

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Church of the Incarnation and Rectory

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 3801 – 3817 Pleasant Avenue

City or town: Minneapolis State: Minnesota MN County: Hennepin

Not For Publication: N/A

Vicinity: N/A

3. State/Federal Agency Certification

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

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

<p>_____</p> <p>Signature of certifying official/Title:</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p>	<p>_____</p> <p>Date</p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____</p> <p>Signature of commenting official:</p> <p>_____</p> <p>Title :</p>	<p>_____</p> <p>Date</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and 20th Century Revivals/Other: Romanesque and Italian Renaissance Revival

Late 19th and 20th Century Revivals: Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Church:

Foundation: CONCRETE

Roof: TILE/ASPHALT

Walls: BRICK

Other: STONE, WOOD

Rectory:

Foundation: STONE

Roof: ASPHALT

Walls: BRICK

Other: STONE, WOOD

Narrative Description

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

Summary Paragraph

The Church of the Incarnation, constructed in 1918, is a brick and stone church with tile roof designed in the Italian Renaissance and Romanesque Revival styles. The one-story church with raised lower level has a Latin cross plan with a large gable-roofed nave intersected by two gable-roofed transepts, a conical-roofed semi-dome at its apse, and a several-story bell tower. Exterior details include arched entryways and window openings; stone belt and string courses and detailing; decorative brickwork; and a prominent west entrance with classical details. An arcaded, tile-roofed walkway and a four-stall, flat-roofed garage were added to the property in

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1932 and 1961, respectively. The centerpiece of the church's interior design is the ornate nave and chancel, which feature barrel-vaulted and semi-dome wood ceilings; stained glass windows; a marble platform and altar with baldachin; side aisles and side chapels; and stone statues and altars. To the south of the church, a Colonial Revival-style rectory constructed in 1913 is connected to the church via the 1932 walkway. The three-story, brick-veneer rectory has an L-shaped plan with cross-gabled roof. Three one and two-story frame porch additions with flat roofs are located at its north and east (rear) elevations and a one-story, gable-roofed, brick veneer addition is located at the rectory's southeast corner. A non-contributing shed-roofed addition is also located at the north elevation of the building. Exterior details include boxed eaves and decorative wood frieze, stone sills, decorative brick lintels, and stone belt course. A wood entry porch with classical details is centered on the rectory's primary west façade. At the interior, the rectory features highly-finished first level spaces surrounding the central grand staircase. Wood flooring, detailing, and built-ins, as well as historic wood windows and doors, are located throughout the interior.

The church and rectory are located at the southeast corner of the intersection of Pleasant Avenue and 38th Street West, in a residential neighborhood in South Minneapolis. The buildings have seen relatively few alterations since their construction and maintain excellent integrity.

Narrative Description

Setting

The Church of the Incarnation is located in the Kingfield neighborhood in South Minneapolis. The site is bordered by Pleasant Avenue to the west, 38th Street West to the north, an alley to the west, and a single-family residence to the south (see **Figure A**). The church and rectory are surrounded by residential development, which consists primarily of single-family houses as well as some multi-unit dwellings (**Photos 0001 and 0024**). Small commercial nodes are located to the east and west of the property, at the intersections of Nicollet Avenue and 38th Street West and Grand Avenue South and 38th Street West. The church and rectory occupy the southeastern corner of the intersection of 38th Street West and Pleasant Avenue. A Montessori school, performing arts center, and charter school occupy the other corners of the intersection.

Church Exterior (Photos 0001 – 0009)

Site and Massing

The church fills most of its site, leaving little room for landscaping, though some vegetation is located along the church's north and south façades (**Photos 0002 and 0004**). On the west, the church's primary west elevation is set back slightly from Pleasant Avenue by a wide paved sidewalk and a set of stone entrance steps leading to the primary entrance, which is flanked by what appear to be two historic lamp posts (**Photo 0003**). On the north, the church is set back slightly from the street by a paved sidewalk and narrow stretch of lawn, much of which is bordered by a low non-historic concrete block retaining wall (**Photo 0006**). A non-historic brick

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monument sign with hipped metal roof on a concrete base is located at the northwest corner of the property (**Photo 0002**).¹ To the south of the church building, a paved walkway extends from Pleasant Avenue West to an original, single-stall hipped roof garage connected to the church's south wing. The walkway is partially covered by a brick structure constructed in 1932, which consists of two sets of brick arcades supporting a hipped tile roof (**Photo 0008**).

The Church of the Incarnation is a one-story building with a lower level raised partially above grade; the church also features a second-level choir loft and a bell tower with second and third levels (**Photos 0002 – 0007**; see exterior photo key for a labeled image of the church identifying each component). The church was designed in a traditional Latin cross plan, which is clearly visible in plan view (see **Figure A**). North-south transepts intersect the east-west nave, which is aligned with its primary entrance fronting Pleasant Avenue on the west. The church's apse abuts the alley to the east. The nave and transepts feature gabled roofs, and form cross-gabled roof junctions at their intersection. The nave is flanked by two shed-roofed wings that extend from the western edge of the nave to the building's transepts. Small gabled wall dormers project from the western edge of each wing. The apse, located at the eastern end of the nave, is identified by a conical-roofed semidome, the drum of which rests on top of a hipped roof base. A brick chimney is located directly to the south of the apse. To the north of the apse, an attached 150-foot² bell tower with hipped roof rises above the nave and transepts; a narrow, arcaded porch with hipped roof extends along the east elevation of the bell tower at the level of the first floor. A one-story, hipped-roof wing stretches south from the apse. A single-stall, hipped-roof garage is attached to the south elevation of this wing.³ A flat-roofed, 1961 garage addition is attached to the south elevation of the single-stall garage. The 1932 arcaded walkway (**Photo 0008**) features a hipped roof and wood ceiling and connects three entrances on the west and south elevations of the church and single-stall garage with an entrance on the north elevation of the rectory.

General Exterior Features (Photos 0002 – 0007)

The Church of the Incarnation is composed of red brick with stone details. According to a 1917 newspaper article, materials used in construction included vitrified Danville brick and Bedford

¹ The monument sign was added sometime after 1959. Additional changes to landscaping at the north side of the church since its construction have included the removal of a utilitarian fence from the northwest corner, the removal of trees from the north sidewalk next to the church, and the construction of the concrete block retaining wall. See *Consecration of the Church of the Incarnation: Minneapolis Minnesota*, October 19, 1959, Minnesota Historical Society Library; "Incarnation Church" [historic photograph], c. 1920, Minnesota Historical Society Collections Online.

² An August 1917 newspaper article lists the planned height of the bell tower as 150 feet. "Beautiful and Impressive Ceremony," *Irish Standard* 31, no. 40 (August 11, 1917): 5, <https://www.newspapers.com/image/609906797/>.

³ The garage appears on an undated, faded building plan and is likely historic. Building plans dated December 1916 suggest that the original design called for a carriage house or garage located at the lower level in the current maintenance room (at the eastern edge of the church's one-story south wing), accessed by a sunken drive that extended from Pleasant Avenue to the west elevation of south wing. See E. L. Masqueray, *Church of the Incarnation*, sheet nos. 2, 7, 8, and 25, courtesy of Rafferty and Rafferty.

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stone.⁴ On each façade, decorative designs are created by brick laid in various bond patterns, and by the recession or protrusion of brick courses. Most windows and entrances are set beneath brick arches, and the gabled ends of the nave, transepts, and wall dormers features brick parapets capped with stone. With the exception of circular windows, all windows have stone sills, and a stone belt course extends along the exterior of the church at the level of the first floor.

The majority of the church features a historic tile roof with Imperial tile produced by the Ludowici-Celadon company (see **Figure B**),⁵ though the nave wings and porch roof are clad in non-historic asphalt shingles. The building has hanging metal gutters at the edges of its gabled, shed, and domed roofs, which drain into external downspouts. Windows and vents are composed of wood. Many windows feature translucent or textured glass, and those with stained glass appear to have protective layers of glass at the exterior. Several windows have full or partial infill panels, vents, or mechanical equipment, and some at the lower level are covered with metal mesh. The church also features non-historic hanging lantern light fixtures over the primary west entrance and non-historic globe lights at three side entrances.⁶

West Elevation (Photos 0002, 0003, and 0009)

The church's symmetrical primary west façade can be divided into five visual bays: a central bay flanked by two sets of nearly identical side bays. The central three bays comprise the majority of the church's west façade and are topped by a gabled, stepped parapet capped with stone, with a stone cross at the apex of the parapet. A set of stone entrance steps, flanked by brick and stone side walls with black metal railings, lead to the church's primary entrance in the central bay.⁷ The primary entrance consists of three doorways. Each is set in an arched recess beneath an entrance portico consisting of four, square brick columns supporting a stone entablature. Doorways hold wood doors set in wood frames beneath wood transom windows.⁸ Above the transom windows, each arched brick recess features a stone string course, a stone centerpiece surrounded by decorative brickwork, and a stone keystone at the top of the arch. Brick columns have capitals that are not an exact copy of any classical column order, but are Tuscan-like in their simplicity. The massive stone entablature features a dentiled cornice. Moving up the façade above the entablature, the remainder of the central bay features five small, narrow, arched

⁴ "Beautiful and Impressive Ceremony," *Irish Standard* 31, no. 40 (August 11, 1917): 5, <https://www.newspapers.com/image/609906797/>.

⁵ Information included with historic building plans indicates that the church was constructed with Imperial tile produced by the Ludowici-Celadon company. See E.L. Masqueray, *Church of the Incarnation*, sheet no. 3, January 1917, courtesy of Rafferty and Rafferty; "Ludowici Tile Roofing," [1916?], page 34, Incarnation Church, N115a, Box 61, Northwest Architectural Archives, University of Minnesota; Ludowici-Celadon Co., *Roofing Tile: A Detailed Reference for Architects* (Chicago, IL: Ludowici-Celadon Co., 1920), 55, accessed June 29, 2017, Building Technology Heritage Library, <https://archive.org/details/RoofingTileADetailedReferenceForArchitectsUse>.

⁶ These light fixtures do not appear in a c. 1920 historic photo of the church or in historic building plans.

⁷ The metal railing at the center of the flight of entrance stairs is not historic; the side railings match the designs of cast iron railings shown on historic building plans and may be historic. See E. L. Masqueray, *Church of the Incarnation*, sheet no. 4, November 2, 1916, courtesy of Rafferty and Rafferty.

⁸ The design of the wood doors does not match that shown in historic building plans, suggesting that the doors are not historic, or that the design was changed from that shown in historic plans. See E. L. Masqueray, *Church of the Incarnation*, sheet no. 13, December 1916, courtesy of Rafferty and Rafferty.

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windows, a large circular rose window covered by a non-historic layer of translucent material,⁹ and three vents near the apex of the gable. The vents are set within narrow blind arches created by brick corbelling.

To either side of the central bay, the first set of side bays feature an arched doorway at the first level, with wood paneled double doors that match the design of the primary entrance doors. Each door is set in a wood frame beneath a semicircular fanlight window with translucent glass. The northernmost side entrance is accessed by a non-historic ramp with metal railing installed in 2006, while the southernmost side entrance is accessed by a short set of stone stairs.¹⁰ The church's cornerstone with the words "THE CHURCH OF THE INCARNATION" and "THE WORD WAS MADE FLESH AND DWELT AMONG US" rests in the stone belt course next to the north side entrance. Moving up the façade above each side entrance, the remainder of each side bay features a stone string course beneath a tall, narrow, arched window. Above the window, at the level of the roof eaves on the nave's north and south façades, a stone cornice with brick dentils runs across the width of each bay. The cornice and dentils, as well as the gabled parapet above, wrap around the corners of the gabled roof to extend for a short distance on the nave's north and south elevations.

Continuing out to the edges of the west façade, the outermost set of side bays are the western elevations of the nave's two shed-roofed wings. Each bay contains a set of two, narrow arched windows. Above the windows, at the level of the roof eaves on the wing's north and south façades, a stone cornice above brick dentils extends across the width of each bay. On the south side bay, a below-grade arched window is protected by a concrete window well capped with a metal grate.¹¹

North Elevation (Photos 0006 and 0007)

The north façade of the church includes the north elevation of the nave and nave wing, as well as the north transept (the bell tower at the church's northeast corner is described separately below). The north elevation of the nave wing is divided into five visual bays. The westernmost bay is topped by a gabled wall dormer, which features a brick parapet capped with stone. A circular window with fixed panes is set in the upper portion of the bay's façade. Beneath the window, the stone cornice with brick dentils continues around the corner from the church's primary west façade across the bay. Beneath the cornice, the bay features a single, narrow arched window. The remaining four bays of the west nave wing are united by brick corbelling at the cornice beneath the shed roof. With the exception of the easternmost bay, each bay features a pair of narrow, arched windows at the upper portion of the façade and a small segmental arched window beneath this pair. Beneath the stone belt course marking the level of the first floor, a pair of segmental

⁹ The window was covered sometime after 1959. *Consecration of the Church of the Incarnation: Minneapolis Minnesota*, October 19, 1959, Minnesota Historical Society Library.

¹⁰ City of Minneapolis building permit 3042940, August 8, 2006, 3801 Pleasant Avenue, City of Minneapolis Property Information, <http://www.ci.minneapolis.mn.us/propertyinfo/index.htm>.

¹¹ Historic building plans suggest that a similar window originally existed at the location of the non-historic ramp at the north side entrance. See E. L. Masqueray, *Church of the Incarnation*, sheet no. 7, October 28, 1916, courtesy of Rafferty and Rafferty.

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arched windows is set in the lower level façade of each bay, surrounded by a concrete window well topped by a metal railing. At the easternmost bay of the nave wing, an arched entryway to the church is set below two small arched windows. The first level entrance consists of a wood door¹² with fanlight set in a wood frame and is accessed by a set of stone steps with brick and stone side walls. Beneath these stairs, a second entrance (a wood door in a wood frame) accessed by a flight of descending steps is set into the lower level façade below grade. Above the north nave wing, the north elevation of the nave features a single line of large, arched windows spaced evenly across the façade. As at the nave wing, brick corbelling extends along the cornice at the roof-wall junction of the nave. At the northwest corner of the nave, the gabled parapet that continues around the corner from the church's primary west façade features a blind arcade.

To the east of the north nave wing, the north façade of the church's north transept features three segmental arched windows at the lower level and three large, narrow arched windows surrounded by decorative brickwork in the center of the façade. The three windows are centered under a large brick arch with stone keystone, and this arch is flanked by two small arched vents. Above the brick arch, a stone cornice with brick dentils extends horizontally across the north façade, continuing around the corners of the transept to its east and west façades. The west façade of the transept also features a single blind arch with stone "sill." On the north façade of the transept, a circular vent is set above the stone cornice in the gable. A brick parapet with stone cap ornaments the top of the gable.

South Elevation (Photos 0004 and 0005)

With a few exceptions, the south façade of the church is nearly identical to the north façade. The nave's south side wing is identical to the north side wing except for the easternmost bay. This bay features a set of two arched windows in the upper portion of the façade and a small addition with brick walls enclosing a staircase that ascends from the lower level.¹³ The non-historic addition connects to the arcaded walkway, but features a mostly flat roof with sloped, asphalt-shingled eaves rather than a hipped tile roof like that on the arcaded walkway. Two wood and glass doors provide access to the addition from the walkway, and a large arched wood window is set in the west elevation of the addition. Continuing along the church's south facade, the south transept is nearly identical to the north transept, except that its three lower level windows are set in a window well topped by a metal railing.

Directly to the east of the south transept, the west elevation of the church's one-story south wing holds a single historic wood door, which is covered by the arcaded walkway. At this entrance, metal railings run between the brick pillars of the walkway. At the second level, the west elevation of the south wing has a single arched window.

¹² The design of this door matches that of the entrance doors on the church's west elevation.

¹³ This staircase addition is not depicted on historic building plans and is likely not historic. See E. L. Masqueray, *Church of the Incarnation*, sheet no. 2, 1916, courtesy of Rafferty and Rafferty.

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Garages (Photo 0005)

The church's two attached garages are located at the southeastern corner of the site. The single-stall garage features wood double doors with partial lights at its west elevation, underneath the covered walkway. At its east elevation, a single overhead wood door with a row of lights provides access to the alley. The 1961 garage, which is attached to the south elevation of the single-stall garage, has a flat roof with metal coping. It is constructed of red brick in a slightly darker shade than that of the church and does not feature any stone trim. The garage has a single flush door on its west elevation. On its east elevation, three overhead wood doors with lights and one metal overhead door provide access to the alley.

East Elevation (Photos 0005 and 0007)

The church's east elevation is composed of the east façade of the south wing and the church's semicircular apse, which rests on a rectangular base. The east façade of the south wing features four square window openings at the above-grade portion of the lower level, and four arched windows at the upper portion of the façade. Brick corbelling forms the cornice at the roof-wall junction. Moving north, the rectangular base of the apse features three square window openings at the lower level, two of which were recently filled with glass block.¹⁴ Above the stone belt course, arched windows are set in the façade at the first level. Above the rectangular base, the semicircular apse features three large arched windows. At both the apse and its base, brick corbelling forms the cornice at the roof-wall junctions. Above the apse's conical half-dome, the top of the east nave gable is visible. Three arched vents are located at the apex of the gable, which features a stone cap. The church's brick chimney, located directly south of the apse, is ornamented with narrow arches created by brick corbelling and is capped with stone.

Bell tower (Photos 0002, 0005, and 0007)

The church's bell tower is located at its northeast corner. The tower is vertically divided by stone string courses into three sections. At its base, the tower has an arcaded porch on its east elevation. A set of steps ascends to the porch, which features two historic wood doors with fanlights set in wood frames. At its north elevation, the base of the tower contains a segmental arched window at the lower level, set within a window well and covered by a metal grate. At the first level, a narrow, arched window is set above a metal plaque. Directly above the stone belt course that marks the top of the base section, the tower's middle section contains a pair of narrow arched windows on its north and east façades. Above these, a pair of tall, narrow arched windows spans most of the height of the tower's middle section on all façades. Above these windows, narrow arches created by brick corbelling on the façade ornament the top of the middle section. The top segment of the tower is demarcated by two stone string courses. Each façade has three narrow arched vents beneath a blind arcade created by brick corbelling on the façade. A

¹⁴ Personal communication from parish member, January 22, 2020.

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stone cornice above corbelled brick encircles the entire bell tower. The pinnacle of its hipped roof features a cross, which was reoriented to face east-west in 1993.¹⁵

Church Interior (Photos 0010 – 0023)

Lower Level (Photos 0010 – 0015)

The lower level is composed of a central social hall (originally designed as auditorium; **Photo 0010**) with classrooms and secondary spaces arranged at its perimeter. The level is accessed by the church's primary vertical circulation (a staircase and an elevator located at its southwest and northwest corners, respectively), as well as the staircase located within the bell tower. A fourth staircase at the church's south wing also connects the lower and first levels.¹⁶ Access to the lower level from the exterior is provided at the church's north and south elevations.

At the interior, a storage room (historic "Fuel Room"), a boiler room (**Photo 0015**), and a maintenance room are located on the east side of the social hall, classrooms along the north side, a "Groom's Room" (originally a "smoking room;" **Photo 0013**) along the west side, and a kitchen (**Photo 0012**) and classrooms (**Photo 0011**) along the south side. Restrooms are located near vertical circulation at the northwest and southwest corners. Double rows of large plastered concrete pilasters line the north and south sides of the social hall, and iron columns supporting dropped beams are spaced evenly across the room. Bearing walls and brick columns supporting the heavy weight of the altar area in the sanctuary above are visible in the large storage room.

Between the concrete pilasters on either side of the social hall, non-historic partitions have been installed to create the separate kitchen and classroom spaces (**Photos 0010, 0011, and 0012**).¹⁷ Several non-historic partitions have also been installed in the storage room to create two additional rooms, and in one of the north classrooms to create what appears to be a closet. Building plans indicate that the east side of the auditorium formerly held a stage with two small dressing rooms, which have since been removed; the concrete floor is now visible at the approximate former location of the stage. At the south side of the auditorium, two flush wood doors lead to a stair shaft with tile wainscot and decorative wood and metal railing, which ascends to two doors at grade level beneath the 1932 walkway (**Photo 0014**). The stair shaft does not appear in historic building plans and may have been installed at the same time as the

¹⁵ A portion of the church's roof was reroofed with copper in 1981; this copper roofing might have been installed on the tower. Tad Bornhoft, *The Church of the Incarnation Minneapolis, Minnesota: A Centennial History; 1909 – 2000* ([Minneapolis, MN]: Church of the Incarnation, 2009), 7; City of Minneapolis building permit 507175, 3801 Pleasant Avenue South, July 1, 1981, on file at the City of Minneapolis Public Service Center.

