may have had specific functions such as a music room or parlor. However, the absence of original plans makes further identification speculative. The illustrations in the *Architect, Builder, and Decorator* of December, 1894 are useful in describing missing details as well as the original appearance of extant details.⁷

The main staircase creates a central cross-section of the house, connecting the large main room of the basement with the second floor. It is entirely surfaced in quarter-sawn oak paneling and has a coffered ceiling between the second and third floors. The panels are filled with mirrors, but reportedly once contained stained glass that admitted light from a west-facing skylight. The square paneled newel posts at each landing have carved foliate infill and support an oak lattice capped with a wide rail with beaded edges. At the second floor landing the rail

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supports a series of low-sprung arches resting on slender columns with Ionic capitals. Oculi are cut into the spandrels between two of the arches. At the second floor there is an arched overlook resting on an elaborately decorated pulpit-like oriel overhanging the main stair.

The main hall is almost entirely surfaced in square panels of the same quarter-sawn oak. The ceiling is coffered, with mirrors set into each recessed panel. (The mirrors appear to be a recent addition.) The narrow flooring is oak. Opposite the entry is a fireplace flanked by an inglenook at the left and by wide stairs at the right. Various colors of marble mosaic tile surround the fireplace and hearth. They begin with ochre and blend into rust with a multi-colored border. The firewalls are patterned cast iron. This composition is flanked by paired columns with composite capitals resting on high bases. Fluting is confined to the lower half of the columns, and the mid-line of the column shaft aligns with other horizontal elements of the fireplace and inglenook. The fireplace is surmounted by a deep mantel and framed by square columns covered with low-relief foliate carving and moulding.

The maple-paneled library, entered through paneled doors from the hall or the north sitting room, has three large east-facing windows of curved glass. The compact elliptical plan incorporates built-in drawers, bookcases and a secretary. These features are divided by beveled panels that engage with a broad cornice which encircles the room. Above the cornice, smooth panels are interrupted by panels with low-relief carved medallions. The richness of the paneling is further enhanced by the oak, maple, and walnut parquet floor. The radiator resting just below the windows is concealed by a curved bench with a spindled screen. Finally, an elaborate fireplace with a brown glazed tile firewall (set in a basketweave pattern), hearth and surround, a carved wooden mantel and beveled mirror set into an egg-and-dart moulding completes the library decor.

Adjoining the library through paneled pocket doors, the focus of the north sitting room is an elaborate marble mosaic tile fireplace set against a mirrored wall. The marble mosaic tile surrounding the fireplace and hearth have a white fleur-de-lis pattern on a rust background with ochre, black, and gray accents. The fireplace is flanked by columns with palmate capitals and the mantel is surmounted by a screen composed of a central ogee arch filled in with slender mullioned tracery based on ogee motifs. The screen rises approximately six feet. The composition is flanked by beveled glass mirrors set in wooden frames. Historic photos show wooden urns with handles (ewers) which rested on the columns flanking the ogee screen, but they may not have been fixed. The finial of the screen is missing. There is a wide cornice moulding and paneled wainscot on most wall surfaces. Two other features, a glazed china cupboard and a radiator window seat with an ogee grill screen matching the over-mantel are also of note. Iron

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grillwork (covering an air duct) below the china cupboard is typical of several handsome pieces of similar work found in the house.

At the opposite end of the main hall is the south sitting room. It is entered through paneled pocket doors. Three large windows which originally overlooked the veranda have been covered over by the modern addition. The maple-paneled walls have smooth surfaces with detail confined to capitals on the wide pilasters framing the windows. Mirrors cover the walls flanking the pocket doors. Here, as in the north sitting room, the central focus of the room is a fireplace. The fireplace appears to have been marble-trimmed, with a white glazed tile firewall. It has suffered some vandalism and a large beveled mirror above the fireplace is missing. The plaster ceiling is framed by a deep coved plaster cornice with an egg-and-dart moulding also cast in plaster.

The dining room occupies the central portion of the south half of the first floor. The rectangular space terminates in a projecting tripartite bay containing a central fireplace flanked by windows. The fireplace surround and hearth is of a variegated red and rust marble. The mantel is of carved oak with a shelf supported by carved brackets. Over the shelf is a beveled mirror surmounted by four small shallow niches with round-arched heads, each with a carved acanthus leaf and rounded base. This area has been significantly vandalized. Against the wall at the opposite end of the room, there is a tripartite china cabinet mounted above a built-in hutch. The cabinet and hutch are separated by a mirror. The cabinet has five glazed doors separated by slender columns. Each door has a round-arched head; the present wooden grillwork behind the glazing and the hardware does not appear in an 1894 photo of this room. The base of the cabinet has a foliate applique. The dining room ceiling is coffered, and the room has a high wainscot comprised of two courses of square, quarter-sawn oak panels resting above smooth panels.

Access to the kitchen is provided through a single-leaf door. A former pantry and the entire kitchen and service area have been completely remodeled for a previous use as a beauty salon.

Second Floor

Of the eleven rooms on the second floor, five are well-finished sitting, sleeping, and wardrobe quarters. In general plan they correspond to the configuration of the first floor rooms. Situated above a portion of the main hall downstairs is a long hall with oak wainscoting which provides circulation to the principal front rooms.

The north bedroom is illuminated by four windows, two of which flank a varnished and stained maple-trimmed fireplace. The fireplace surround and hearth are glazed brown tile, with one of the original figured tiles still extant. The fireplace elements, including a mirror surmounting the mantel, are framed by engaged columns with palmate capitals. Above the

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mantel another column (with a splayed capital enriched with a foliate motif) rises to intersect with the beamed ceiling. The beamed ceiling and heavy cornice moulding have the same profiles as the trim used around the windows. A curved wooden seat covers the radiator under the west-facing windows. The adjoining irregularly-shaped room over the porte-cochere, apparently once a dressing room, is also trimmed in maple. The adjoining bathroom is one of few in the house retaining some original fixtures, in this case the hexagonal white tile floor and pedestal sink.

The north bedroom adjoins a room with a semi-circular plan and three curved east-facing windows. Its remaining decorative features are primarily a spindled radiator screen and an egg-and-dart moulding at the cornice. A steel wall safe used by the Van Dusens and covered over by wallpaper until its discovery in 1940 by a later owner is still in place.⁸ A dressing room and bath adjoin this room. A modern dropped ceiling and ductwork alter the appearance of the dressing room.

