

**DRAFT DESIGNATION STUDY:**

**DINKYTOWN HISTORIC DISTRICT**



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## TABLE OF CONTENTS

### **BACKGROUND**..... page 5

- Designation Study Purpose and Background
- Small Area Planning Process
- Research Methodology

### Part 1: **Physical Description of Buildings, Structures, Sites, and Objects** ..... page 11

- Cultural Landscape and Sense of Place
- Description of Rail Corridor and Bridges
- Description of Buildings
- Description of Ghost Signs
- Description of Vegetation

### Part 2: **Historic Significance**..... page 21

- Physical and Commercial Development of Dinkytown
  - Early development: 1850-1880
  - Emergent Streetcar Commercial District: 1880-1930
  - Dinkytown and the University of Minnesota
  - Ghost Signs
  - Interior Spaces
- The Social and Cultural History of Dinkytown
  - A Center of University Student Life
  - Student Culture
  - The Dinkytown Music Scene
  - Literature
  - Protests
  - Art

### Part 3: **Rationale for Local Historic Designation** ..... page 46

- Designation Criteria
- Integrity of Historic Resources
- Other Considerations

### Part 4: **REGISTRATION AND CLASSIFICATION** ..... page 59

- Individual Resource Forms

## Photographs, drawings, and other documents

Figure 1: Dinkytown Potential Historic District.....	page 9
Figure 2: Properties in Dinkytown District .....	page 10
Figure 3: Examples of Dinkytown Architectural Details .....	page 18
Figure 4: Example of Tudor/Elizabethan Architecture, 1932.....	page 19
Figure 5: Examples of Commercial Vernacular Architecture, 1970 & 2013 .....	page 20
Figure 6: University of Minnesota Campus Map, 1885 .....	page 34
Figure 7: University of Minnesota Campus Map in 1887.....	page 35
Figure 8: View from 14th Ave Bridge, looking northwest, 1985.....	page 36
Figure 9: View from 14th Ave Bridge, looking southeast, 1985.....	page 36
Figure 10: Photo of University Ave Bridge (undated) .....	page 37
Figure 11: 4th St SE Bridge, looking northeast, 1985 .....	page 38
Figure 12: Map of Dinkytown, 1885.....	page 39
Figure 13: Fourth Street & Fourteenth Ave. Looking Southwest c. 1945 .....	page 40
Figure 14: Sanborn Fire Insurance Map from 1912 .....	page 41
Figure 15: Years of Construction of Buildings Extant in 2015 .....	page 42
Figure 16: Vietnam Protests in Dinkytown in 1967.....	page 43
Figure 17: Drawing of Dinky Dome at 1501 University Ave SE, c. 1915.....	page 44
Figure 18: 401-409 14 <sup>th</sup> Avenue SE/1327 4 <sup>th</sup> Street SE, c. 1905 .....	page 45
Figure 19: Designated Commercial Buildings in Minneapolis .....	page 58

Sources and References .....	page 75
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Appendices .....	page 78
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- Appendix 1: Dinkytown Historic District: Historic Inventory Forms
- Appendix 2: Dinkytown: A Living History
- Appendix 3: HPC actions on district properties
- **Others to be added**

**Designation Study Purpose and Background**

On February 4, 2014, Minneapolis Heritage Preservation Commission (HPC) member Laura Faucher submitted an application to the HPC nominating Dinkytown for local historic designation. The HPC adopted the Commissioner Faucher’s findings and placed Dinkytown under interim protection and called for a designation study to be conducted.

This Study is intended to fulfill the requirements for local historic designation outlined in title 23, Chapter 599.230 of Minneapolis Code of Ordinances. The study is based on a review of resources including books, newspaper clippings, reverse directories, University of Minnesota archives, maps, conversations with people associated with Dinkytown’s history, and others sources. Significant contributions to the research for this study were made by consultants on the Dinkytown Business District Plan, which preceded the nomination effort and included some historic research as part of its scope and planning process.

This report will provide background, description, and historical context for the Dinkytown area and explain the historical development pattern, and its relative significance to Minneapolis and the region. It will describe the physical features of the existing buildings, sites, and landscape and the level to which they contribute to the historical integrity of a potential historic district. The report will conclude with an evaluation of each individual resource, as collected as part of the Dinkytown small area plan.

<b>BASIC PROPERTY AND RESOURCE INFORMATION</b>	
Current name	Dinkytown
Historic Name	Dinkytown
Current Addresses	Multiple, see pages 59-74
Historic Addresses	Multiple, see pages 59-74
Original Construction Dates	Multiple, see pages 59-74
Original Contractors	Multiple, see pages 59-74
Original Architect, Master builder, engineer, designer, artist, or craftsmen	Multiple, see pages 59-74
Historic Uses	Multiple, see pages 59-74
Current Uses	Multiple, see pages 59-74
Ward	Wards 3 and 2
Neighborhood	Marcy-Holmes and University

**Small Area Planning Process**

In 2013, the City of Minneapolis undertook a small area planning process for the Dinkytown area. As part of the small area plan process, many comments, opinions, and thoughts were collected regarding the significance of Dinkytown and the importance of preserving its character. There were also people who believed that development should be allowed to continue in Dinkytown, and that the right of a private property owner to sell for higher use should be protected. The recommendation from that plan was to complete a local designation study regarding the establishment of an historic district for Dinkytown. Below is a summary of the

community input heard from that process, which highlights the mixed feelings regarding Dinkytown:

- 1) People understand that Dinkytown will continue to change, however, priority should be placed on recognizing the value of older buildings on impacting the character of the neighborhood and preservation of small, local business
- 2) The core business area of Dinkytown was recognized as especially important when targeting preservation efforts. This is defined primarily as the four-block area surrounding the intersection of 4<sup>th</sup> Street SE and 14<sup>th</sup> Avenue SE.
- 3) There are mixed feelings about the establishment of a local historic district or National Register designation, and adding restrictions and requirements to redevelopment; however there was more support for the exploration of a local conservation district.
- 4) Many people think that more height or density would be detrimental to the vitality of the immediate business district.

### **Research Methodology**

Not all old buildings should be considered “historic.” The City uses a framework for reviewing the appropriateness for local designation as “historic” by evaluating the buildings’ and district’s representation of the city’s culture, business, civic, education, residences, religious, and transportation history in addition to architectural significance.

A systematic process to the evaluation of the historic significance of each resource, and in turn, the district as a whole, was taken, following these steps (some of this work had been completed as part of the historical preservation section of the small area plan):

- 1) Overview of the history of Dinkytown as a “place” and the historic accounts of how it was created
- 2) Evaluation of each individual building and its architectural character
- 3) Analysis of whether that character had been significantly altered from its original construction
- 4) Evaluation of Sanborn and Plat maps from the City of Minneapolis
- 5) Analysis of historic events and day to day activities and their relevance in contributing to the significance of the district
- 6) Determination about whether an individual building was “contributing” or “noncontributing” to the historical significance of the district
- 7) Consideration of structures, sites, and objects

As with local nomination, the process for National Register nomination requires analysis of the level of significance of a property or district. That is, “it must represent a significant part of the history, architecture... or culture of an area, and it must have the characteristics that make it a good representative of properties associated with that aspect of the past.”<sup>1</sup>

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<sup>1</sup> How to Apply the National Register Criteria for Evaluation, National Park Service, Revised 2002

Also, national standards should be used when evaluating the potential for a historic district. “The significance of a historic property [or district] can be judged and explained only when it is evaluated within its historic context. Historic contexts are those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) within history or prehistory is made clear.”<sup>2</sup>

“In order to decide whether a property is significant within its historic context, the following five things must be determined:

- The facet of prehistory or history of the local area, State, or the nation that the property represents;
- Whether that facet of prehistory or history is significant;
- Whether it is a type of property that has relevance and importance in illustrating the historic context;
- How the property illustrates that history; and finally
- Whether the property possesses the physical features necessary to convey the aspect of prehistory or history with which it is associated.”<sup>3</sup>

An examination of the history of the locale helps to establish the historic themes present in the environment. These themes provide a context to review the historic nature of both individual properties and the district as a whole. Understanding the context allows one to determine the level of significance of the historic resource.

Chapter 599 of City Code (Heritage Preservation), provides for a definition of historic significance which calls for the authentic importance of a building, landmark, or historic district, as evidenced by association with significant events or with periods that exemplify broad patterns of cultural, political, economic or social history; association with the lives of significant persons or groups; because it contains or is associated with distinctive elements of city or neighborhood identity; embodiment of the distinctive characteristics of an architectural or engineering type or style, or method of construction; its exemplification of a landscape design or development pattern distinguished by innovation, rarity, uniqueness or quality of design or detail; exemplification as a work of master builders, engineers, designers, artists, craftsmen or architects; because it has yielded, or may be likely to yield, information important in prehistory or history.<sup>4</sup>

The City of Minneapolis’ Preservation Ordinance lists seven local designation criteria (Title 23, Chapter 599, Article V-Designation). A key piece of the work related to this designation study is to determine whether or not an area should be designated as an historic district lies in the evaluation of an area against these criteria. These criteria will be reviewed and analyzed in the Description and Evaluation portion of this report.

1. *The property is associated with significant events or with periods that exemplify broad patterns of cultural, political, economic or social history.*

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<sup>2</sup> Sic

<sup>3</sup> How to Apply the National Register Criteria for Evaluation, National Park Service, Revised 2002

<sup>4</sup> Chapter 599 City of Minneapolis Heritage Preservation Regulations, Article I General Provisions 599.110, Definitions

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***Designation Study for Dinkytown Historic District***

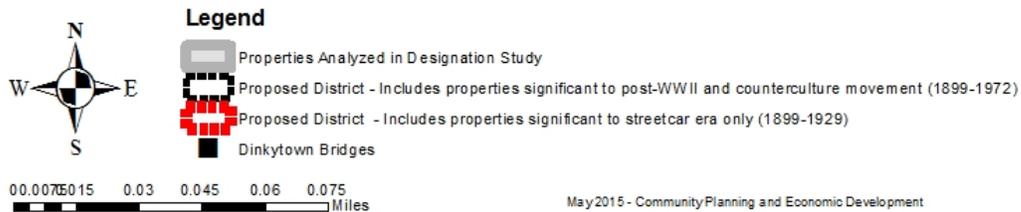
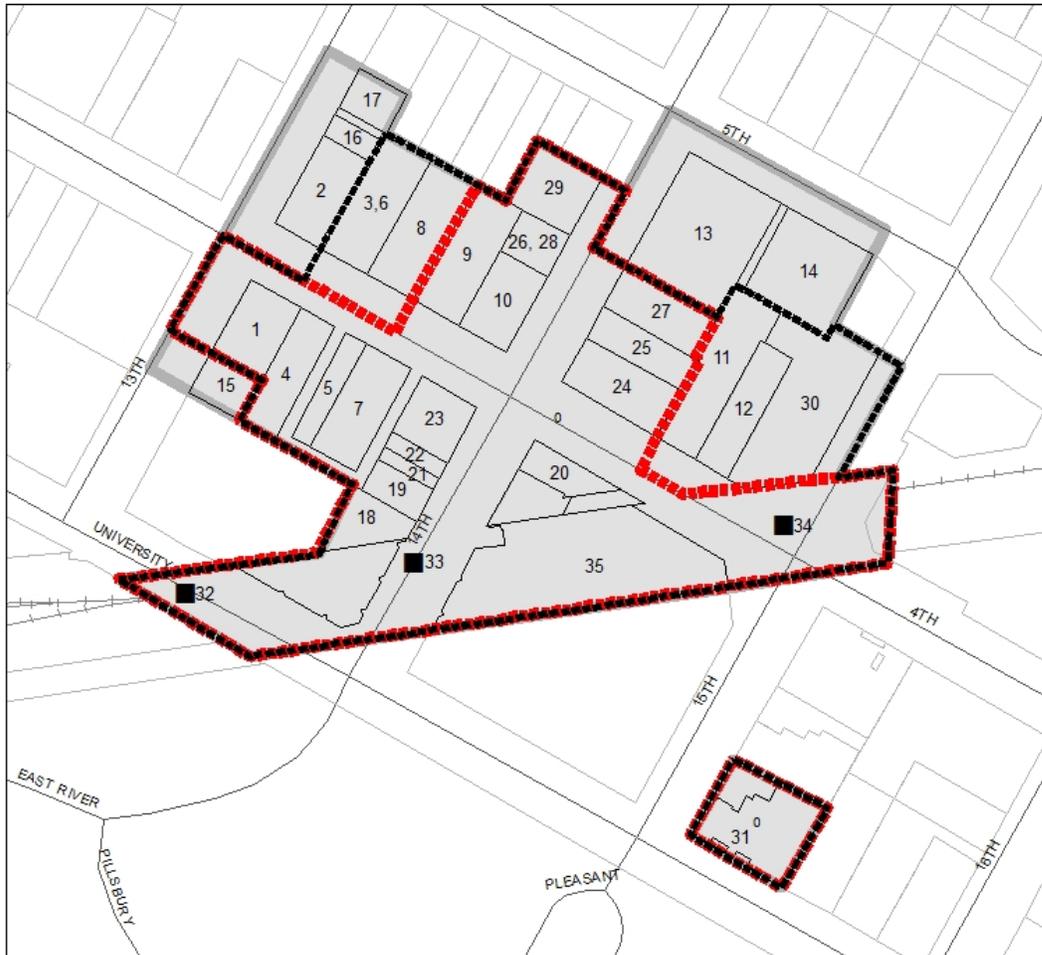
2. *The property is associated with the lives of significant persons or groups*
3. *The property contains or is associated with distinctive elements of city or neighborhood identity*
4. *The property embodies the distinctive characteristics of an architectural or engineering type of style, or method of construction.*
5. *The property exemplifies a landscape design or development pattern distinguished by innovation, rarity, uniqueness, or quality of design or detail*
6. *The property exemplifies works of master builders, engineers, designers, artists, craftsmen, or architects*
7. *The property has yielded, or may be likely to yield, information important in prehistory or history.*

The importance of historic districts to the surrounding areas can often be explained through the structures of historic architectural value, the businesses that have called it home, and the events that have occurred there over the years. Although Dinkytown is filled with a number of intact historic structures that convey a strong sense of visual continuity and character, it is important to acknowledge the value of the area for other reasons. Over the years, the people that have called this place home, shopped in and operated its stores, and attended the adjacent university have created memories and added their own stories to the district's history. This "people" component is uniquely important to Dinkytown, and should be considered in any effort to preserve the history that gives this district its special sense of place. Dinkytown is a place that conjures nostalgia for a vast number of University alum, residents and business owners, therefore there is a strong interest in its future. Many define it as an area that is "funky" and "eclectic" and there is a strong desire to preserve that feeling.

Development of Dinkytown started in late 19<sup>th</sup> century, in response to the consumer needs of the student population and the staff and faculty at the University as well as other residents in the area. There were also early developments related to the early commerce of the city, including passenger and freight rail transport. This study will examine the neighborhood from its turn-of-the-century development to a much later history of the 1950s and 1960s to determine the period of significance.

## Dinkytown Potential Historic District

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**Figure 1: Dinkytown Historic District.** For each numbered property above, see pages 59-74 for corresponding historic resource

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**Designation Study for Dinkytown Historic District**

**Figure 2:** Dinkytown Historic District

ID#	Address	Status	Resource Type
1	1300-1304 4 <sup>th</sup> St SE	Contributing	Building
2	1301 4 <sup>th</sup> St SE	Not in District	Building
3	1307-1309 4 <sup>th</sup> St SE	Contributing	Building
4	1308 4 <sup>th</sup> St SE	Contributing	Building
5	1310-1312 4 <sup>th</sup> St SE	Contributing	Building
6	1311 4 <sup>th</sup> St SE	Contributing	Building
7	1314-1320 4 <sup>th</sup> St SE	Contributing	Building
8	1315 4 <sup>th</sup> St SE	Contributing	Building
9	1319-1325 4 <sup>th</sup> St SE	Contributing	Building
10	1327 4 <sup>th</sup> St SE, 401-409 14 <sup>th</sup> Ave SE	Contributing	Building
11	1413-1415 4 <sup>th</sup> St SE	Contributing	Building
12	1417 4 <sup>th</sup> St SE	Contributing	Building
13	1400-1408 5 <sup>th</sup> St SE, 414-416 14 <sup>th</sup> Ave SE	Not in District	Building
14	1412-1422 5 <sup>th</sup> St SE	Not in District	Building
15	320-322 13 <sup>th</sup> Ave SE	Not in District	Building
16	410 13 <sup>th</sup> Ave SE	Not in District	Building (non-extant)
17	416-418 13 <sup>th</sup> Ave SE	Not in District	Building
18	313-315 14 <sup>th</sup> Ave SE	Contributing	Building
19	317-319 14 <sup>th</sup> Ave SE	Noncontributing	Building
20	318-328 14 <sup>th</sup> Ave SE, 1400-1410 4 <sup>th</sup> St SE	Contributing	Building
21	321 14 <sup>th</sup> Ave SE	Contributing	Building
22	323 14 <sup>th</sup> Ave SE	Contributing	Building
23	325-331 14 <sup>th</sup> Ave SE	Contributing	Building
24	400-404.5 14 <sup>th</sup> Ave SE, 1401-1411 4 <sup>th</sup> St SE	Contributing	Building
25	406 14 <sup>th</sup> Ave SE	Contributing	Building
26	411 14 <sup>th</sup> Ave SE	Contributing	Building
27	412 14 <sup>th</sup> Ave SE	Contributing	Building
28	413 14 <sup>th</sup> Ave SE	Contributing	Building
29	417-423 14 <sup>th</sup> Ave SE	Contributing	Building
30	407 15 <sup>th</sup> Ave SE	Contributing	Building
31	1501 University Ave SE	Contributing	Building
32	University Ave SE bridge over rail trench	Contributing*	Structure
33	14 <sup>th</sup> Ave SE bridge over rail trench	Contributing*	Structure
34	15 <sup>th</sup> Ave SE/4 <sup>th</sup> St SE bridge over rail trench	Contributing*	Structure
35	Rail trench	Contributing	Site

\* Properties are contributing, but existing structures are not original

## **PART 1: PHYSICAL DESCRIPTION OF BUILDINGS, STRUCTURES, SITES, AND OBJECTS**

This section of the designation study is give basic descriptions of the physical characteristics of the key components of the historic district: The landscape, sites, buildings, structures, and objects that are notable features of the properties within the Dinkytown Historic District.