¹⁶ The south wing staircase is located slightly to the west of the location depicted on historic building plans dated December 1916. A door in the south wall of the south wing provides access between the one-stall garage and the south wing staircase. This door is awkwardly located, suggesting that the location of the staircase may have been altered since the building's construction. See E. L. Masqueray, *Church of the Incarnation*, Sheet No. 2, December 1916, courtesy of Rafferty and Rafferty.

¹⁷ A 1985 building permit notes to "construct kitchen in basement community room" suggests that the existing kitchen was installed at that time. See City of Minneapolis building permit B354289, 3801 Pleasant Avenue, January 16, 1985, on file at the Minneapolis Public Service Center.

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walkway. A historic below-grade exit is located at the north side of the auditorium. At the east side of the lower level, the passages between the lower level of the bell tower and the storage room and between the storage room and the social hall do not appear in historic building plans and may have been added at a later date. The women's restroom at the northwest corner was altered in 2009 to allow for the installation of an accessible bathroom; the men's restroom at the southwest corner was also remodeled at that time.¹⁸

Flooring primarily consists of historic red quarry tile, with the exception of exposed concrete floor in the storage room; non-historic resilient tile in the boiler room, maintenance room, lower level of the bell tower; and non-historic tile in remodeled restrooms. Baseboard composed of a cementitious-type material appears throughout. Wall and ceiling finishes are primarily historic plaster. Cast-in-place concrete loading bearing walls and foundation are visible in the maintenance room, boiler room, and storage room. Dropped ceilings are located in the remodeled restrooms and one classroom. Remodeled lower level restrooms also feature non-historic tile wainscot. Several non-historic partitions are clad with vertical wood paneling and include windows that look into classrooms and the kitchen area.

Most doors at the lower level are non-historic flush doors in non-historic frames, although a few historic doors and frames remain. A few non-historic wood doors are located at remodeled restrooms. Most historic wood windows to the exterior remain and consist primarily of three-over-one windows with an operable lower pane (see **Photo 0011** for an example). Two glass block windows were recently installed in the south wall of the storage room. Three historic, three-over-one windows are located at the interior of the lower level, in the west wall of the Groom's Room overlooking the social hall (**Photo 0013**). Piping is exposed in much of the lower level, especially at the perimeter of the space, and the level features several ceiling radiators that appear historic.

First Level (Photos 0016 – 0022)

Most of the church's first level is occupied by the worship space at the nave and chancel. Outside of the nave, the narthex (**Photo 0016**) and the church's primary vertical circulation shafts, the "Bride's Room" (historic office), and the baptistry (**Photo 0022**) occupy the west end of the church; the sacristy and the first level of the bell tower are located at the church's northeast and southeast corners. The first level is accessed from the exterior at the church's primary west entrance and at entrances at the bell tower porch and the north elevation. A fourth entrance in the one-story south wing leads to the south wing staircase that provides access to the first level.

Narthex, Baptistry, and Bride's Room

¹⁸ A 1967 building permit indicates that an 18 by 8-foot "enclosure for toilet" with "6" c. c. block" was installed at the lower level in 1967. It is unclear where this enclosure was or is located. City of Minneapolis building permit B400751, 3801 – 3809 Pleasant Avenue South, March 21, 1967, on file at the City of Minneapolis Public Service Center; City of Minneapolis building permit BLDG238918, 3801 Pleasant Avenue, July 17, 2009, City of Minneapolis Property Information, http://apps.ci.minneapolis.mn.us/PIApp/InspectionPermitsDetail.aspx?P_ID=1418489&PID=1002824210088.

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At the first level of the church, the primary entrances on the west façade open into a narthex (**Photo 0016**), which features brick walls with decorative brickwork and historic red quarry tile flooring. Brick arches span the distance between the west and east walls of the narthex and divide the space into three bays, and the plaster ceiling features what appears to be decorative stenciling at the perimeter of each bay as well as hanging lantern-style light fixtures. The three primary entrances to the narthex feature stained glass transom windows in wood frames. To either side of the narthex, a partial flight of stone steps leads down to grade level (between the church's lower and first levels), to the baptistry on the north and the Bride's Room on the south. The baptistry is a highly finished space with a stone mosaic floor, stone wall paneling, and coffered ceiling with what appears to be decorative stenciling.¹⁹ A copy of the *Pieta* rests on a circular marble platform in the middle of the room where the former baptismal fount stood.²⁰ Decorative details include a stone cornice at the top of the stone paneling, built-in stone benches and stone altar (**Photo 0022**) with carved detailing, and additional carved detailing in the stone door surround. Three stained glass windows with wood frames are set in the wall above the stone paneling. The entrance to the room features a decorative metal gate joined to a layer of glass or plexiglass. To the south of the narthex, the Bride's Room features a wood floor, plaster walls and ceiling, historic wood door in wood frame, wood baseboard and trim, and three stained glass windows in wood frames.

Each side of the narthex also holds a stair shaft that extends from the lower level of the church to the second level choir loft. The north narthex stair shaft was altered in 2006, when the church's elevator was installed, and a portion of the staircase has been removed;²¹ however, the south narthex stair remains and provides access from the lower level of the church to the first level and to the second level choir loft. Narthex stairs are composed of wood, with wood railings and baseboard; portions of these stairs are covered with a red, plastic-type material. Both stair shafts are illuminated by a tall, arched stained-glass window set in the church's primary west facade as well as a lantern-style light fixture hanging from the ceiling of each shaft. A section of decorative metal grating is located at the first level of the south narthex stair, and access to the attic above the nave is located in the ceiling of the south narthex stair shaft.

Nave and Chancel

At the east wall of the narthex, three wood doors with wood frames topped by wood transom windows lead directly into the nave and chancel (**Photos 0017 – 0020**), the centerpiece of the church's design. The nave features a barrel vault ceiling with brick and wood transverse arches

¹⁹ Building plans dated December 1916 show the Baptistry with a wood floor; presumably, plans for this room were changed before construction. See E. L. Masqueray, *Church of the Incarnation*, Sheet No. 2, December 1916, courtesy of Rafferty and Rafferty.

²⁰ According to a short history on file at the church, the *Pieta* sculpture was located in the church's basement from 1935 until 1991, when it was moved to the baptistry. The baptismal font was relocated to the sanctuary, next to the altar.

²¹ In 2006, a permit was filed for "alterations related to installation of LULA," which likely refers to the building's elevator. City of Minneapolis Building permit BLDG225323, 3801 Pleasant Avenue, August 8, 2006, City of Minneapolis Property Information, http://apps.ci.minneapolis.mn.us/PIApp/InspectionPermitsDetail.aspx?P_ID=1403399&PID=1002824210088.

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and wood longitudinal ribs. Between the ribs and arches, the vault ceiling is clad with wood paneling. Wood panels and ribs are painted with chevrons, foliated motifs, and other ornamental designs. At the east end of the church (the chancel), the barrel vault terminates in a half-dome at the apse, which also features wood paneling and ribs with painted ornamentation, including religious imagery. Near the apse, the main barrel vault ceiling of the nave is intersected by the smaller barrel-vaulted ceilings of each transept, which are similarly composed of wood paneling with painted ornamentation. Lantern-style light fixtures hang from the ceilings of the nave and transepts.

The nave, transepts, and apse feature brick walls with decorative brickwork, including numerous brick arches with stone keystones. At the level of the transverse ceiling arch springs, a blind arcade runs around much of the perimeter of the space. Just above the springing line, semicircular stained-glass windows and several blind arches are set in the upper portion of the brick walls. A pointed-arched section of wood paneling with painted ornamentation is set above each window and blind arch, as well as the broad brick arch marking the intersection of the transepts and nave barrel vaults.

At the west side of the nave, a large rose window with stained glass is set in the façade (**Photo 0017**). Below the rose window, an arched, stained-glass window is visible on either side of the church's organ, installed in 1959,²² which rests on the second level choir loft. The loft is supported on massive wood brackets and features a wood floor with several stepped platforms for seating. The organ pipes are boxed in by what appear to be non-historic partitions, and a non-historic partition partially divides the loft's seating area from the elevator shaft area at its northwest corner. On either side of the choir loft, a small room with a gabled plaster ceiling and wood floor features a round stained glass window and a wood door, both in wood frames.

On either side of the nave, broad brick piers connected by brick arches divide the main body of the nave from its arcaded side aisles, which feature flat plaster ceilings and hanging lantern-style light fixtures, as well as what appear to be historic radiators (also located at throughout the first and second levels at the nave, narthex, sacristy, and choir loft). Small alcoves with sculptures are set above metal light fixtures in the brick piers. The side aisles provide access to side chapels (see **Photo 0020** for an example) underneath the shed-roofed wings on the north and south sides of the nave. Chapels appear to have wood-paneled ceilings with wood beams. Each features a pair of arched, stained-glass windows above a single segmental arched window on their outside walls; some hold marble altars. Two of the side chapels are now used as a confessional and a storage room and are separated from the nave by wood panel partitions. The west end of each side aisle features a large brick alcove with statue. Near the north transept, a single wood door set in the outside wall of the north nave wing provides egress from the sanctuary. At the church's transepts, brick walls feature additional small alcoves with sculptures.

²² The church's organ was installed in 1959. In his history of the church, Tad Borncroft notes that "the organ is installed behind the facade of the original organ, which was rebuilt and reinstalled in another church in the area." The 1959 organ was built by the Wicks Organ Co. of Highland, Illinois and designed by Father Joseph Kuncl of St. Paul. Bornhoft, *The Church of the Incarnation*, 13.

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The north wall of the north transept and the south wall of the south transept each hold three arched, stained-glass windows. At the east side of each transept, the western edge of the chancel is distinguished by the beginning of the white marble platform that stretches across the width of the transepts and nave and fills the apse. At each transept, the east wall features a marble altar set behind the altar rail of the marble platform (**Photo 0019**). The south transept also has what appears to be a non-historic closet enclosure along its west wall.

The main floor of the nave features historic, numbered wood pews on a wood and tile floor that slopes gently towards the chancel.²³ Pews are divided by aisles into three main sections; each section features a wood floor with marble borders. Each transept also has a section of wood flooring with marble borders. The rear of the nave, primary nave aisles, and side aisles feature what is likely Kasota stone tile flooring,²⁴ and side chapel floors are finished with both Kasota tile and wood. At the chancel, tile and wood flooring terminates in a marble platform with altar rail; the platform steps up at the transition to the apse.

The apse, situated under the half-dome at the building's east side, features partial-height stone paneling on its semicircular brick wall. Three large stained-glass interior windows with operable lower panes are centered in the semicircle. The set of three windows is flanked by two large blind arches, each with a smaller segmental arched opening at floor level leading to the sacristy and first level of the bell tower to either side of the apse. The center point of the apse is the white marble altar, raised on a marble platform and set in an elaborate marble baldachin with Corinthian column capitals and prominent cornice. An elevated marble pulpit with metal canopy, accessed by a set of stone steps, is located on the north side of the apse and a stone baptismal font on the south side; stone statues are set at either side of the apse. Arched passageways aligned with the nave side aisles flank the apse and provide access to the bell tower at the church's northeast corner and the sacristy at the southeast corner.

Sacristy and Rear Sanctuary Passage (Photo 0021)

The sacristy is located within the church's one-story south wing. It features a Kasota stone tile floor²⁵ with historic wood baseboard, what appear to be plaster walls and ceilings, and several

²³ According to a parishioner, church pews were previously removed and reinstalled in incorrect order, so existing pews are not set in numerical order. Personal communication from parishioner, January 22, 2020.

²⁴ Historic building plans only show two types of flooring in the nave and chancel: wood and Kasota stone. With the exception of wood floors in side chapels and beneath seating areas, Kasota is shown as the flooring in all areas of the nave and chancel, including the chancel platform. However, the existing church features what appears to be a marble chancel platform. A 1940 photograph of the church (see **Figure J**) and an October 6, 1918 newspaper article describing the church as having "marble floors" indicates that the flooring depicted on historic building plans was altered. Presumably, the existing light-colored tile present in the nave and sacristy is Kasota stone, although this cannot be confirmed. See "Church of the Incarnation Formally to Open Tuesday," *Minneapolis Sunday Tribune*, October 6, 1918; E. L. Masqueray, *Church of the Incarnation*, Sheet No. 2, December 1916, courtesy of Rafferty and Rafferty.

²⁵ Historic building plans dated December 1916 show a wood floor in this room, and a small section of wood floor is visible in the corner of the sacristy. However, the tile installed in most of the room matches that marked as "Kasota stone" on first level building plans. See E. L. Masqueray, *Church of the Incarnation*, Sheet No. 2, December 1916, courtesy of Rafferty and Rafferty and footnote 24 above.

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historic wood doors in wood frames. Arched, stained glass wood windows are set in the upper portion of the east wall. A bathroom at the southeast corner of the room features a Kasota stone tile floor, non-historic tile wainscot, and plaster walls and ceiling.²⁶ The sacristy also features historic wood cabinets (indicated on building plans); a wood table located in the room matches the style of the wood cabinets and might also be historic.

At the north side of the sacristy, two doors facilitate passage into the sanctuary and the rear passage behind the sanctuary. The rear passage features Kasota stone tile floor, historic wood baseboard, and plaster walls and ceilings. Five arched, stained glass windows in wood frames are set in the east wall. Two closets located in this space feature historic wood doors and frames. At the north side of the rear passage, a historic wood door and frame with stained glass wood transom leads to the bell tower porch at the church's northeast corner.

Bell tower (Photo 0023)

The church's bell tower is located at its northeast corner and is accessed at the interior from the church's lower and first levels, as well as from the exterior via an entrance at its arcaded porch. A wood staircase with wood banisters and baseboard runs from the lower level to the upper levels of the tower. Flooring includes composite tile at the lower level, Kasota stone at the first level, and wood flooring at the second and third levels, with some wood baseboard at the first through third levels. The bell tower has plaster walls and ceilings, and is illuminated by arched wood windows set in wood frames. At the third level, a ladder provides access to the upper portion of the tower.²⁷ Historic wood doors provide access to the first level of the tower from the sanctuary, and a historic wood door beneath a stained-glass fanlight transom leads from the first level to the porch. At the top of the first level staircase, another historic wood door regulates access to the second level of the bell tower.

Garages

At the southeast corner of the church, the single-stall garage features a plaster ceiling and brick walls at the interior, and a historic wood door that opens onto the staircase in the church's one-story south wing. The south wall of the garage has two, three-over-one windows. Formerly, these windows looked out to the exterior, but they now open into the 1961 garage addition. The 1961 garage has concrete block walls and exposed metal web joists at the ceiling.

²⁶ Historic building plans dated December 1916 suggest that the bathroom was originally located at the southwest corner of the Sacristy and that the existing bathroom location is not historic; however, this cannot be confirmed. See E. L. Masqueray, *Church of the Incarnation*, Sheet No. 2, December 1916, courtesy of Rafferty and Rafferty.

²⁷ The authors of this report were not able to access upper levels of the bell tower for safety reasons. A building permit notes that an antenna and communication equipment were installed at the church in 1998; according to an Incarnation parishioner, these were installed at the interior of the bell tower. City of Minneapolis building permit B0651876, February 13, 1998, 3801 Pleasant Avenue, on file at the City of Minneapolis Public Service Center.

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Rectory Exterior (Photos 0024 – 0028)

Site, Massing, and General Exterior Features

The rectory, located to the south of the church, is a three-story, Colonial Revival-style house. The primary west façade is set back from Pleasant Avenue to the west by a grass lawn; a paved walkway leads to the primary entrance at the center of the façade (**Photo 0024 and 0025**). Some low vegetation is located along the primary west façade. To the rear (east) of the rectory, a grass lawn has paved walkways leading to secondary rear entrances (**Photo 0026**). A paved alley and the church's 1961 garage addition border the property to the east, and a two-story house is located to the south. Several trees are located on the site.

The rectory is an L-shaped, cross-gabled brick veneer building with three flat-roofed frame sun/sleeping porches, two shed-roofed dormers, and a gable-roofed brick veneer addition. A two-story, flat-roofed frame porch is located at its north elevation (**Photo 0027**); a two-story flat-roofed frame porch (with second level constructed in the late 1920s) and a second-level porch (constructed in the late 1920s) at its east elevation (**Photo 0026**); two flat-roofed frame dormers at its roof gable junction (**Photo 0025**); and a one-story, gable-roofed 1927 brick veneer addition at its south elevation (**Photo 0028**).²⁸ The building's north elevation also has a one-story, shed-roofed addition (**Photo 0027**).²⁹

The original section of the rectory constructed in 1913 is a cross-gabled, L-shaped, three-story building (**Photos 0025 – 0028**). The horizontal stroke of the "L" is side gabled and fronts on Pleasant Avenue, and the front-gabled, vertical stroke of the "L" extends to the east at the rear of the building. The 1913 building and its 1927 brick veneer addition have asphalt-shingled roofs with boxed eaves with wood fascia and soffits. Cornice returns (also with wood fascia and soffits) stretch across the base of each gable. A wood frieze with a decorative design is located underneath the eaves and cornice returns. Built-in gutters and metal downspouts provide drainage. Two brick chimneys are located on the side-gabled section of the rectory.

²⁸ The addition dimensions given in the 1926 and 1927 permits do not match the second level porches; however, a 1912 Sanborn map (see **Figure B**) suggests that the north porch and the first level of the east porch were original to the building, leaving only the second level east porches as the only additions that could have been constructed under the 1926 and 1927 permits. The shed-roofed dormers cannot be dated with precision; however, as they contain multi-divided wood windows that could feasibly date to the 1920s, they are considered contributing. A 1938 aerial photograph (see **Figure D**) indicates that all porch and dormer additions existed by that date. As it is likely that all porch and dormer additions were constructed during the period of significance, 1913 – 1932, all are considered contributing. Building permit 197346, 3817 Pleasant Ave., May 18, 1926, Historical Property Records database; Building permit 203632, 3817 Pleasant Ave., April 18, 1927, accessed June 1, 2017, Historical Property Records database; Building permit B206600, 3817 Pleasant Ave., September 3, 1927, Historical Property Records database.

²⁹ The materials of this addition suggest that it was constructed outside of the period of significance; therefore, it is considered non-contributing.

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The red brick veneer walls of the 1913 building and 1927 addition are laid in double Flemish bond. The first level is raised above grade and demarcated by a stone belt course at the exterior. The building's stone foundation is visible at many points along the exterior. Stone sills are located at first, second, and some third-level windows. Most windows are either historic three-over-one, hung wood windows or non-historic one-over-one, hung windows. Some window openings have non-historic storm windows at the exterior; a few feature historic exterior storm windows. At the west, south, and north elevations of the 1913 building's side-gabled section and the west and south elevations of the 1927 addition, window lintels feature bricks laid in soldier courses and interspersed with diamond shapes set in the mortar.

Primary West Façade (Photo 0025)

The primary west façade of the 1913 building is symmetrical in design. A short flight of stone steps with brick side walls and metal handrails leads to the primary entrance at the center of the façade. The covered porch entrance features a wood pediment supported by wood Doric columns. Guttae-like projections and decorative cross designs are carved into the architrave and frieze, and a metal sign reading "PARISH CENTER" is set in the tympanum. The primary entrance has a non-historic storm door and a wood and glass multi-light door (relocated from another area of the rectory) flanked by two sidelights with triangular glass panes and wooden muntins arranged in star-like patterns. The entry porch has a tile floor and wooden side walls and ceiling.

Windows are arranged symmetrically at the lower, first, and second levels of the west façade. Lower level windows are non-historic sliding windows; first and second level windows are a mixture of historic, three-over-one hung wood windows and non-historic, one-over-one hung windows. Three frame, gable-roofed dormers at the third level have prominent cornice returns and feature non-historic hung windows topped by historic semi-circular wood fanlights.

South Façade and 1927 Addition (Photos 0026 and 0028)

The south façade of the 1913 building has windows spaced evenly across the lower, first, and second levels. One lower-level window is a sliding window; the other two are historic wood triple-light windows with historic exterior storm windows. First and second-level windows are a combination of one-over-one replacement windows and historic three-over-one windows. At the third level, an historic arched wood window with decorative arched brick lintel and stone sill is located in the gable.

Moving to the east, the 1927 one-story addition features non-historic hung one-over-one windows and two smaller historic three-over-one hung wood windows at the first level, and a historic triple-light window at the lower level. A triple-light historic window is located in the addition's south gable, and two infilled openings are located on the addition's east façade. A set of concrete stairs with metal handrails leads to the addition entrance on its east elevation. The entrance is located beneath a shingled overhang supported by wood posts, and features a non-historic storm door over an historic wood door.

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East Façade, East Porch Additions, and Rooftop Dormer Additions (Photo 0026)

The east façade of the rectory is composed of the rear elevation of the 1913 building and two frame porch additions. The rectory's two rooftop additions are also visible from the rear of the building.