The southeast bedroom is illuminated by four windows, two of which flank a pine-trimmed Federal style fireplace. All surfaces have been painted, and the fireplace surround appears to have undergone recent stripping. The ivory glazed tile surround and hearth have had some damage. The fireplace is flanked by fluted Ionic columns on resting on simple bases. A mirror and series of panels and pilaster strips surmount the mantel. A high-profile cornice moulding with a dentil course unites the window and door lintels and the fireplace crown. The bathroom originally adjoining this room has been blocked off and converted to a sauna.

The space in the tripartite bay over the downstairs dining room incorporates the sauna (formerly the west bedroom bathroom) and a narrow adjoining room. This room has a small alcove at the south window which is set off by a spindled grill supported by a slender column. The alcove has a wooden bench above the radiator and a modern sink surrounded by simple cabinetry. The fireplace that may have originally served this area was apparently blocked off in the sauna conversion.

Three rooms at the rear were apparently sleeping quarters. All have simple painted window and door trim, some of which has been altered. A variety of storage cabinets adjoin the halls serving these rooms, and all are located near the rear service stairs.

Third Floor

The third floor can be reached by the two rear service stairs. The (reported) glazing that covered the staircase is located here but is now covered over. A skylight is mounted on the west roof slope at the attic level; this feature would have brought light into the central staircase.

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The third floor ballroom occupies the northeast corner and extends to the southeast of the building. The east side is illuminated by five double-hung windows and two double-hung on the north which flank the fireplace. The fireplace surround and hearth are clad with gray and brown glazed ceramic tile. A beveled mirror surmounts the wooden mantel of quarter-sawn oak. Other trim in the ballroom is oak and is of simple profile. The arched southern end of the room has a modern partition and kitchen.

The spacious room which shares the tripartite bay wall of the south elevation appears to have had some alteration of its original plan. A fireplace occupies the southern end of the bay, and it is flanked by two windows and seating over the radiators, each with spindled grills. The glazed brown tile of the surround is intact, but a large tile medallion has been vandalized. The opening is flanked by columns with splayed capitals and surmounted by a mirror. The maple floor is intact, and its octagonal border suggests a different original configuration of the wall.

A rear bedroom is similar to the utilitarian quarters of the rear of the house on the second floor. There is a windowless utility room over the porte cochere at the north elevation.

Modern steel stairs provide access to the unfinished attic and a high-ceilinged fourth-floor room situated in the southwest corner of the building. This room is illuminated by a single small double-hung window in the west wall and by a small skylight on the north roof slope. It can also be accessed by a trap door in the ceiling of the third-floor rear bedroom.

Basement

The large billiard room occupying most of the the eastern half of the basement is illuminated by six windows cut into the high water table. The room is entered via the lower flight of the central staircase, through an arched entry. Painted matchstick wainscoting is carried around most wall surfaces, and there is a fireplace with a painted mantel and surround on the west wall. Ductwork and heating and sewer pipes line the ceiling and walls. Other basement rooms are occupied by the furnace and utility connections. A tunnel extends from a point under the porte-cochere to the rear courtyard where it terminates at a manhole.

The Carriage House

The 30' x 60' carriage house is constructed of the same pink Sioux Quartzite with evidence of original beaded masonry joints as well as repointed joints. The carriage house occupies the rear of the lot approximately 20' from Groveland Avenue and abuts the north-south alley

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which divides the block. The steeply-pitched, slate-covered hip roof has two slate-roofed ventilators atop the ridge. All ridges and valleys have wide copper flashing.

At the principal east facade, a large arched entry appears to have originally contained double doors. It now has a metal door flanked by glass block. A parapet pierced by rectangular windows surmounted by transoms rises above the roofline above the entry. A single parapet breaks the roofline at the north and south elevations. At the west, there are three parapets, two pierced by hay doors. A 10' x 12' one-story hipped-roof structure, also of pink Sioux Quartzite, is joined by a brick hyphen to the south elevation of the carriage house. There is a single door at the south elevation of the main building. The roof is clad in slate and asphalt and there is a skylight at the roofline and glazing on the west roof slope. A portion of a stone wall which originally extended along the east elevation of the small hipped-roof structure is still extant.

The interior of the carriage house has been extensively remodeled and has had partial demolition. There is little evidence of how the space was originally arranged. There is some exterior and interior evidence, however, that an addition was made to the south end of the building.

The asphalt-paved courtyard in front of the carriage house is reached by a driveway that slopes down from Groveland Avenue and from under the porte-cochere.

Current Conditions

The property's history since the Van Dusen family's occupancy as a succession of schools and offices is illustrative of the pattern of re-use of many large residences in the central city.

The rear portion of the unoccupied building was damaged by a fire in May, 1940. In September of the same year, Edwin Hetland purchased the house and moved his College of Commerce into what was described in a newspaper account as "an atmosphere of tile fireplaces, tapestry wallpaper and hand-carved oak paneling."⁹ The College trained legal and medical secretaries and its classrooms, laboratories and offices occupied the entire house. (Many of the original furnishings were sold with the house.) Later, Hetland converted the property to the Medical School of Technology. In 1961 he built a one-story, 38' x 98' steel and concrete addition to accommodate additional classrooms;¹⁰ the addition was designed by architect Benjamin Gingold.¹¹ Subsequent occupants were the Hamline University Law School, U.S. Communications and the Horst International Education Center. The house has been vacant since 1987. Since that time, many proposals have been made for the reuse of the property.¹²

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As noted, the interior retains a good deal of its original integrity despite alterations made since 1940 and vandalism. The survival of the surfaces and details in the principal rooms is quite remarkable.

Although the roof and exterior of the Van Dusen House appear to be serviceable, there is missing or broken glazing in some upper-story windows as well as in the lower-story transoms. Some stone has broken away from the roofline; most of it appears to have been stored on the site. Graffiti and other debris typical of vacant buildings is also found on the site.

Despite the 1961 addition at the east and south facade that altered the historic integrity of those portions of the exterior, the building retains most of its original exterior features, surfaces, and details and a significant portion of the interior and remains an extraordinary expression of a Minneapolis architect's interpretation of the late nineteenth-century French Renaissance and Richardsonian Romanesque styles.