### **Cultural Landscape and Sense of Place**

The subject of this study is an area of Minneapolis locally known as “Dinkytown.” Dinkytown is the location of turn-of-the-twentieth century commercial development as well as a strong student presence and culture. Dinkytown is the small commercial area situated between the city’s East Side Milling District, the University of Minnesota Twin Cities campus, the residential areas of the Marcy-Holmes neighborhood, and the vast complex of rail and industrial lands that stretch through southeast Minneapolis and into the St. Paul Midway.

The origin of the name Dinkytown has not been officially determined, and there are several theories. Possibly the most credible relates to the area’s use of “dinkys,” which were small locomotives used for hauling freight, logging, and shunting. Dinkytown was close to the University Station, which served the University of Minnesota and Dinkytown areas (though it was removed in 1901, and was outside the proposed district). It may have had been known as the “Dinkytown” station.

The presence of the bridges and rail trench are distinctive features in Dinkytown, and contribute to its character and feel. The district sits on two layers of physical space. Unlike most neighborhoods in the city, the pattern of continuous building development is interrupted by the presence of the rail corridor. While this is not the only case of city streets, rail lines, and building fabric being huddled around one another, in Dinkytown the juxtaposition of a continuous street grid hovering over a strong diagonal swath created a series of spaces that are alternately filled in a seemingly haphazard manner.

The lower level of the district is a spur of the Burlington Northern Santa Fe (BNSF) railroad and the trench cuts across the district diagonally between University Avenue SE and 4th Street SE at 14th Avenue SE. The railroad line at this location is shown on the earliest maps of this part of the city. Based on the span of the bridges, the trench appears to be approximately 176 feet wide. While the actual spans of the bridges crossing the trench in Dinkytown vary from 176 to 241 feet, some are longer because they cross the trench at a skewed angle rather than perpendicularly. Based on the bridge clearance heights, the trench appears to be somewhere between 15 and 20 feet deep. The below grade rail corridor running diagonally through Dinkytown is a distinct characteristic of this area. Originally the path of a stream, the construction of this rail corridor linked Downtown Minneapolis to the rail yards to the east. The date of the trench is not fully established, but it is presumed to coincide with the development of grade-separated bridges in the early 1900’s.

Dinkytown’s street grid extends over the rail yard, and a few buildings are built down into the trench. In some places, the sides of the corridor are comprised of building retaining walls and

bridge abutments. In several places, it is faced by vegetated hills that sit in front of building walls. Horizontally, the space within the rail corridor is generally divided into three linear strips, each of which corresponds to portals in the roadway bridge structures. The BNSF rail spur runs on a single track along the north wall of the corridor, the Dinkytown Bicycle trail runs along the south wall of the corridor, and an unpaved, dirt road runs through the center. Along University of Minnesota property, a fence is erected between the bike trail and the dirt road. The corridor is punctuated by bridge piers that run in the same direction as the overall corridor, perpendicular to the street bridges above.

The bridge on 14<sup>th</sup> Avenue SE (between University Avenue SE and 4<sup>th</sup> Street SE) forms a distinctive entrance into the district from the main University campus. The deep trench with bridge entrance allows a view of the adjacent buildings with a configuration which gives the feeling of crossing into a separate space.

The upper level of the district is at the street-level. Streets are arranged in an orthogonal grid which runs northwest-southeast and southwest to northeast. Dinkytown's street grid extends over the rail trench, and a few buildings are built down into the trench. Dinkytown is comprised of varying portions of five different city blocks. Four of these blocks are contiguous to one another and all of them are north of and adjacent to the rail corridor below. The only non-contiguous parcel is the Dinkydome which sits a little less than one block south of the rail corridor. All of the street-level properties in the district face city streets; most parcels are rectangular in shape with the short end of the parcel facing onto the public thoroughfare. As with most commercial nodes and small towns, commercial activity is in a cruciform shape. In this case retail frontages spread out in four directions from the intersection of 4<sup>th</sup> Street Southeast and 14<sup>th</sup> Avenue Southeast. Many of the commercial buildings in the Dinkytown study area remain today, most in similar architectural style to their original construction.

The strong orthogonal grid on the upper level of the district is continuous due to a series of street bridges that stretch over the rail trench that runs below. The current bridge structures only date back to the 1990's. At that time, the dilapidated bridges from 1902 and 1910 were completely replaced, including modifications to the walls of the trench. During that reconstruction, the appearance of the bridges, both in the trench and at the street level, changed. The bridge decks were widened, new piers and retaining walls were added, and overall designs were updated. Retaining walls associated with adjacent buildings have also been updated at various times.

Though it is nearly two miles away, the Downtown Minneapolis skyline looms large from within the very heart of the Dinkytown commercial district. The skyline is a strong presence in Dinkytown because the small commercial district sits immediately adjacent to the historic mainline rail corridor that once connected milling activities at the Falls of St. Anthony to the port of St. Paul. That rail corridor once connected to the city's historic West Side Milling District in downtown Minneapolis across the Stone Arch Bridge (See Figure 6, page 32). Because the rail corridor remains in existence, there are clear and strong sight lines that connect to the Downtown skyline from many locations in the district. This is especially so from the public streets spanning the rail corridor on a skein of crisscrossing bridges.

Most views of the Minneapolis skyline from other locations around the city and across the metropolitan area depict a cluster of tall buildings rising out of a wide, flat plain of lower buildings and trees. But from Dinkytown on the east, the view of the city skyline appears almost magnified because of the strong perspective of the rail corridor and tracks tightly cropped by nearby overhead power lines and the district's building walls and bridges. This optical illusion is compounded by a couple of purely coincidental location characteristics. Because Dinkytown is east of downtown, the skyline is fully lit when the sun first rises in the morning sky and in the evening, the sun sets behind the view of the downtown skyline. Also, because much of our region's weather comes from the west, Dinkytown often gets what seems like a preview of pending storms as they appear to rise up and over the city skyline on the west.

### **Description of Rail Corridor and Bridges**

The railroad corridor and bridges in Dinkytown form a distinctive element of the district. The railroad corridor runs through a trench cutting diagonally through Dinkytown, following a connection between Downtown Minneapolis and the rail yards in the Southeast Minneapolis Industrial Area, with connections on into St. Paul. The rail line originally crossed the Stone Arch Bridge, but the portion of the track connecting into Downtown was abandoned, so the line is currently just a spur track.

The trench has sloping, predominantly dirt sides with volunteer vegetation and trees. In Dinkytown, there are some retaining walls as well, around the bridges and the foundations of some of the buildings closest to the trench. The bridge piers separate the floor of the rail corridor into three bays. Presently tracks run through the northernmost bay, a dirt access road through the middle one, and a new bicycle path through the southernmost one. The access road is used almost exclusively for University vehicles traveling to a few University buildings with access points in the trench from their lower levels. A similar configuration exists on other portions of the trench, though it varies by segment outside of Dinkytown.

Although the building is not in the potential Dinkytown district, the University's Donhowe Building (319 15th Ave SE) on the opposite side of the trench has access down into the trench at the basement level. This building was built in the 1920's as an industrial work space providing support services to the University, though it is currently offices. It appears that the lower level was originally used to access rail service, though currently the University uses it as a truck loading area with a small amount of parking.

The rail trench is spanned by three bridges in Dinkytown: University Ave SE, 14<sup>th</sup> Ave SE, and a combined one for the intersection of 4<sup>th</sup> St SE and 15<sup>th</sup> Ave SE. All are fairly recent structures, built in the 1990's. The bridges are concrete beam structures, with an ornamental metal railing (See page 71).

### **Description of Buildings**

This section is intended to give a specific description of the physical characteristics of the key components of what is under consideration on this property: buildings, structures, sites, and objects. The following is a list of the individual resources, their status (contributing or

noncontributing) and the type of resource. A contributing resource conveys the significance of the district. A noncontributing resource does not convey the significance of the district as it was built outside the period of significance or heavily modified so that it has lost its integrity and ability to convey its significance. Full descriptions of individual resources can be found in Appendix A. The ID# column is a key to the labels on the map in Figure 1.

There are two main groupings of buildings in the district. The core group of buildings located around the intersection of 14th Ave SE and 4th St SE dates to the streetcar era. These traditional 1-3 story commercial storefronts are representative of a specific era and maintain a level of historic integrity. They typically date back to the 1900's-1920's.

Other buildings surrounding this core area date to the postwar era. They typically replaced earlier streetcar era structures in the 1940's-1970's. While they are of similar scale and type to the streetcar era buildings, they are more modern in design.

These structures represent the physical features of the Dinkytown neighborhood and contribute to the integrity of a potential historic district. While the historic integrity of each individual structure is varied, many retain a high level of integrity. Most of the storefronts have been modified and "modernized" since their period of significance. This is not unusual for historic districts as the storefront is the most visible and traditionally the most cost effective update for a property in this style of commercial building. Even with these modifications, most of the structures within the four block area categorized with "good" historic design integrity. A few are rated "fair". Many of the buildings retain a number of historic elements, and even those that have been modified retain the historic massing and design of door and window openings providing high integrity to the district.

Most of the buildings constructed over a 30 year period between 1900 and 1929, are characterized by 1 to 2 story facades (one is three stories). Most of these are constructed with a brick veneer; many comprised of hard fired wire cut brick often in dark brown shades. Also present are the narrower formed roman bricks in a buff or tan color. The typical height and width of the structures are reflective of commercial retail practices of their construction era when items were still sold at a counter by a clerk.

The primary architectural style within this group of structures is Commercial Vernacular. The Commercial style era runs approximately from 1890-1930. The style came out of the new building technologies of the later part of the 19<sup>th</sup> century utilizing interior steel framework with an exterior cladding forming the walls. As the structure itself was supported by the internal skeleton of steel, the need for heavy masonry to support the building was eliminated and greater expanses of the façade could be opened up to allow larger window and door openings. At this period in time, the cladding remained typically masonry (as opposed to glass and metal veneers of later eras). Since the brick was no longer needed to hold up the structure, it became mostly a design feature. The designs on the building's exterior of horizontal bands or vertical pilaster detailing reflected the internal vertical and horizontal steel members and were more simplified than previous architectural styles. Without the need to provide structural stabilization, the surface took on a lighter feeling typically with shallower depth than previous styles. Often the brick detailing was utilized in geometric patterns or neoclassical features. The Commercial Style

of architecture became most notable in the development of early skyscrapers, however the vernacular version was often built in one or two story buildings in particular in rural communities and neighborhood commercial districts. And, like other vernacular forms or architecture these were typically more simplified and utilitarian in nature.

The features of this Commercial Vernacular style are present in many of the contributing structures providing a strong level of design integrity for most of these structures. Figure 3 contains images of a small sampling of these features.

The Varsity Theater, formerly known as the University Theater, exhibits the Art Deco style. As with the commercial style, Art Deco was inspired by the advances in technology and machinery of the industrial age. Typical of the style are geometric patterns and machined surfaces which provided a clean and polished streamline appearance. The Varsity's square marble panels and bands of glass block and small windows at the second story all add to the streamline look of the building and are all strong Art Deco features. The sign is the dominant feature of the façade and is classic art deco in its styling. Such movie theater marquees had lights to attract attention to the sign. Many had "racer" lights which provided a sense of movement typical of "of streamline moderne style," as subset of Art Deco.

Four buildings in Dinkytown are of yet another style popular from the turn of the 20<sup>th</sup> century but with a different cultural reflection. Revival architecture became widely used in 1920's and 30's, although more typically found in residential architecture of the period. In fact, 321 14th Ave SE designed in Tudor/Elizabethan style in 1910 as a residence. The ½ timbering and stucco façade along with the tile roof are all elements of this style. It is unknown what the original façade of the next door building (address) looked like but by 1932 (when occupied by Dayton's), the façade had the similar design treatments.

Another example of revival architecture is located 1300-1302 4th Street. The ½ timbering with stucco of the Tudor style is present at this location as well along with wood brackets under the eaves of the front facing faux gable.

The structure addressed 1319-1325 4<sup>th</sup> Street SE, was constructed in 1921 in the Commercial Vernacular style of architecture. It is representative of the streetcar commercial district context. Features of that style still present include: the projecting brick detailing including spandrel panels, pilasters, and raised brick sections at the parapets. The four storefronts vary in their level of historic design integrity with stucco infill used on the two in the center and the other two retaining more of the original (or at least early) features. The glass block bulkhead of the Camdi business storefront is likely original as that material came widely into use in the 1920's<sup>5</sup>. The structure is contributing to the district and has a number of architectural features with a good historic design integrity making it a significant structure within the Commercial Streetcar context.

(See also, Section 4: Individual Resource Forms, page 78)

### **Description of Ghost Signs**

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<sup>5</sup> Preservation Brief 11, "Rehabilitating Historic Storefronts, National Park Service, September 1982

Ghost signs are old, typically painted signs that have been kept for a number of years. They may advertise a business that no longer exists. Notable ghost signs in Dinkytown include the following examples:

- Perine's Books and Art Materials at 313-315 14<sup>th</sup> Ave SE. These faint painted signs are located on the sides of the brick building. The signs are largely painted over and obscured by more recently painted signage for an existing business (Annie's Parlor), leaving only "Art Materials" and a very faint "Perine's." Perine's sold books and art supplies in Dinkytown during the 1970s (see page 18).
- Dayton's Store and the Campus Cobbler at 321 14<sup>th</sup> Ave SE. These faint painted signs are located on either side of the building on brick. The Campus Cobbler Shoe Store opened in Dinkytown in 1971, and continued at this location for a number of years before moving to another spot in Dinkytown.<sup>6</sup> Dayton's was located in the building from the 1920's to 1950's (see page 66).
- Wm Simms Hardware at 411 14<sup>th</sup> Ave SE. There are two of these painted signs, one on either side of the building. The Wm Simms Hardware store was built in 1904 and remained in operation at this location until the 1970's (see page 68-69).
- Gray's Drug on 325-331 14<sup>th</sup> Ave SE. This sign is located on the building's façade, as part of the glass block transom. Gray's Drug occupied the space in the 1960's (see page 67).

### **Description of Vegetation**

Vegetation is a component of the Dinkytown Historic District at the street level, but it is not necessarily a defining feature. As with most urban commercial districts, buildings are built up to the sidewalk and side-by-side. As such, there is typically no vegetation on any private properties between the building and the street or on the sides of buildings and between buildings. Historic photographs are not conclusive about whether street trees (at the edge of the sidewalk near the curb line) were a standard feature of the commercial area. In some photos the streetscape appears devoid of trees. In others, there are individual street trees and/or lines of street trees along particular block faces. In all, there is nothing to indicate that there was or has ever been a purposeful design of vegetation on the street level that is a district form the way it may have been handled in other commercial nodes around the city (see pages 59-74).

In the trench, vegetation is featured more prominently. It should be noted however that the vegetation in the rail corridor is volunteer in nature; it is neither planned nor maintained in a purposeful way. Instead, vegetation in the rail corridor appear to have spring up on the berms that are adjacent to building walls, retaining walls, and bridge abutments. Some of this vegetation is quite small and nondescript. In other cases, some vegetation appears to have grown untamed and gotten rather woody, so that its height exceeds the adjacent bridge rails

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<sup>6</sup> Minnesota Daily, May 3, 2009 <http://www.mndaily.com/2009/05/03/store-sole>

Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
***Designation Study for Dinkytown Historic District***

and it becomes a regular feature of how the street level portion of the district is experienced, (see pages 71-72).

Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**



Raised center parapet



Wooden pilaster (top portion) & framed signboard



Brick quoins & intact cornice with dentils



Flat brick arch over window



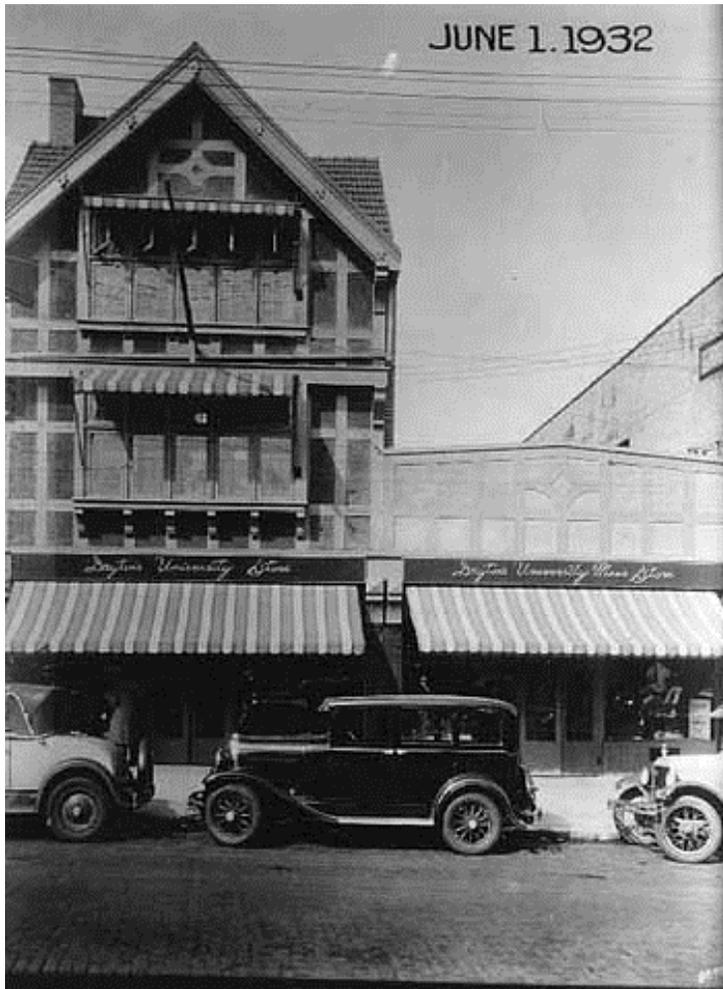
Brick pilasters, & glass block bulkhead



Geometric patterns in brick veneer

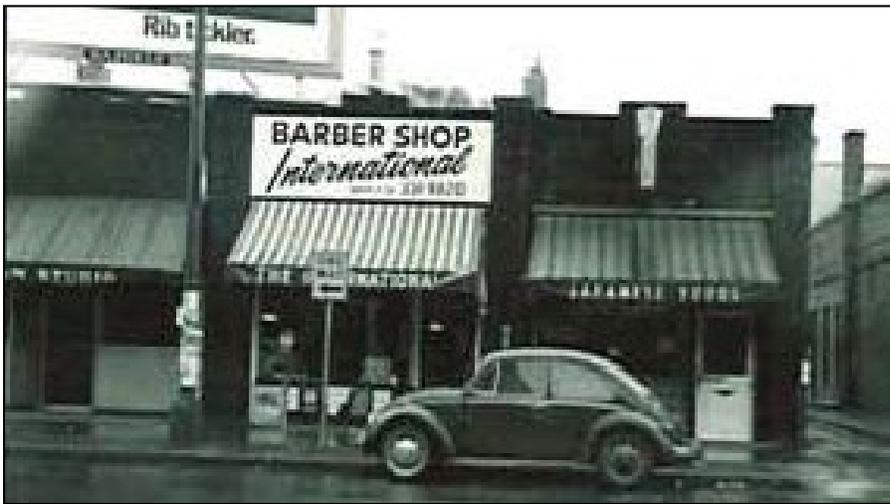
**Figure 3:** Examples of architectural details found in Dinkytown

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***Designation Study for Dinkytown Historic District***



**Figure 4:** Example of Tudor/Elizabethan-Revival Architecture, 321 14<sup>th</sup> Ave SE, 1932.  
Courtesy, Minnesota Historical Society, ID 3890-A.

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***Designation Study for Dinkytown Historic District***



**Figure 5:** Examples of Commercial Vernacular architecture

## **PART 2: HISTORIC SIGNIFICANCE**

The significance of the Dinkytown historic district is best described through two interconnected lenses: The physical and commercial development of the district as it evolved and the social and cultural history of this place over time.

### **Physical and Commercial Development of Dinkytown**

#### **Early development: 1850-1880**

In most places, commercial activity and transportation would be located in closer geographic proximity, but due to site and situation, two cities grew up several miles from one another. Minneapolis was a regional center of agricultural production and processing due to St. Anthony Falls. St. Paul was a regional center of transportation because it was the head for navigation on the Mississippi. No less significant is the long, wide swath of relatively flat developable land that stretches between them. Due to the falls limiting water travel, there was need for a land route to connect the two locations. In the early days of lumber milling at the falls, this was an ox cart route, created in 1847 to facilitate trade. The path of the ox cart route is approximated in this area by modern day University Avenue.

Later on as railroad technology took over freight transportation, rail was developed along the same general corridor. Since rail traffic needs flat grades, the passage was constrained by the width of the space between the hills of St. Anthony Park and those of Prospect Park. The logical rail corridor fell along the swampy path of Bridal Veil Creek, which ran through Dinkytown and northwest into the area now known as Southeast Minneapolis Industrial Area (SEMI). The first rail service between St. Anthony (now Northeast Minneapolis) and St. Paul began in 1862<sup>7</sup>. Additional rail lines were added rapidly over the following two decades.

Due to this geography, commercial and residential activity spilled out of the central riverfront (one directions was southeast toward St. Paul) with the advent of the railroad and later electricity. Those technologies allowed some activities to move beyond close-in walking distance/power supply right at the falls and core. No doubt Dinkytown's origins were part of that dispersion of uses and activities following (a) the rise of those technologies and (b) the already-established importance of that corridor link between the falls and the head of navigation.

In 1885 the neighborhood was still primarily residential as indicated in the pattern of lots and buildings showing on the City atlas map from that year<sup>8</sup>. Notably, of the approximately 18 properties that are within the boundaries of the district currently proposed, in this study, 15 appear to be detached, residential structures, see Figure 12). Based on the map, it would seem that most of these structures were not used directly in conjunction with the wide swath of rail lines running diagonally past them.

One distinctive feature of this area was the very early development of bridges over the rail lines, to allow for other traffic to pass unobstructed over the rail. Although there are no existing city

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<sup>7</sup> SEMI National Register Assessment, March 2003.

<sup>8</sup> Map of Minneapolis (plate 22), Minnesota created by Hopkins, Griffith Morgan 1885

records of the earliest bridges, a University of Minnesota campus map from 1885 shows a footbridge in place on 14<sup>th</sup> Ave SE crossing the rail lines and parallel creek<sup>9</sup>. A map from 1887 shows bridges crossing at 14<sup>th</sup> Ave SE, 4<sup>th</sup> St SE, and 15<sup>th</sup> Ave SE<sup>10</sup>.

Although there are no existing plans in city records of these earliest bridges, an early Minneapolis City Council action refers to their presence. The action, taken by the Council on January 12, 1883, requires Minneapolis Union Railway Company the construction of grade separation of freight rail and streets for the rail line running from the North Loop area across the newly completed Stone Arch Bridge through Dinkytown and over towards St. Paul. This meant the construction and maintenance, at the railroad's expense, of numerous new street bridges. However, there is one exception identified in the text: the action states that grade separation will be required in all cases "except University Avenue, Fourteenth avenue southeast and Fourth Street southeast, where the bridges already built are satisfactory to the city."<sup>11</sup>

These bridges were maintained for a while, but eventually the railroad constructed more permanent facilities. The first new bridge to be built was the 14<sup>th</sup> Ave SE Bridge, constructed in 1902. The University Ave SE Bridge and 15<sup>th</sup> Ave SE/4<sup>th</sup> St SE intersection bridges were both constructed several years later in 1910. These were iron structures with railings and wood decks, and construction included excavation necessary to ensure the bridges were fully grade separated from the rail with sufficient clearance for rail underneath. The plans on file for these bridges show they were designed and constructed by the Great Northern Railway (James J. Hill's successor to Minneapolis Union Railway), along similar terms to the 1883 agreement mentioned above. The decks of the bridges were maintained by the City over the years through a maintenance agreement with the railroad, including re-decking and reinforcement as needed.

The generation of bridges from the early twentieth century deteriorated over time, and by the early 1980's they were in poor enough condition that the University of Minnesota appealed to the City of Minneapolis to take action and replace them. All three bridges were demolished and replaced in 1996 with modern concrete beam span bridges. At the time of this change, the City took over the ownership of the 14<sup>th</sup> Ave SE and University Ave SE bridges, and the County took over ownership of the 4<sup>th</sup> St SE/15<sup>th</sup> Ave SE intersection bridge.

The fact that these bridges were constructed so early in the City's history is notable. It suggests the strong relationship between the University campus and the areas to the north of the tracks and the need to provide convenient vehicle and pedestrian access between the two. It is particularly notable because construction of these bridges predated City actions to compel grade separation in Downtown and along the Midtown Greenway. Additionally, the City Council did not act until 1922 to require grade separation of freight rail and other traffic in nearby Northeast Minneapolis. As a result, while the current bridges are not in themselves historic structures, the presence of bridges in Dinkytown is a distinct part of its history. There do not appear to be any specific defining features about the trench itself in terms of width, slope, or materials. However, its presence is also part of the history of Dinkytown.

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<sup>9</sup> University of Minnesota Main Campus Map, University of Minnesota, 1885.

<sup>10</sup> *University of Minnesota Preservation Plan*, University of Minnesota, 1998, page 125.

<sup>11</sup> Minneapolis City Council Official Proceedings for January 12, 1883. Volume 8, page 293.

Several of the buildings within the district are built with features that may indicate some sort of connection to rail activities. First a small handful of buildings have ground floors that access or are adjacent to the railroad corridor. This is an indication that perhaps cargo was transferred and stored in these buildings. Second several buildings are in odd shapes that conform to the contour of the adjacent railroad tracks. Some of this may be a matter of parcel shape only, but in some cases, it may indicate that development adjacent to the rail lines had importance – that proximity was more important than avoiding the challenges that must be overcome in building on odd shaped parcels. However, the focus on close proximity to campus may also explain the willingness to build on irregular sites.

In addition to the relationship to Downtown, Dinkytown has a long-standing connection to the development of the University of Minnesota. The University was first founded in 1851, though not at its current location. Old Main, the first permanent University building constructed on what is currently the main campus, was constructed in 1856 (it was demolished in 1904). Old Main was located just one block from Dinkytown, approximately on the site of modern-day Nicholson Hall. This close proximity to campus meant that Dinkytown was a convenient destination for faculty, staff, students, and others with business at the University – as well as home to many of them.

Early property ownership records also showed that many local residences were home to professors and other University employees<sup>12</sup>. Additionally, many early businesses catered to University-area needs such as lodging, restaurants, and school supplies (including printing and book-binding), in addition to typical daily needs seen in many commercial areas.

Some of what's here is conjecture based upon observation of the built environment more than a century later. This period has not been well studied before but it is important to recognize because it sets the basic foundation of street grid, priority lines and the strong diagonal of the railroads – as well as the linkages into the campus area. The interplay of these is a crucial feature in the sense of place and foundations and (quite literally) the layers of urban character in this part of Minneapolis.

Additional study is beyond the scope of this project but strongly encouraged by others who have an interest in Dinkytown.

### **Emergent Streetcar Commercial District: 1880-1930**

Dinkytown plays an important part in the history of streetcar development in Minneapolis. It was the terminus of very first horse car line route established from Downtown Minneapolis to the surrounding community. In 1875, the Minneapolis Street Railway constructed the line along Central Ave NE and 4<sup>th</sup> St SE, terminating at the intersection of 4<sup>th</sup> St SE and 15<sup>th</sup> Ave SE, a distance of 2.1 miles. The line ran every fifteen minutes between 5 AM and 11 PM. The line was soon extended northward along 15<sup>th</sup> Ave SE towards Como Ave SE, along with other system expansions. This line was eventually converted to electric streetcar.

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<sup>12</sup> *University of Minnesota Preservation Plan*, University of Minnesota, 1998, page 125.

Over the years, pieces of the streetcar network were assembled (and operators consolidated), and this link became part of a larger streetcar system. By 1898, it was part of the Como-Harriet interurban line from Lake Harriet to Lake Como following Hennepin Avenue, 4th Street SE, 15th Avenue SE, Como Avenue SE, past the State Fairgrounds and through Como Park, to downtown St. Paul, a distance of 17 miles. This remained a streetcar route until the system was decommissioned in the mid-1950's. This route is still viable today: the modern day bus Route 6 follows the Minneapolis route west of Dinkytown, while bus Route 3 covers the portion east of Dinkytown and into St. Paul.

Dinkytown's first major commercial buildings (no longer existing) were two three-story buildings on 14<sup>th</sup> Avenue SE between 4<sup>th</sup> Street SE and 5<sup>th</sup> Street SE and were constructed in 1880. The Minneapolis Street Railway Company, Thomas Lowry's streetcar line, constructed a storage barn and station at the corner of 4<sup>th</sup> Street SE and 14<sup>th</sup> Avenue SE where the Loring Pasta Bar now sits. This was located at the original terminus of that first horse car line, and was the company's first streetcar barn outside of Downtown. By 1885, Thomas Lowry's subdivision of the block bounded by 13<sup>th</sup>, 14<sup>th</sup>, 4<sup>th</sup>, and University showed a half-block of lots intended for shops<sup>13</sup>. Advertisements from University publications around 1890 indicate that the area had grocery stores, a livery and boarding stable, a church, a meat market, a bookstore, and other uses.

The 14<sup>th</sup> Avenue corridor, between University Avenue and 5<sup>th</sup> Street, became the center of the commercial development that progressed through the remainder of the nineteenth century and into the next. Many of the current structures located along 14<sup>th</sup> Avenue were built between the early 1900s and late 1920s. A number of these were built on the sites of earlier buildings that were demolished prior to the construction of the later buildings.

Much of the construction that occurred in Dinkytown from the late 1880s into the 1930's can be attributed to the streetcar which started as a "horse railroad", but which later was electric and had various lines serving the area. This station at the corner of 4<sup>th</sup> and 14th became the point of entry for students commuting from across the region to the University. The lines running through Dinkytown connected Minneapolis and St. Paul as well as surrounding cities. Anyone heading east-west by streetcar would pass through the neighborhood, which connected this commercial district, and the surrounding neighborhood and university, to the cities beyond. With all the traffic moving through the area, Dinkytown grew in importance, becoming known as the "second downtown Minneapolis," which furthered interest in the commercial development potential of the neighborhood.

In addition to the general purpose streetcar routes developed in this area, the University of Minnesota developed its own intercampus trolley route between the Minneapolis and St. Paul campuses. This route was constructed along 15<sup>th</sup> Ave SE towards Como Ave SE in 1914<sup>14</sup>. The purpose of the route was not just to transport people, but to ensure efficient transport of coal and building materials to the more remote St. Paul agricultural campus. This route ran continuously until 1954, when it was decommissioned along with the rest of the streetcar network. It has since been replaced with the University's Campus Connector buses. The broad

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<sup>13</sup> *University of Minnesota Preservation Plan*, University of Minnesota, 1998, page 125.

<sup>14</sup> Recalling the Trolley, Tim Brady, Minnesota, Fall 2012, page 38.

entrance into campus where 15<sup>th</sup> Ave SE connects to it is a remnant of the streetcar turnaround point at that location.

The patterns of developing urban areas have been greatly influenced by the changing modes of transportation and the ability they bring to residents to move throughout their city and region. The oldest communities in Minnesota were formed along the rivers which were used by the earliest people as “highways”. As these early communities developed they required dense patterns of mixed use development (workplaces, markets, and homes) to allow pedestrians and animal powered vehicles to maneuver throughout the community.

As roads were improved horse drawn vehicles were able to go further, but horsepower could go only so far. It was not until the advent of mechanized vehicles that residents (other than upper classes) of the City were able to move into different neighborhoods than where they worked. The streetcars brought quick and comfortable transportation to the middle classes. The streetcar stops allowed for the formation of new commercial nodes serving the commuting population. These commercial areas grew along the linear rail corridors in particular where two or more lines came together with residential neighborhoods radiating outward from these centers. Remnants of these small commercial districts are still present today along many of the modern day city collector streets such as Nicollet, Chicago, Cedar, Central, Lake, Como, Washington and Franklin Avenues in Minneapolis.

While Dinkytown started as a streetcar neighborhood commercial hub, there was one major difference between it and the other similar districts of Minneapolis. The difference for Dinkytown was the presence and proximity of the University of Minnesota’s main campus.

### **Dinkytown and the University of Minnesota**

The Dinkytown neighborhood grew with the University of Minnesota. The University was founded in 1851 in the territory of Minnesota which would become a state seven years later. The institution was closed during the Civil War due to a financial crisis. It reopened in 1867 as “the official recipient of public support from the Morrill Land-Grant Act, designating it as Minnesota’s land-grant university.”<sup>15</sup> An 1861 “Map of St. Anthony and Minneapolis” shows the current location of the campus platted out with one large structure centrally located there. To the north, at the present location of Dinkytown, development was sparse. The six blocks along University Avenue (labeled on the map as Third Street) had one residence on each block facing the campus between 10<sup>th</sup> and 16<sup>th</sup> Avenues<sup>16</sup> A handful of other structures (residences and barns) appear in the 8 block area of the Dinkytown neighborhood. The center of Minneapolis was still on the East side of the River in the St. Anthony Main area with the west side downtown location barely reaching Washington Avenue.