Several windows openings are located at the lower, first, and second levels of the portions of the east façade of the 1913 building not obscured by porch additions. At the first and second levels, these are generally historic three-over-one hung wood windows. An historic casement window with historic exterior storm is also located at the first level, and a historic, six-over-six hung window is located at the third level in the gable. At the center of the 1913 building's east façade, non-historic wooden stairs lead to a small deck. The deck is accessed via a door opening with non-historic screen door and historic glass and wood door at the second level, which opens onto the rectory's secondary staircase. Beneath the deck, a first-level entrance features a non-historic storm door with historic glass and wood door that also provides access to the secondary staircase. The east façade of the front-gabled section of the 1913 rectory features a one-story rear entrance block, which provides access to the kitchen at the interior. A set of concrete steps with metal handrail and brick side walls leads to the first-level entrance, which has a non-historic storm door and a non-historic interior door.

The southernmost east porch addition is a two-story frame addition. Similar to the rest of the rectory, the first level is raised above grade on a brick base with stone belt course. The first level of the addition is five bays deep; the partial second level is only two bays deep. Both the first and second levels have flat roofs with wood cornices and wood paneled walls divided into bays by wood pilasters. Guttae-like projections are carved above each wooden pilaster. Most bays feature one-over-one replacement windows. Others have blank wood paneled walls; it seems likely that these bays originally featured window openings that have been infilled.

The northernmost east porch addition is a second-level frame addition that rests on the roof of the one-story entrance block. Like the southernmost porch addition, it has a flat roof with wood cornice and wood paneled walls divided into bays by wood pilasters with carved guttae-like projections. All bays feature historic three-over-one replacement windows.

The rectory's two shed-roofed dormer additions are also visible from the rear of the building. The additions have flat roofs and feature historic multi-divided wood windows.³⁰

North Façade, North Porch Addition, and Non-Historic Shed-Roofed Addition (Photos 0025 and 0027)

³⁰ The southernmost dormer addition is clad with wooden clapboards; the exterior material of the other addition is not easily identifiable from the ground.

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The north façade of the rectory is composed of the north elevation of the original 1913 building, a two-story frame porch addition, and a non-historic shed-roofed addition at the first level. Windows at the north façade of the 1913 building not obscured by the porch addition are primarily three-over-one historic wood windows. A strip of historic wood casement windows with historic exterior storm windows are located at the first level dining room. At the lower level, two historic six-over-six wood windows with what appear to be historic wood storm windows are located in a window well. At the third level, an historic arched wood window with decorative arched brick lintel and stone sill is located in the gable. A shed-roofed frame addition is located near the center of the north façade. It has a non-historic one-over-one window and non-historic single door. The addition provides access to an exterior staircase that leads to the clothing and food shelf at the lower level.

The two-story frame porch addition is located at the west side of the north façade and is raised on a brick base with stone belt course. The porch's first-level recessed entrance on its north façade is covered by the arcaded, tile-roofed walkway installed in 1932 (**Photo 0008**), which connects the rectory to the church to the north. A set of concrete steps leads to a non-historic screen door, which provides access to the historic wood door with light installed in the recessed entrance. Like the east porch additions, the north porch addition has a flat roof with wood cornice and wood paneled walls divided into bays by wood pilasters with carved guttae-like projections. Historic three-over-one replacement windows are located in all but one bay on the first level; all bays at the second level have non-historic, one-over-one replacement windows.

Rectory Interior (Photos 0029 – 0039)

Lower Level (Photo 0029)

The lower level of the rectory is accessible by the rectory's secondary staircase, which connects secondary spaces at all levels at the rear/east side of the building. A landing between the first and lower levels provides access to a rear exit at the ground level. An exterior staircase enclosed by the non-historic shed-roofed addition located at the north side of the rectory also provides access to the lower level.

From the first to the lower levels, the secondary staircase is carpeted and has historic wood baseboard. At the lower level, the staircase opens onto a short hallway. Secondary spaces are arranged around the hallway.³¹ These include a laundry room, clothing shelf, food shelf and office, and storage room. Finishes at the lower level include non-historic ceramic and resilient tile flooring with vinyl base and (non-historic) wood base, non-historic wood paneling, and dropped ACT ceilings. Some walls appear to retain their historic plaster finish. Floors in the laundry room and storage rooms are concrete, and the storage room also features cast-in-place concrete ceilings (**Photo 0029**). Brick and what appears to be pressed gypsum block walls, as well as the building's stone foundation, are visible in the storage room.

³¹ One room at the lower level (a food shelf, delivery, and boiler room) was not accessible to the author of this report.

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Lower level doors are a mixture of non-historic flush doors and historic wood doors and frames. Historic windows in the laundry room have historic wood trim. The laundry room features what appears to be an historic wood cabinet and large built-in sink. Some exposed conduit and piping is visible throughout the lower level.

First Level (Photo 0030 – 0034)

The first level of the rectory is accessible by the secondary rear staircase as well as the primary grand staircase, which runs from the first to the second level at the center of the building. The primary entrance on the rectory's west façade opens into a small double-chambered entry vestibule with tile floors, wood wainscot, built-in wood benches, and decorative wood rails or transom windows on either side of the door openings at each chamber. The vestibule leads to the rectory's central hall and grand staircase, composed of wood stairs with paneled wood wainscot (**Photo 0030**). From the central hall, one can access the rectory's highly-finished primary spaces (labeled here with their current names): the office and meeting room to the south of the hall and another meeting room and dining room to the north. Secondary spaces (the kitchen, pantry, breakfast nook, rear entrance vestibule, microgrants office, microgrants CEO office, and another shared office) are generally located to the east of the main hall, at the rear of the house.

The hall and primary spaces feature historic wood crown molding, wood baseboard, wood wainscot, and wood flooring and historic plaster walls and ceilings (**Photo 0031**). Historic dropped wood beams are visible at the ceiling of the south meeting room (**Photo 0031**) and the dining room. Generally, secondary spaces also feature wood floors. Throughout the first level, most doors are historic wood or wood and glass doors with historic wood frames; a few historic pocket doors also remain. Some doors have been removed from their openings. Historic wood window trim remains at many windows throughout the first level. Some historic radiators (some with wood covers) also remain.

At the northwest corner of the rectory, the north meeting room contains a small restroom with what appears to be historic tile flooring and wainscot. At the north side of the meeting room, a historic tile-floored vestibule with stone thresholds connects the 1913 building with the first level of the north porch addition. The porch addition has a non-historic linoleum floor, historic wood paneled walls³², and a painted beadboard ceiling. The original exterior brick wall of the 1913 building, now at the interior of the addition, has been painted, and a historic three-over-one wood window in this brick wall indicates that the north porch addition is not original to the house.

East of the north meeting room, the rectory's dining room features a prominent fireplace with tile surround and tile hearth on its west wall (**Photo 0032**). On the north wall, wood paneling surrounds a bay window composed of historic casement windows; built-in drawers and shelves are located underneath and to either side of the window.

From the dining room, one can move east into the pantry and kitchen (**Photo 0033**), which feature wood floors, plaster walls and ceilings, and what appear to be historic wood built-in

³² Vertical wood paneling on the east wall might not be historic.

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cupboards and shelves with non-historic countertops. The kitchen features tile wainscot. At the southeast corner of the kitchen, carpeted stairs at the secondary staircase provide passage up to the second level. A breakfast nook room with historic wood baseboard and thin crown molding is located at the east side of the kitchen. Also at the east side of the kitchen, a double-chambered entry vestibule leads to the rear entrance in the one-story rear entrance block. The outermost chamber has what appears to be a non-historic vinyl tile floor and textured plaster walls and ceiling. The door opening to the exterior appears to have been modified.

At the southwest corner of the rectory, the office features a fireplace with tile surround, tile hearth, and carved wood mantel. To the east of the office, the south meeting room (**Photo 0031**) also features a fireplace with what appears to be a stone surround and hearth and a wood mantel. Built-in wood shelves and cabinets line the perimeter of the room. At the northeast corner of the room, a historic wood door in a wood-paneled bump-out leads to storage space beneath the grand staircase.

At the east side of the south meeting room (**shown in Photo 0031**), a set of wood French double doors leads to the first level of the two-story east porch addition at the rear of the rectory. The first level of the addition is divided into two rooms. The double doors open onto a shared office, which has non-historic wood baseboard, a dropped ACT ceiling, and a section of wall with non-historic carpet covering. Built-in wood shelves are located to either side of the double doors in this room. A partition (possibly non-historic) with non-historic flush wood door separates the shared office from the adjacent microgrants office, which features a dropped ACT ceiling and non-historic wood baseboard. Painted wood wall paneling surrounds window openings on the east and south walls; another type of wall paneling is located on the north wall.

A hallway connects the shared office to the microgrants CEO office in the 1927 brick veneer addition at the southeast corner of the rectory (**Photo 0034**). The interior of the addition features historic built-in painted wood cabinets and historic wood baseboard and crown molding. Walls have textured plaster with molding or trim. A small closet and a bathroom with non-historic tile floor and walls are also located in the 1927 addition.

Second Level (Photos 0035 – 0037)

The second level of the rectory is accessed by the rectory's primary and secondary staircases. The second level is organized around double-loaded, "L" shaped corridor (**Photo 0035**), with bedrooms, offices, a library, and other secondary spaces opening off of the corridor. A living suite is located in the southeast corner of the second level (**Photo 0036**). It includes a living room accessed via the main corridor with an adjacent bathroom and bedroom. The bedroom is located at the second level of the two-story east porch addition and (like the first level of the north porch addition) features historic wood paneled walls and a beadboard ceiling. The bathroom (**Photo 0037**) has what appears to be historic tile flooring and wainscot, with the same types of tile that appear in other restrooms in the building. A second bathroom (now used as storage) with the same tile flooring and wainscot accessed from the hallway is located directly north of the living

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suite. Another bedroom with an adjacent kitchen with non-historic cabinets and appliances is located at the southwest corner of the second level.³³

Moving to the north, a library and adjacent office occupy the northeast corner of the second level. The library is accessed via the corridor and features a historic wood built-in bookcase. The adjacent office has a fireplace with tile surround and tile hearth and wood mantle. From the office, one can access additional office space at the second level of the north two-story porch addition. The second level of this addition has a non-historic carpet floor, historic wood paneled walls, and a wood beadboard ceiling. What was formerly the exterior brick wall of the 1913 building is visible from the interior of the addition.

To the east of the office and library, a large office with dropped ceiling is accessible from the corridor. An adjacent bathroom features what appears to be historic tile flooring and wainscot. At the east end of the rectory, a restroom and office open off of the hallway. The restroom (visible in **Photo 0035**) has similar tile finishes to other restrooms, except that tile wainscot appears to have been painted over. From the office, one can access the second-story east porch addition, which, unlike the other porch additions, features plaster walls and ceiling.

In general, finishes and detailing at the second level includes historic wood flooring,³⁴ wood baseboards, wood door and window frames, and thin crown molding. Several types of wall finishes were observed, including flat and textured plaster walls and what appears to be a wall surface covering. Some wood built-in shelves and cabinets and radiators are located at the second level, and many historic wood doors remain.

Third Level (Photo 0038 - 0039)

The third level of the rectory is accessed by the secondary staircase at the rear of the rectory as well as a second staircase that runs from the second to the third level, near the location of the primary staircase at the center of the house. This staircase has wood stairs and a wood banister. It opens onto a large room, located at the center of the side-gabled section of the original 1913 rectory (**Photo 0038**). A restroom with what appears to be historic tile flooring (modified) and wainscot is located at the southeast corner of the room. To the south of the room, a bedroom with sloped plaster ceiling occupies the south end of the third level (**Photo 0039**).

To the north of the large room, a similar room with sloped plaster ceiling is subdivided into two spaces. The partition wall divides a historic arched window in half (historic wood baseboard at the base of the partition and the operable hung window in the middle of the arched window suggests that the partition is original). To the east of these rooms, a hallway with historic built-in wood cabinets provides access to the front-gabled section of the rectory. A wood attic hatch is visible in the hallway ceiling. The hallway leads to a single room with sloped plaster ceiling.

³³ This bedroom was not accessible to the author of this report.

³⁴ Most of the flooring appears similar to the narrow floorboards at the first level, but a segment at the northeast side of the rectory has thicker floorboards that appear similar to flooring at the third level.

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Access to the rectory's secondary staircase, which features wood stairs and a wood railing at the third level, is also located in this hallway.

Finishes at the third level include historic wood floors, wood baseboard, and thin crown molding, and historic plaster walls and ceilings. Historic wood doors with wood frames, wood window trim, and a couple of historic radiators are also located at the third level.

Integrity:

The Church of the Incarnation retains excellent levels of all seven aspects of integrity, allowing the church to convey its historic significance from its period of significance, 1918. The seven aspects of integrity are discussed separately, as follows.

Location:

The Church of the Incarnation has not been moved and retains integrity of location.

Design:

The Church of the Incarnation retains integrity of design. At the exterior, the church retains its massing and complex roof plan, patterns of fenestration, locations of primary and secondary entrances, and decorative brick and stone ornamentation. The 1932 arcaded walkway, stair addition at south nave wing, and 1961 garage are subordinate to the church and do not compromise its integrity of design. At the interior, the church retains most of its historic vertical and horizontal patterns of circulation; exposed structure and relatively utilitarian finishes at the lower level; and highly-finished nave, chancel, narthex, sacristy, baptistry, and choir loft at the first and second levels. The nave and chancel, the centerpiece of the building's architectural design, remain almost unchanged since the building's construction, allowing the building to communicate its integrity of design.

At the exterior of the rectory, the building's side-gabled roof, symmetrical facade with balanced windows and central pedimented entry porch, stand-alone single window units, one-story brick-veneer addition, and boxed eaves are all typical features of early-twentieth century Colonial Revival-style houses. At the interior, preserved historic door openings and baseboard suggest that interior circulation has remained largely intact. The majority of historic finishes have also been retained, allowing the building to communicate its integrity of design.

Setting:

At the time of its construction, the residential neighborhood surrounding the Church of the Incarnation was likely less developed than it is currently. However, the historic school (now a Montessori school) to the immediate north of the church was present at the time of its construction, as were the two streets at which the property is located. The church and the rectory maintain their historic relationship on adjacent lots. Furthermore, the church still rises above

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surrounding development and continues to dominate the local landscape, as it would have in 1918, allowing the property to retain integrity of setting.

Materials:

The Church of the Incarnation retains integrity of materials. The church retains its decorative brick and stone exterior; Imperial tile roof; much of its historic quarry tile, Kasota stone tile, wood, and marble flooring; much of its historic plaster; many of its historic wood doors; nearly all of its historic wood windows and louvers, including stained glass windows; and some wood baseboard. The rectory retains its brick veneer, stone belt course and stone sills, wood entry porch, boxed wood eaves, and some original wood windows. At the interior, historic wood flooring, trim, built-ins, and doors; some historic plaster walls and ceilings; historic tile flooring and wainscot in restrooms; and historic wood paneled walls in porch additions also contribute to the rectory's integrity of materials.

Workmanship:

The Church of the Incarnation retains integrity of workmanship. Historic workmanship is evident throughout the interior and exterior of the church in stained glass windows and detailed brickwork, but is most clearly displayed at the nave and chancel and at the baptistry. At the nave and chancel, wood paneling and beams at the ceiling feature elaborate painted ornamentation and imagery. The marble baldachin, stone pulpit, marble altars in the transepts and side chapels, wood pews, and elaborate stained glass windows serve as strong expressions of historic workmanship. Likewise, the baptistry's built-in stone benches and stone altar with carved detailing, mosaic stone floor, carved stone door surround, and stone cornice are clear evidence of historic workmanship. At the exterior of the rectory, workmanship is most clearly displayed via the decorative window lintels, carved wood frieze beneath eaves and cornices, and carved wood details at the primary entry porch and porch additions. At the interior, the rectory's paneled wood wainscot and wood trim, wood built-ins, several fireplaces, and historic wood doors also communicate the its historic workmanship.

Feeling:

The church continues to be owned and utilized by a Catholic congregation, and it continues to convey its historic character as a highly-designed ecclesiastical building. Likewise, the rectory continues to be owned and utilized as a parsonage. Thus, the Church of the Incarnation retains integrity of feeling.

Association:

The Church of the Incarnation's integrity of design, materials, and workmanship have memorialized the architectural features that identify it as a Romanesque and Italian Renaissance Revival-style church. Likewise, the rectory's integrity of design, materials, and workmanship

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distinguish the property as an excellent example of Colonial Revival architectural style. Thus,
the property retains integrity of association.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1913 - 1932

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

H. N. Leighton Company (builder, church)
Masqueray, Emmanuel Louis (architect, church)
Bertrand, George Emile and Chamberlin, Arthur B. (architects, rectory)
Raidt, F. H. (builder, rectory)

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

The Church of the Incarnation and Rectory are locally significant under Criterion C in the area of architecture. The Church of the Incarnation is an excellent representation of the academic eclecticism practiced by American architects during the early twentieth century. Designed by

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notable architect Emmanuel Louis Masqueray and constructed in 1918, the church's design and combination of stylistic elements from the Romanesque and Italian Renaissance Revival styles set it apart from other Minneapolis Catholic parish churches constructed in the early 1900s. The property includes an adjacent rectory constructed in 1913 with late 1920s additions and connected to the church via an arcaded walkway in 1932. As an excellent example of the Colonial Revival style, the rectory also contributes to the architectural significance of the property. As a religious property deriving primary significance from its architectural design, the church meets Criterion Consideration A. Its period of significance is 1913 - 1932, and the relevant state context is Urban Centers, 1870 – 1940. Both the rectory and church building are locally designated by the City of Minneapolis as part of the Church of the Incarnation Historic District, and both were identified in Mead & Hunt's 2005 *Southwest Minneapolis Historic Resources Inventory* as eligible for the National Register under Criterion C as part of the Church of the Incarnation Complex.³⁵

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

“Cathedral of the Cornfields”: Church of the Incarnation

At the turn of the twentieth century, Minneapolis was in the midst of a period of extensive growth that had begun in the late 1800s. Between 1900 and 1920, the city's population increased from 202,718 to 380,000 individuals, and its physical environment was transformed with new buildings and infrastructure. The burgeoning population followed the city's streetcar lines out from the central city, constructing new houses in outlying areas.³⁶ This was true in South Minneapolis, where between 1903 and 1914, much of the area south of Lake Street and north of 40th Street was built up with Colonial Revival houses, duplexes, and Craftsman bungalows. From the late 1910s through the 1930s, the area south of 40th Street and north of Minnehaha Creek was likewise developed. Middle class residents made up the vast bulk of the influx, though pockets of the upper middle class also settled in the area. As in other growing areas of the city, development was not limited to residential construction but also included institutional and commercial buildings.³⁷

Among the religious institutions established in South Minneapolis during the early twentieth century was the Church of the Incarnation parish. Authorized by Archbishop John Ireland in

³⁵ Historically, the church was associated with the properties on the northeast, northwest, and southwest corners of the intersection of Pleasant Avenue and 38th Street West. These included two school buildings (3800 Pleasant Avenue and 3749 Pleasant Avenue) and a convent (3754 Pleasant Avenue). The church is no longer associated with and no longer retains ownership of these three buildings; therefore, NRHP nomination under Criterion C is being pursued for the church building and rectory alone.

³⁶ John R. Borchert, David Gebhard, David Lanegran, and Judith A. Martin, *The Legacy of Minneapolis: Preservation Amid Change* (Bloomington: Voyager Press, 1983), 66 – 82; Dave Kenney, *Twin Cities Album: A Visual History* (St. Paul: Minnesota Historical Society Press, 2005), 103 – 105.

³⁷ Borchert et al., *The Legacy of Minneapolis*, 96.