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The George W. and Nancy B. Van Dusen House, completed in 1893, is a domestic symbol of the corporate success of one Minnesota's leading grain processing and distribution businesses. The flamboyant exterior of the massive stone building well advertised the accomplishments of an otherwise low-profile company founder and president. The property contributes to an understanding of the Business and Industry context outlined in the *Minneapolis Preservation Plan* and the state context of Urban Centers 1870-1940. The house meets National Register Criterion C in the area of Architecture as an elaborate and eclectic mixture of the Romanesque and Renaissance Revival styles that enjoyed popularity in the late nineteenth century, and as an example of the work of noted Minneapolis architect Edgar E. Joralemon.

The House as a Symbol of Prosperity

The George W. Van Dusen House is among a declining number of properties in what was once a fairly extensive district of many late nineteenth-century stone and brick mansions. This area at the southwestern edge of downtown Minneapolis extended from Loring Park across Lowry Hill to the vicinity of Washburn-Fair Oaks Park. In Minneapolis, as in many Midwestern cities, the immense masonry house was a symbol of the success of individuals like George W. Van Dusen and companies like Van Dusen Harrington.

The residential development of this area during the late nineteenth-century coincided with the continued prosperity of grain, lumber and railroad interests in Minneapolis between 1880 and 1890, a period when the population rose from 46,887 to 164,738.¹³ The impressive residences constructed by business leaders in this period were designed primarily by Minneapolis architectural firms who favored versions of the Richardsonian Romanesque style and employed a variety of Minnesota stone for the heavy masonry characteristic of the style.

The Van Dusen House is an amalgam of Richardsonian Romanesque and French Renaissance architectural ideas. While the expressive approach to the masonry exterior and the use of broken field, rock-faced ashlar and low-sprung semi-circular arches is like many Richardson-inspired domestic buildings, the soaring French motifs concentrated at the roofline depart very deliberately from those treatments.

One historian notes that "from the standpoint of the client, French Renaissance design was admirably suited to the purpose of extravagant display," and this characterization probably fits the owner's intention.¹⁴ The house was begun in 1891, the year when the Minneapolis wheat trade increased to more than eleven times its volume of 1876. The Van Dusen firm was mid-point in what would be its seventy-six year history, and sixty-seven year-old George W. Van Dusen and his wife apparently chose a design that reflected the rewards of the firm's

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efforts and accomplishments. The capacity of the city's grain elevators led that of all cities in the world, rising from 29,000,000 bushels in 1884 to 122,165,350 in 1921.¹⁵ The Van Dusen firm had a significant share of this capacity.

Architects' and clients' interest in French Renaissance motifs was inspired by the work of Richard Morris Hunt, whose 1890-1895 exposition of French motifs at the Vanderbilt family's Biltmore near Asheville, North Carolina attracted great national attention. Elsewhere, the steep, soaring roofs and abundance of masonry detail were limited to programs for the wealthiest clients. Architectural historian Donald Torbert notes that in Minneapolis the influence of the style was confined to the period 1887-1893.¹⁶ In addition to the Van Dusen House, which Torbert characterized as "crude but flamboyant," the 1887 Merrill residence on E. 22nd Street, by William Channing Whitney, and the 1889 "Zier Row," by W.H. Dennis on 4th Avenue South, were other French Renaissance designs built in Minneapolis during this brief period.¹⁷ (The Merrill House and Zier Row have been demolished.) French Renaissance interiors were evident in a number of prominent houses, as evidenced by the treatment of the main hall at the Samuel Gale House by Harvey Ellis and Leroy Buffington (1889; 1600 Harmon Place; razed).¹⁸

The creation of the Van Dusen House was well-recorded in the architectural press. The portfolio entitled *Orff and Joralemon Architects* published in the late 1890s featured a view of the building, and the house interior received significant coverage in the *Architect, Builder and Decorator* of 1894.¹⁹ Featured rooms showed coved and paneled ceilings, paneled walls, elaborate fireplaces with carved mantels, and an abundance of richly detailed millwork trim. In 1898, *Art Glimpses of Minneapolis: The City of Homes* featured the Van Dusen House and its interior in a volume that also showed the homes of other prominent grain and commodity dealers such as F.H. Peavey.

The Architect: Edgar E. Joralemon (1859-1937)

The Van Dusen house has generally been attributed to the firm of George W. and Fremont D. Orff. According to architectural historian Paul Larson, however, it was Edgar E. Joralemon who designed the house while employed as their draftsman.²⁰ Scholars' recent work on the followers of H.H. Richardson in Minnesota and surrounding states focuses new attention on the importance of Edgar E. Joralemon. Larson credits Joralemon with the design of "the first Minneapolis residence that borrowed heavily from Richardson's vocabulary."²¹ This was the 1884-86 W.W. McNair House, designed by Joralemon while in the employ of F.B. Long and Company. Between 1884 and 1894, he was involved in at least forty costly residential designs, including those in Minneapolis for Frederick Penny (2000-8 Pleasant Ave. S.; 1885, razed) Joseph E. Badger (2016-20 Pleasant Ave. S., 1885, razed), Edmund G. Walton (802 Mount

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Curve Boulevard; 1894, razed), Stephen Tooker (820 Summit Avenue, 1894, razed) and T.E. Lockwood (501 S. E. 5th St.; 1894; altered).²² The Chester Simmons House (Park Avenue, 1891; razed) may also be his work.²³

These commissions of the 1880s and 1890s show little attention to French Renaissance motifs. The Joseph E. Badger House, the showcase house for Badger and Penny's Addition (1885) employed a far more rounded composition. Suggestion of the steep French roof is evident in the design for the Stephen Tooker House although no other work approached the soaring height and general flamboyance evident in the Van Dusen commission.

Over 122 commissions in the period 1884 to 1908 for dwellings, business blocks, churches, schools, city halls and banks have been attributed to Joralemon.²⁴ Most of this work was commissioned in Minneapolis, but buildings also exist in Iowa, North Dakota, Wisconsin, and New York. Much of this work was executed while in partnership with the firm of George W. and Fremont W. Orff.

