HISTORIC STRUCTURE REPORT

FOR CHARLES THOMPSON MEMORIAL HALL
1824 MARSHALL AVENUE | ST. PAUL, MN 55104

PREPARED FOR THE CHARLES THOMPSON MEMORIAL HALL HOUSE COMMITTEE
SUBMITTED 31 MAY 2019

PREPARED BY

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CLEAN WATER LAND & LEGACY AMENDMENT

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INTRODUCTION

LOCATION

Charles Thompson Memorial Hall
1824 Marshall Avenue
Saint Paul, MN 55104

HISTORIC DESIGNATION

- *Locally Designated by the City of Saint Paul*
- *Listed on the National Register of Historic Places*

STUDY SUMMARY

Charles Thompson Memorial Hall was built in 1916 with funds donated by Margaret Thompson in memory of her late husband Charles Thompson. The building was dedicated as a gathering place for the deaf community in the Twin Cities and has remained a vital part of the community throughout the years. This study was commissioned by Charles Thompson Memorial Hall (CTMH), a nonprofit organization that serves as the caretakers for the building, as well as its primary user group. Funding was provided by a combination of support by the Arts and Cultural Heritage Fund from the Minnesota Historical Society, and the CTMH non-profit organization. CTMH intends to continue to use the building as a social hall and gathering place for the local, and statewide, deaf community. It also hopes to expand its role as a community gathering space for the Merriam Park Neighborhood and increase its accessibility to senior citizens and others requiring ease of physical access.

The primary purpose of this Historic Structures Report is five-fold:

- *First, to understand and summarize the historic development of the site and building utilizing existing documentation and current archival research.*
- *Second, to survey and evaluate the physical condition of the building, including site, exterior, and interior features.*
- *Third, to evaluate the accessibility, life safety, and code compliance of the building, as well as the functional use of its spaces.*
- *Fourth, to define historic preservation treatment objectives.*
- *Fifth, to prioritize repair work, according to the current and intended use of spaces, and develop construction cost estimates for repairs and preservation.*

The stewards of the Charles Thompson Memorial Hall intend to use this document to guide them in the decision-making processes surrounding future improvements to the building. For this reason, we have focused our study on the aspects of the building which will be crucial to its continued use, which include: informal and formal communal space, kitchen space and dining for large groups, toilet rooms, office space, multipurpose rooms, and storage for the hall's archives. In our study of these uses ADA and code compliance are at the forefront.

METHODOLOGY

To complete this HSR, field survey investigations were conducted during the spring of 2018 in order to inventory, record, and analyze the physical condition of the architectural and structural features of Charles Thompson Memorial Hall. All investigations were non-invasive. Paint sampling was done in specific areas to determine the original paint colors of significant features. Hazardous material treatments were recommended to members of the Charles Thompson Memorial Hall House Committee during the investigation process, and in this report.

Documentary investigations also occurred in the files of the Northwest Architectural Archives at University of Minnesota's Elmer L. Andersen Library and the materials in storage at Charles Thompson Memorial Hall.

PROJECT PARTICIPANTS

MacDonald and Mack Architects led the project. Todd Grover served as Principal Architect-in-Charge. Staff member Sarah Lembke had a major role in on-site investigations, documentary research, building analysis, report writing, and production. Madelyn Sundberg of MacDonald and Mack Architects also participated in on-site investigations.

MacDonald and Mack Architects was assisted by structural engineer Ken Green of Mattson Macdonald Young Structural Engineers; mechanical and electrical engineer Cory Sutherland of Hallberg Engineering.

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Bertha Scofield - Board of Trustees
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Collaborating Architect
Gregg Hackett

BUILDING HISTORY

"When Mrs. Thompson asked me to make plans for a memorial building to Mr. Charles Thompson it gave me great pleasure, not only because of the opportunity to honor a good and genial friend, but also because of the opportunity to do work that would be a credit to the deaf." - Olof Hanson

Charles Thompson Memorial Hall has a long history as a gathering place not only for the local deaf community, but also serving the greater Minnesota deaf community. The stories, events, and significance behind this building are highly represented in several archives in Minnesota and beyond, including those at the Ramsey County Historical Society, the Minnesota Historical Society, University of Minnesota's Northwest Architectural Archives located in the Elmer L. Andersen Library, and Gallaudet University in Washington D.C. A detailed evaluation of the significance of the building was also completed during the nomination process for the National Register of Historic Places. Therefore, for this report, the following is an overview of the historical context and developmental history to guide the Charles Thompson Memorial Hall House Committee in the process of determining necessary work for the continued use of the building.