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1909, Incarnation was the first Catholic parish in Minneapolis located south of Lake Street. Initially, Incarnation parishioners attended services at the Ark Lodge Masonic Temple (no longer extant) at the corner of 31st Street and 1st Avenue South. The congregation's first permanent building was erected at the northeast corner of the intersection of Pleasant Avenue and 38th Street West in 1911, on land purchased by the congregation in 1909.³⁸ The building was designed to house the parish school, with an auditorium that could serve as a temporary worship facility. The school building was followed by a rectory, constructed at the southeast corner of the intersection in 1913 (see **Figures C and D**). Designed by the successful local architectural firm of George Bertrand and Arthur Chamberlin and described in a 1914 newspaper article as "one of the best and most commodious in the diocese of St. Paul," the rectory was intended to house the parish priest and two assistants.³⁹

In Minneapolis, institutions not only accompanied but sometimes preceded expanding residential development. Incarnation appears to have fallen into the latter category. In 1909, the area surrounding the parish was sparsely populated, as evidenced by the fact that at least a portion of the intersection at Pleasant Avenue and 38th Street West was occupied by a cornfield. A 1918 newspaper article noted that "at [the time of the parish's formation] there was scarcely a dozen houses within a radius of half a mile."⁴⁰ According to a 1914 article in *The Irish Standard*, the establishment of a parish in this area was the result of the efforts of "several gentlemen representing the Catholic people of this section," who persuaded Archbishop Ireland to organize Incarnation.⁴¹ Services were well attended from the beginning, with the Ark Lodge Masonic Temple filled to its 500-person capacity at both masses each Sunday, and the parish experienced rapid growth after the construction of its first buildings. By 1914, the parish boundaries encompassed the area of the city south of Lake Street between Hennepin Avenue on the west and 10th Avenue on the east, and the church had increased the number of masses from two to four to accommodate increasing attendance.⁴² The parochial school, which had to turn away 200 prospective students in 1913, was likely at least partially responsible for drawing families to the area. The popularity of Incarnation's first reverend, Father (later Monsignor) James Matthew Cleary, may have also been responsible for the rapid growth.⁴³ The movement of the city's Irish

³⁸ A 1914 article in the *Irish Standard* indicates that several lots at Pleasant Avenue and 38th Street West were purchased by the congregation after a successful fundraising campaign in November of 1909. However, in his history *The Church of the Incarnation Minneapolis, Minnesota: A Centennial History*, Tad Bornhoft indicates that the land was donated by the Scribner-Kelly Land Company.

³⁹ Bornhoft, *The Church of the Incarnation*, 1 – 3; "Catholicity in Minneapolis and St. Paul," *Irish Standard* 29, no. 29 (May 30, 1914): 11 - 12, <https://chroniclingamerica.loc.gov/lccn/sn90059959/1914-05-30/ed-1/seq-23/>; "Bertrand and Chamberlin Collection," Northwest Architectural Archives, University of Minnesota Libraries, accessed April 3, 2020, <https://archives.lib.umn.edu/repositories/8/resources/2362>; Alan Lathrop, *Minnesota Architects* (Minneapolis: University of Minnesota, 2010), 36 – 37.

⁴⁰ Borchert et al., *The Legacy of Minneapolis*, 82; Bornhoft, *The Church of the Incarnation*, 1 – 4; "Church of the Incarnation Formally to Open Tuesday," *Minneapolis Sunday Tribune*, October 6, 1918.

⁴¹ "Catholicity in Minneapolis and St. Paul," *Irish Standard* 29, no. 29 (May 30, 1914): 11 - 12, <https://chroniclingamerica.loc.gov/lccn/sn90059959/1914-05-30/ed-1/seq-23/>.

⁴² "Catholicity in Minneapolis and St. Paul," *Irish Standard* 29, no. 29 (May 30, 1914): 11 - 12, <https://chroniclingamerica.loc.gov/lccn/sn90059959/1914-05-30/ed-1/seq-23/>.

⁴³ "Catholicity in Minneapolis and St. Paul," *Irish Standard* 29, no. 29 (May 30, 1914): 11 - 12, <https://chroniclingamerica.loc.gov/lccn/sn90059959/1914-05-30/ed-1/seq-23/>; Bornhoft, *The Church of the*

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population to South Minneapolis in the first decades of the twentieth century also aligns with the growth of Incarnation's parish.⁴⁴

Incarnation's expansion increased the pressure to construct a permanent church building for the congregation. In 1916, Archbishop Ireland selected renowned French architect Emmanuel Louis Masqueray for this task. Masqueray, the architect of the Cathedral of St. Paul and the ProCathedral of the Immaculate Conception in Minneapolis, had a long working relationship with Ireland; by 1916, he had already designed several cathedrals and numerous parish churches for the Catholic Church in the Midwest.⁴⁵

On October 10, 1916, ground was broken for the new church at the southeast corner of the intersection of Pleasant Avenue and 38th Street West, to the north of the 1913 rectory. The laying of the building's cornerstone on August 5, 1917 drew thousands of attendees, both from the congregation and from other parts of the city.⁴⁶ Though the original building permit estimated construction costs at \$100,000, a 1918 newspaper article placed the costs at approximately \$120,000.⁴⁷ The first mass was held in the church on October 6, 1918 (see **Figure E**). Two days later, the church held a "civic opening," which featured a speech by the editor of the *Catholic Bulletin* and a variety of musical performances.⁴⁸ However, the church's altar did not arrive until later, delaying dedication of the church until October 1920.⁴⁹

The next several decades of Incarnation's history were marked by continued growth. By 1926, the number of families at the parish had increased from 200 to 1,500. A new parish, the Church of the Annunciation, was added at 54th Street and Lyndale Avenue South to assume some of the growth, but the Incarnation parish remained large. In 1923, the parish constructed a convent at the northwest corner of Pleasant Avenue and 38th Street West to house the increased number of sisters teaching at the parish school. The former convent, a house at the southwest corner of the intersection, was utilized for additional classroom space. Additions to the rectory were added in

Incarnation, 1 – 6; "Beautiful and Impressive Ceremony," *Irish Standard* 31, no. 40 (August 11, 1917): 5, <https://www.newspapers.com/image/609906797/>. Cleary came to Minneapolis in 1892 to pastor the St. Charles Catholic Church at 4th Street and 13th Avenue South. Newspaper articles from the 1910s – 1930s indicate that Cleary was well known in the city as a temperance advocate, public speaker, and leader of the Catholic community. See for example "Testimonial to Father Cleary," *Irish Standard* 28, no. 21 (March 22, 1913): 5, <https://chroniclingamerica.loc.gov/lccn/sn90059959/1913-03-22/ed-1/seq-1/>; "Father Cleary Observes 60th Year as Priest," *Minneapolis Tribune*, July 11, 1932; "Supper to Honor Father Cleary on Ordination Date," *Minneapolis Star*, July 5, 1928.

⁴⁴ Ann Regan, "The Irish," in *They Chose Minnesota: A Survey of the State's Ethnic Groups*, ed. June Drenning Holmquist (Minnesota Historical Society Press, 1981, St. Paul: Minnesota Historical Society, 2004), 142.

⁴⁵ Bornhoft, *The Church of the Incarnation Minneapolis*, 3 – 4.

⁴⁶ Bornhoft, *The Church of the Incarnation*, 3 – 4; "Beautiful and Impressive Ceremony," *Irish Standard* 31, no. 40 (August 11, 1917): 1, <https://www.newspapers.com/image/609906797/>.

⁴⁷ "Church of the Incarnation," *Irish Standard* 33, no. 48 (October 12, 1918): 1, <https://www.newspapers.com/image/609907614/>; City of Minneapolis building permit 126650, April 2, 1917, 3801 – 3809 Pleasant Avenue, on file at the City of Minneapolis Public Service Center.

⁴⁸ "Church of the Incarnation Formally to Open Tuesday," *Minneapolis Sunday Tribune*, October 6, 1918; Bornhoft, *The Church of the Incarnation*, 3 – 6.

⁴⁹ "Church of the Incarnation Is Dedicated Formally," *Minneapolis Star*, October 4, 1920.

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1926 and 1927, and an addition was added to the parish school in 1929. In the mid-1930s, the former convent house was demolished and a second school building, Moynihan Hall, constructed on the site (completed in 1935). A covered walkway between the church and the rectory (designed by former Masqueray assistants Slifer and Abrahamson) was constructed in 1932 (see **Figures F and G** for historic images of the walkway.)⁵⁰

In 1933, Monsignor Cleary died, and leadership of the parish passed to Monsignor Humphrey Moynihan, who was followed by Father (later Monsignor) James Moynihan in 1943 and Father (later Monsignor) Donald Gormley in 1959. Though the geographic boundaries of the Incarnation parish were condensed in 1948 with the creation of two new parishes to the southwest and southeast (Visitation and St. Joan of Arc), school attendance and church membership remained strong into the 1960s, and an addition to Moynihan Hall was constructed in 1963. In 1959, the church building was consecrated, the second Catholic church in Minneapolis to receive this designation after the Basilica of St. Mary (see **Figure H** for an image of the church in 1959). The church's organ was replaced in 1959. In 1961, a 45 by 26-foot brick garage addition was added to the south elevation of the church's existing one-stall garage, along the alley to the east of the church (see **Figure I** for an aerial image of the church before the construction of the addition).⁵¹ In the 1960s, two rooms in the basement of the rectory were also remodeled; possibly, some of the non-historic finishes at the lower level of the building was installed at this time.⁵²

During the 1970s, membership and school enrollment began to decrease. The church sold its 1923 convent and 1911 school building in the 1980s. In 1993, the Incarnation parish school combined with four other local parochial schools to form Risen Christ Catholic School, which utilized Moynihan Hall for its 3rd through 8th grade classes. In the early 2000s, the Church of the Incarnation became home to the Latino Sagrado Corazón congregation, which opened the San

⁵⁰ Bornhoft, *The Church of the Incarnation*, 3, 7; City of Minneapolis building permit index card for 3805 Pleasant Avenue, City of Minneapolis Building Permit Index Card Collection, Hennepin County Library; Building permit index card for 3801 – 09 Pleasant Avenue, Minneapolis Building Permit Index Card Collection, Hennepin County Library Digital Collections; Sanborn Map Company, *Sanborn Fire Insurance Map of Minneapolis, MN, 1912-1930*, Vol. 5, Sheet 510, Proquest Digital Sanborn Maps; Building permit 197346, 3817 Pleasant Ave., May 18, 1926, Historical Property Records database; Building permit 203632, 3817 Pleasant Ave., April 18, 1927, accessed June 1, 2017, Historical

Property Records database; Building permit B206600, 3817 Pleasant Ave., September 3, 1927, Historical Property Records database. A building permit index card for the church reveals that a temporary former school building was moved from the church's property to 3739 Pleasant Avenue in 1934; however, there is no record of when this school building was built on the property. If the 1912 – 1930 Sanborn map is representative of conditions in 1912, the temporary school building did not exist in 1912.

⁵¹ Bornhoft, *The Church of the Incarnation Minneapolis*, 7 – 15; Aerial photograph MCY-1-143, 1960, Minnesota Historical Aerial Photographs Online, John R. Borchert Map Library, <https://apps.lib.umn.edu/mhapo/>; City of Minneapolis building permit 375659, 3817 Pleasant Ave. S., August 18, 1961, on file at the City of Minneapolis Public Service Center; Sanborn Map Company, *Sanborn Fire Insurance Map of Minneapolis, MN, 1912-1951*, Vol. 5, Sheet 510, Proquest Digital Sanborn Maps.

⁵² Building permit index card for 3817 Pleasant Avenue South, Minneapolis Building Permit Index Card Collection, Hennepin County Library Digital collections, <https://digitalcollections.hclib.org/digital/collection/PermitCards/id/212855>.

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Miguel Middle School in Moynihan Hall in 2003. Currently, the Church of the Incarnation retains ownership of the church building and rectory. Moynihan Hall, owned by Sagrado Corazón, is leased to the Hiawatha College Prep-Kingfield school.⁵³

Building permits indicate relatively few alterations to the church and rectory in the late twentieth and early twenty-first centuries. Recorded alterations have included the reroofing of a portion of the church (likely the tower) with copper (1981), the addition of a kitchen to the basement community room (1985), the reorientation of the cross on the top of the church's bell tower to face east-west rather than north-south (1993), the "repair [of] two areas of the clay tile roof" and "shingle repairs" (1997), and the installation of an antenna and communication equipment⁵⁴ (1998). Sometime after the church's construction, several partitions were added to the lower level to create classrooms and other secondary spaces, though it is unknown when this took place. In 2006, a concrete ramp was added to the primary west elevation of the church. The ramp obscured a basement window and window well visible in historic building plans and replaced a short set of stairs leading to the northernmost side entrance on the west elevation. The elevator next to this entrance at the interior was also installed at this time.⁵⁵ In 2009, restrooms at the lower level of the church were remodeled, and a new accessible restroom was added to the northwest corner. At the rectory, the most notable alterations to the present day include the replacement of some historic windows and doors and the construction of a shed-roofed addition over an exterior staircase at the north elevation of the building.⁵⁶

Though the Incarnation parish is no longer associated with the properties on the northwest, northeast, and southwest corners of the intersection of Pleasant Avenue, its church and rectory at 3801 – 3817 Pleasant Avenue remain excellent examples of the early twentieth century architectural styles in which they were built. No longer surrounded by cornfields, the church still rises above the surrounding neighborhood as a distinguished architectural landmark.

"A Beautiful as Well as Impressive Appearance:" The Design of the Church of the Incarnation

⁵³ "Hiawatha College Prep-Kingfield," Hiawatha Academies, accessed December 12, 2019,

<https://hiawathaacademies.org/our-schools/hcp-k/>; Bornhoft, *The Church of the Incarnation*, 13 – 17.

⁵⁴ According to a member of the Incarnation parish, this was located within the bell tower rather than on the roof.

⁵⁵ E. L. Masqueray, *Church of the Incarnation*, Sheet 7, October 28, 1916, courtesy of Rafferty and Rafferty; City of Minneapolis building permit 3042940, August 8, 2006, 3801 Pleasant Avenue, City of Minneapolis KIVA database; City of Minneapolis building permit 507175, 3801 Pleasant Avenue South, July 1, 1981, on file at the City of Minneapolis Public Service Center; City of Minneapolis building permit B534289, 3801 Pleasant Avenue, January 16, 1985, on file at the City of Minneapolis Public Service Center; City of Minneapolis building permit B0651876, February 13, 1998, 3801 Pleasant Avenue, on file at the City of Minneapolis Public Service Center; Bornhoft, *The Church of the Incarnation*, 7; City of Minneapolis building permit 639804, 3801 Pleasant Ave., April 14, 1997, accessed June 1, 2017, City of Minneapolis KIVA database; City of Minneapolis Building permit BLDG225323, 3801 Pleasant Avenue, August 8, 2006, City of Minneapolis Property Information, http://apps.ci.minneapolis.mn.us/PIApp/InspectionPermitsDetail.aspx?P_ID=1403399&PID=1002824210088.

⁵⁶ City of Minneapolis building permit BLDG238918, 3801 Pleasant Avenue, July 17, 2009, City of Minneapolis Property Information, http://apps.ci.minneapolis.mn.us/PIApp/InspectionPermitsDetail.aspx?P_ID=1418489&PID=1002824210088.

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Academic Eclecticism in the Early Twentieth Century

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To appreciate the architectural design of the Church of the Incarnation, it is necessary to understand the context of architectural practice in America at the turn of the twentieth century. Beginning in the late eighteenth century and extending into the early twentieth century, the design of new buildings was dominated by historical precedent. Eclecticism, defined by architectural historian Leland Roth as “the informed and selective borrowing of historical building forms and details, rooted in associationalism” pervaded the architecture of this period. This was fueled by a growing knowledge of the architectural past as well as the widespread use of architecture for its associational qualities, or its ability to evoke ideas and literary concepts. Eclecticism could take many forms, but by the late 1800s, many architects began designing in a mode that has been termed “academic eclecticism,” reflecting the increased college and university training of architects as the trade professionalized. In this method, architects combined “functionally driven plan analysis...clothed in thoroughly and expertly understood historical architectural detail.”⁵⁷

Architectural historian Richard Longstreth asserts that the goal of architecture as practiced by American architects between the 1880s and the 1930s was to “foster the gradual evolution of architecture in response to contemporary needs by rejecting the nineteenth-century concept of style.” At the same time, architects “were also adamant about forging links to the creative spirit of past centuries, an urge manifested in the overt use of historical references and reliance on traditional methods of composition.”⁵⁸ Though they borrowed from the past, architects were not interested in the replication of historical styles for their own sakes, nor did they promote one style or architectural era over another. Rather, they believed that by studying the entire scope of historic architecture, they could understand the principles of good design that could then be applied to contemporary needs. Longstreth notes that “the aim of the movement was academic in a liberal sense of the term: developing a broad base of knowledge founded on precedent in order to formulate solutions for contemporary problems in a rational manner. Far from constituting a theory of design, these principles were really a series of loosely defined qualities based on interpretations of the past that were considered able to lend authority to architecture without inhibiting its growth and change.”⁵⁹ Principles esteemed by academic eclectics included unity, simplicity, dignity, and refinement; their designs reflected order, “repose,” symmetry, and monumentality.⁶⁰

In these values, academic eclectics were indebted to the influence of the *École des Beaux-Arts*, a renowned school in Paris that trained artists such as painters, sculptors, and architects, including the architect of the Church of the Incarnation, Emmanuel Louis Masqueray. The school was

⁵⁷ Leland M. Roth, *Understanding Architecture: Its Elements, History and Meaning* (Boulder, CO: Westview Press, 2007), 469 – 470; Elyse Gunderson McBride, “The Changing Role of Architect in the United States Construction Industry, 1870 – 1913,” *Construction History* 28, no. 1 (2013): 124, <https://www.jstor.org/stable/43856031>.

⁵⁸ Richard W. Longstreth, “Academic Eclecticism in American Architecture,” *Winterthur Portfolio* 17, no. 1 (Spring 1982): 55, <https://www.jstor.org/stable/1180764>.

⁵⁹ Longstreth, “Academic Eclecticism,” 59.

⁶⁰ Longstreth, “Academic Eclecticism,” 55 – 60; Jay C. Henry, *Architecture in Texas: 1895 – 1945* (Austin: University of Texas Press, 1993), 75.

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structured around ateliers, or studios, at which groups of students studied under professional artists. By the 1890s the École des Beaux Arts drew a large number of aspiring American architects, who in turn brought the school's ideas and method of training back to the United States.⁶¹ Architectural historian Alan Lathrop summarizes the school's key principles this way:

- (1) remain faithful to your building program;
- (2) ground, location, and climate can modify expression of a program;
- (3) all architectural compositions must be buildable;
- (4) "truth is the first requirement of architecture " — make the exterior clearly reflect the activities taking place inside;
- (5) effective strength must also be apparent; and
- (6) the design must be beautiful as well as good.

At the École des Beaux-Arts, students were taught to focus their designs first on the plan, which should feature the simplest circulation possible and express the character of the building's function. The façade, in turn, should honestly express this plan. Order, balance, clarity, and efficient function were promoted as key tenets of good design. Seeking beauty over originality, students borrowed from the classical, Renaissance, and Baroque eras of western European architecture to create their designs.⁶²

Longstreth provides a succinct summary of the École des Beaux-Arts' influence on architectural philosophy of the academic eclectic era:

The notions of maintaining continuity with the past; of balancing tradition and innovation; of studying the best historical examples from all periods in order to learn the principles of good design; of achieving unity, order, and simplicity through careful, rigorous compositional techniques; of striving for a rational synthesis of beauty and utility; and of the architect's role as an artist were all prevalent French attitudes during the latter part of the nineteenth century.⁶³

Though academic eclectics did not seek the revival of historical styles, architectural historians have applied "revival" stylistic labels to the architecture of the late nineteenth and early twentieth centuries. These include Tudor Revival, Colonial Revival, Collegiate Gothic Revival, Italian Renaissance Revival, Classical Revival (or Neoclassical), and Romanesque Revival.⁶⁴ Though

⁶¹ Alan K. Lathrop, "Architecture in Minnesota at the Turn of the Century," in *Minnesota 1900: Art and Life on the Upper Mississippi, 1890 - 1915*, ed. Michael Conforti (Newark: University of Delaware Press, 1994), 25; Henry Hope Reed, *Beaux-Arts Architecture in New York* (New York: Dover Publications, 1988), vii – viii; Jean Paul Carlhian and Margot M. Ellis, *Americans in Paris: Foundations of America's Architectural Gilded Age, Architecture Students at the École Des beaux-Arts 1846 – 1946* (New York: Rizzoli International Publications, 2014), 116 - 122.

⁶² Lathrop, "Architecture in Minnesota," in Conforti, *Minnesota 1900*, 26 – 27; Reed, *Beaux-Arts Architecture in New York*, viii – ix; Jeffery A. Hess and Paul Clifford Larson, *St. Paul's Architecture: A History* (Minneapolis: University of Minnesota Press, 2006), 80.

⁶³ Longstreth, "Academic Eclecticism," 61.

⁶⁴ Lathrop, "Architecture in Minnesota," in Conforti, *Minnesota 1900*, 27; "Late Nineteenth & Early Twentieth Century Revival Period 1880 – 1940," Pennsylvania Architectural Field Guide, accessed January 13, 2020,

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the use of this stylistic terminology is inconsistent with the goals of the architects of the period, it is useful for current day scholars as a means of comparing the styles of the era.