Joralemon was born in Illinois in 1859 and was the son of a carpenter. He moved to Minneapolis with his family in the 1860s and began his architectural career at the age of 17.²⁵ He apprenticed in the offices of some of the city's earliest architects including Leroy S. Buffington (1875), Haglin and Corser (1877-1880) and Abraham Radcliffe (1881). In 1880-81, Joralemon partnered with F.B. Long for a year and again in 1885-86. In 1887, he was a founding member of the Architectural Association of Minnesota. In 1892, he became a draughtsman for George W. and Fremont D. Orff and, in 1893, their first partner. The Orff and Joralemon firm was in existence until about 1897, when Joralemon moved to Niagara Falls, New York. The Niagara Falls Carnegie Library of 1902 was among his subsequent commissions. He died in 1937 at the age of 78.

A partial survey completed in 1983 indicated that only a handful of residential designs in Minneapolis attributed to Joralemon (as well as G.W. and F.D. Orff) are extant.²⁶ The Van Dusen House and barn, built at a cost of over \$60,000, represents the most extravagant of his designs, although the overall significance of his twenty-one year career in Minneapolis is still being assessed.²⁷

The Client: George W. Van Dusen (1826-1915)

George W. Van Dusen was one of the founders of the Minneapolis grain trade. He began with a small pioneer elevator operation, which he developed into a major, privately-held national firm. His obituary of 1915 noted that he "was the last remaining member of a band of grain trade pioneers who through years of active participation therein, saw the entire evolutionary process in the country's economic life that created the milling industry and grain marketing system that exist

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today.²⁸ Despite the construction of his very eye-catching house, the elder Van Dusen appears to have led a rather private life in Minneapolis that did not include long-write ups in biographical accounts or other public assessments of his accomplishments.

A native of Byron, New York and a member of a family of Dutch ancestry long established in New York, Van Dusen's experience in the grain business began in 1852 in Pardeeville, Wisconsin, a trade center in Columbia County about 90 miles west of Milwaukee.²⁹ Early in his career, he developed an elevator that elevated the grain by horsepower using the "belt and cup" device.³⁰ While in Wisconsin, he invested in line elevators, which are chains of elevators usually located along a railroad system and typically owned by a grain company, mill or other grain processor.³¹ When he relocated to Rochester, Minnesota in 1864, he established a line elevator firm under the name of G.W. Van Dusen and Company. In 1873, after also serving as station agent for the Winona and St. Peter Railway and operating that company's grain elevators, he purchased all of the railway elevators and established the first merchant line in Minnesota.³² He also owned one of the largest elevators in Minneapolis, where he sold much of his grain.³³ In 1881, Van Dusen opened a branch office in St. Paul, relocating it to Minneapolis in 1883. Charles M. Harrington, who had worked for Van Dusen since 1872, served as manager of the office. In 1890, the main office was moved to Minneapolis and the Van Dusen family also changed their place of residence.

One year earlier, in 1889, Charles M. Harrington and George W.'s son, Fred C., organized the Van Dusen Harrington Company. At George W. Van Dusen's retirement in 1900, they took over the operation of G.W. Van Dusen and Company's elevators. At that time George W. Van Dusen also retired from the board of directors of Northwestern National Bank.

George W. and Nancy Barden Van Dusen (1832-1899) also had one other son, Harry F. (1871-1906). Frank R. (1853-?) and Ralph L. (?-?) were born to George W.'s first marriage. George and Nancy also had two daughters, Lora B. (1886-?; Mrs. John Willis Baer) and Mary (1870-?; Mrs. John A. Cole).³⁴

George C. Van Dusen died in 1915 at the age of 89. Services were held at his residence, with Dr. George H. Bridgeman, president emeritus of Hamline University and a life-long friend of Van Dusen's presiding. He was buried in Rochester, Minnesota.³⁵

In 1928, the Van Dusen Harrington firm operated four terminal elevators in Minneapolis with a combined capacity of 6.7 million bushels, and 163 country elevators across the northwest. The firm also owned lumber yards and a feed mill. Among their holdings was the King Midas Flour Mill in Hastings, Minnesota.

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In 1928, after a public stock offering, the firm was purchased by F.H. Peavey and Company. The Peavey acquisition resulted in the creation of the largest grain and grain elevator firm in the world.

Fred C. Van Dusen (1863-1928)

Fred C. Van Dusen was George W.'s third son and, with his family, a resident of the LaSalle Avenue house after about 1900. He served as Vice President of the Van Dusen Harrington Company, and, after the death of Charles M. Harrington in 1928, briefly as President.³⁶ Born in Pardeeville, Wisconsin, he was raised in Rochester and entered the grain business with his father at the age of 16. He was married to Myra Cross of Rochester in 1884. They had one son, George C. Van Dusen, who succeeded his father and grandfather in the firm, and one daughter, Mary (1887-1927); who married Charles Bolles Rogers).³⁷ Fred C. Van Dusen served on a great number of boards, most in related to the grain trade. He was president of the Minneapolis Foundation, a director of the Northwestern National Bank and Minnesota Loan and Trust Company, trustee of the Farmers and Mechanics Bank, and president of the Minneapolis Fire and Marine Insurance Company. He was also a member of many national committees in the grain trade. He was very active in civic affairs, and served as Director of the Minneapolis Chamber of Commerce and chairman of the board of Westminster Presbyterian Church.

In 1906, Fred C. Van Dusen purchased the ca. 1904 estate of C.K. Fulton at Zumbra Heights on Halstead's Bay on Lake Minnetonka. Algoma, as the Van Dusens called the summer estate, comprised the 20-room English Tudor main house, a carriage house, water tower, two farm houses, an observatory, chicken house, bath house and pump house on over thirty lakeside acres.³⁸

Fred C. Van Dusen died unexpectedly at the age of 65, only two months after his firm's public stock offering in May, 1928. Mrs. Fred C. (Myra) Van Dusen continued to live in the house until her death in 1937. The building was vacant between 1937 and 1940.

As is noted throughout Sections 7 and 8, the significant architectural features of the Van Dusen House remain intact despite over fifty years of non-residential use and vacancy. The house and its companion carriage house present a striking ensemble on a prominent corner site. The buildings exemplify costly interpretations of the French Renaissance and Richardsonian Romanesque styles as presented by a Minneapolis architect for a prominent client and his family.

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¹Mary Van Dusen (1887-1927), the daughter of Frederick Clark and Myra Cross Van Dusen, was married to businessman and art collector Charles Bolles Rogers. The house that they occupied at 1914 LaSalle contained an extensive collection of American and European paintings and furnishings. In 1948 the house was sold to the Junior Association of Commerce and converted to the Memorial Blood Bank. See "Man About Minneapolis," *Minneapolis Sunday Tribune*, February 1, 1948, p. 1.