By the time of the introduction of the “horse railroad” and station at the corner of 4<sup>th</sup> Street & 14<sup>th</sup> Avenues in 1885, the University was growing. Along with “Old Main” (the one building present on the University on the 1861 map) two additional buildings had been constructed (The

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<sup>15</sup> University of Minnesota web site: <http://www1.umn.edu/twincities/history-mission/>

<sup>16</sup> 1861 Map of St. Anthony and Minneapolis Cook, R. [http://geo.lib.umn.edu/map\\_images/G4144.M5G46\\_1861\\_C66\\_south.jpg](http://geo.lib.umn.edu/map_images/G4144.M5G46_1861_C66_south.jpg)

Agricultural College Building – 1874 and the Coliseum – 1884). As the century turned, the campus had nineteen major structures. Twelve years later there were two dozen buildings on campus. Several of the older structures such as Old Main, razed in 1904, had been replaced with new facilities.<sup>17</sup> By that same year, much of the commercial intersection of Dinkytown (the corner of 4<sup>th</sup> and 14<sup>th</sup>) was already well developed.

In the early 1900's, many of the Dinkytown businesses were already catering to the university clientele. College Inn Hotel/Dinkydale (1902) and the adjacent annex (now Erik's Bike Shop) located at 1310-1320 4<sup>th</sup> Avenue provided visitors and student housing on the upper levels with storefronts below. The three-story Tudor Revival style structure at 323 14<sup>th</sup> Avenue was a private residence on the upper two stories of U of M professor Harlow S. Gale, with a restaurant occupying the main floor storefront.<sup>18</sup> Built in 1910 this building now houses "The Refinery". The 1902 constructed Northwestern School Supply Company (with a printers in the basement was where the Loring Pasta Bar is now located. A moving picture theater was located where the Five Guys Burgers, and Verizon store is now (in a previous building since replaced). Other shops and some manufacturing, including an ink factory, carpenters and tin shop and a lightning rod factory filled in the commercial spaces. Residential dwellings completed out the development on the blocks primarily facing 13th & 15<sup>th</sup> Streets and 5<sup>th</sup> Avenue<sup>19</sup>. Of the existing 30 buildings which are the focus in this study in the four block area at the 4<sup>th</sup> Street and 14<sup>th</sup> Avenue intersection, just over a ¼ of them were built in this decade of the 1900's.

In the 1920's another building boom occurred in Dinkytown, with approximately another quarter of the (currently present) buildings being constructed at that time.<sup>20</sup> Retail and services aimed at the student clientele continued to occupy the neighborhood in increasing numbers. Restaurants in particular provide an interesting glimpse into the cultural history of Dinkytown and its strong connection to the UofM. The building at 323 14th Ave SE adjacent and connected to the Tudor Revival residence of Professor Harlow S. Gale was constructed in 1920 by the Baltimore Dairy Lunch company. This early version of a fast food restaurant was started on the east coast in the late 1880's. Customers would order their food at the counter and bring it to wooden chairs (similar to a tablet arm desk) to eat. The simple food was inexpensive and quick, probably popular for busy students on the run. The buildings, of the franchise businesses however, were solid and luxuriously constructed including the use of marble for interior surfaces and fixtures.<sup>21</sup>

Other dining establishments would come and go over time in Dinkytown. In 1923 William Harrison "Stiffy" Steadman acquired the building at 313-315 14<sup>th</sup> Avenue and opened Stiffy's Gopher. This establishment was a popular campus "hang out" for U of M students, typifying the major role the students played in the success of the area's businesses.<sup>22</sup> Dayton's opened a campus store in the late 1920's in what had been the residence at 323 14<sup>th</sup> Avenue. The department store had a tea room on the third floor called "the tent" and later opened another restaurant in the adjacent building called "The Dungeon". The store also had a full floor of men's

<sup>17</sup> University of Minnesota Campus History web application <https://www.lib.umn.edu/apps/campushistory/>

<sup>18</sup> WSB Project file – Dinkytown Small Area Study, Heritage Preservation Chapter.

<sup>19</sup> 1912 Sanborn Map

<sup>20</sup> WSB Project file – Parcel Information & Preservation Alliance of Minnesota Inventory forms

<sup>21</sup> Web site <http://restaurant-ingthroughhistory.com/2014/01/19/early-chains-baltimore-dairy-lunch/>

<sup>22</sup> WSB Project file – Dinkytown Small Area Study, Heritage Preservation Chapter

clothing and a floor of women's clothing. The store employed 60 individuals with 50 of them being students.<sup>23</sup>

Through the 1930's and 1940's, the neighborhood continued to be balanced in serving both the university and neighborhood clientele. It was a "a self-sustaining village" "There was a grocery store, a butcher shop, a candy store, a dry cleaner, gift shops, [and] a bakery...".<sup>24</sup> Neighborhood institutions such as churches and schools including Marshall High School (1924 - 1982) had a strong presence.<sup>25</sup> The Varsity Theater was another important locale in this era for the neighborhood. It opened as The University Theater in 1915 for vaudeville shows. Between 1938 and 1939 the theater underwent major remodeling to its current Art Deco style. It is at this time that the name was changed and the sign which has become one of the iconic images of the neighborhood was installed. This new architectural style reflects the role of the movie theater in the "golden era" of the movies as a significant place to gather and collect the most up to date information in the newsreels and also to escape the real life concerns of the Great Depression and World War II through the movies.<sup>26</sup> Several of the larger streetcar commercial districts had such movie houses to cater to the surrounding neighborhood population.

## **Ghost Signs**

Signs in Dinkytown are a strong element in the sense of place of the neighborhood. Some of these are physical remnants of previous times, historic resources mostly from the student culture era. The faded ghost signs (faded but left to remain) from past businesses are an example of this. Rather than a reflection of major events, they are instead reminders of the day to day activity that occurred in the neighborhood. These are physical representations of the history that occurred in the neighborhood, layers of the past.

While they add character and interest to the buildings in Dinkytown, it is unclear if all of these signs date back to the era of significance. Additionally, modifications over time have reduced the integrity of many of them. The sign for Perine's Books and Art Materials (313-315 14th Ave SE) is so obscured by being painted over that not much is left. The sign for Campus Cobbler (313-315 14<sup>th</sup> Ave SE) likely dates from after the period of significance. The Dayton's (321 14<sup>th</sup> Ave SE), Wm Simms (411 14<sup>th</sup> Ave SE), and Gray's Drug (325-331 14<sup>th</sup> Ave SE) signs are more likely from within the period of significance. However, it is difficult to authenticate the dates that these were added.

## **Interior Spaces**

In addition to their exterior appearances, interior spaces of buildings may contribute the historic character of a district. Contributing elements may include era of construction of interior features, arrangement of rooms, volume of interior spaces relative to one another, and architectural features and style(s).

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<sup>23</sup> Images of America, Dayton's Department Store, Mary Firestone, Arcadia Publishing, 2007

<sup>24</sup> "Development in Dinkytown, part 1: There's a nice vibe; it'd be easy to mess that up" Twin Cities Daily Planet, February 12, 2013

<sup>25</sup> "Development in Dinkytown, part 3: The House of Hanson and the price of convenience" Twin Cities Daily Planet, February 12, 2013

<sup>26</sup> Placeography, Minnesota Historical Society, Varsity Theater, Accessed June 13, 2014

For the most part, the interiors of the buildings in Dinkytown have been modified repeatedly over the course of the history of the area. This reflects their continuous use for a succession of retail tenants, many of which renovated, reconfigured, or otherwise altered the interior of the building to meet their particular needs. As a result, it is unlikely that the interiors of most of the properties in Dinkytown would be eligible for designation in their own right.

Despite this, some basic elements of Dinkytown building interiors may potentially contribute to the historic character, in terms of their size and placement. This could include the division of ground floor interior spaces into relatively small commercial tenant spots, reflecting the pattern of small scale shops that has historically lined the streets of Dinkytown. On the other end of the spectrum, the relatively larger volume of some interior buildings – for example the Dinky Dome and Varsity Theater – reflect the role of these buildings for larger gathering spaces.

A detailed survey of all the interiors of properties within Dinkytown is beyond the scope of this study. It would require further research to fully substantiate claims around interior integrity and historic significance of all the buildings in the district.

### **The Social and Cultural History of Dinkytown**

#### **“A Center of University Student Life”<sup>27</sup>**

After World War II, the life of the streetcar slowly came to an end in the twin cities and most other major metropolitan areas of the United States. The housing boom which coincided with the “Baby boom” and the new availability of automobiles along with the growth of the highway system all contributed to the suburbanization of the twin cities. By the mid 1950’s the street cars were gone in Minneapolis.<sup>28</sup> The face of retail was changing along with much of the rest of the urban environment. Southdale, the nation’s first indoor shopping center located in Edina, opened in 1956.<sup>29</sup> The old urban shopping areas such as Dinkytown and similar streetcar commercial districts were in the decline. Families were leaving the inner city. Many of the business that served them moved too or tried to hang on in place catering to the changing population left behind. For Dinkytown, this was the student population and the changes occurring in the culture for this generation would greatly impact the Dinkytown scene.

The 1961 volume of “The Gopher”, the annual year book of the University of Minnesota contained a multiple page spread on Dinkytown, referring to it as “a center of university student life” It stated, “Dinkytown embodies the cosmopolitan spirit of the university.” What would you like to do; what do you need? More than likely, Dinkytown has it. Food is always important. The Scholar serves mugs of coffee and a conversational atmosphere; fabulous ice cream concoctions topped with whipped cream and a cherry dominate Bridgeman’s; Valli Pizza ...for books there are Perine’s and Mccosh’s...” “...no matter what your desire, Dinkytown is the place to go”<sup>30</sup> These were the Dinkytown locations of Bob Dylan’s short University of

<sup>27</sup> Quote from “The Gopher” (UofM yearbook) 1961 pages, pages 28-31

<sup>28</sup> Minnesota Streetcar Museum, “A brief history of twin cities transit” [http://www.trolleyride.org/History/Narrative/TC\\_Transit.html](http://www.trolleyride.org/History/Narrative/TC_Transit.html)

<sup>29</sup> Minnesota Encyclopedia, Minnesota Historical Society. “Southdale Center.” Accessed June 13, 2014.

<sup>30</sup> The Gopher, Volume 74, 1961, p. 28

Minnesota experience. He had lived there just two years previous in 1959. While his time there was short, reportedly this is when he changed his name (from Robert Zimmerman) and where he formed his folk singer poet personae.<sup>31</sup>

The Ten O'Clock Scholar was the coffee shop where Dylan played. It was also a popular location for artists Dave Ray, Spider John Koerner, Tony Glover, John Kolstad, Bonnie Raitt, Willie Murphy, and Peter Ostroushko.<sup>32</sup> The building the Ten O'Clock Scholar was located in is not extant – it was demolished in the 1960's and replaced with another commercial building. Dylan lived in an apartment on the second floor of Gray's Drug Store (now the Loring Pasta Bar).<sup>33</sup> The Podium (also not extant), was a music store which sold sheet music, guitars, records and tobacco products in the 1960's<sup>34</sup>

The history of Dinkytown points to two distinct themes which provide the historic context in analysis of the historic significance of the district. The first theme is that of the streetcar commercial district. The historic resources still present from this era run from 1899 (the Annie's Parlor building) through the end of the 1940's when the streetcar still had a strong presence in the neighborhood. It includes 21 structures, the majority of which were built 1900 to 1929 (see following section on architecture). The second major historic theme for the district is the presence of the University of Minnesota student population and their culture as a unique group of individuals within a larger segment of the City population. The physical representation of this historic theme in Dinkytown is somewhat more difficult to identify. Rather it is the interplay between the historic (streetcar commercial era) setting as a backdrop and the layers of the built environment present along with the long term businesses and proprietors and the activities of the students within that environment that has an historic significance to the Dinkytown district.

It is these layers of history, both as represented in the early 20<sup>th</sup> structures along with the layers of activity of the businesses located in them over time (as most clearly represented physically with the presence of historic signage and old "ghost" signs still present) that makes Dinkytown known as that "funky place" with "bohemian" feel. As stated by Jason Mclean, "Owner/Designer and sometimes chef" of The Loring Pasta Bar upon the move of the businesses from Loring Park to Dinkytown, "Dinkytown has a heretofore overlooked charm. It's a great, easy to get to location and has a life spurred by Northrup Concerts, Gopher Sports, and the cultural and social ferment that IS the University experience."<sup>35</sup> While this quote refers to current conditions, it reflects the fact that elements of the historic character are still present in Dinkytown today.

## **Student Culture**

It is often the interplay between the physical surroundings and the events which occurred in the location that help to explain the relative significance the location had in its association with people. While the University students had a presence in Dinkytown from the neighborhood's early beginnings, it wasn't until the later part of the 1950's that the location became more closely

<sup>31</sup>"What Made Dylan Dylan?: Hibbing and Dinkytown in the American Journey," Cheryl Reitan, Minnesota Artists, 2007  
<http://www.mnartists.org/article/what-made-dylan-dylan-hibbing-and-dinkytown-american-journey>

<sup>32</sup> Facebook Page, The Podium, <https://www.facebook.com/thepodiumguitars/info>

<sup>33</sup> Dinkytown Business Association web site, <http://www.dinkytownminneapolis.com/about-dinkytown-history/music/>

<sup>34</sup> "Development in Dinkytown, part 1: There's a nice vibe; it'd be easy to mess that up" Twin Cities Daily Planet, February 12, 2013

<sup>35</sup> The Loring Pasta Bar website, <http://loringpastabar.com/loringpastabar/background/>

related to the student culture. This timing is directly related to the departure by many middle class families of the inner-city in the 1950's. It is at this time period that students started defining the characteristic of the neighborhood. The 1961 University of Minnesota yearbook spread is a good example of this change in culture. The subculture that was created at the time and reflected in arts (particularly in music) was of the students who spent time in Dinkytown.

Within the student culture context, the physical representations of historic significance are more difficult to identify. It is not unusual that a place which holds historic significance due to its association with important historic events or with the lives of significant persons or groups may look like "any other place" or many other places as opposed to districts whose significance is based on the built environment. There are some physical representations of this earlier era which are still present in Dinkytown. However, it is the stories of events that occurred in the location, whether a newsworthy event (such as the Red Barn protest) or everyday activities, and how they relate to this group of people within that makes the district historically significant. The University of Minnesota student body themselves are significant to state and local history. They populate the Dinkytown neighborhood and utilize it for housing, commercial activity and expression of social opinions. Dinkytown has remained a center for students and others connected to the University since at least the early 1900's.

The University of Minnesota as the State of Minnesota's Land Grant University is considered by many Minnesotans to be the preeminent institution of higher learning in the state. Even for those who do not attend "the U", the culture of the institution permeates deep within the state's broader culture. The presence of the University is felt by many in the state with its outreach extension programs, annual presence at the state fair, Gopher sporting events, and breakthrough cures and treatment of the medical facilities. The interplay between important business and political leaders of the state and the school are illustrated with the names of important programs; the Carlson School of Management, the Humphrey School of Public Affairs to name but two. This close tie between University culture and that of the state as a whole helps to explain the significance of the university students as a distinct group of individuals significant to the state's history.

### **The Dinkytown Music Scene**

There are also specific individuals within the student body who have contributed to the culture of local, state, and national realms even if they were only students for a short time. As previously mentioned, Bob Dylan spent time in Dinkytown as he was in the early formations of his signing career. Other musicians were also impacted by the place in that same era. "Spider" John Koerner originally came to the University of Minnesota in 1956 to attend school as an engineering student. In Dinkytown, he joined with Dave Ray and Tony Glover playing music in the coffee shops.<sup>36</sup> In 1963 the three recorded "Blues, Rags, and Hollers" an album which "became cornerstone in the 1960's folk and blues revival."<sup>37</sup> Koerner said in 1986 documentary, "*We never woulda become what we became if we hadn't been hanging around the Twin Cities especially over in the bohemian sections there of Dinkytown and the Westbank.*"<sup>38</sup> Stated the

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<sup>36</sup> Spider John Koerner Official Website, Biography, <http://www.mwt.net/~koerner/bio.html>

<sup>37</sup> Blues, Rags and Hollers, YouTube [https://www.youtube.com/watch?v=y\\_b9aVhWQkE](https://www.youtube.com/watch?v=y_b9aVhWQkE)

<sup>38</sup> sic

curator of the Weisman Art Museum's Bob Dylan exhibit: "These four square blocks of Minneapolis have played a pivotal part in the world of music. It was an interesting little incubator of politics and culture on the edge of the university."<sup>39</sup>

## Literature

The Twin Cities literary scene has some of its roots in the Dinkytown area. During the 1950's-1970's, it was a gathering place for writers and readers, with several new and used bookstores. The Loft Literary Center, now located in Downtown Minneapolis, was originally founded in Dinkytown in 1974 in a loft above Rusoff & Co. Book Dealers (1302 4<sup>th</sup> St SE). It originated as a venue for local writers, and went on to host readings by a number of prominent authors. It is now one of the nation's largest literary centers.<sup>40</sup>

Other Dinkytown bookstores from this era included McCosh's Book Store (1404 4<sup>th</sup> St SE), Perine's Campus Book Store (315 14<sup>th</sup> Ave SE), and The Paul Robeson Bookshop and Herridan Book Store (13<sup>th</sup> Ave SE), Dinkytown News newsstand (University & 14<sup>th</sup>), and Savran's Book Store (prior to its move to the West Bank).<sup>41</sup>

There were several periodicals published in the area as well. The *Minnesota Review* was a journal of creative and critical writing distributed from Dinkytown in the 1960's. *Nickel and Dime Quarterly* was published in the 1960's by Lewis Hyde, an influential writer and critic. *The North Stone Review*, a literary journal, was published in Dinkytown in the 1970's. *The Ivory Tower* was a 1950's era literary journal, published through the *Minnesota Daily*. *Little Sandy Review* was a 1960's era was an early folk music review publication.