While academic eclectics studied a broad range of historical eras in their quest to understand the principles of good design, references to certain eras of historic architecture were more common in the designs of particular building types than others.⁶⁵ In general, most high-style American architecture tended towards classical styles (Roman or Renaissance) after 1890.⁶⁶ Protestant ecclesiastical architecture was an exception to this trend, as Protestant congregations tended to commission Gothic Revival-style buildings based on late-medieval, early-Renaissance English parish churches.⁶⁷ In contrast to Protestant churches, Catholic churches appear to have embraced a diverse set of revival styles. Religious historian Richard Kieckhefer notes that “in the later nineteenth and early twentieth centuries several architects specialized in designing Roman Catholic churches in a range of revival styles, and their eclecticism was meant to reflect the catholicity of the Church for which they built.”⁶⁸ Likewise, St. Paul architectural historians Jeffery Hess and Paul Clifford Larson note that “Catholic church architecture in general caught the archaeological fervor sponsored by Beaux-Arts training and influence. Even local priests and builders with very little architectural training frequently sought out European prototypes for their new churches, particularly if they were to be of large size.”⁶⁹

Emmanuel Louis Masqueray

In the Midwest, the designs of many Catholic churches, including the Church of the Incarnation, were the product of architect Emmanuel Louis Masqueray. Masqueray, who lived in Saint Paul from 1905 until 1917, was the only French-born, École des Beaux-Arts-trained architect to practice in Minnesota during the early twentieth century.⁷⁰ Born in France in 1861, Masqueray trained at the École des Beaux-Arts from 1879 - 1884, where he studied under Charles-Jean Laisné and Paul René Léon Ginain. While in France, Masqueray received several prizes for his work – the Prix Deschaumes, the Prix Chaudesaigues, and a gold medal for drawings submitted at the Salon of 1883 held in Paris – and also served on the Commission des Monuments Historiques.⁷¹

<http://www.phmc.state.pa.us/portal/communities/architecture/styles/late-19th-century-revival.html>; Longstreth, “Academic Eclecticism,” 56; Henry, *Architecture in Texas*, 75.

⁶⁵ Lathrop, “Architecture in Minnesota,” in Conforti, *Minnesota 1900*, 27.

⁶⁶ Henry, *Architecture in Texas*, 75; Hess and Larson, *St. Paul’s Architecture*, 80.

⁶⁷ “Context: Religion, 1850 – 1950,” in Thomas R. Zahn & Associates, *Preservation Plan for the City of Minneapolis* (prepared for the City of Minneapolis, 1991), 13; Hess and Larson, *St. Paul’s Architecture*, 80; Henry, *Architecture in Texas*, 76.

⁶⁸ Richard Kieckhefer, *Theology in Stone: Church Architecture from Byzantium to Berkley* (Oxford: Oxford University Press, 2004), 200.

⁶⁹ Hess and Larson, *St. Paul’s Architecture: A History*, 85.

⁷⁰ Lathrop, “Architecture in Minnesota,” in Conforti, *Minnesota 1900*, 38.

⁷¹ Henry F. Withy & Elise Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age Publishing Co, 1956), 397 – 398; Alan K. Lathrop, “A French Architect in Minnesota: Emmanuel L.

Masqueray,” *Minnesota History* 47, no. 2 (Summer 1980): 45 – 46,

<http://collections.mnhs.org/MNHistoryMagazine/articles/47/v47i02p042-056.pdf>; Carlhian and Ellis, *Americans in Paris*, 116.

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In 1887, Masqueray moved to the United States to work in the new firm of Carrère and Hastings in New York, founded by Thomas Hastings and a former École classmate, John M. Carrère. In 1892, Masqueray took a position as the “chief assistant” to renowned architect Richard Morris Hunt, the first American to attend the École and a leading pedagogue of Beaux-Arts architects in the United States. Finally, in 1897, Masqueray transitioned to the firm of Whitney Warren (another École alumnus) and Charles D. Wetmore, railway, hotel, commercial and residential architects. In addition to his work at these architectural offices, Masqueray completed freelance projects. In 1893, he brought the Beaux Arts style of training to the United States with the opening of his own atelier in New York City. Coinciding with the establishment of the Society of Beaux-Arts Architects in New York, the Masqueray Atelier developed a reputation for producing students who excelled at the Society’s competitions.⁷²

From 1901 to 1904, Masqueray was employed as the chief of design at the Louisiana Purchase Exposition in St. Louis, Missouri, evidence of his growing reputation as an accomplished Beaux-Arts architect.⁷³ While in St. Louis, Masqueray met Archbishop John Ireland, the French-educated, first archbishop of St. Paul, who offered Masqueray the commission for a new cathedral building in St. Paul.⁷⁴

Masqueray’s design for the Cathedral of St. Paul (exterior completed in 1915), displayed a mixture of Renaissance and Baroque elements. Architectural historians Jeffery A. Hess and Paul Clifford Larson note that the design “united a familiar Renaissance plan...and general appearance...with Masqueray’s personal composition of baroque towers and domes, then connected the interiors with the flowing spaces of a French Romanesque pilgrimage church.” The result “seamlessly join[ed] architectural ideas from these three periods into one building while remaining faithful to each,” a skill that Masqueray would employ in the designs of his other Midwestern churches and cathedrals.⁷⁵ The Cathedral was followed by another monumental commission, the ProCathedral of the Immaculate Conception in Minneapolis (renamed the Basilica of St. Mary in 1926), which Masqueray modeled after the late Renaissance and Baroque churches of France and Italy.⁷⁶

⁷² Lathrop, “A French Architect in Minnesota,”: 46 – 47; Francis S. Swalves, “Master Draftsmen, VII: Emmanuel Louis Masqueray,” *Pencil Points* 5, no. 11 (November 1924), 66; Withy and Withey, *Biographical Dictionary of American Architects*, 398.

⁷³ Hess and Larson, *St. Paul’s Architecture*, 84; Lathrop, “A French Architect in Minnesota,” 48.

⁷⁴ Lathrop, “A French Architect in Minnesota,” 46 - 47; Thomas Hastings, “Emmanuel Louis Masqueray,” *Journal of the American Institute of Architects* 5, no. 7 (July 1917): 352, https://books.google.com/books?id=UqA9AQAAMAAJ&newbks=1&newbks_redir=0&printsec=frontcover#v=onepage&q&f=false.

⁷⁵ Hess and Larson, *St. Paul’s Architecture*, 85.

⁷⁶ Hess and Larson, *St. Paul’s Architecture*, 85; National Register of Historic Places, The Cathedral of St. Paul, Ramsey County, Minnesota, National Register of Historic Places Nomination #74001039, <https://npgallery.nps.gov/AssetDetail/NRIS/74001039>; Lathrop, “A French Architect in Minnesota,” 50. Both Cathedrals are listed on the National Register of Historic Places.

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The St. Paul and Minneapolis cathedrals represent some of the largest houses of worship in the United States, and these two commissions launched Masqueray into a specialization in ecclesiastical architecture. Between 1907 and 1917, he designed two dozen parish churches and three additional cathedrals for the Catholic Church under the patronage of Archbishop Ireland, as well as a few residences, parochial schools, chapels, and Protestant churches.⁷⁷ According to architectural historian Alan Lathrop, Masqueray was “one of the leading designers of parish churches for the Roman Catholic Church in the Midwest,” with commissions in Parsons and Hutchinson, Kansas; Somerset, Wisconsin; Woonsocket, South Dakota; Cedar Falls, Decorah, Manchester, and Van Horne, Iowa, and St. Paul, St. Peter, Roger, Minnesota, Marshall, and Benson, Minnesota.⁷⁸ Masqueray designed these parish churches in French or Italian Romanesque and Renaissance or Baroque styles. Typically constructed of brick with stone trim, the churches usually featured symmetrical plans without transepts, and one or two spires next to the front entrance. Most were constructed for less than \$40,000, with limited ornamentation and simple furnishings. Some featured entrance porticos with pediments and four columns. In addition to his Catholic churches, Masqueray also designed a few Protestant churches, typically in Gothic Revival style.⁷⁹

Masqueray’s health declined during the last year of his life, and he passed away on May 26, 1917. An obituary for Masqueray in the *Journal of the American Institute of Architects* authored by former associate Thomas Hastings reveals Masqueray’s importance as an influential member of the Beaux-Arts school of thought in the United States:

The entrance of French culture into American life as a dominating influence began, of course, with the work of Richard M. Hunt, who was followed to this country by the men who were the first members of the modern Beaux Arts group. Among these men, most of whose names have become famous in the history of American architecture, Masqueray’s name is one of importance. He was one of those who brought the academic training and culture of Beaux-Arts to the fertile soil of America.⁸⁰

After Mr. Masqueray left New York he carried into the Upper Mississippi Valley the force and influence of his firmly held academic culture, and it is difficult to measure the effect of his trained art upon the communities of the Valley. In communities which were not always sympathetic he maintained with a splendid persistence his well-founded ideals of the architectural art and has left in enduring materials the indications of his true character.⁸¹

Academic Eclecticism and the Church of the Incarnation

⁷⁷ Lathrop, “A French Architect in Minnesota,” 50 - 54; Larry Millet, *AIA Guide to the Twin Cities* (St. Paul: Minnesota Historical Society Press, 2007), 9.

⁷⁸ Lathrop, “A French Architect in Minnesota,” 52.

⁷⁹ Lathrop, “A French Architect in Minnesota,” 52.

⁸⁰ Hastings, “Emmanuel Louis Masqueray,” 352.

⁸¹ Hastings, “Emmanuel Louis Masqueray,” 352.

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The Church of the Incarnation is an excellent representation of the academic eclecticism practiced by Masqueray and other American architects of the early twentieth century. More specifically, the church's design is distinguished from the designs of other Minneapolis Catholic parish churches by its elaborate design and by its combination of Romanesque and Italian Renaissance Revival styles. As an excellent example of the Colonial Revival style, the adjacent rectory also contributes to the significance of the property.

The mixture of Italian Renaissance and Romanesque Revival styles in the Church of the Incarnation's design is consistent with the prevailing philosophy of architectural design that did not promote adherence to a single architectural style. Contemporary authors have given the church various stylistic labels. Larry Millet identifies the church as "Italian Romanesque,"⁸² while Alan Lathrop asserts that the church was constructed in the "Italian basilica style."⁸³ One newspaper article written at the time of the church's construction labeled it "an adaptation of the Italian Renaissance type of architecture,"⁸⁴ while another publication described it as "a modern adaptation of Byzantine style."⁸⁵ Though the stylistic labels applied to the church have varied, the design reflects elements of what have been termed the Italian Renaissance Revival and Romanesque Revival styles.

Based on the Renaissance-era architecture of Italy, the Italian Renaissance Revival style first rose to prominence on the East Coast in the late 1800s. Features drawn from the Italian Renaissance are most commonly found on prominent, architect-designed structures from this era, such as mansions, public buildings, churches, government offices, and schools. The Pennsylvania Architectural Field Guide notes that the key feature of the Italian Renaissance style is "its imposing scale and formal design incorporating classical details such as columns and round arches and balustrades." The style's characteristics also included symmetrical façades, masonry construction, ceramic tile roofs, and round arch entrances and windows. These elements can be observed in the Church of the Incarnation. Its primary entrance features classically-inspired columns supporting an entablature, and the corbelled brick patterns at roof eaves and the upper portions of the façade mimic dentiled cornices, another feature of classical architecture. The church's bell tower recalls an Italian campanile, a free-standing tower often included in the designs of Italian Renaissance churches, and its masonry construction, round arch entrances and windows, tile roof, and symmetrical primary façade also display evidence of Italian Renaissance architecture.⁸⁶

⁸² Millet, *AIA Guide to the Twin Cities*, 230.

⁸³ Lathrop, "A French Architect in Minnesota," 54.

⁸⁴ "Beautiful and Impressive Ceremony," *Irish Standard* 31, no. 40 (August 11, 1917): 5, <https://www.newspapers.com/image/609906797>.

⁸⁵ "Contemporary Items," *Acta et Dicta* 5, no. 1 (July 1917): 123, <https://archive.org/details/actaetdicta04cathuoft/page/122>.

⁸⁶ "Italian Renaissance Revival Style, 1890 – 1930," Pennsylvania Architectural Field Guide, accessed January 13, 2020, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/italian-renaissance.html>; Jacob Burkhardt, *The Architecture of the Italian Renaissance* (Chicago: University of Chicago Press, 1985), 113 – 121; Cyril M. Harris, *American Architecture: An Illustrated Encyclopedia* (New York: W. W. Norton & Company, 1998), 186 – 187.

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The Romanesque Revival style, popular in the United States from approximately 1840 until 1900, drew from the Romanesque architecture of Western Europe between the early tenth century and the mid-twelfth century. Romanesque architecture is distinguished by its round arches, thick walls, heavy geometric decoration, barrel vaults, and groined vaults. In the United States, the Romanesque Revival style is most closely associated with the more dramatic variation popularized by Henry Hobson Richardson, Richardsonian Romanesque, with its massive, rusticated masonry, deeply recessed windows, and wide, semi-circular arches.⁸⁷ The Pennsylvania Architectural Field Guide notes that “buildings of Romanesque Revival style are most easily identified by their pronounced round arches and heavy, massive stone or brick construction. Most have round towers, squat columns and decorative plaques with intricate or interlacing patterns.”⁸⁸

Though the Church of the Incarnation postdates the height of Romanesque Revival architecture in the United States, its exterior clearly recalls the Romanesque architecture of the Middle Ages. The relatively small, round-arched windows reflect typical design practices of the Romanesque era, as do the small, decorative blind arcades (known as Lombard bands) on the bell tower, the parapeted gable at the primary west façade of the church, and in the nave and chancel at the interior. In addition to arched window openings, semi-circular arches are used at building entrances and in the brick detailing on the building’s façades.⁸⁹ Around the time of World War I, Romanesque design became a popular choice for ecclesiastical architecture. According to architectural historian Carole Rifkin, Romanesque-style ornament was commonly employed in American Catholic churches constructed between 1900 and 1940, so it is not surprising that these features would be incorporated into Incarnation’s design.⁹⁰

In addition to its historic references to the Romanesque and Renaissance eras, the Church of the Incarnation displays the principles of good architecture as espoused by academic eclectics. The church’s design is unified, orderly, symmetrical, and monumental, and reflects the dignity and refinement valued by architects of the era.

Though groundbreaking for the Church of the Incarnation began in October of 1916, the building permit for the construction of the church was not filed until April of 1917. Masqueray’s death the following month left the project in the hands of one of his chief assistants, Edwin Lundie, who

⁸⁷ Harris, *American Architecture*, 276, 279; “Romanesque Revival Style,” Pennsylvania Architectural Field Guide, accessed January 13, 2020, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/romanesque-revival.html>; “Richardsonian Romanesque,” City of Minneapolis, last updated January 13, 2020, accessed http://www.minneapolismn.gov/hpc/landmarks/hpc_landmarks_richardsonian_romaneseque; Carol Davidson Cragoe, *How to Read Buildings: A Crash Course in Architectural Styles* (New York: Rizzoli International Publications, 2008), 30 – 31.

⁸⁸ “Romanesque Revival Style,” Pennsylvania Architectural Field Guide, accessed January 13, 2020, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/romanesque-revival.html>.

⁸⁹ Cragoe, *How to Read Buildings*, 180; Marian Moffett, Michael W. Fazio, and Lawrence Wodehouse, *A World History of Architecture* (London: Laurence King Publishing, 2003), 204. <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100113729>

⁹⁰ Carole Rifkin, *A Field Guide to American Architecture* (New York, NY: Penguin Books, 1980), 158; Henry, *Architecture in Texas*, 105.

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supervised the project until its completion.⁹¹ Articles and publications leading up to the church's opening praised the plans and design for the new building. A journal published by the Catholic Historical Society of St. Paul, *Acta et Dicta*, remarked during the church's construction that it would be a "large and beautiful edifice," noting that "the belfry tower rises high above the main roof like a lofty obelisk...".⁹² A newspaper article covering the laying of the building's cornerstone in August of 1917 also commented on drawings of the church, noting that "it presents a beautiful as well as impressive appearance." The newspaper asserted that the church, when completed, would be "one of the most beautiful of the suburban churches of the city."⁹³

Another article in the *Minneapolis Morning Tribune* went further, stating that the church "will be, next to the Pro-Cathedral, the finest church in Minneapolis."⁹⁴ Finally, the October 12, 1918 edition of the *Irish Standard* asserted that

the building itself is a worthy monument to the religious spirit of the Incarnation parish. There is a certain modesty in the finish of the interior which befits the sober dignity of Catholic worship; yet too there is a certain magnificence in the gleaming marble floors, and a grandeur in the bold Roman arches of the lofty ceiling that sweep across the entire width of the broad nave.⁹⁵

The significance of the Church of the Incarnation goes beyond its representation of early twentieth century trends in American ecclesiastical architecture. A comparison of the church with other Catholic parish churches constructed in Minneapolis during the first decades of the 1900s reveals the uniqueness of Incarnation's design among local parish churches. Between 1900 and 1930, the Catholic Diocese of St. Paul constructed approximately 15 churches in Minneapolis. Of these, seven appear to be extant, including the Church of the Incarnation. An examination of the architectural styles of these churches reveals the distinctiveness of Incarnation's design through the combination of Romanesque and Italian Renaissance Revival elements.⁹⁶

Most of the extant Catholic parish churches constructed in the early twentieth century are clearly distinguished from Incarnation at first glance. These include the Church of the Ascension at 1732 Bryant Avenue Northeast, constructed by 1902 (see **Figure L**), the Church of St. Clement at 901

⁹¹ "Death of Emmanuel Louis Masqueray," *The Irish Standard* 31, no. 30 (June 2, 1917): 2, <https://www.newspapers.com/image/609906272>; Bornhoft, *The Church of the Incarnation*, 5; City of Minneapolis building permit B126650, 3801 – 3809 Pleasant Avenue, April 2, 1917, on file at the City of Minneapolis Public Service Center; "Church of the Incarnation," *Irish Standard* 33, no. 48 (October 12, 1918): 1, <https://www.newspapers.com/image/609907614/>.

⁹² "Contemporary Items," *Acta et Dicta* 5, no. 1 (July 1917): 123, <https://archive.org/details/actaetdicta04cathuoft/page/122>.

⁹³ "Beautiful and Impressive Ceremony," *Irish Standard* 31, no. 40 (August 11, 1917): 5, <https://www.newspapers.com/image/609906797/>.

⁹⁴ "Church Cornerstone Laying Draws 5,000," *Minneapolis Morning Tribune*, August 6, 1917.

⁹⁵ "Church of the Incarnation," *Irish Standard* 33, no. 48 (October 12, 1918): 1, <https://www.newspapers.com/image/609907614/?terms=incarnation>.

⁹⁶ A list of churches constructed between 1900 and 1930 was obtained using James Michael Reardon, *The Catholic Church in the Diocese of St. Paul* (St. Paul: North Central Publishing Company, 1952), 593 – 602.

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24th Avenue Northeast, constructed in 1914 (see **Figure M**), and the Church of St. Hedwig at 129 29th Avenue Northeast (see **Figure N**), constructed in 1919. The Church of St. Cyril and Methodius at 1305 2nd Street Northeast (see **Figure O**), constructed in 1917, features Renaissance Revival elements, with classical details such as balustrades, columns, and pediments. The primary entrance, with its Corinthian columns supporting a triangular pediment, is very classical in nature. Though it incorporates Renaissance Revival elements, it lacks the references to Romanesque architecture and is markedly different from Incarnation in plan, ornament, and massing.⁹⁷ The Church of St. Boniface at 629 2nd Street Northeast (see **Figure P**), constructed in 1929, is a mix of architectural styles. It is clearly distinguished from the Church of the Incarnation by its clear references to Byzantine architecture, as seen in the mosaic patterns around window and door openings and at the cornice, as well as the elaborate and detailed stone carving at the primary entrance, tower, and building façades.⁹⁸

The remaining two churches feature elements of Renaissance and/or Romanesque Revival, but are markedly different from the Church of the Incarnation in their plan and/or detailing. The Church of St. Thomas the Apostle at 2914 44th Street West (see **Figure Q**) was constructed in 1927. Described by architectural historian Larry Millet as “Italian Romanesque,” the church is similar to the Church of the Incarnation in its blend of Italian Renaissance and Romanesque Revival features: its tile roof and symmetrical façade recall Italian Renaissance architecture, while the small round-arched windows and Lombard bands are reminiscent of the Romanesque. In contrast to the Church of the Incarnation, however, the church’s original massing (altered by a later addition to the primary south façade) is simple when contrasted with the Latin cross plan with half-dome apse and bell tower of the Church of the Incarnation. Incarnation’s prominent classical entablature and copious brick and stone detailing also set it apart from St. Thomas. In plan and ornamentation, Incarnation is much more elaborate and monumental, and clearly distinguished from St. Thomas the Apostle.⁹⁹

The Church of the Holy Cross at 1621 University Ave Northeast (see **Figure R**), constructed in 1928, is a Romanesque Revival style church, with Lombard bands, punched round-arched windows, and elaborate stone carvings at the tympanums over the primary entrance and at the tower at its northeast corner. Though it features a half dome and tower, the church lacks the transepts present at the Church of the Incarnation. It also lacks the Italian Renaissance Revival details of the Church of the Incarnation, including Incarnation’s prominent classical entablature at the primary entrance and “dentils” created by brick corbelling.¹⁰⁰

⁹⁷ Millet, *AIA Guide to the Twin Cities*, 102; “Italian Renaissance Revival,” Pennsylvania Architectural Field Guide, accessed April 3, 2020, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/italian-renaissance.html>; Reardon, *The Catholic Church*, 593 – 602.