²Preliminary designation study in the Van Dusen file, Minneapolis Heritage Preservation Commission.

³See note 5.

⁴Reportedly a "cyclone cellar" described as "walled and ceiled over in the securest manner possible" leads from the billiard room. See *The Rochester Daily Bulletin*, January 14, 1895.

⁵The general treatment of the main hall can be compared to that of the Samuel Gale House (1889; 1600 Harmon Place, Minneapolis; razed) attributed to Harvey Ellis while employed by Leroy Buffington. A comparison with a photograph illustrated in Larry Millet, *Lost Twin Cities* (St. Paul: Minnesota Historical Society Press, 1992), p. 203 shows similar intensity of oak paneling and carved and molded surfaces, beamed ceilings, and elaborate fireplaces. However, these were standard features utilized by various designers of the costly homes of the period, and no evidence linking Ellis to the Van Dusen interior has been discovered to date. The French Renaissance motifs of the Gale House main hall could, however, be considered as a source of possible inspiration or reference for the owner or architect. Real estate investor Samuel Gale (1827-1916) was among the city's wealthiest residents.

⁶*The Architect, Builder and Decorator*, vol. VIII, No 12 (December 1894), plate 319.

⁷The appearance of the principal first floor rooms shortly after completion is documented in a series of plates published in *The Architect, Builder and Decorator* of December, 1894. Copies are in the Minnesota Historical Society Audio Visual Collection.

⁸"Hidden Wall Safe Found in Old Mansion Gives Up Cache of Jewelry, Documents." *Minneapolis Daily Times*, June 4, 1942.

⁹*Ibid.*

¹⁰Minneapolis Building Permits, Inspector of Buildings, card 2, June 13, 1961-November 13, 1961. See also *The Surveyor*, October 1987, 4.

¹¹Information about the architect of the 1961 addition was supplied by Bernard Jacob of Bernard Jacob Architects Ltd., Minneapolis, Minnesota.

¹²*The Surveyor*, December 1993, 5.

¹³John R. Borchert et al., *Legacy of Minneapolis: Preservation Amid Change* (Minneapolis: Voyageur Press, 1983), 64.

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¹⁴Donald Torbert, *Significant Architecture in the History of Minneapolis* (Minneapolis: Minneapolis Planning Commission, 1969), 5.

¹⁵Marion Shutter, *History of Minneapolis: Gateway to the Northwest* (Chicago and Minneapolis: S.J. Clarke and Co., 1923), 374-75.

¹⁶Torbert, *Significant Architecture in the History of Minneapolis*, 35.

¹⁷Ibid.

¹⁸See note 5.

¹⁹See *Orff and Joralemon Architects* (Minneapolis: Tribune Job Printing Company), 77; *The Architect, Builder and Decorator*, vol. VIII, No 12 (December 1894), plates 317-320.

²⁰*The Surveyor*, October 3, 1888, 4.

²¹Paul Clifford Larson, "Curator's Introduction" in Paul Clifford Larson, ed. *The Spirit of H.H. Richardson on the Midland Prairies* (Minneapolis: University Art Museum, University of Minnesota, 1988), 20.

²²For a roster of Joralemon's commissions, see Charles Test, unpublished manuscripts on Edgar E. Joralemon, Minneapolis History Collection, Minneapolis Public Library (1987-1989). See also National Register of Historic Places Registration Form, Henry E. Holmes House, Minnesota State Historic Preservation Office.

²³See Chester Simmons house illustration in Larson, *The Spirit of H.H. Richardson on the Midland Prairies*, 114.

²⁴See Charles Test, unpublished manuscripts.

²⁵See Charles Test, unpublished manuscripts.

²⁶See Charles Test, unpublished manuscripts.

²⁷Minneapolis Building Permits, Inspector of Buildings, card 1, June 6, 1892-January 2, 1893.

²⁸"Dean of Minneapolis Grain Trade dies at Age of 89." *The Minneapolis Journal*, February 25, 1915.

²⁹Minneapolis History Collection clipping file, Minneapolis Public Library. See also Joseph A. Leonard, *History of Olmsted County, Minnesota* (Chicago: Goodspeed Historical Association, 1910), 232-233. Van Dusen arrived in Wiwconsin in 1849, where he settled in Marcellon near Pardeeville and worked as a farmer and grain buyer.

³⁰*Northwestern National Bank, Seventy-fifth Anniversary Booklet, 1947*. Minneapolis History Collection, Minneapolis Public Library.

³¹Robert E. Frame, National Register of Historic Places Multiple Property Nomination Form: "Grain Elevator Design in Minnesota," E-7.

³²George W. Van Dusen was regarded as a Rochester pioneer, and resided there for 26 years. He was first involved in the dry good business, in the firm of Barden and Baldwin, later Barden, Baldwin and Van Dusen. The firm went out of business in 1869. In addition to Charles Harrington, his other Rochester partners in the grain business were banker C. H. Chadbourn and A. Gooding. He served as a Rochester alderman in 1871-72

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and as mayor 1872-73. See Leonard, *History of Olmsted County*, 232-233; Olmsted County Historical Society files.

³³Henrietta M. Larson, *The Wheat Market and the Farmer in Minnesota, 1858-1900* (Studies in History, Economics and Public Law, no. 269, New York: Columbia University, 1926), 142.

³⁴Leonard, *History of Olmsted County*, p. 562, notes that George W. Van Dusen was "thrice married." Frank Van Dusen is noted as the second child born to his first marriage. The 1880 Federal Census for Rochester, Minnesota indicates that in 1880 George W. Van Dusen was married to Nancy B. Van Dusen. The two other wives have not been identified. For purposes of this nomination, however, we have assumed that Mary Barden Van Dusen was married to George W. Van Dusen at the time of the construction of the house.

³⁵Obituary, Van Dusen File, Minneapolis Public Library, Minneapolis History Collection.

³⁶Obituary, Van Dusen File, Minneapolis Public Library, Minneapolis History Collection.

³⁷George and Blanche Brune Van Dusen (1885-1955) resided at 1900 LaSalle for some years (exact dates unknown), at 2200 Pleasant Avenue, Minneapolis, and also in Palm Beach, Florida and at the family summer house at Lake Minnetonka. See Blanche Van Dusen obituary, *Minneapolis Tribune*, November 26, 1955.