## Protests

The coffee shops, music venues, books stores and restaurants provided a backdrop for the angst of a generation desperately trying to come of age during the tumultuous Vietnam War and Watergate era. As with other locations where young people gathered, Dinkytown became the backdrop for demonstrations against the war and other issues seen as "the establishment". The most well-known of these is the protest occurred in 1970 against the Red Barn, a fast food restaurant with plans to expand into the Dinkytown neighborhood. The company acquired a location along 4<sup>th</sup> Street across from the Varsity Theatre and demolished a series of structures, but not before a group of protesters was removed from the site. An editorial from "The Daily", the University of Minnesota student newspaper, called for a boycott of all Red Barn restaurants including the one that was already located not far away at Stadium Village. It stated, the "...Red Barn would add to the aesthetic destruction of Dinkytown." "...If the case is futile – if traffic congestion and ugliness make Southeast Minneapolis unlivable – businesses such as the Red Barn are to blame". Other items in the newspaper's edition included "Our Environmental

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<sup>39</sup> What Made Dylan Dylan?: Hibbing and Dinkytown in the American Journey Website Minnesota Artists.org,

<sup>40</sup> The Loft Literary Center website, <https://www.loft.org/about/history/>

<sup>41</sup> Lost Bookstores of the Twin Cities website, <http://lostbookstores.landladycartography.com/>

Future”, an article on pollution and potential nuclear holocaust and an advertisement for an upcoming event “University and the War Machine”.<sup>42</sup>

After the demolition of the structures, a group of protesters occupied the now-vacant site and installed a “people’s park,” with flowers, peace signs, and other peaceful elements of protest. Two buildings were eventually constructed in 1971 on the site (one-story commercial buildings at 1307-1309.5 and 1311 4<sup>th</sup> St SE), but neither contained the Red Barn. The timing of the protest closely coincided with other Vietnam era protests, including the Kent State incident in 1970.

While the Red Barn protests were the most visible of the students’ political action in the neighborhood, other protests also took place there. One blogger states,

“I lived above the Scholar coffeehouse from August 1964 until the fire in December 1965 which started in the ‘Dirty Grocery’ next door. (The sign in front of the Scholar said ‘10 O’Clock Scholar,’ but nobody called it that.) ... Somewhere between 1963 and 1966, Bridgeman’s expanded and forced McCosh [a local book seller] to move his store. Despite a ‘sit-in’ protest at Bridgeman’s – students ordered coffee and kept getting refills to prevent higher-paying customers from sitting at the counter – McCosh had to relocate.”<sup>43</sup>

Bridgeman’s space (318-328 4th St. SE) is now occupied by another restaurant franchise. The Scholar’s multi-tenant building (414-416 14th Ave SE) was demolished in the late 1960’s and the site is currently occupied by a small strip mall with franchised stores.

It is interesting to note that both the Red Barn protest and the Bridgeman’s “sit-in” were protests against corporate business interests coming in to the neighborhood. It appears that Dinkytown was serving as a microcosm for the students to express and take some control in the changes in the world occurring around them.

Dinkytown was also the location of several Vietnam War protests. Between 1967 and 1972, several large protests were organized and held in and around Dinkytown in opposition to the US involvement in the Vietnam War. These included a 1967 Peace March against the Hiroshima bombing and Vietnam involvement and a 1970 protest against Nixon’s expansion of the war into Cambodia, both attended by over 1,000 people. The protests culminated in 1972 with the “Eight Days in May” protests, among the largest and most violent of the Vietnam War era. Multiple rallies were held during this time, including violent clashes with law enforcement. Dinkytown played a central role in these protests.<sup>44</sup>

Draft resistance was also part of the protests at the time. A group that came to be known as “The Minnesota 8” gathered in Dinkytown to plan to disrupt the draft process. They organized

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<sup>42</sup> Editorial, Minnesota Daily Editorial, March 3 1970 <https://conservancy.umn.edu/handle/11299/142136> Daily1970-03-03.pdf

<sup>43</sup> <http://blog.lib.umn.edu/carls064/freelonz0/2006/09/bob-dylans-dinkytown.html>

<sup>44</sup> “May 1972: antiwar protests become part of U history,” Alan Bjerga, Minnesota Daily, 1997, <http://www.mndaily.com/1997/05/12/may-1972-antiwar-protests-become-part-u-history>

resistance, and planned break-ins to destroy draft records. They were eventually tried and convicted, though their sentences were eventually cut short.<sup>45</sup>

## **Art**

Several forms of art were part of the Dinkytown student culture. In 1962, Loyce Houlton founded the Contemporary Dance Playhouse in Dinkytown (4<sup>th</sup> St SE & 14<sup>th</sup> Ave SE). The company was renamed the Minnesota Dance Theatre in 1969, and eventually relocated to its current site in Downtown Minneapolis.<sup>46</sup>

Several murals in Dinkytown were painted in 2006 by University of Minnesota Graphic Design major Sergey Trubetskoy. The Dinkytown Business Association (DBA) hired him to design and create murals whose subject matter is of the neighborhood events and activities from 1960's and 1970's, reflecting the era of student activism, popular local businesses, and a flourishing music scene. Many of the D.B.A. members were students themselves during the era. "By evoking nostalgic images of Dinkytown's colorful history, the D.B.A. hopes viewers are not only reminded of the past but also feel inspired to follow in the tradition of past student residents and patrons while working to shape and ensure the Dinkytown of the future."<sup>47</sup> Though the murals themselves are not historic resources within the district, they are physical representations of both the larger events (the Red Barn protest) and the day-to-day activities of the neighborhood which formed the musicians and many University students of the period.

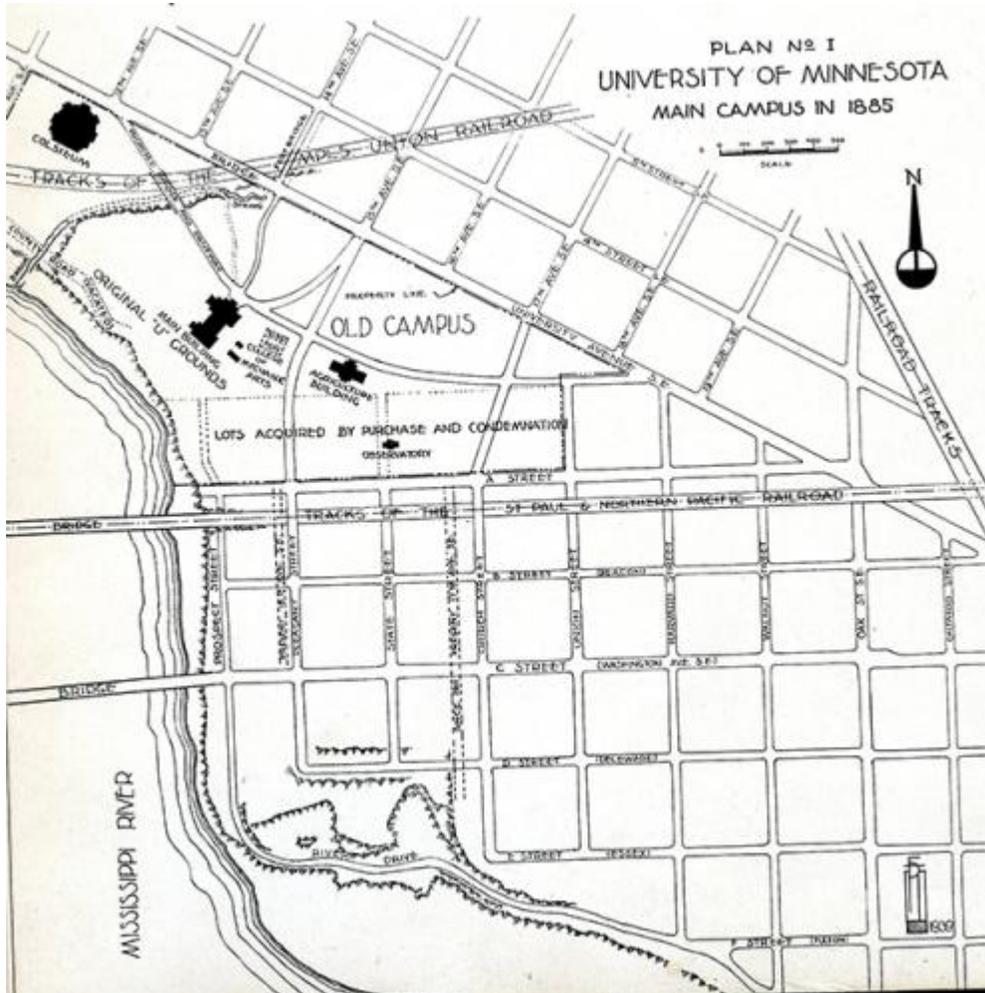
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<sup>45</sup> "Peace Crimes' Tells Minnesota 8's War Story," David Hawley, Minn Post, 2008 <http://www.minnpost.com/politics-policy/2008/02/peace-crimes-tells-minnesota-8s-war-story>

<sup>46</sup> University of Minnesota website, "Houlton's Legacy: The Magic of Dance" <http://gallery.lib.umn.edu/exhibits/show/magicofdance>

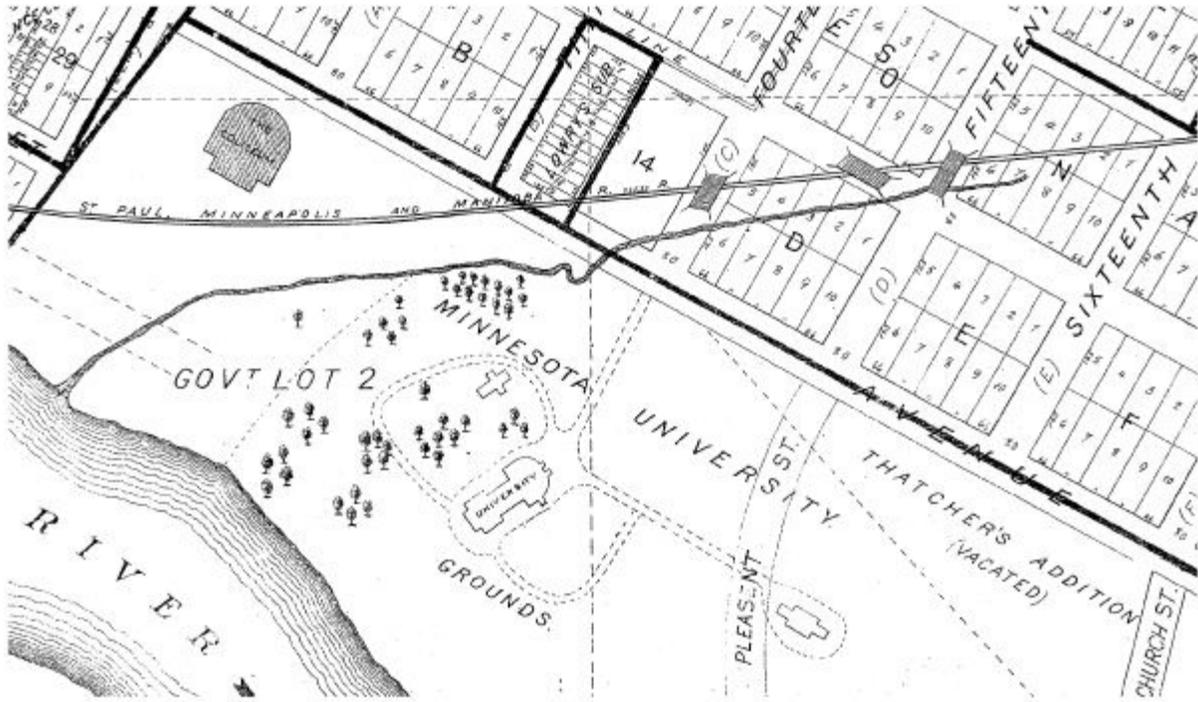
<sup>47</sup> Dinkytown Business Association Website <http://www.dinkytownminneapolis.com/about-dinkytown-history/murals/>

Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**



**Figure 6:** University of Minnesota Campus Map in 1885. Courtesy of the University of Minnesota Libraries

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Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**



**Figure 7:** University of Minnesota Campus Map in 1887. Courtesy of the University of Minnesota Libraries

Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
***Designation Study for Dinkytown Historic District***



**Figure 8:** View from 14<sup>th</sup> Ave Bridge, looking northwest. City Bridge Records, May 1985



**Figure 9:** View from 14<sup>th</sup> Ave Bridge, looking southeast. City Bridge Records, May 1985



**Figure 10:** Photo of University Ave Bridge (undated). City of Minneapolis Bridge Records

Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
***Designation Study for Dinkytown Historic District***



**Figure 11:** 4<sup>th</sup> St SE Bridge, looking northeast. City of Minneapolis Bridge Records, May 1985. Note the hanging mesh used to delineate rail corridors from above.

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**



**Figure 12:** 1885 Map of Minneapolis, Minnesota created by Hopkins, Griffith Morgan 1885 (Plate 22, Detail of Dinkytown). Hennepin County Library Special Collections.

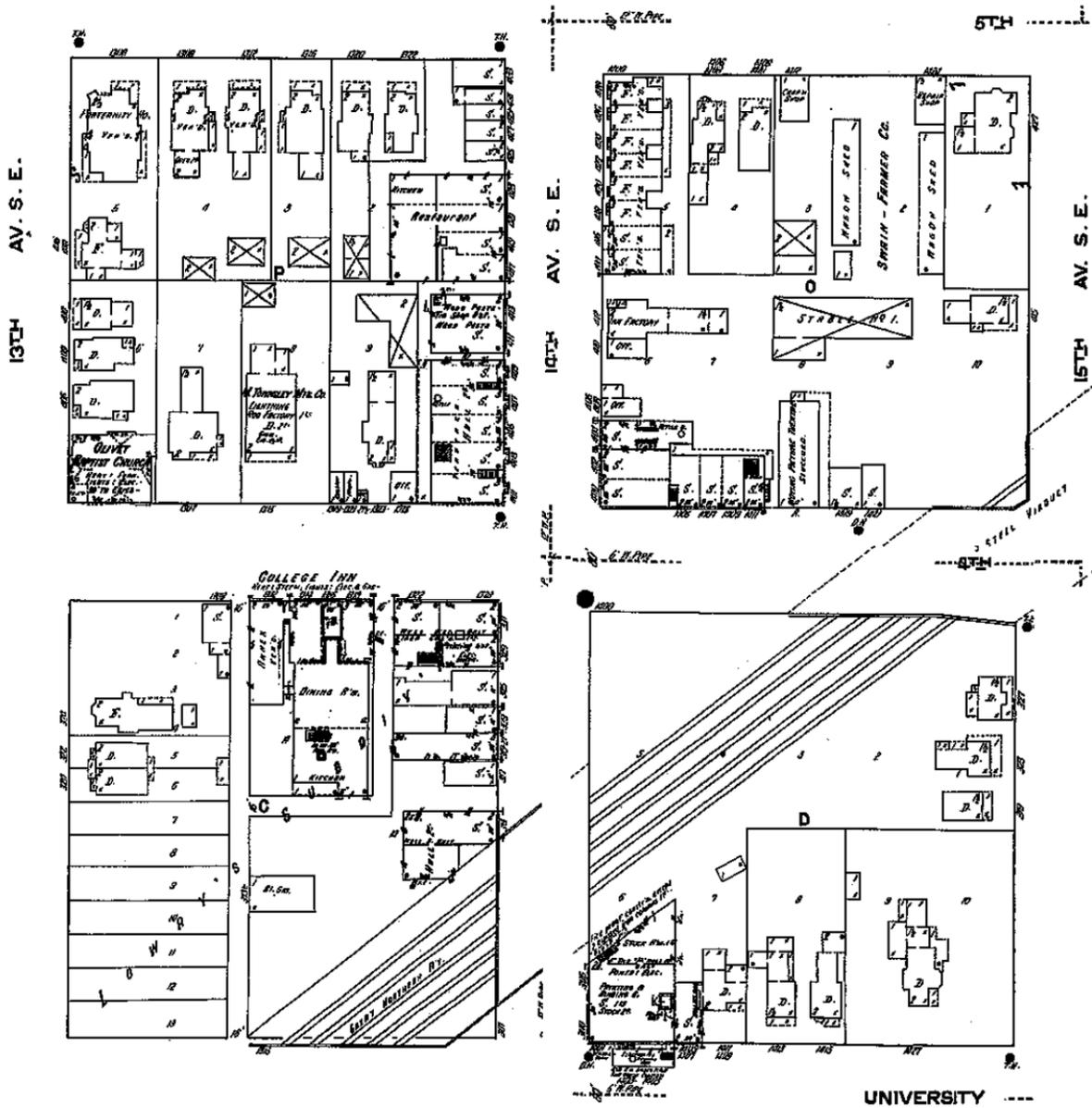
Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
***Designation Study for Dinkytown Historic District***