⁹⁸ Millet, *AIA Guide to the Twin Cities*, 99.

⁹⁹ Millet, *AIA Guide to the Twin Cities*, 242.

¹⁰⁰ Millet, *AIA Guide to the Twin Cities*, 104; Harris, *American Architecture*, 276, 279; “Romanesque Revival Style,” Pennsylvania Architectural Field Guide, accessed January 13, 2020, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/romanesque-revival.html>; “Richardsonian Romanesque,” City of Minneapolis, last updated January 13, 2020, accessed http://www.minneapolismn.gov/hpc/landmarks/hpc_landmarks_richardsonian_romanesque; Carol Davidson

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While not as imposing and monumental as the church building, Incarnation's rectory is also architecturally significant as an example of the Colonial Revival style. Patterned after the Federal and Georgian architecture of early America, Colonial Revival was the most popular style for domestic building in the United States during the first half of the twentieth century. This increased interest in the architecture of colonial America, spurred in part by the Philadelphia Centennial of 1876 and the Columbian Exposition of 1893, was compatible with the newfound respect architects had gained for architecture of the more recent past. Previously, buildings constructed after 1500 were generally not viewed as worthy of imitation, but by the 1880s, academic eclectics believed that architecture through the eighteenth century should be included in their studies of historic precedent.¹⁰¹

Variants of the Colonial Revival style were employed in American domestic architecture from 1880 until approximately 1960. However, the style experienced the height of its popularity between 1910 and 1930, when approximately 40 percent of American houses were designed in the Colonial Revival style. Common features of Colonial Revival houses include a prominent front entrance, accentuated by a pediment and pilasters or with a pedimented entry porch supported by columns; doors with fanlights or sidelights; symmetrically balanced windows and center door on the primary façade; double-hung windows, typically with multi-pane glazing in one or both sashes; and windows in adjacent pairs.¹⁰²

The rectory at the Church of the Incarnation, with its symmetrical facade with balanced windows and central pedimented entry porch, is a classic example of Colonial Revival. After 1910, houses constructed in this style tended to be more accurate in their use of Federal and Georgian elements; the rectory's stand-alone single window units, boxed eaves, and red brick construction illustrate this trend.¹⁰³

Conclusion

The Church of the Incarnation and Rectory are locally significant under Criterion C in the area of architecture. The Church of the Incarnation is an excellent representation of the academic eclecticism practiced by American architects during the early twentieth century. Designed by notable architect Emmanuel Louis Masqueray and constructed in 1918, the church's design and combination of stylistic elements from the Romanesque and Italian Renaissance Revival styles set it apart from other Minneapolis Catholic parish churches constructed in the early 1900s. The property includes an adjacent rectory constructed in 1913 with late 1920s additions and connected to the church via an arcaded walkway in 1932. As an excellent example of the Colonial Revival style, the rectory also contributes to the architectural significance of the

Cragoe, *How to Read Buildings: A Crash Course in Architectural Styles* (New York: Rizzoli International Publications, 2008), 30 – 31.

¹⁰¹ Longstreth, "Academic Eclecticism," 58 – 59; "Colonial Revival Style: 1880 – 1960," Pennsylvania Architectural Field Guide, accessed April 3, 2020,

<http://www.phmc.state.pa.us/portal/communities/architecture/styles/colonial-revival.html>; Virginia Savage McAlester, *A Field Guide to American Houses*, rev. ed. (New York: Alfred A. Knopf, 2014), 414.

¹⁰² McAlester, *A Field Guide to American Houses*, 409.

¹⁰³ McAlester, *A Field Guide to American Houses*, 409 – 432.

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property. The Church of the Incarnation and Rectory have a period of significance of 1913 - 1932, and retain sufficient integrity to convey their historic significance.

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Church of the Incarnation

Hennepin, Minnesota

Name of Property

County and State

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Church of the Incarnation

Hennepin, Minnesota

Name of Property

County and State

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City of Minneapolis Building Permits, City of Minneapolis KIVA database.

City of Minneapolis Building Permits, City of Minneapolis Property Information. <http://www.ci.minneapolis.mn.us/propertyinfo/index.htm>.

City of Minneapolis Building Permits and Building Permit Index Cards, City of Minneapolis Public Service Center.

Church of the Incarnation
Name of Property

Hennepin, Minnesota
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Minnesota Historical Aerial Photographs Online. John R. Borchert Map Library.
<https://apps.lib.umn.edu/mhapo/>.

Minnesota Historical Society Collections Online. <http://search.mnhs.org/>.

Newspapers:

Irish Standard.

Minneapolis Morning Tribune.

Minneapolis Sunday Tribune.

Minneapolis Tribune.

Minneapolis Star.

New Ulm (MN) Review.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: Historic building drawings are available at the Northwest Architectural Archives, University of Minnesota

Historic Resources Survey Number (if assigned): HE-MPC 6594 (church) and HE-MPC-6593 (rectory)

Church of the Incarnation
Name of Property

Hennepin, Minnesota
County and State

10. Geographical Data

Acreege of Property .92 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|--------------|-----------------|-------------------|
| 1. Zone: 15T | Easting: 477701 | Northing: 4975621 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Church of the Incarnation
Name of Property

Hennepin, Minnesota
County and State

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

The boundaries of the property follow the boundaries of the city parcel addressed at 3817 Pleasant Avenue South, which encompasses the church and the rectory buildings of the Church of the Incarnation (see **Figure A**).

Boundary Justification (Explain why the boundaries were selected.)

The proposed boundaries align with the historic perimeter boundary of the site as it existed in the early twentieth century (see **Figures C and F**). By following legally recorded boundary lines, these boundaries adhere to the guidelines for selecting boundaries in the National Register Bulletin *How to Complete the National Register Registration Form*.

11. Form Prepared By

name/title: Lauren Anderson and Tamara Ludt
organization: New History
street & number: 575 9th Street SE, Suite 215
city or town: Minneapolis state: MN zip code: 55414-1399
e-mail: anderson@pvnworks.com
telephone: (612) 843-4140
date: June 2021

Additional Documentation

Submit the following items with the completed form:

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

Church of the Incarnation
Name of Property

Hennepin, Minnesota
County and State

Photographs

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

Photo Log

Name of Property:	Church of the Incarnation
City or Vicinity:	Minneapolis
County:	Hennepin
State:	Minnesota
Photographer:	Lauren Anderson and Shannon Storey
Date Photographed:	January 22, 2020 and March 26, 2020
Location of Original Digital Files:	575 9 th Street SE, Suite 215, Minneapolis, MN 55414
Number of Photographs:	39

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

Photo #1

East elevation of church (left) and north elevation of church (right), camera facing southwest.

Photo #2

North elevation of church (left) and west elevation of church (right), camera facing southeast.

Photo #3

West elevation of church, camera facing east.

Photo #4:

South elevation of church, camera facing northeast.

Photo #5:

South elevation of church, camera facing northwest.

Photo #6:

North elevation of church, camera facing southeast.

Photo #7:

Bell tower at northeast corner of church, camera facing southwest.

Photo #8:

Arcaded walkway, camera facing east.

Photo #9

Primary west entrance of church, camera facing east.

Church of the Incarnation

Name of Property

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Photo #10

Lower level social room at church, camera facing northeast.

Photo #11

Lower level classroom at church, camera facing southeast.

Photo #12

Lower level kitchen at church, camera facing west.

Photo #13

Lower level Groom's Room at church, camera facing northeast.

Photo #14

Staircase from lower level of church to arcaded walkway, camera facing southeast.

Photo #15

Lower level boiler room of church, camera facing northwest.

Photo #16

First level narthex at church, camera facing south.

Photo #17

First level nave at church, camera facing west.

Photo #18

First level nave at church, camera facing southeast.

Photo #19

First level north transept at church, camera facing northeast.

Photo #20

First level side chapel at church, camera facing south.

Photo #21

First level sacristy at church, camera facing northeast.

Photo #22

Altar in first level baptistry at church, camera facing northeast.

Photo #23

Third level of bell tower at church, facing northeast.

Photo #24

South and west elevations of church and rectory, camera facing northeast.

Photo #25

Primary west elevation of rectory, camera facing east.

Church of the Incarnation

Hennepin, Minnesota
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Name of Property

Photo #26

East elevation of rectory, camera facing northwest.

Photo #27

North elevation of rectory, camera facing southwest.

Photo #28

South elevation of rectory, camera facing northeast.

Photo #29

Lower level storage room at rectory, camera facing south.

Photo #30

First level grand staircase at rectory, camera facing northeast.

Photo #31

First level south meeting room at rectory, camera facing southeast.

Photo #32

First level dining room at rectory, camera facing north.

Photo #33

First level kitchen at rectory, camera facing southeast.

Photo #34

First level office in 1927 addition to rectory, camera facing northeast.

Photo #35

Second level hallway at rectory, camera facing east.

Photo #36

Second level living suite at rectory, camera facing southeast.

Photo #37

Second level restroom at rectory, camera facing west.

Photo #38

Third level room at rectory, camera facing northeast.

Photo #39

Third level bedroom at rectory, camera facing southwest.

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

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

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National Park Service

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Continuation Sheet

Church of the Incarnation

Name of Property
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Figure A Aerial photograph of the Church of the Incarnation depicting site boundaries, c. 2020. Courtesy of Hennepin County.

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Continuation Sheet

Church of the Incarnation
Name of Property
Hennepin MN
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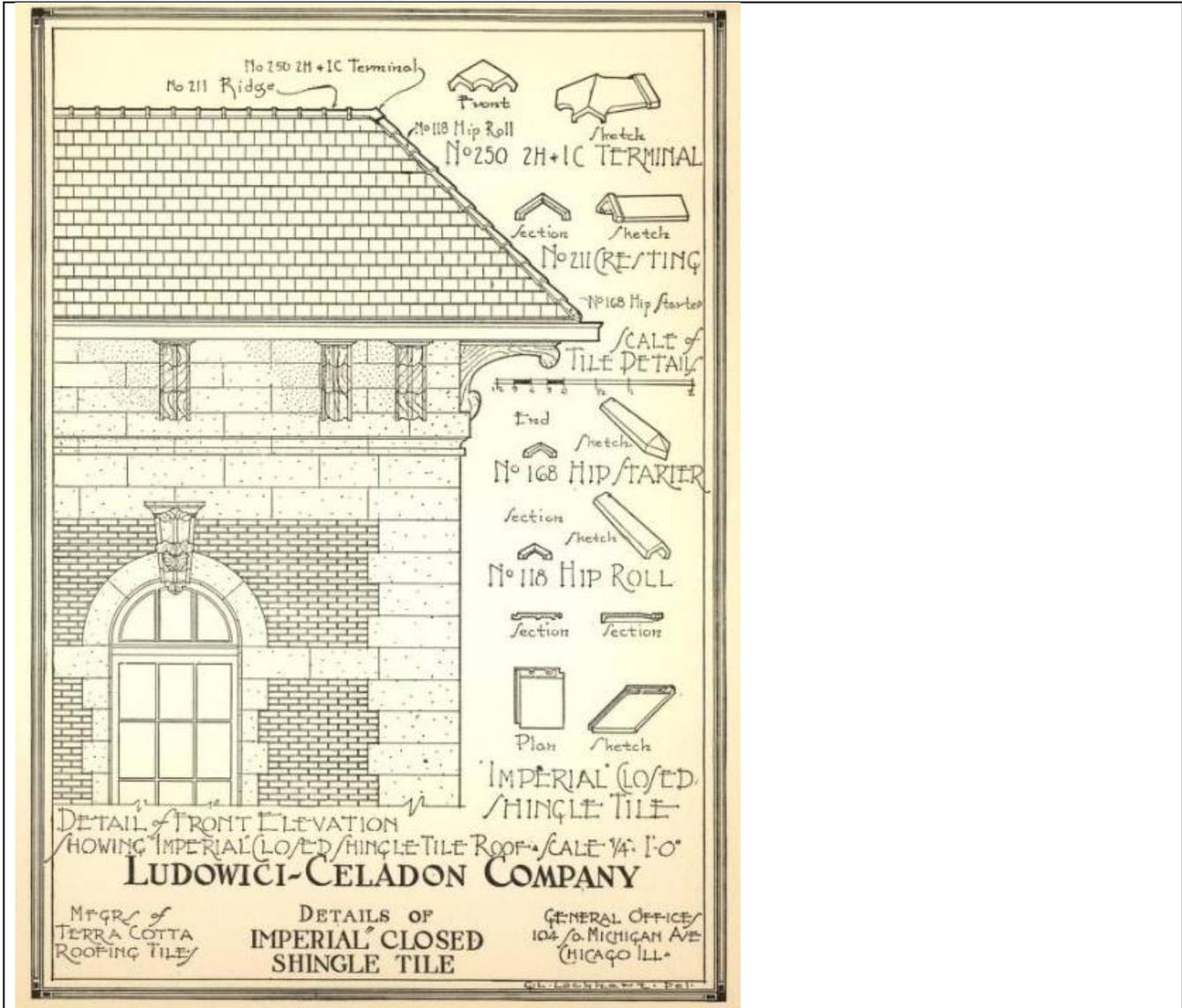


Figure B Imperial tile produced by the Ludowici-Celadon Company, 1920. *Roofing Tile: A Detailed Reference for Architects* (Chicago: Ludowici-Celadon Company, 1920), 55. Courtesy of the Building Technology Heritage Library.

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National Park Service

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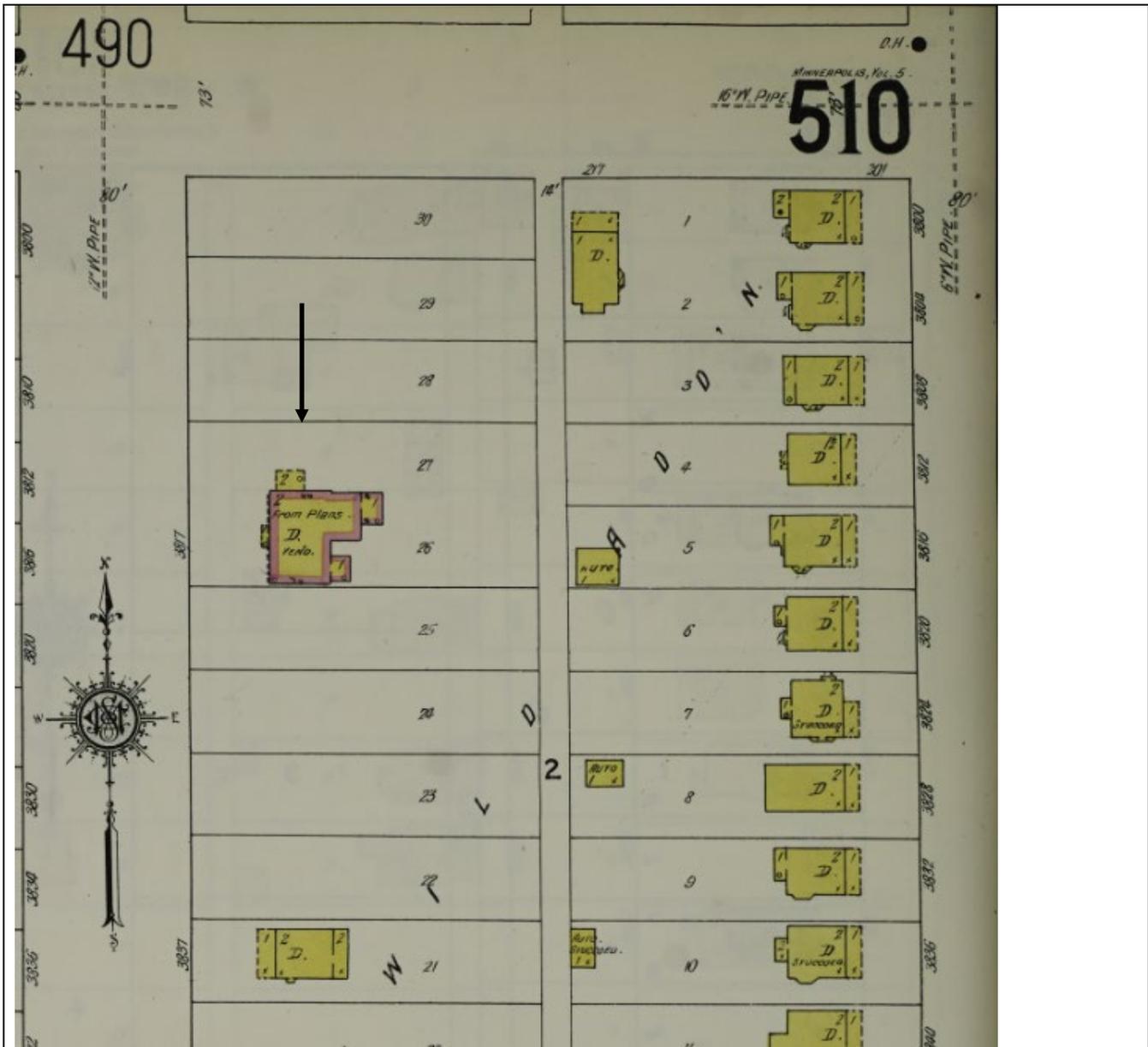


Figure C Sanborn Fire Insurance Map depicting the Rectory of the Church of the Incarnation in 1912.
 Sanborn Map Company, Insurance Maps of Minneapolis, Volume 5, Sheet 510, 1912, Library of Congress.

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Figure D Rectory of the Church of the Incarnation, 1934.
Minnesota Historical Society Collections Online.

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Figure E Church of the Incarnation, c. 1920.
Minnesota Historical Society Collections Online.

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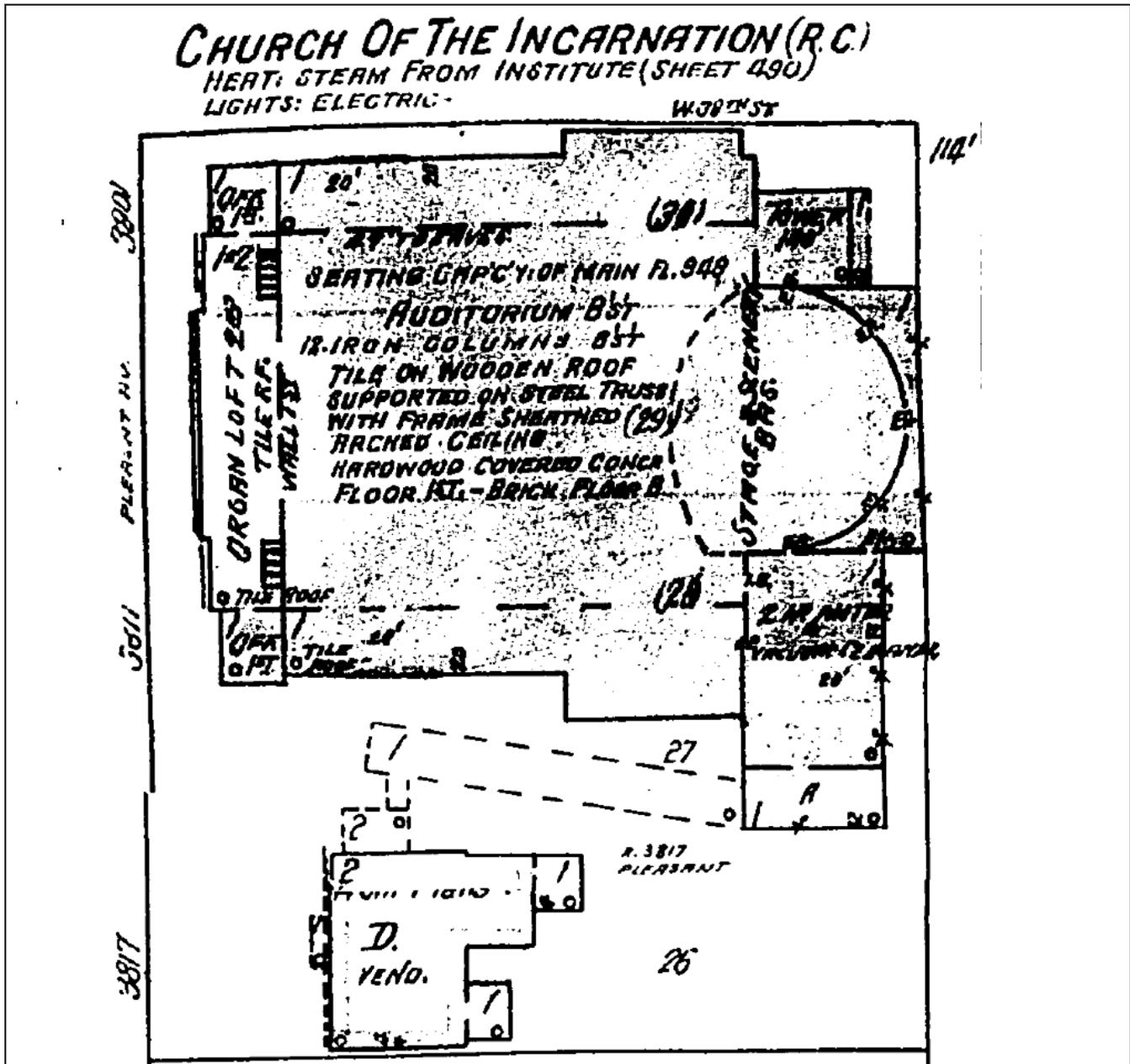


Figure F Sanborn Fire Insurance Map depicting the Church of the Incarnation. c. 1951. Sanborn Map Company, *Insurance Maps of Minneapolis*, Volume 5, Sheet 510, 1912 – 1951, Proquest Digital Sanborn Maps.