³⁸The Lake Minnetonka Van Dusen property was sold to the River Building Fund Inc. in 1959 and was to have been subdivided for building lots. However, in 1968, the property was purchased by John and Louise Barlass who restored the house and sold off lots. See "Van Dusen Estate Sold For Homesites," *Minneapolis Star*, September 25, 1959; "Change at Tonka Raises Concern," *Minneapolis Star*, October 10, 1959, and "House Rebuilt from Shambles," *Minneapolis Tribune*, June 1, 1969. See also "Afraid to Count the Rooms," *Minnetonka Sun*, June 6, 1968.

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Verbal Property Description

Lots 1 and 2 of Block 2 of the Vine Place Addition, City of Minneapolis.

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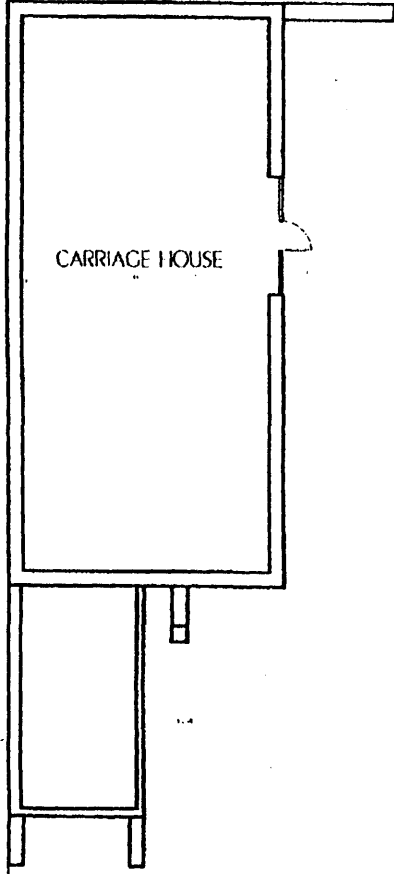
Boundary Justification

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

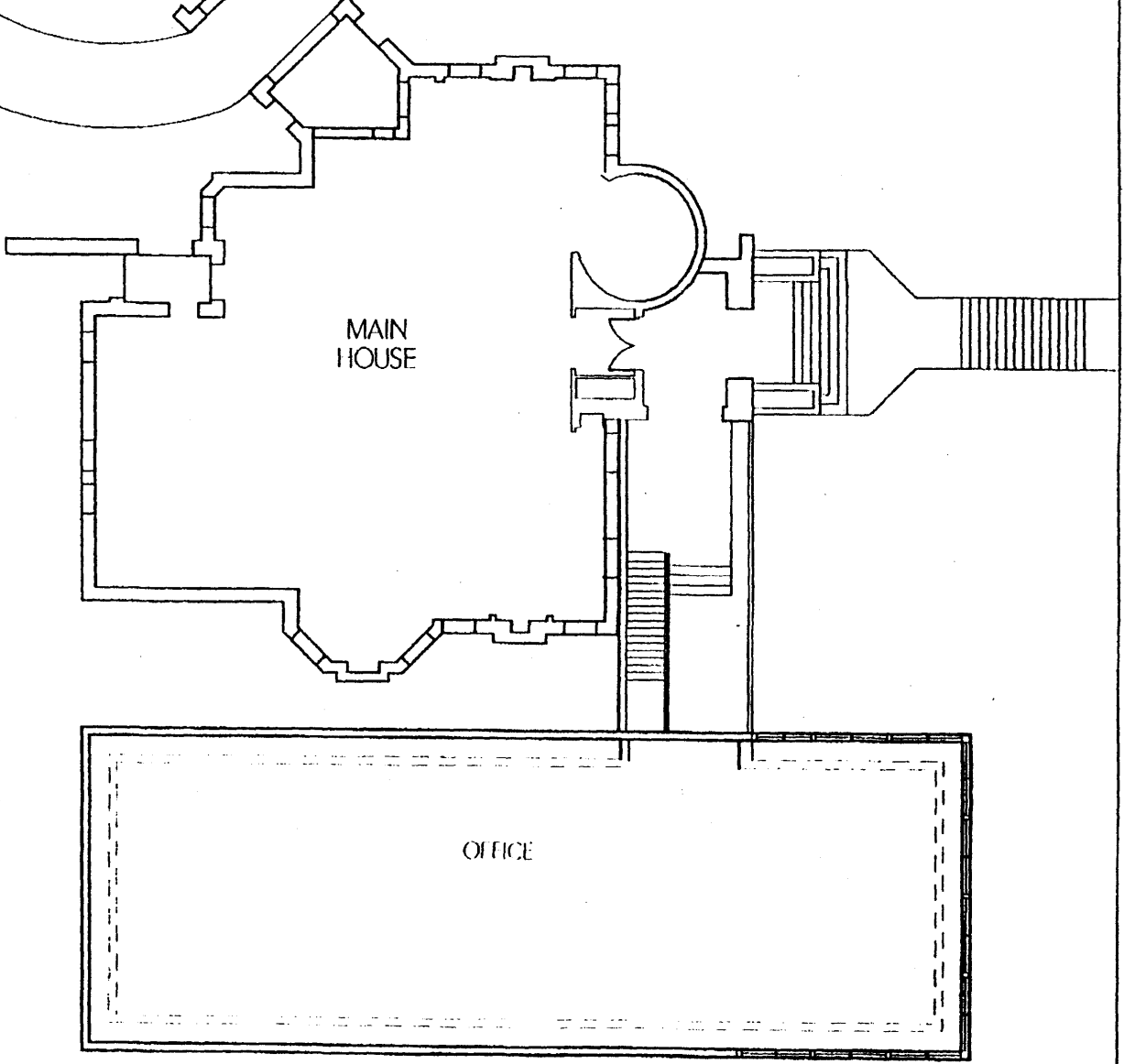
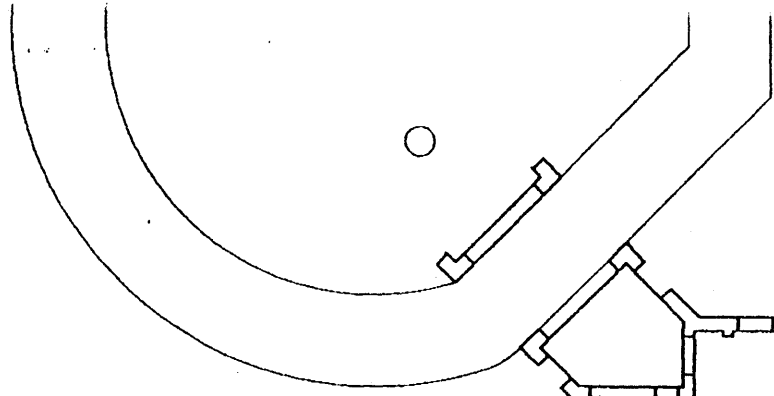
Van Dusen, George W. and Nancy B., House Site Plan