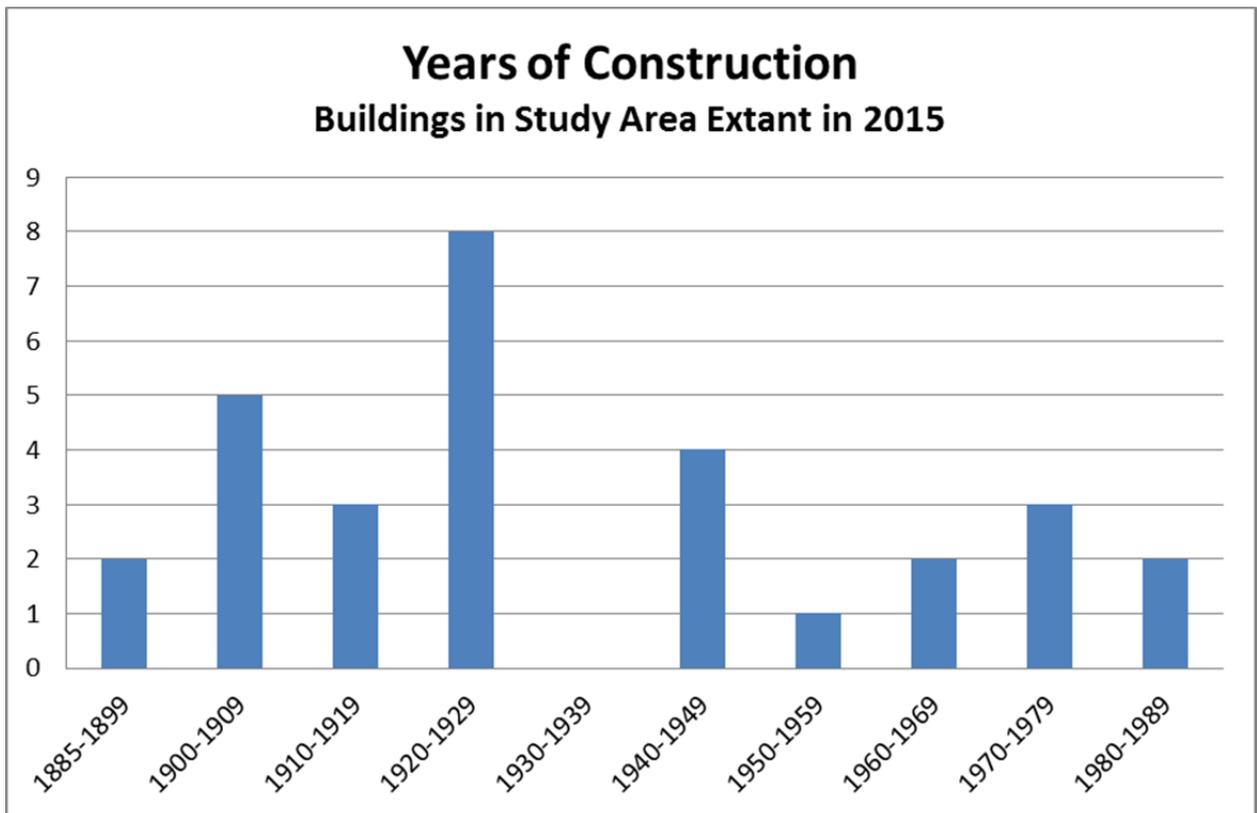
**Figure 13:** Fourth Street Southeast and Fourteenth Avenue Southeast, looking northwest c. 1945. Courtesy, Minnesota Historical Society, ID MH5.9 MP2.2 p131.

Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
*Designation Study for Dinkytown Historic District*

1912



**Figure 14:** Sanborn Fire Insurance Map from 1912, provided by the Preservation Alliance of Minnesota



**Figure 15:** Years of Construction: Extant buildings in 2015

Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
***Designation Study for Dinkytown Historic District***



**Figure 16:** Anti-Vietnam protest on 14<sup>th</sup> Avenue SE, 1967. Courtesy, Minnesota Historical Society, ID 05074-19.

Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**



**Figure 17:** Drawing of Scandinavian Christian Unity Bible College (Dinky Dome) at 1501 University Avenue SE, circa 1915. University of Minnesota Digital Content Library, College of Design Collection.

Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
***Designation Study for Dinkytown Historic District***



**Figure 18:** 401-409 14<sup>th</sup> Avenue SE/1327 4<sup>th</sup> Street SE, circa 1905. Courtesy, Minnesota Historical Society, ID MH5.9 MP2.2 r66.

### **PART 3: RATIONALE FOR LOCAL HISTORIC DESIGNATION**

Local historic designation is an official action that promotes the preservation of historic resources by recognizing specific people, places, and events that are deemed to be significant in relation to the history and heritage of Minneapolis. Through the requirements set out in the Heritage Preservation chapter of the City's Code of Ordinances, the act of designation establishes a series of protections that are administered through the ordinance to ensure protection of significant places throughout the city against demolition or inappropriate alterations.

The City of Minneapolis currently has 12 historic districts, most of which are located in Downtown and its immediately adjacent neighborhoods. Three of these districts, St. Anthony Falls, Fifth Street SE, and the University of Minnesota Greek Letter District, are located in close proximity to the Dinkytown area. Currently, there are no buildings within the Dinkytown study area that are individually designated as local landmarks or on the National Register of Historic Places.

The closest local historic district in proximity to Dinkytown is the University of Minnesota Greek Letter District which was established in 2003 after a local designation study was completed. The period of significance is from 1907 to 1930, and thirty-three chapter houses were built in that period. By 1930, the University of Minnesota student population burgeoned to almost 17,500 students. The University of Minnesota also has an Old Campus District nearby which is on the National Register, but that is not specifically under the City's regulatory oversight.

The period of significance for Dinkytown runs from 1899 to 1972. Within the period of significance there are two distinct subparts: The first is the era of 1899 to 1929. It is within this timeframe that over half (61%) of the structures which still remain in the four block area were constructed. These structures are most closely associated with the development of the commercial district which was located at the intersection of 4<sup>th</sup> Street and 14<sup>th</sup> Avenue SE due to the development of the streetcars which had a station and stop at the intersection. This period is the Streetcar Commercial era for Dinkytown. The dominant style of architecture is Commercial Vernacular, providing a consistent feeling within this tightly defined district. This context is significant at a local, state, and national level as one of the many such streetcar commercial districts within the City of Minneapolis and across the country which is a physical reminder of this period when urban populations were given the opportunity through new transportation options to move further out of the center city and form residential neighborhoods around central commercial nodes. New technologies were brought to the populace with mechanized vehicles which allowed workers to travel safely and efficiently from their home neighborhoods into the city center for work. The retail that grew at streetcar stops allowed those at home to walk to markets now remote from the industrial centers of the City. The primary historic features of this historic context are the buildings themselves.

The second part is 1940 through 1972 which is the Student Culture era. The layers of history as represented physically in the district's ghost signs and locally owned businesses (many of which remain today from this era) are physical remnants of this history. The stories of student activities around the coffee shops and restaurants of the time period are also important elements in

understanding the significance of the area in this time period. The physical surroundings of Dinkytown which contributed to the revival of folk music nationally and the later murals are artistic representations of the important day to day and more significant onetime events that occurred in Dinkytown during the Student Culture era. The student protests against “big business” and its anticipated impact on the students home, marketplace, and social area of Dinkytown is a local illustration of the broader protest movement of the period against the Vietnam War and political happenings such as Watergate.

This context is significant for local and state history with its association with the University of Minnesota students as a distinct group of individuals and with national history in its connection to the protest movement and broader national music scene and individuals such as Bob Dylan who were a part of this social culture. Some ongoing research and oral history work suggests that there may be even broader implications, in terms of how local activism and ideology impacted both East Coast and West Coast locations. More work is needed to understand these roots and their implications for major shifts in ideology, policy, and culture.

### **Designation Criteria**

Title 23, Chapter 599.210 of Minneapolis Code of Ordinances list seven criteria which shall be considered in determining whether a property is worthy of local designation as a landmark because of its historical, cultural, architectural, archaeological or engineering significance. The Dinkytown Historic District is considered below in relation to each of the seven designation criteria.

#### **Criterion #1: The property is associated with significant events or with periods that exemplify broad patterns of cultural, political, economic, or social history.**

The streetcar commercial district (1900-1929) is related to the growth of urban areas during periods of industrialization and prior to post World War II suburbanization of Minneapolis and the greater Twin Cities metro area. Dinkytown was a distinctive streetcar commercial hub, located at the intersection of two busy streetcar lines. The architecture and development of Dinkytown reflect that era, and much of its original integrity remains. Its relationship close to the University and continued role as a commercial center distinguish it from other streetcar commercial districts elsewhere in the city. As it was also the destination point of the very first horse car line to extend out from Downtown, it holds a place very early in the history of streetcar commercial in Minneapolis.

University student life is related social activism of the mid 1950's to the mid 1970's is related to the generational shifts associated with the broader political, social and cultural (i.e. music) movements of the era. Dinkytown was a hub of student activity, and a regional center for ideology, culture, and activism. Research suggests that the role may be of even national significance in terms of the impact of the culture of the time.

#### **Criterion #2: The property is associated with the lives of significant persons or groups.**

The Dinkytown area retains a strong and enduring relationship to the student body, staff, and faculty of the University of Minnesota. Since some of the earliest days of the University, Dinkytown has been a location for goods and services for the area's population – and often specifically tailored to University preferences. Early businesses included housing and lodging for students, restaurants and cafes, books and printing, and other University-related services. This sort of social and commercial activity has been continued in various forms throughout the history of the district.

The University of Minnesota student body and staff have continued to populate the district and utilize it for commercial business activity and to express social opinions. This latter function was especially evident in the postwar WWII era. The Vietnam-era protests found Dinkytown to be a hub of local organizing and protest. In addition to war-related protests, Dinkytown was the scene of anti-corporate protests, most notably the Red Barn protests, during that same era. The postwar era also saw the development of Dinkytown as a location for arts and culture, particularly the folk music scene. While there were several other areas in Minneapolis that were impacted by student culture, Dinkytown was the hub of protest, organizing, and counterculture for the region. Bob Dylan remains the most notable name of the music of that era, but there were a number of other musicians known at the local, state, and national level. In summary, the Dinkytown area was the hub of the Twin Cities' counterculture during the 1950's and 1960's, and retains an important place in the history of that time.

**Criterion #3: The property contains or is associated with distinctive elements of city or neighborhood identity.**

Physical elements from both the streetcar and postwar eras are present. For the streetcar era, the buildings are the primary element. The physical form of the streetcar era buildings reflects the function of Dinkytown as a historic commercial hub, a "second downtown" for Minneapolis, with particular associations with the University of Minnesota. While there are many commercial districts in Minneapolis that developed during this era, Dinkytown's strategic location near campus and along transportation corridors gave it a more complete mix of businesses and services than many – including a department store. While the tenants of the buildings have changed many times over the years in response to changes needs and preferences, it still serves a similar function to its original intent.

Ghost signs on streetcar era buildings reflect the flow of commerce through the area, and businesses that are no longer present. There is some continuity however: while Perine's Books is gone, there is still The Book House. Dayton's department store left decades ago, but the same company built a Target Express a couple blocks away. And while the Gray's Drug sign is faded, one block away there is a CVS Pharmacy.

Some of the postwar modern buildings are less architecturally distinctive, and some of them have had significant loss of integrity due to successive remodeling efforts for tenants. However, they do reflect the continued use of this area as a commercial hub, even after the discontinuance of streetcar. The presence of buildings and structures from a variety of

different eras contributes to the eclectic nature of Dinkytown. The layering of all these physical elements provides that unique (e.g. “funky”) sense of place for which Dinkytown is known.

**Criterion #4: The property embodies the distinctive characteristics of an architectural or engineering type or style, or method of construction.**

The principal architectural style present in the district is Commercial Vernacular. This applies primarily to the streetcar era core district. Characteristics of this architectural style are found throughout the district’s buildings, and many retain a good degree of integrity. While this is not an uncommon type in the city, it is characteristic of the era and type of commercial development found here.

**Criterion #5: The property exemplifies a landscape design or development pattern distinguished by innovation, rarity, uniqueness or quality of design or detail.**

The Dinkytown trench is a unique feature of the landscape in this area. Following the path of a natural stream, this trench was developed during the construction of a rail line and the subsequent grade separated bridges in the late 1800’s-early 1900’s. The development of the street grid over the trench, and the relationship between the buildings, street level, and the trench provide a distinctive and unique element of Dinkytown. The trench also had some direct relationship to the building form of adjacent properties, including some access from the trench level. While the bridges have been replaced and the trench modified over time, they have maintained their essential relationship to the area in terms of scale, dimension, and depth.

**Criterion #6: The property exemplifies works of master builders, engineers, designers, artists, craftsmen or architects.**

At this time, it does not appear that any of the buildings or structures in Dinkytown has been identified as the works of master builders, engineers, designers, artists, craftsmen or architects. Further research would be needed in the future to determine if any buildings or structures should be considered masterworks.

**Criterion #7: The property has yielded, or may be likely to yield, information important in prehistory or history.**

There is no evidence that this area is likely to yield information important in prehistory or history.

**Integrity of Historic Resources**

The following is an assessment of the Dinkytown Historic District as relates to the seven aspects of integrity as defined by the Department of the Interior:

**Location**

Dinkytown is in its original location and maintains its integrity.

### **Design**

This district has a mix of architectural styles with varying levels of integrity. The principal architectural style present in the district is Commercial Vernacular, although this varies across eras – from traditional to modern. While a number of the buildings retain original architectural elements, there have been modifications over time, especially to commercial storefronts and facades.

### **Setting**

The core area of Dinkytown has retained a similar form, massing, and scale as when the area was originally developed. However, the surrounding area has not. There have been several new larger buildings, both in height and massing, constructed within the immediate area.

### **Materials**

The predominant material in Dinkytown is brick, with glass display windows. However, there are also buildings with stucco, timber, metal, EFIS, cinder block, concrete, stone, and vinyl. This largely reflects the variety of eras in which the structures in the district were completed, and the renovations over time to the buildings.

### **Workmanship**

Many of the buildings in the district retain some level of integrity in workmanship, and show consistency with historic photos. There have been a number of renovations and modifications to storefronts, but many of these are potentially reversible. Some buildings appear to be in only fair condition due to lack of ongoing maintenance, but this could be corrected. All are occupied.

### **Feeling**

The feeling of Dinkytown is a combination of influences from throughout its era of significance. The earlier streetcar era is reflected in its scale, compact nature, and orientation toward transit and walkability. The mix of businesses and eclectic character of the area is tied more to later years, where the commercial district has moved increasingly from general purpose streetcar commercial to University-focused commercial. The “funky” character of the area is still present, and reflects the impact of the combined collection of buildings (original and modified) in the proposed district.

### **Association**

As with feeling, the association of this area reflects changes over time. This is due to the nature of the experience of Dinkytown – while some people remain there for extended periods, much of the experience is in short blocks of years corresponding to time at the University of Minnesota. The result is a composite of eras – with change being a continual theme. The association with Bob Dylan and that era has been emphasized by murals painted throughout Dinkytown in relatively recent years.

### **Other Considerations:**

#### **Minneapolis Historic Contexts**

The Dinkytown area was resurveyed as part of the 2011 Central Core Historic Resources Inventory. This document identified Dinkytown as a potential historic district. Specifically, it stated:

Located at the intersection of 4th Street Southeast and 14th Avenue Southeast, near the oldest part of the University of Minnesota campus, Dinkytown has served as a social and commercial district for university students and faculty since the early twentieth century. The potential commercial historic district is generally bounded by 13th Avenue Southeast on the west, 15th Avenue Southeast on the east, 5th Street Southeast on the north, and the railroad corridor on the south. It also includes the building located at the northeast corner of University Avenue Southeast and 15th Avenue Southeast known as the Dinkydome.

This commercial node was constructed in three distinct phases. The first phase, centered on the intersection and along each side of 14th Avenue South, occurred from 1899 to the 1920s. The second phase included buildings constructed in the late 1940s to 1955, mid-block along the north side of 4<sup>th</sup> Street Southeast, east and west of the intersection. The last phase of construction occurred in the early 1970s to build out the edges of the potential historic district. Since that time, there have been only two instances of more-recently constructed infill development. Although there have been alterations over time, such as storefront changes to early twentieth century buildings, the potential commercial district retains a good degree of integrity. It also represents a more intact commercial node associated with the University compared to Stadium Village, located on the University's eastern edge.<sup>48</sup>

This designation study follows up on this recommendation from the survey.