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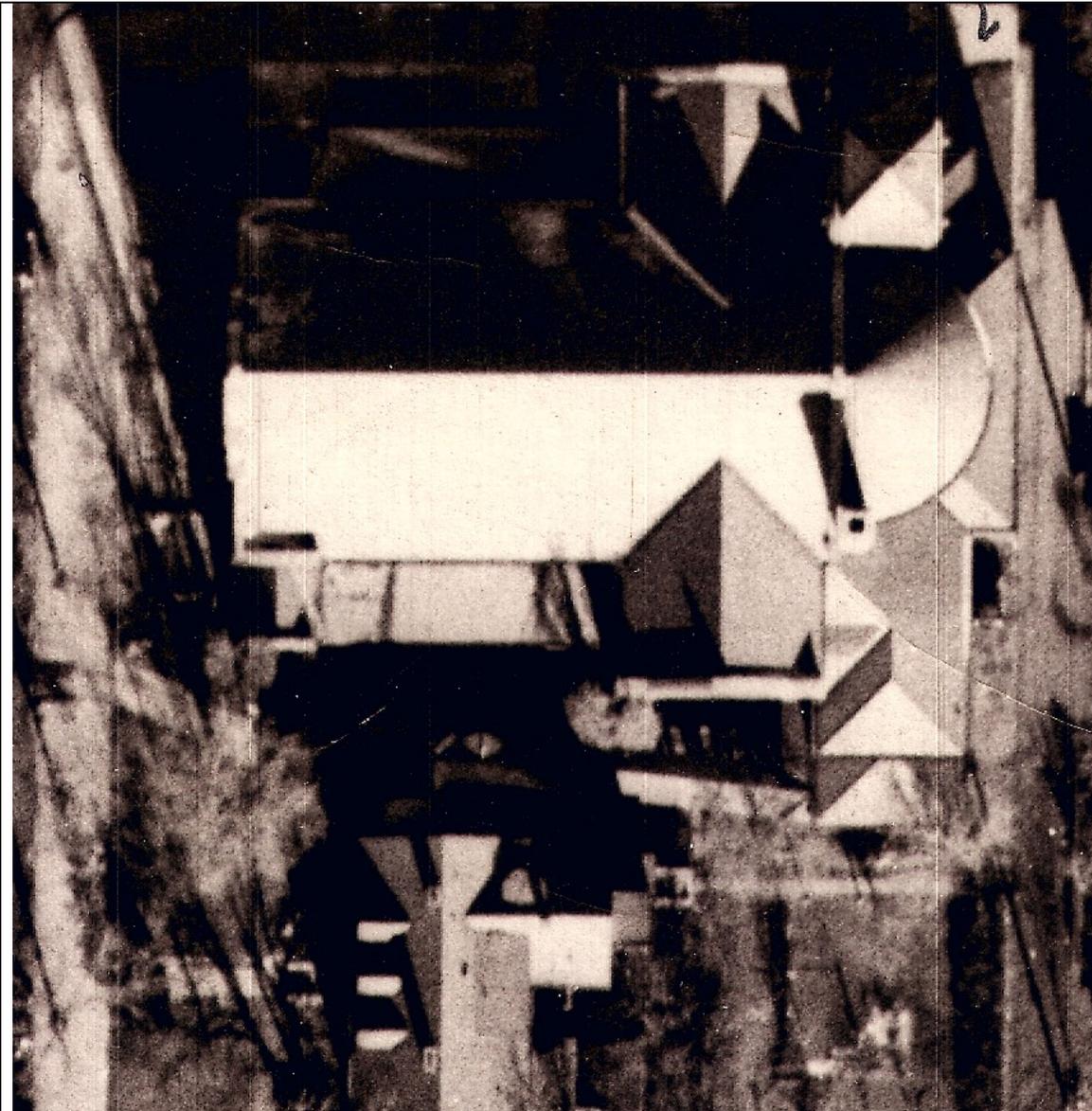


Figure G Aerial photograph of the Church of the Incarnation, 1938.
Aerial photograph sheet MP3200, Minnesota Historical Aerial Photographs Online.

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Figure H Church of the Incarnation, c. 1959.
Consecration of the Church of the Incarnation: Minneapolis Minnesota.
October 19, 1959. Available at the Minnesota Historical Society Library.

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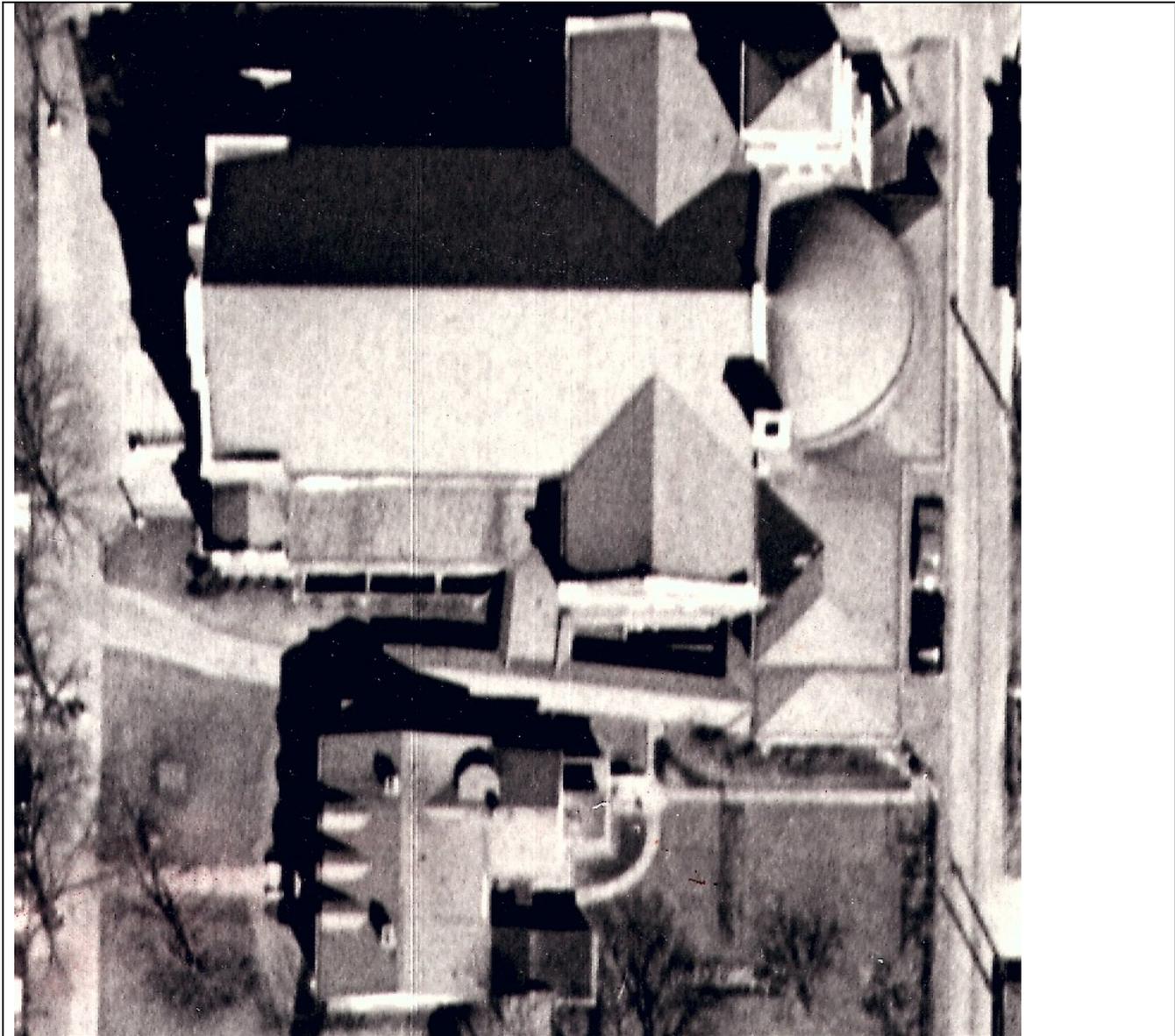


Figure I Aerial photograph of the Church of the Incarnation, 1961.
Aerial photograph sheet 15AC, Minnesota Historical Aerial Photographs Online.

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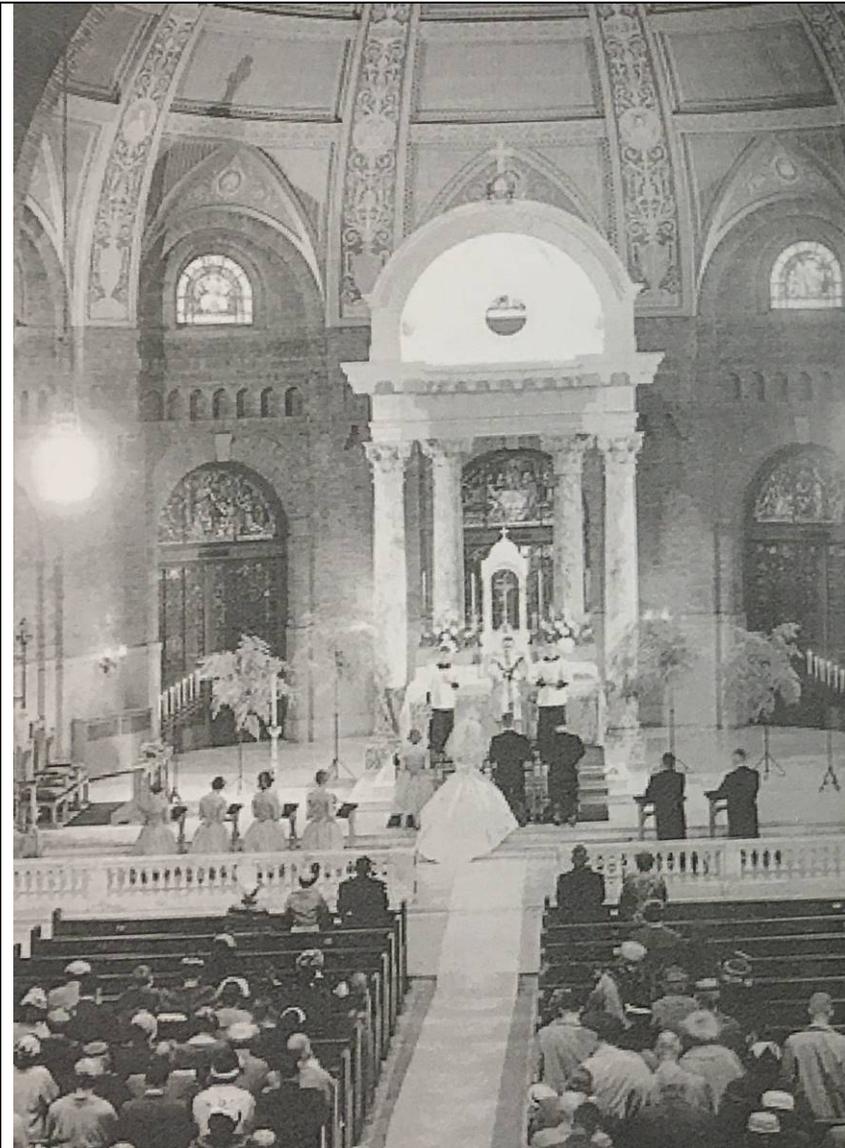


Figure J Wedding at the Church of the Incarnation, 1940.
 Tad Borncroft, *The Church of the Incarnation Minneapolis, Minnesota: A Centennial History; 1909 – 2000* ([Minneapolis, MN]: Church of the Incarnation, 2009).

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Figure K Interior of the Church of the Incarnation, looking east towards the apse, 1933.
“As Requiem Was Said for Their Pastor,” *Minneapolis Star*, May 29, 1933.

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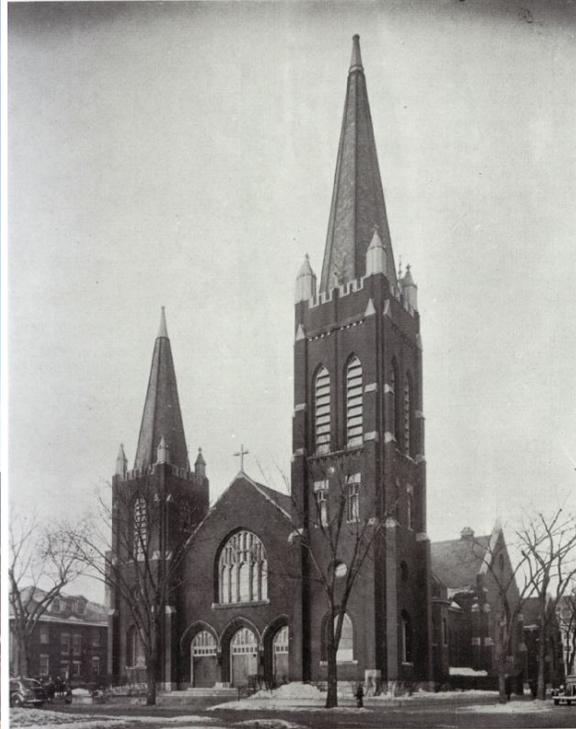


Figure L Church of the Ascension, 1732 Bryant Avenue Northeast, 2019 and c. 1940. Placeography, http://www.placeography.org/images/5/55/Tdlindberg--Church_1940_cropped.jpg and Industrial Louvers, Inc., <https://www.industriallouvers.com/ascension-church-renovation/>.

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Figure M Church of St. Clement, 901 24th Avenue Northeast, 2013.
Twin Cities Houses of Worship, 1849 – 1924,
<https://housesofworship.umn.edu/node/488>.

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Figure N Church of St. Hedwig, 129 29th Street Northeast, 2019.
Google Maps.

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Figure O St. Cyril & Methodius, 1305 2nd Street Northeast, 2013 and 1957.
Twin Cities Houses of Worship, 1849 – 1924,
<https://housesofworship.umn.edu/node/496> and Minnesota Historical Society
Collections Online.

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Figure P Church of St. Boniface, 629 2nd Street Northeast, 2013.
Twin Cities Houses of Worship, 1849 – 1924,
<https://housesofworship.umn.edu/node/491>.

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Name of multiple listing (if applicable)

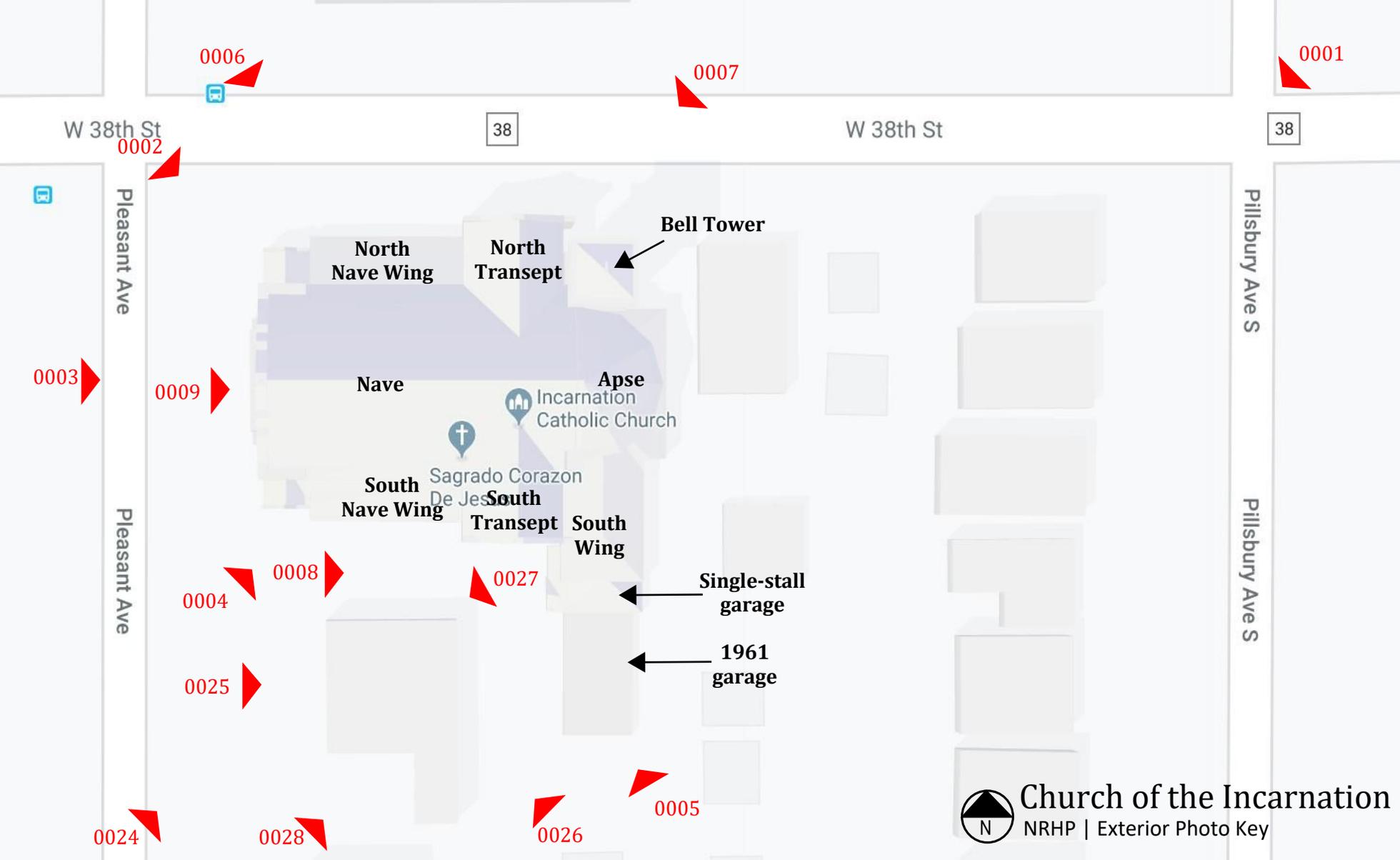
Section number 8 Page 17



Figure Q Church of St. Thomas the Apostle, 2914 44th Street West, 2019 and 1928.
Google Maps and the Minnesota Historical Society Collections Online.



Figure R Church of the Holy Cross, 1621 University Avenue Northeast, 2013 and c. 1930
Twin Cities Houses of Worship, 1849 – 1924,
<https://housesofworship.umn.edu/node/490> and Minnesota Historical Society
Collections Online.