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ALLEY



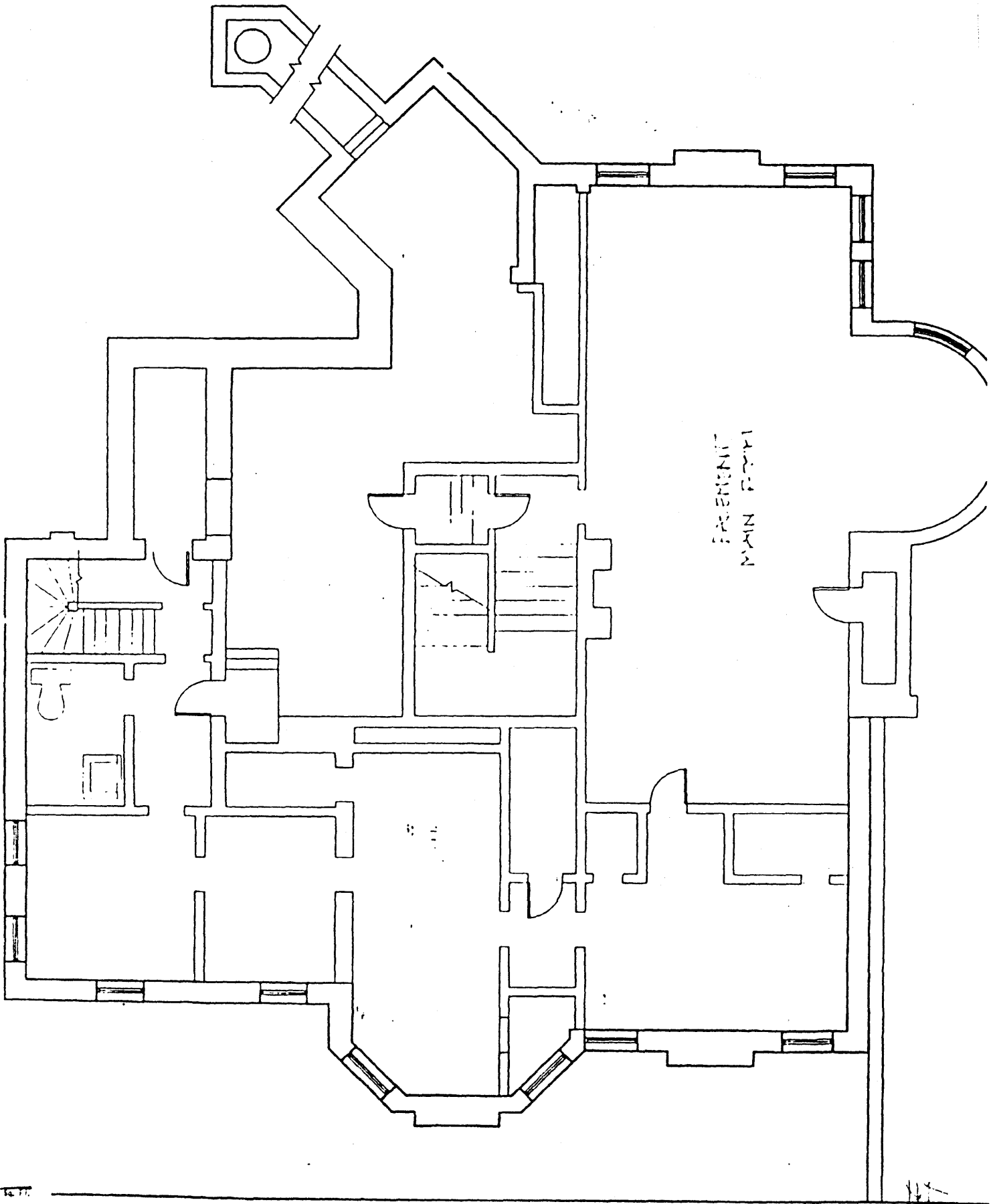
CARRIAGE HOUSE



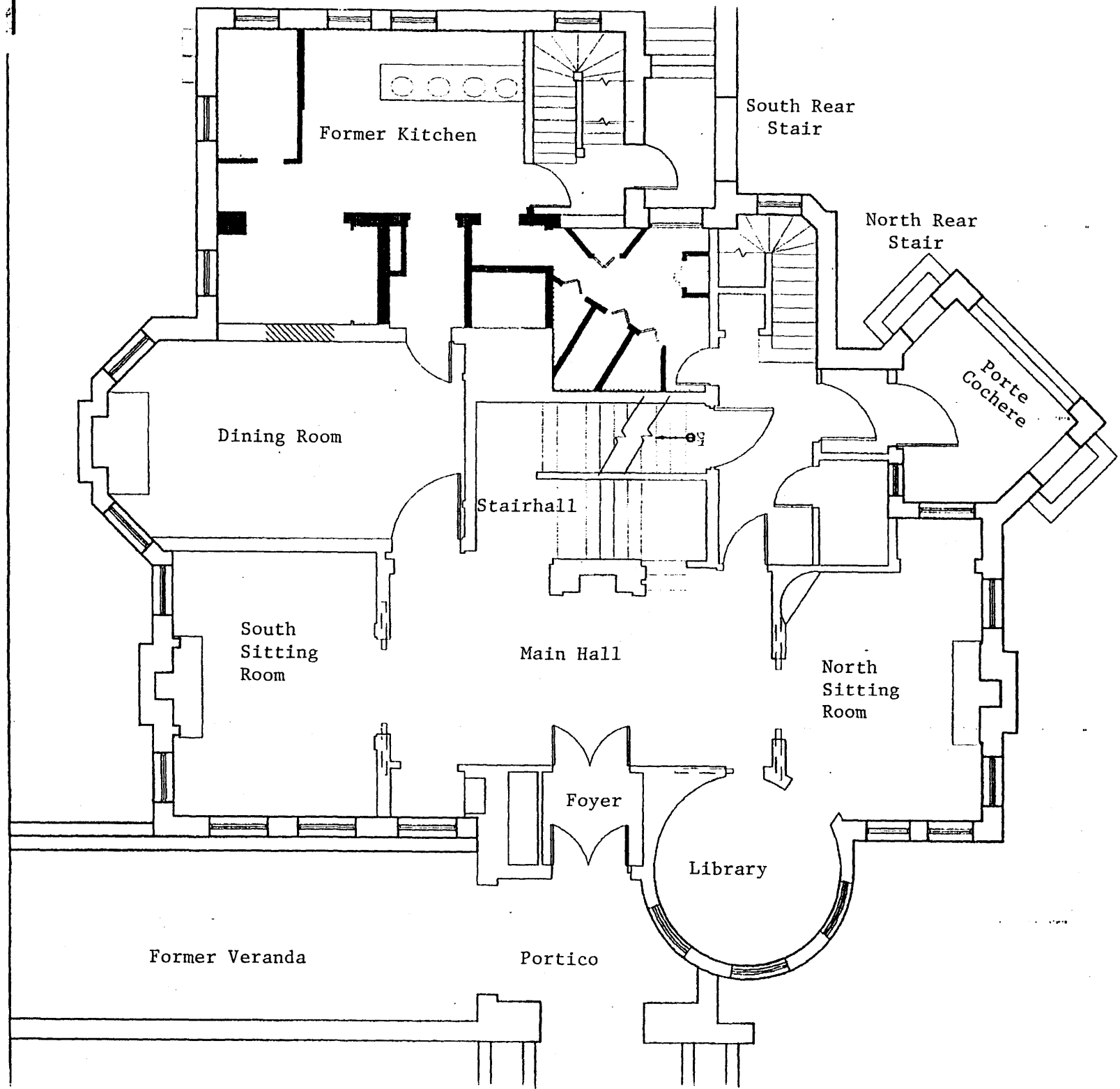
MAIN HOUSE

OFFICE

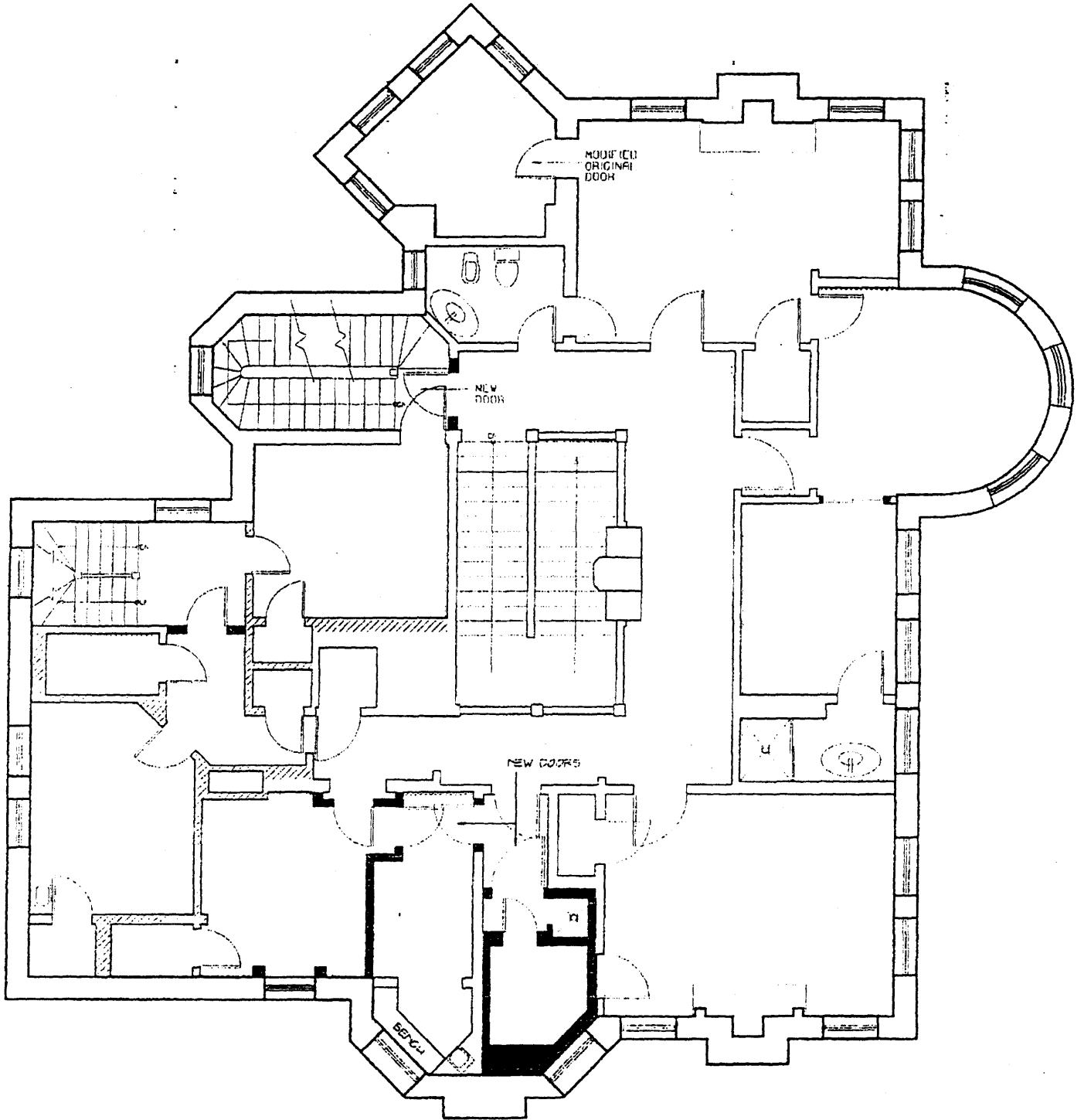
LA SALLE AVE



Van Dusen, George W. and Nancy B., House
Hennepin County, Minnesota
1st Floor Plan



Van Dusen, George W., and Nancy B., House 2nd Floor Plan
Hennepin County, Minnesota



Van Dusen, George W., and Nancy B., House 3rd Floor Plan
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