HISTORICAL CONTEXT

When Charles Thompson Memorial Hall was constructed, the Twin Cities area was well on its way to becoming the metropolis it is today. Advances in transportation allowed neighborhoods outside of the city center to expand. By 1893, electrified street cars replaced Minneapolis and St. Paul's horse-drawn systems. Merriam Park was among one of the first neighborhoods to be serviced by short-line passenger cars.[1] The expansion of the transportation system made the neighborhood a prime location for Charles Thompson Memorial Hall, since the club was accessible to members from both St. Paul and Minneapolis by way of the streetcar line on Marshall Avenue.[2]

Although Charles Thompson Memorial Hall provided an accessible and welcoming place for deaf people, the general environment at the time of its grand opening was not welcoming. The deaf were often separated from the hearing and turned to each other for social, intellectual, athletic, religious, and recreational pursuits.[3] For these reasons, many deaf Americans united during the mid nineteenth century

1 Garneth O. Peterson, and Carole Zellie, "Neighborhood Commercial Centers: 1874-1960," St. Paul Historic Context Study (2001): 6, accessed May 4, 2018, https://www.stpaul.gov/sites/default/files/Media%20Root/Planning%20%26%20Economic%20Development/Context%20Study%20-%20Nbhd%20Comm%20Centers%20optimized.pdf.

2 William E. Stark, "Charles Thompson Memorial Hall," National Register of Historic Places Nomination Form, Minnesota Historical Society, St. Paul, (May 30, 2011), 3.

3 Stark, "Charles Thompson Memorial Hall," 7.

to establish self-supporting groups and clubs. Some of the most well-known National organizations formed during this period include the National Association of the Deaf, the National Fraternal Society of the Deaf, the American Athletic Association for the Deaf, the National Congress of the Jewish Deaf, and the American Professional Society of the Deaf. State organizations formed throughout the later half of the nineteenth century. The Minnesota Association of the Deaf, which would later become the Minnesota Association of Deaf Citizens, was formed in 1885. During the early twentieth century, additional local groups were established, including the Improvement Club of the Minneapolis League for the Hard of Hearing, the St. Paul League for the Hard of Hearing, and the Lip Readers Guild of St. Paul.[4]

ESTABLISHMENT OF THE FIRST SOCIAL HALL FOR THE DEAF

Although several local deaf organizations were well-established by the time the hall was built, activities in the Twin Cities took place in either rental properties or the members' residences. The gift of Charles Thompson Memorial Hall by Mrs. Margaret Thompson was a unique opportunity for the deaf community to join together in a place they could truly call their own. During the opening of Charles Thompson Memorial Hall, Mr. L.W. Hodgman remarked on how rare and fantastic the realization of the building was:

> *It takes years and years to evolve a club house of any sort in the community. But here you have this remarkable building completed in a little over a year after the death of the man in whose memory it stands. And in consideration of the success and expediency with which this building has been constructed a great deal of credit should be given to Mrs. Charles Thompson's sister, Miss Brooks, who has thrown her energy into the completion of this club house and has ably assisted Mrs. Charles Thompson in the great amount of business connected with its erection.*[5]

The large crowd that attended the opening day celebration affirmed the importance and broad reach of the building. An article summarizing the highlights of the ceremony declared that "a conservative estimate places the number in attendance at about five hundred."[6]

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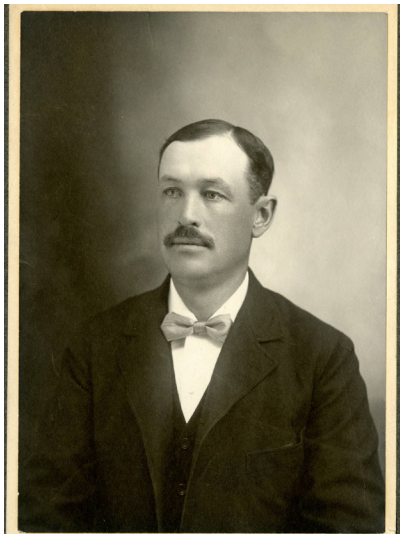
4 Ibid, 8.

5 "Charles Thompson Memorial Hall," *The Companion* (November 15, 1916): 3, accessed May 4, 2018, https://reflections.mndigital.org/catalog/p16022coll16:374.

6 "Charles Thompson Memorial Hall," *The Companion,* 1.



Photograph of Charles Thompson, taken in 1901. Courtesy of Minnesota Reflections' Digital Collection.