W 38th St

38

W 38th St

38

0006

0007

0001

0002

0003

0009

North Nave Wing

North Transept

Bell Tower

Nave

Apse
Incarnation
Catholic Church

Sagrado Corazon
De Jesus

South Nave Wing

South Transept

South Wing

0004

0008

0027

Single-stall
garage

0025

1961
garage

0024

0028

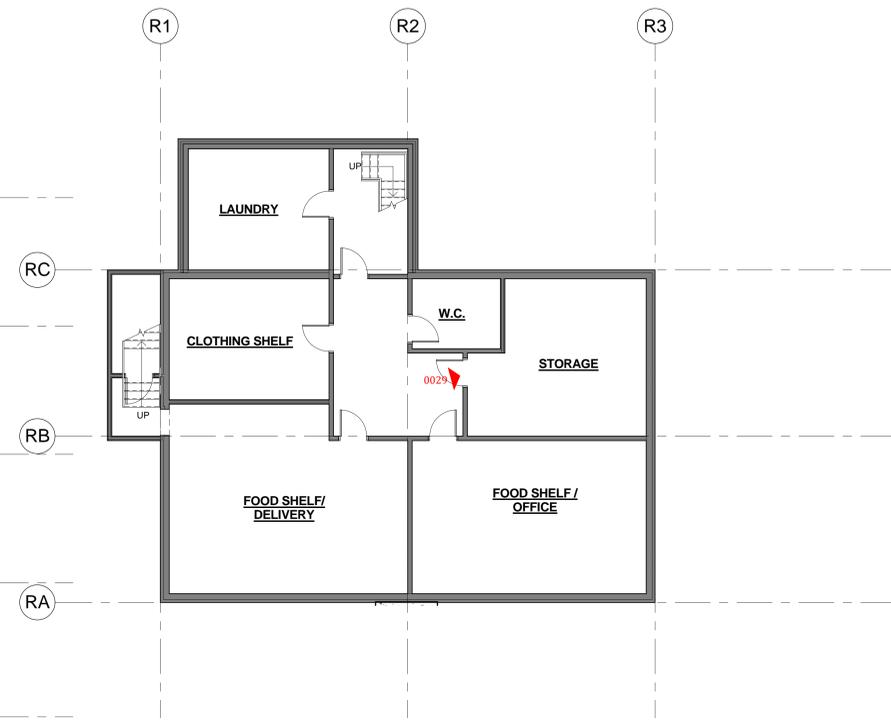
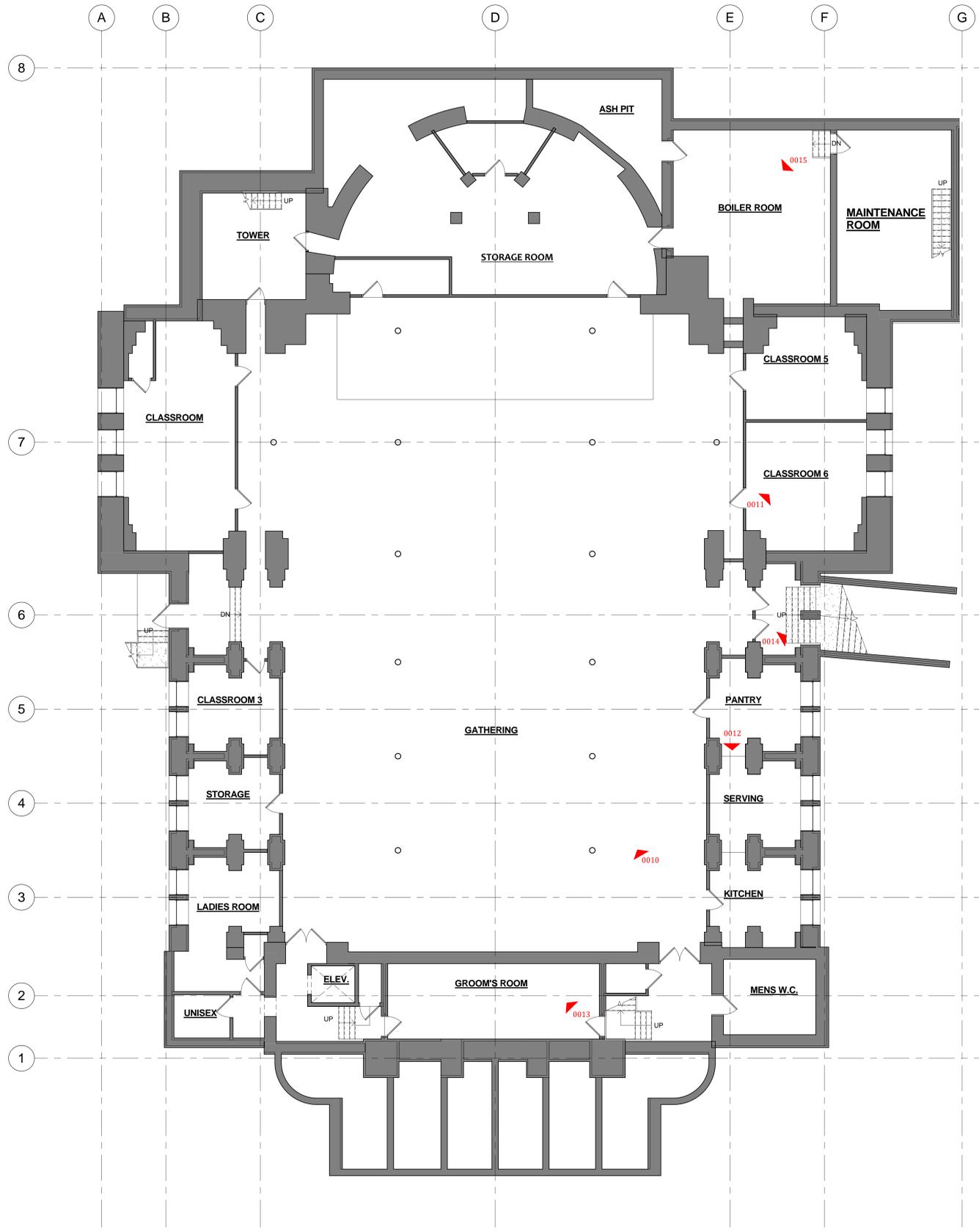
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0005



Church of the Incarnation

NRHP | Exterior Photo Key



1 EXISTING BASEMENT FLOOR PLAN - CHURCH & RECTORY
SCALE: 1/8" = 1'-0"



**RAFFERTY RAFFERTY
TOLLEFSON LINDEKE
ARCHITECTS, INC.**
278 EAST SEVENTH STREET
SAINT PAUL, MN 55101
(651) 224-4831
(651) 228-0624 FAX

**MECHANICAL AND
ELECTRICAL ENGINEER**
LKP ENGINEERS
1935 West County Road B2,
Suite 300
Saint Paul, MN 55113-2722
(651) 633-1223
(651) 633-1355 FAX

**STRUCTURAL AND CIVIL
ENGINEER**
B&B ENGINEERS
5930 Brooklyn Blvd.
Minneapolis, MN 55429
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(763) 843-0421 FAX

LANDSCAPE ARCHITECT
LOUCKS ASSOCIATES
365 East Kellogg Blvd.
Saint Paul, MN 55101
(763) 424-5505
(651) 297-6817 FAX

ROOF CONSULTANT
ROOF SPEC. INC.
2400 Prior Avenue N.
St. Paul, MN 55113
(651) 639-0644
(651) 639-1828 FAX

TECHNOLOGY CONSULTANT
ELERT & ASSOCIATES
140 THIRD STREET S
STILLWATER, MN 55082
(651) 430-2772
(651) 430-2661 FAX



KEY PLAN N

MASTER PLAN

**CHURCH OF THE
INCARNATION**

3817 Pleasant Ave
Minneapolis, MN 55409

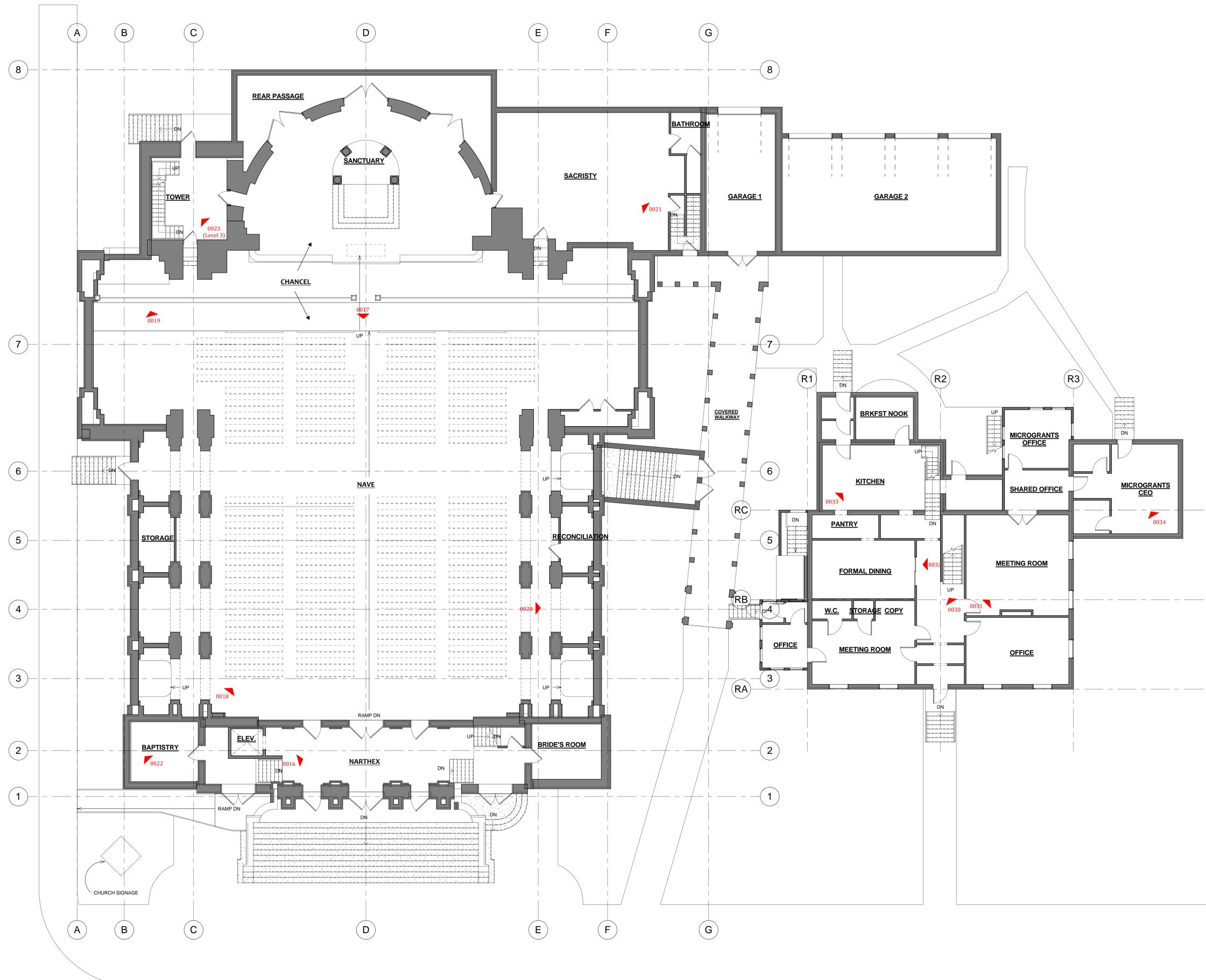
I hereby certify that this plan, specification or report was prepared by me or under my direct supervision and that I am duly registered architect under the laws of the state of Minnesota.

ARCHITECT:
DATE: REG. NO.:
PROJ #: 1613.01 DATE:
DRAWN BY: KN, CT
CHECKED BY: LT

REVISIONS		
NO.	DATE	ISSUE

TITLE
**EXISTING BASEMENT
FLOOR PLAN**

SHEET NUMBER
A101



1 EXISTING ENTRY LEVEL FLOOR PLAN - CHURCH & RECTORY
SCALE: 1/8" = 1'-0"



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(651) 297-6817 FAX

ROOF CONSULTANT
ROOF SPEC. INC.
2400 Prior Avenue N.
St. Paul, MN 55113
(651) 639-0644
(651) 639-1828 FAX

TECHNOLOGY CONSULTANT
ELERT & ASSOCIATES
140 THIRD STREET S
STILLWATER, MN 55082
(651) 430-2772
(651) 430-2661 FAX

**MASTER
PLANNING**
11/2/2016
3:14:53 PM

KEY PLAN N

MASTER PLAN

**CHURCH OF THE
INCARNATION**

3817 Pleasant Ave
Minneapolis, MN 55409

I hereby certify that this plan, specification or report was prepared by me or under my direct supervision and that I am duly registered architect under the laws of the state of Minnesota.

ARCHITECT: DATE: REG. NO.:

PROJ #: 1613.01 DATE: DRAWN BY: KN, CT CHECKED BY: LT

REVISIONS		
NO.	DATE	ISSUE

TITLE
**EXISTING ENTRY
LEVEL FLOOR PLAN**

SHEET NUMBER
A102



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TOLLEFSON LINDEKE
ARCHITECTS, INC.**
278 EAST SEVENTH STREET
SAINT PAUL, MN 55101
(651) 224-4831
(651) 228-0624 FAX

**MECHANICAL AND
ELECTRICAL ENGINEER**
LKPB ENGINEERS
1935 West County Road B2,
Suite 300
Saint Paul, MN 55113-2722
(651) 633-1223
(651) 633-1355 FAX

**STRUCTURAL AND CIVIL
ENGINEER**
B&B ENGINEERS
5930 Brooklyn Blvd.
Minneapolis, MN 55429
(763) 843-0420
(763) 843-0421 FAX

LANDSCAPE ARCHITECT
LOUCKS ASSOCIATES
365 East Kellogg Blvd.
Saint Paul, MN 55101
(763) 424-5505
(651) 297-6817 FAX

ROOF CONSULTANT
ROOF SPEC. INC.
2400 Prior Avenue N.
St. Paul, MN 55113
(651) 639-0644
(651) 639-1828 FAX

TECHNOLOGY CONSULTANT
ELERT & ASSOCIATES
140 THIRD STREET S
STILLWATER, MN 55082
(651) 430-2772
(651) 430-2661 FAX

**MASTER
PLANNING**
11/2/2016
3:14:53 PM

KEY PLAN N

MASTER PLAN

**CHURCH OF THE
INCARNATION**

3817 Pleasant Ave
Minneapolis, MN 55409

I hereby certify that this plan, specification or report was prepared by me or under my direct supervision and that I am duly registered architect under the laws of the state of Minnesota.

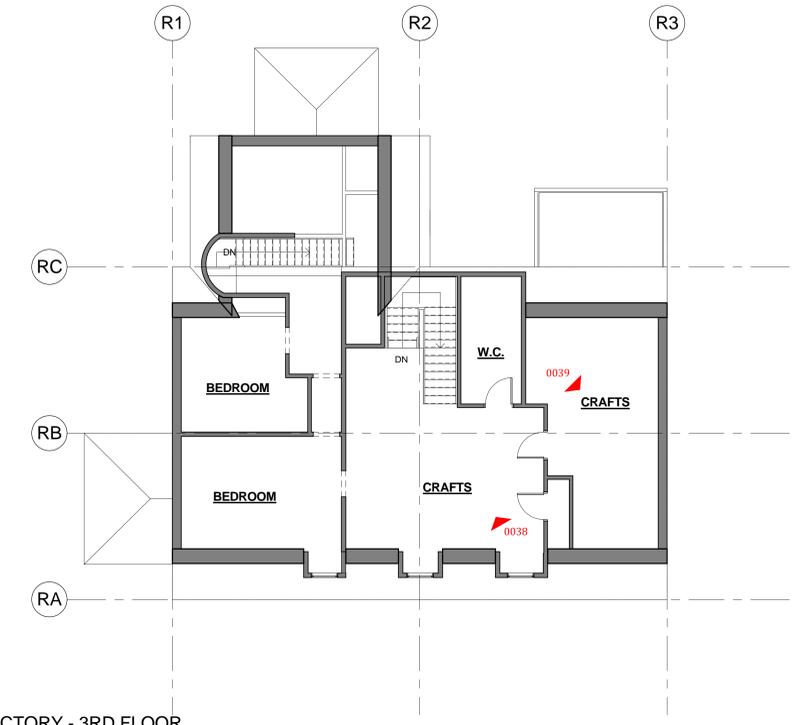
ARCHITECT: _____ DATE: _____ REG. NO.: _____

PROJ #: 1613.01 DATE: _____
DRAWN BY: KN, CT
CHECKED BY: LT

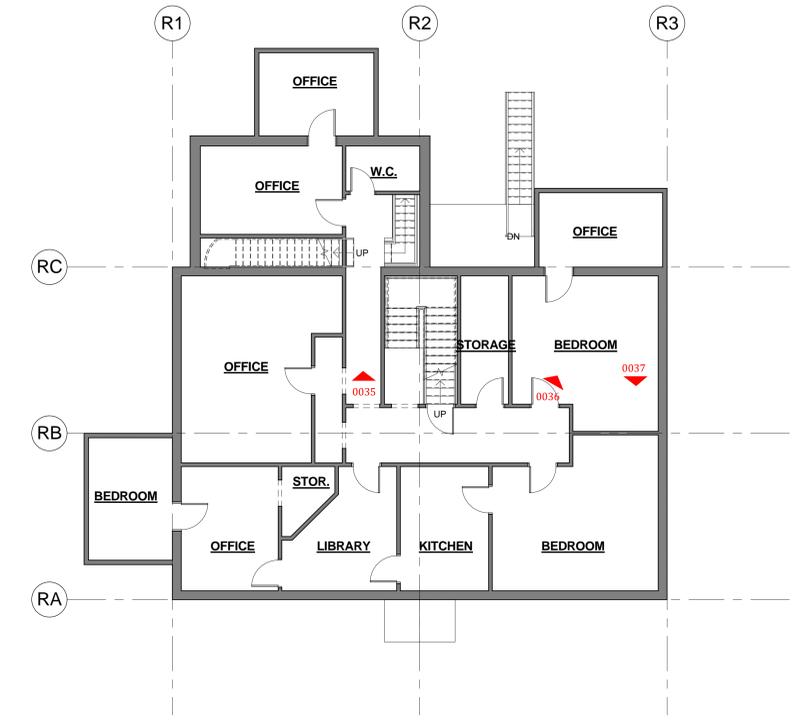
REVISIONS		
NO.	DATE	ISSUE

TITLE
**EXISTING BALCONY,
RECTORY 2ND & 3RD
LEVEL FLOOR PLANS**

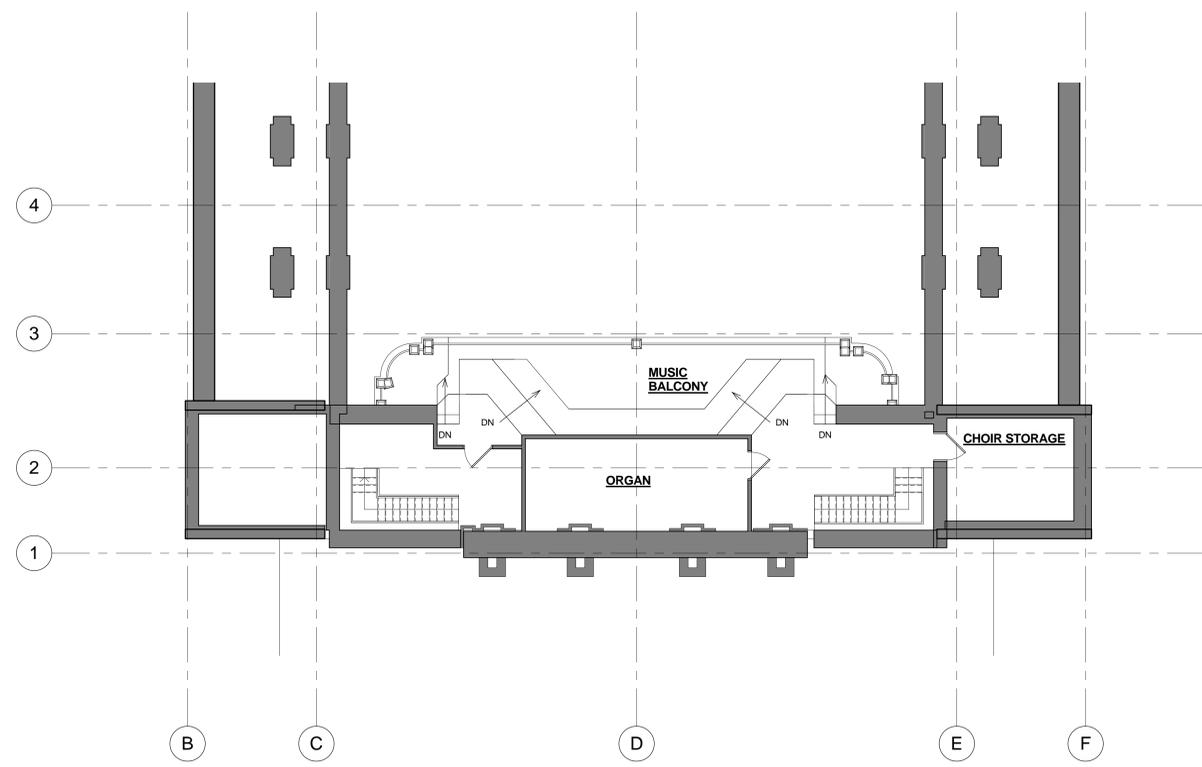
SHEET NUMBER
A103



3 RECTORY - 3RD FLOOR
SCALE: 1/8" = 1'-0"



2 RECTORY - 2ND FLOOR
SCALE: 1/8" = 1'-0"



1 BALCONY
SCALE: 1/8" = 1'-0"