#### **Relationship to the 1990 Minneapolis Preservation Plan**

In 1991, the City of Minneapolis Preservation Plan was completed. The purpose of the plan was to identify historically significant sites and districts and to complete context studies in eight areas: architecture, business and industry, civic, culture, residential development, religion and social organization, and transportation. The business and industry context study of the Minneapolis Preservation Plan provides a list of important types of commerce in the City of

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<sup>48</sup> City of Minneapolis, Central Core Historic Resources Inventory, 2011, p. 114

Minneapolis history. These include: warehouses, wholesale-related offices, retail outlets, retail-related offices, groceries, hardware stores, dry goods, feed stores, lumber yards, and implement dealerships.<sup>49</sup>

The proposed designation helps fulfill the goals outlined in the 1990 Preservation Plan for the City of Minneapolis by systematically studying a property for its potential for preservation.

### **Relationship to the body of locally-designated properties in Minneapolis**

The City of Minneapolis designates properties and districts that represent and reflect elements of the city's culture, social, economic, religious, political, architectural, or aesthetic history as local heritage landmarks. As of December 2014, there are twelve (12) local historic districts designated by the City of Minneapolis. Also, there are over 170 individual properties are designated as historic landmarks.

Among the districts and individual properties locally listed as listed as preservation resources in the City of Minneapolis, Dinkytown is unique for several reasons. It exemplifies history from the early railroad era, the streetcar era, and the postwar era, and it includes a continuum of elements across all three eras as well as unique characteristics of each. Both the commercial streetcar era and the postwar era are particularly underrepresented presently in designated properties within the city.

#### **Location/neighborhood:**

There are three other locally-designated historic districts nearby the Dinkytown Historic District, none of which reveals the unique characteristics of Dinkytown:

- The St. Anthony Falls Historic District is designated for its relationship to the origins and early history of Minneapolis and the development of Minnesota's largest city in all its stages of growth. In addition to its original natural beauty, the district is important relative to the growth of the city's lumber and flour industries and electrical power for industrial and residential use.
- The Fifth Avenue Historic District is primary residential in nature. This district comprises some of the earliest homes in the city, particularly those of well-heeled citizens with means.
- Like the Dinkytown Historic District, the University of Minnesota Greek Letter Chapter House Historic District honors the social and economic character of properties related to the University of Minnesota. In this case however, the chapter houses are "institutions apart" and that district tells a very different story than the economic and social life of an actual city commercial neighborhood - Dinkytown. Similarly, the social and cultural history of Dinkytown is perhaps more representative of the experiences of the "everyday person," at least more so than the rarified world of fraternities and sororities.

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<sup>4949</sup> Thomas R. Zahn & Associates, Preservation Plan for the City of Minneapolis. July 1990 and August 1991

### **Architectural Styles and Period of Construction:**

During the last decade of the 19<sup>th</sup> century, the expansion of the electric streetcar “trolley” system spurred residential and commercial development far beyond downtown Minneapolis and the Mill District. At its height in the 1920s, Thomas Lowry’s Twin Cities Rapid Transit (TCRT) operated more than 900 streetcars, owned 523 miles of track, and was carrying in excess of 200 million passengers each year.<sup>50</sup>

The streetcar was the dominant mode of transportation from 1890 to 1930 and as a result corridors of retail shops and commercial offices grew up alongside the lines. The line that connected Dinkytown to downtown Minneapolis was originally developed as a horse car line in 1875, and was converted to electric streetcar later.

Although the streetcar system was gradually replaced by personal automobiles and completely dismantled by 1954, the patterns of commercial development along major lines still exist today. Commercial districts on Lake Street, Washington Avenue North, Central Avenue Northeast, and Hennepin Avenue, for example, are all remnants of development during the streetcar era. Smaller nodes of development, like those in Dinkytown are also quality artifacts of the streetcar system where grocery, hardware, and drug stores served the everyday needs of the immediate neighborhood.<sup>51</sup>

There are other landmarks and districts within the City of Minneapolis that are contemporaries of Dinkytown. However, none of the other currently designated districts is specially related to the streetcar commercial era of Minneapolis in the 1920s. Only the Crowell Block at West Lake and Lyndale Avenue South is specifically about the commercial streetcar era, but that landmark is from the nineteenth century.

### **Historic Use: Commercial Retail:**

Buildings and sites in the Dinkytown Historic District have been used for commercial retail at the street level and rail transportation on the lower level in the rail trench. Both the St. Anthony Falls District and the Warehouse Historic District include retail uses and rail corridors. However, neither of these was first built around the evolution of streetcar lines. Furthermore in both of those districts commercial retail was generally focused on adjacent industry and farm implements. Commercial retail in Dinkytown was and always has been rooted in neighborhood services, especially for nearby residences and for students, faculty, and staff of the University of Minnesota. The Harmon Place Historic District is also listed for its commercial uses, specifically the sale of automobiles. Though it is a fine example of early automobile era commercial uses, it does not capture the essence of a streetcar commercial node in the way that the Dinkytown Historic District exemplifies such patterns across the city.

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<sup>50</sup> John Diers & Aaron Isaacs. *Twin Cities by Trolley: The Streetcar Era in Minneapolis and St. Paul*. University of Minnesota Press: Minneapolis and London: 2007. pp 4-5.

<sup>51</sup> Rex Hardware Store Designation Study, Minneapolis CPED, April 2010

Across the city, there are 26 individually listed landmarks that were historically used as commercial or retail space. See Figure 19 and

[http://www.ci.minneapolis.mn.us/hpc/landmarks/hpc\\_landmarks\\_commercial\\_uses](http://www.ci.minneapolis.mn.us/hpc/landmarks/hpc_landmarks_commercial_uses)

These landmarks include the following:

- The Handicraft Guild in Downtown Minneapolis
- The John Nordstrom Store in Seward
- Melrose Flats in NE Minneapolis
- Crowell Block in South Minneapolis
- Young-Quinlan Department Store in Downtown Minneapolis
- Despatch Laundry Building in South Minneapolis
- Sears, Roebuck & Co. Mail Order Warehouse and Retail Store in South Minneapolis

It should be noted with the exception of the Crowell Block at West Lake and Lyndale Avenue South, no other local landmark or district is designated specifically because of its contribution to the commercial streetcar era of the city (It should also be noted that the Crowell Block is from the nineteenth rather than the twentieth century.)

Dinkytown is significant as a quality example of an early 20<sup>th</sup> century commercial building from an important time period of Minneapolis' history. Commercial-retail sites are underrepresented as historic landmarks in Minneapolis. Currently only 7 of the 170-plus landmarks in the City of Minneapolis relate specifically to neighborhood commercial retail. Of those designated, all are individual landmarks and none are part of a district. Furthermore, none of the existing neighborhood commercial retail landmarks were built in the decade between 1910-1920, a period of great population and economic growth in Minneapolis (See Figure 19).

Dinkytown is a district, a *collection* of commercial retail uses. No other such collection of neighborhood commercial retail uses has been designated by the City of Minneapolis.

Across the city, there are four individually listed landmarks that were historically used as restaurants. See Figure 19 and

[http://www.ci.minneapolis.mn.us/hpc/landmarks/hpc\\_landmarks\\_commercial\\_uses](http://www.ci.minneapolis.mn.us/hpc/landmarks/hpc_landmarks_commercial_uses)

These restaurant landmarks include the following:

- Forum Cafeteria
- White Castle #8
- Gluek Building
- Band Box Diner

Each of these is emblematic of various kinds of restaurants in various periods of time in the city's history. It's enough to list these and note that they are all relevant to the city's commercial past but that they are all stand alone, none of them are a representative collection. They are all relevant for one time period, but they do not indicate the passage of time and the evolution of a commercial place that is specific to storefront retail. None of

these local landmarks was designated specifically because of its contribution to the commercial streetcar era of the city or because of its relationship to a specific commercial area or neighborhood of the city.

By contrast, Dinkytown is a district, *a collection* of commercial retail and restaurant uses. To date, there is no other such collection of neighborhood serving retail and restaurants that has been designated by the City of Minneapolis.

### **Comprehensive and Long-Range Planning**

Title 23, Chapter 599.260 of Minneapolis Code of Ordinances requires the planning director to submit all proposed designations to the Minneapolis City Planning Commission for review and comment on the proposed designation. In its review, the City Planning Commission shall consider but not be limited to the following factors:

*The relationship of the proposed designation to the city's comprehensive plan:*

The identification of Dinkytown for historic designation is consistent with the Comprehensive Plan. Specifically, the following policy supports this designation:

- Policy 8.2: Continue to evaluate potential historic resources for future studies and designation as the city ages.

*The effect of the proposed designation on the surrounding area:*

The Comprehensive Plan identifies the benefits of historic preservation in revitalizing areas and contributing to the character and vitality of neighborhoods and commercial districts. The designation of this property would contribute to the historic character of the surrounding Marcy-Holmes neighborhood, which has several other designated landmarks and districts.

- Policy 8.10: Promote the benefits of preservation as an economic development tool and a method to achieve greater environmental sustainability and city vitality.

*The consistency of the proposed designation with applicable development plans or development objectives adopted by the City Council:*

In July 2014, the City Council adopted an updated Marcy-Holmes Neighborhood Master Plan as an amendment to the Comprehensive Plan (subject to review and approval by the Metropolitan Council, currently pending). This included a Dinkytown Business District Plan, which provided more detailed guidance for the Dinkytown Activity Center area. This plan included an overview of historic resources in the area, and recommended the following:

“Because there are several viable options for preservation, and numerous opinions about the desirability of each of them, this plan recommends a designation study to follow the plan’s adoption. This will allow for additional research of the potential district and its properties, review and discussion with community stakeholders, and exploration of options. This approach has been further emphasized by the Heritage Preservation

Commission's action in early February 2014, nominating Dinkytown as a potential historic district and requesting a designation study.”

### **National Register Status**

This district is not currently on the National Register of Historic Places (NRHP). The Dinkytown commercial district may possibly be eligible for designation to the National Register of Historic Places under criterion A, sites or districts that are associated with events that have made a significant contribution to the broad patterns of our history. Criterion A recognizes properties associated with single events, such as the founding of a town, or with a pattern of events, repeated activities, or historic trends, such as the gradual rise of a port city's prominence in trade and commerce. The events and trends that occurred in Dinkytown over its history are important due to their association with the changing urban pattern of the City of Minneapolis from the neighborhoods beginning in the streetcar development era representing growth of the city and the changes that occurred upon suburbanization of the metro region with Dinkytown maintaining a vibrant and relevant commercial presence.

Dinkytown may also possibly be eligible for criterion B, sites that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction. This may particularly apply to the streetcar era development in the core of Dinkytown, which has a collection of commercial vernacular architecture that maintains a fairly high degree of integrity.

Pursuing national designation would require a separate designation study, which has not been undertaken at this time.

### **Proposed Period of Significance:**

The period of historic significance for the Dinkytown district is from 1899-1972. There are two important sub-periods within the period of significance:

- Sub-period #1: 1899-1929: Dinkytown's Streetcar Commercial Era
- Sub-period #2: 1940-1972: Dinkytown's Student Culture Era

The first sub-period is the era of 1899 to 1929. It is within this time frame that over half (61%) of the structures which still remain in the four block area were constructed. These structures are most closely associated with the development of the commercial district which was located at the intersection of 4th Street and 14th Avenue SE due to the development of the streetcars which had a station and stop at the intersection. This period is the Streetcar Commercial era for Dinkytown. The dominant style of architecture is Commercial Vernacular providing a consistent feeling within this tightly defined district. This context is significant at a local, state, and national level as one of the many such streetcar commercial areas within the City of Minneapolis and across the country which is a physical reminder of this period when urban populations were given the opportunity through new transportation options to move further out of the center city and form residential neighborhoods around central commercial nodes. New technologies were brought to populace with mechanized vehicles which allowed the worker to travel safe and

Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
***Designation Study for Dinkytown Historic District***

efficiently from their home neighborhood into the city center for work. The retail that grew at streetcar stops allowed those at home to walk to markets now remote from the industrial centers of the City. The primary historic features of this historic context are the buildings themselves.

The properties within the Streetcar Commercial Era include resource numbers 1, 4, 5, 7, 9, 10, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 31, 32, 33, 34, and 35. See Appendix A for more detailed information.

The second sub-period is 1940 through 1972 which is the Student Culture era. This represents the period of development and change after World War II, leading up to the end of the Vietnam War era. While there was certainly activity in Dinkytown during the 1930's, there are no new structures that date from that period or major events – not surprising during the Depression and wartime that characterized that decade. The date 1972 represents the end of Vietnam War era protests in Dinkytown. The layers of history as represented physically in the districts ghost signs and locally owned businesses (many of which remain today from this era) are physical reminders of this history. The stories of student activities around the coffee shops and restaurants of the time period are also important elements in understanding the significance of the area in this time period. The physical surroundings of Dinkytown which spurred the revival of folk music nationally and the later murals are artistic representations of the important day to day and more significant onetime events that occurred in Dinkytown during the Student Culture era. The student protests against “big business” and its anticipated impact on the students home, marketplace, and social area of Dinkytown is a local illustration of the broader protest movement of the period against the Vietnam War and political happenings such as Watergate.

The properties within the Student Culture Era include resource numbers 3, 6, 8, 11, 12, and 30. See Appendix A for more detailed information.

Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

John Nordstrom Store – 1883

(2110 24<sup>th</sup> Avenue South)

Significant as one of the last remaining wood frame store fronts of its type in an early Minneapolis neighborhood. Although originally mixed use, it now functions as a residential unit.



Crowell Block – 1888

(2957 Lyndale Avenue South)

Significant for being the first large-scale development to accompany the expansion of the streetcar system in southwest Minneapolis and for its Richardsonian Romanesque architectural style.



Melrose Flats – 1890-1892

(12-23 5<sup>th</sup> Street N.E.)

Significant as a work of master architect Charles Segwick.



The Handicraft Building – 1907

(89-91 10<sup>th</sup> Street South)

Significant for its association with the Arts and Crafts Movement of the early 20<sup>th</sup> century.



Despatch Laundry – 1929

(2611 1<sup>st</sup> Avenue South)

Significant as an example of the resurgence of exotic styles of architecture in the early 20<sup>th</sup> century.



The Young-Quinlan Department Store – 1926

(901 Nicollet Mall)

Significant for its association with the life of Elizabeth Quinlan; for being the design of master architect Frederick Lee Ackerman.



Sears, Roebuck & Co. Mail Order Warehouse and Retail Store/Midtown Exchange -1927

(2843 Elliot Ave S)

Significant for its association with retail and consumption at the turn of the 20<sup>th</sup> century.



**Figure 19:** Individually listed landmarks in the City of Minneapolis that were historically used as commercial or retail space. Photos from Minneapolis CPED, 2006

**PART 4: REGISTRATION AND CLASSIFICATION: Individual Resource Forms**

For purposes of this description, the resources in the Dinkytown District are arranged numerically in sequence by their street addresses. All photos taken by the staff of the Minnesota Preservation Alliance (consultants to the project) unless noted. See Figure 1 for a key to the location of resources.

<p>1. Address: 1300-1304 4th Street SE                  Historic Name: N/A                  Common Name: N/A                  Architect: G. E. Simonds                  Year Built: 1921                  Status: Contributing</p> <p>The 1300-1304 4<sup>th</sup> St SE commercial building was built in 1921. It is a two-story building in the Eclectic Tudor and Chateau style. The building has its original display murals and a Bob Dylan themed mural on the west side of the building. The façade is stucco with faux half-timbering and wood paneling. The storefront has angled, recessed entries.</p>	
<p>2. Address: 1301 4<sup>th</sup> St SE                  Historic Name: N/A                  Common Name: Library Bar                  Architect: Jon Redmond                  Year Built: 1973                  Status: Not included in District</p> <p>This commercial building was built in 1973, replacing an older structure that burned down and was subsequently demolished prior to construction of this building. It is a two story vernacular modern building. The façade in concrete block, with a recessed corner entry and a projecting neon sign.</p>	

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

<p>3. Address: 1307-1309-1/2 4<sup>th</sup> St. SE                  Historic Name: N/A                  Common Name: N/A                  Architect: Inland Construction Co.                  Year Built: 1971                  Status: Contributing</p> <p>This commercial building was built in 1971, replacing a building that was demolished to make way for a proposed Red Barn restaurant, which was never built. It was the site of Vietnam era protests, including the People's Park. It is a one story vernacular commercial building. The façade is faux stone pattern with stucco, and a vertical textured concrete pattern. The storefront has wood paneling and wood bracket framed windows. Building was designed according to corporate style of clothing retailer that originally leased this space.</p>	
<p>4. Address: 1308 4<sup>th</sup> Street SE                  Historic Name: University Theater                  Common Name: Varsity Theater                  Architect: Charles E. Hagstrom                  Year Built: 1915                  Status: Contributing</p> <p>This commercial building was constructed in 1915. It is an Art Deco style building, constructed as a theater. The asymmetrical two-bay façade is limestone with brick, with accordion-pleat surface on the east and theater entrance on the west. There are two ticket windows with a recessed entrance. It has the original theater marquee with streamline modern detail. The building had alterations in 1933 and an addition constructed in 1938.</p>	
<p>5. Address: 1310-1312 4<sup>th</sup> Street SE                  Historic Name: N/A                  Common Name: N/A                  Architect: N/A                  Year Built: 1904</p>	

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

<p>Status:                      Contributing</p> <p>This commercial building was constructed in 1904. It is a two-story vernacular commercial building, original constructed for retail and a student rooming house. It has contrasting brown brick quoins at corners that tie into the contrasting brown brick band projecting under the cornice and intact sheet metal cornice with dentils. The building is architecturally consistent with the neighboring 3-story store structure (Dinkydale); a narrow one-story connector is continuous brickwork with small cornice segment, and dark brown bulkhead in this area may suggest an original entrance opening.</p>	 <p>A photograph of a two-story brick building with a prominent red cornice. A sign for 'ERIK'S' is visible above the entrance. The building features contrasting brown brick quoins at the corners and a projecting brick band under the cornice. There are 'SALE' signs in the windows and a 'BIBB'S' sign on the side.</p>
<p>6. Address:                      1311 4<sup>th</sup> Street SE              Historic Name:                N/A              Common Name:                N/A              Architect:                      Inland Construction Co.              Year Built:                      1971              Status:                          Contributing</p> <p>This commercial building was built in 1971, replacing a building that was demolished to make way for a proposed Red Barn restaurant, which was never built. It was the site of Vietnam era protests, including the People's Park. It is a one story vernacular commercial building. The façade is board and batten siding with projecting brick window surrounds. There are three symmetrically placed window/door openings with carved limestone sills.</p>	 <p>A photograph of a one-story red brick building with board and batten siding. It features three arched openings with projecting brick surrounds and carved limestone sills. A sign above the left archway reads 'Dinkytown Post Office'. There are blue mailboxes in front of the building and orange traffic barrels.</p>

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

<p>7. Address: 1314-1320 4<sup>th</sup> Street SE                  Historic Name: College Inn                  Common Name: Dinkydale                  Architect: Wilbur F. Decker                  Year Built: 1902                  Status: Contributing</p> <p>This commercial building was built in 1902. It is a three story vernacular commercial building, originally constructed for a restaurant, student dormitory, and hotel. The façade is brick, with recessed entries. There are contrasting brown brick quoins at corners and inside edge of side bays tie into the contrasting brown brick band with projecting course under cornice; stepped center parapet; intact sheet metal cornice with dentils.</p>	
<p>8. Address: 1315 4<sup>th</sup> Street SE                  Historic Name:                  Common Name:                  Architect: McClure and Kerr                  Year Built: 1955                  Status: Contributing</p> <p>This commercial building was built in 1955. It is a two story commercial vernacular building, originally built for offices. The second floor was added in 1964 and by the original architect. The façade is perforated cinder block with vertical wood paneling. There is a truncated second story with drive-thru entry to alleyway below and heavy timber support with cylindrical steel column.</p>	

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

<p>9. Address: 1319-1325 4<sup>th</sup> Street SE                  Historic Name: N/A                  Common Name: N/A                  Architect: Nordstrom &amp; Lundquist                  Year Built: 1921                  Status: Contributing</p> <p>This commercial building was built in 1921, replacing an older building formerly located on the site. It is a one story commercial vernacular building, originally built for multi-tenant retail space. The façade is textured brick, with stucco and glass block. There is projecting brick detailing including spandrel panels, pilasters, and raised brick sections at parapet. There is a steel panel above one space where a possible sign was historically located.</p>	
<p>10. Address: 1327 4th Street SE                  401-409 14th Avenue SE                  Historic Name: N/A                  Common Name: N/A                  Architect: N/A                  Year Built: 1884                  Status: Contributing</p> <p>Although the original structure on this site was built in 1884, the current evaluation refers to its form after a major renovation in 1919, which converted it from 3 stories to 1 story. It is currently a one story vernacular building, built for multi-tenant retail. The façade is textured brick, with stucco and EIFS. There is metal sheet coping and brick detailing at the parapet level, and a stepped parapet. There have been multiple renovations to the storefront over time.</p>	

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

<p>11. Address: 1413-1415 4<sup>th</sup> Street SE          Historic Name: N/A          Common Name: N/A          Architect: N/A          Year Built: 1947          Status: Contributing</p> <p>This commercial building was built in 1947, replacing an older structure. It is a one story vernacular commercial structure. The façade is brick and EIFS. The building's façade has been altered since its construction.</p>	
<p>12. Address: 1417 4<sup>th</sup> Street SE          Historic Name: N/A          Common Name: N/A          Architect: Liebenberg &amp; Kaplan          Year Built: 1948          Status: Contributing</p> <p>This commercial building was built in 1948, replacing an older structure. It is a one story vernacular commercial structure. The façade is metal sheeting, with granite and glass. The building's façade has been altered since its construction.</p>	
<p>13. Address: 1400-1408 5th St. SE,          414-416 14th Ave SE          Historic Name: N/A          Common Name: N/A          Architect: Scott Arnold          Year Built: 1967          Status: Not included in District</p> <p>This commercial building was built in 1967, replacing older structures. It is a one story structure in a modern strip mall design. The façade is brick with EIFS. The building has been significantly altered since its construction, with major alterations and additions in the 1970's and 1980's.</p>	

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

14. Address: 1412-1433 5<sup>th</sup> Street SE  
 Historic Name: N/A  
 Common Name: N/A  
 Architect: R. W. Carlson  
 Year Built: 1949  
 Status: Not included in District

This commercial building was built in 1949, replacing an older structure. It is a one story structure. The façade is concrete block and brick, with metal cladding. The building has been significantly altered since its construction.



15. Address: 320-322 13<sup>th</sup> Ave SE  
 Historic Name: N/A  
 Common Name: N/A  
 Architect: N/A  
 Year Built: c. 1885  
 Status: Not included in District

This residential building was built circa 1885. It is a 2-1/2 story vernacular duplex. The façade is vinyl drop-lap siding with wood trim. There are stained glass additions in main front window, shaped eave brackets with exposed rafter tails, and attic-level gable dormer with some intact trim work.



16. Address: 410 13<sup>th</sup> Avenue SE  
 (demolished; non-extant)  
 Historic Name: N/A  
 Common Name: N/A  
 Architect: N/A  
 Year Built: 1887  
 Status: Not included in District

This residential building was built 1887. It is a 1.5 story vernacular cottage. The façade is wood lap siding. There are paired scroll work eave brackets along roof, and Greek revival style entablature.



Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

17. Address: 416-418 13<sup>th</sup> Ave SE  
 Historic Name: N/A  
 Common Name: N/A  
 Architect: N/A  
 Year Built: 1982  
 Status: Not included in District

This commercial building was built in 1982, replacing an earlier structure. It is a two story vernacular commercial building. The façade is brick with glass. It has asymmetrical massing with shed-roofed front room and glass, single light skylights. An interior brick wall extends to parapet level. It is recessed from 13th Ave SE with front patio.



18. Address: 313-315 14<sup>th</sup> Ave SE  
 Historic Name: N/A  
 Common Name: Annie's Parlour  
 Architect: N/A  
 Year Built: 1899  
 Status: Contributing

This commercial building was built in 1899. It is a two story vernacular commercial structure. The façade is brick, with faux stone and wood. This is an intact sheet metal cornice. The building is an unusual shape, especially along the edge of the railroad trench. There are painted ghost signs on front upper story and sides.

This building includes ghost signs for Perine's Books and Art Materials, a former business located in this building during the 1970's. Signs have been painted over in many spots with signs of a similar style for current businesses occupying the building.



Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

19. Address: 317-319 14<sup>th</sup> Avenue SE  
Historic Name: N/A  
Common Name: N/A  
Architect: N/A  
Year Built: 1984  
Status: Noncontributing

This commercial building was built in 1984, replacing an older structure. It is a one story vernacular commercial structure. The façade is brick and stucco. It has a stepped parapet, recessed stucco panels, and gooseneck lamps.



20. Address: 318-328 4th St. SE,  
1400-1410 14th Ave SE  
Historic Name: N/A  
Common Name: N/A  
Architect: Colbaum and Forsell  
Year Built: 1925  
Status: Contributing

This commercial building was built in 1925, replacing an older structure. It is a one story vernacular commercial structure. The façade is brick with stucco and a granite bulkhead. 318 has fluted pilasters, transom and spandrel covered with wood panels with applied wood frames and notched corners. 322 has transom and pilasters covered with stucco, narrow fluted pilaster adjacent to 324 and next door; intact cornice (wood or painted metal). 318 has an angled entry with aluminum frame reconstructed in 1965.



Minneapolis Heritage Preservation Commission  
Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

21. Address: 321 14<sup>th</sup> Avenue SE  
Historic Name: N/A  
Common Name: N/A  
Architect: Ernest Kennedy  
Year Built: 1910  
Status: Contributing

This commercial building was built in 1910, replacing an older structure. It is a three story Tudor Revival structure. The façade is stucco and timber. It has a gabled front with wood bargeboard and applied trim, timber support brackets, projecting 3rd story with scroll support brackets. There is a tile, faux-cross-gabled roof.

The sidewalls of this building have two faded ghost signs for two former businesses previously located in the building: Dayton's department store (circa 1920's-1950's) and Campus Cobbler shoe store (circa 1970's).



Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

<p>22. Address: 323 14<sup>th</sup> Avenue SE          Historic Name: N/A          Common Name: N/A          Architect: Nensham-Lindquist Co.          Year Built: 1921          Status: Contributing</p> <p>This commercial building was built in 1921, replacing an older structure. It is a one story Tudor Revival structure. The façade is stucco and timber. There are wood and stucco Tudor arches over doorway and display windows, stone bulkhead, rounded brackets at side pilasters.</p>	
<p>23. Address: 325-331 14th Avenue SE          Historic Name: N/A          Common Name: N/A          Architect: C. J. Bard          Year Built: 1923          Status: Contributing</p> <p>This commercial building was built in 1923, replacing an older structure. It is a two story vernacular commercial structure. The façade is Roman brick, with mortared stone and brick veneer. The storefront has a Tuscan style brick facade. There is intact prism glass transom with ghost sign of the former drug store still apparent. There is a sheet metal cornice with dentils and fluted edge, metal projecting cornice with fluting at beltcourse level with painted brick and narrow dentilated terra cotta band below; intact narrow egg-and-dart terra cotta band on 325 (above transom panel); quoins around all windows; arched carved limestone name block and pilasters over 327. The current building possibly incorporated an earlier building constructed in 1902 which is located on former site of Minneapolis Street Railway Company storage facility and station.</p>	 

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

<p>24. Address: 400-404-1/2 14th Ave SE        1401 - 1411 4th St SE</p> <p>Historic Name: N/A        Common Name: N/A        Architect: T. J. Hodgson        Year Built: 1905        Status: Contributing</p> <p>This commercial building was built in 1905, replacing an older structure. It is a two story vernacular commercial structure. The façade is brick with faux stone. It has brick dentils, metal sheet coping, and limestone windowsills. There are unique storefronts for each establishment.</p>	
<p>25. Address: 406 14<sup>th</sup> Avenue SE</p> <p>Historic Name: N/A        Common Name: N/A        Architect: Burner and Swain        Year Built: 1921        Status: Contributing</p> <p>This commercial building was built in 1921, replacing an older structure. It is a two story vernacular commercial structure. The façade is brick, with wood additions. There have been major alterations to the storefront and cornice level.</p>	
<p>26. Address: 411 14<sup>th</sup> Avenue SE</p> <p>Historic Name: N/A        Common Name: N/A        Architect: W. M. Simms        Year Built: 1904        Status: Contributing</p> <p>This commercial building was built in 1904, replacing an older structure. It is a two story vernacular commercial structure. The façade is thin Roman brick. It has pressed metal cornice with modillion brackets and relief garland ornaments, and rusticated limestone coping parapet. Two ghost signs can still be</p>	

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

<p>seen on either side of the building advertising the hardware store (the original tenant to the building). There are recessed entries to second floor at north and south ends of building facade, each with single light glass doors and transoms.</p> <p>Faded signs for Wm Simms Hardware, a former business located in this building. This building was constructed for the hardware store in 1904 and served as one continuously until the 1970's. However, the date of the sign is unknown.</p>	
<p>27. Address: 412 14<sup>th</sup> Avenue SE                  Historic Name: N/A                  Common Name: N/A                  Architect: C. P. Rosek                  Year Built: 1929                  Status: Contributing</p> <p>This commercial building was built in 1929, replacing an older structure. It is a one story vernacular commercial structure. The façade is brick with wood paneling. There is metal sheet coping. Modified storefront retains hints of original design sufficient to be restored with the aid of historic photographs.</p>	
<p>28. Address: 413 14<sup>th</sup> Avenue SE                  Historic Name: Al's Breakfast                  Common Name: Al's Breakfast                  Architect: N/A                  Year Built: c. 1940                  Status: Contributing</p> <p>This commercial building was built around 1940, in a former alley between two existing buildings. It is a one story vernacular commercial structure of diminutive size. The façade is wood shingle. Al's Breakfast, the building's sole tenant since its construction, is regarded as an institution in the area.</p>	

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

<p>29. Address: 417-423 14<sup>th</sup> Avenue SE                  Historic Name: N/A                  Common Name: N/A                  Architect: N/A                  Year Built: c. 1905                  Status: Contributing</p> <p>This commercial building was built around 1905. It is a one story vernacular commercial structure. The façade is brick. It has a concrete bulkhead, with parapet level brick detailing. The cornice was removed and patched with brick. There are tongue-in-groove and beadboard ceilings at entrances.</p>	
<p>30. Address: 407 15<sup>th</sup> Avenue SE                  Historic Name: N/A                  Common Name: N/A                  Architect: Albert Plagens                  Year Built: 1962                  Status: Contributing</p> <p>This commercial building was built in 1962, replacing an older structure. It is a two story corporate commercial structure. The façade is red brick with a red metal tile roof with yellow vertical roof ornaments. The building is a two-story McDonald's restaurant, with a drive-thru adjacent to the building.</p>	
<p>31. Address: 1501 University Ave SE                  Historic Name: Scandinavian Christian Unity Bible College                  Common Name: Dinkydome                  Architect: John V. Koester                  Year Built: 1915                  Status: Contributing</p> <p>This is an iconic building with a Classical Revival design. It stands on a raised foundation clad with stone. Two-stone brick is used on the upper two stories, with darker brick used to form pilasters dividing the</p>	

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

<p>window bays. A Classical portico supported by Ionic columns projects from the south façade. The Bible college was established at this location to draw students from the University of Minnesota. After the college moved in 1972, it was used for a variety of student related services and businesses. It now houses apartments and retail businesses.</p>	
<p>32. Address:                   University Ave. SE                                                Bridge over rail trench</p> <p>Historic Name:            N/A          Common Name:           N/A          Architect:                 N/A          Year Built:                1996          Status:                     Contributing</p> <p>This bridge was built in 1996, replacing a previous bridge built in 1910. The bridge is a replacement, but the fact that there was and still is a bridge structure in this location makes this a contributing resource.</p>	
<p>33. Address:                   14<sup>th</sup> Ave SE Bridge over                                                rail trench</p> <p>Historic Name:            N/A          Common Name:           N/A          Architect:                 N/A          Year Built:                1996          Status:                     Contributing</p> <p>This bridge was built in 1996, replacing a previous bridge built in 1902. The bridge is a replacement, but the fact that there was and still is a bridge structure in this location makes this a contributing resource.</p>	

Minneapolis Heritage Preservation Commission  
 Minneapolis Department of Community Planning & Economic Development - Planning Division  
**Designation Study for Dinkytown Historic District**

<p>34. Address: 4<sup>th</sup> St/15<sup>th</sup> Ave SE Bridge over rail trench</p> <p>Historic Name: N/A                  Common Name: N/A                  Architect: N/A                  Year Built: 1996                  Status: Contributing</p> <p>This bridge was built in 1996, replacing a previous bridge built in 1910. The bridge is a replacement, but the fact that there was and still is a bridge structure in this location makes this a contributing resource.</p>	
<p>35. Address: Dinkytown Rail Trench</p> <p>Historic Name: N/A                  Common Name: N/A                  Architect: N/A                  Year Built: c. 1902                  Status: Contributing</p> <p>The rail trench follows the course of a stream, but was further excavated during construction of the grade separated bridges over the rail lines passing through Dinkytown. The trench is approximately 176 feet wide and 15-20 feet deep. The sloping dirt sides have some volunteer vegetation and some retaining walls.</p>	

See the attached Survey Index Sheets for individual resources (Appendix 1)

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Minneapolis Department of Community Planning & Economic Development - Planning Division  
***Designation Study for Dinkytown Historic District***

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## **APPENDICES**

### **Substantive research-based information:**

- Appendix 1 of 3: Historic Inventory Forms
- Appendix 2 of 3: “Dinkytown: A Living History,” Preserve Historic Dinkytown, 2015
- Appendix 3 of 3: Letters from property owners with information on specific properties

### **Transactional information:**

- Appendix A: HPC Actions from Nomination hearing
- Appendix B: Letter to SHPO (to be added)
- Appendix C: Letter from SHPO (to be added)
- Appendix D: Staff report to City Planning Commission (to be added)
- Appendix E: Staff report to Heritage Preservation Commission (to be added)
- Appendix F: HPC Actions from Designation hearing (to be added)
- Appendix G: Request for Council Action (to be added)
- Appendix H: Zoning and Planning Committee Actions (to be added)
- Appendix I: Actions of the Full City Council (to be added)
- Appendix J: Publication in *Finance and Commerce* (to be added)

## **APPENDIX 1: HISTORIC INVENTORY FORMS**