CHARLES AND MARGARET THOMPSON

The erection of a building dedicated to and for the use of the deaf community would not have been possible without the Thompsons. Charles Thompson grew up in a wealthy banking family. His father Horace Thompson, and his uncle James Thompson, established the Thompson Brother Bank. This bank was the predecessor of the First National Bank of St. Paul.[7] When Charles passed away in 1915, Margaret was bequeathed a large amount of money. Since the couple had no children, Margaret donated the building as a memorial to her husband. The structure itself cost about $30,000 to build, and she also set up a $45,000 endowment for the club's operations.[8]

Margaret Thompson's generous donations were a fitting tribute to her husband's life. Charles and Margaret, both deaf, met at a Minnesota Association for Deaf Citizens convention in 1896. Soon afterwards, they were married. The couple became the center of deaf social life and threw many parties at their numerous residences.[9] One of their homes, located at 653 Dayton Avenue in St. Paul, was a wedding present from Charles to Margaret.[10] It was designed by Olof Hanson, the same architect that would later receive the commission to design Charles Thompson Memorial Hall.[11]

Photograph of Margaret Thompson, taken in 1915. Courtesy of Minnesota Reflections' Digital Collection.

OLOF HANSON

Part of the significance of Charles Thompson Memorial Hall can be attributed to Margaret's decision to hire Olof Hanson as its architect. Hanson was a pioneer in the deaf community, and is widely recognized as the first deaf American architect.[12]

Hanson's journey to architectural success was due to his perseverance and dedication. When initially deciding what occupation to pursue, he

7 J. Champion, "Charles Thompson Hall," Historic Sites Survey, Ramsey County Historical Society and the Saint Paul Heritage Preservation Commission, St. Paul, 1981.

8 Stark, "Charles Thompson Memorial Hall," 9.

9 Douglas Bahl, "Transcript of the Minnesota Deaf Heritage Oral-Visual Interview with Douglas "Doug" Bahl on Charles Thompson Memorial Hall's History," Interview by Robert Cook, Commission of Deaf, DeafBlind, and Hard of Hearing Minnesotans' (MNCDHH) Oral-Visual History Project, 1997.

10 Ibid.

11 Stark, "Charles Thompson Memorial Hall," 9.

12 Douglas D. Bahl, "Olof Hanson, Architect and Clergyman," The Companion 113, No. 3 (December 1987 and January 1988): 1.

made a list of three possibilities: engineering, surveying, and architecture. He met with a professional in each occupation to narrow down his list before graduating from Gallaudet College.[13] After speaking with an engineer, he decided to remove engineering. The engineer said the profession already had enough applicants and too few jobs. A meeting with a surveyor also discouraged him from that career. The surveyor said he would have trouble carrying out field work, but would be able to do the drafting and mathematics required. His third and final inquiry went differently. The architect told him there was no reason that he would not be able to have a satisfying career. However, he expressed to him that to succeed he "must have the ability; otherwise better not attempt it."[14]

Photograph of Olof Hanson, taken in 1890. Courtesy of Gallaudet University's Olof Hanson Collection.

Hanson was indeed dedicated to his architectural career and showed great ability. After graduation, he worked at an architectural firm for about three years. He then traveled abroad to study architecture in Europe from 1889-1890. Among the countries he visited were England, Scotland, France, Italy, Switzerland, Germany, Denmark, Sweden, and Norway. He was also a special student at the Ecole des Beaux Arts in Paris for around five months during his trip.[15]

Although his pursuit of architectural knowledge was glamorous at times, Hanson had to overcome setbacks along the way. He changed firms and moved several times throughout his career. When he returned to the United States of America in July 1890, he began work in Philadelphia for Wilson Bros. & Co., Architects for a short period of time to work on the Pennsylvania Institution for the Deaf. He would subsequently work in Duluth and Minneapolis before taking an unscheduled break from architectural work only a few years after returning from Europe. In 1893, there was a shortage of work due to a business panic, and Hanson taught at his former school, the School for the Deaf in Faribault, for two years to fill his gap in architectural work.[16] Even during his hiatus from design practice, he remained engaged in the architectural world. His design proposal for the North Carolina School for the Deaf was part of an architectural display at the Chicago World's Fair in 1893.[17]

13 Olof Hanson, "Olof Hanson: An Autobiography," The Companion LVII, No. 16 (May 5, 1932): 2-3.
14 Ibid.
15 Ibid, 3.
16 Hanson, "Olof Hanson: An Autobiography," 3.
17 Bahl, "Olof Hanson, Architect and Clergyman," 2.

Photograph of the Hanson Family: Olof, Agatha, and their daughters Alice, Helen, and Marion, taken in Seattle in 1930. Courtesy of Gallaudet University's Olof Hanson Collection.

When the economy recovered, he opened his own architectural practice in Faribault. His firm was quite productive from 1895 to 1901, and they designed over 54 buildings during this period. Due to his success, he received an offer from Mr. Frank Thayer to join his office. He accepted in 1901, and became a partner at the Mankato firm. Soon after joining, he moved with Thayer's office to Seattle. However, shortly after setting up shop there, Thayer became ill and retired from regular practice. Despite its challenges, Olof Hanson continued to run the business by himself. Since many architects were starting firms in Seattle at that time, the local architectural climate was competitive, and Hanson had trouble securing jobs. Hanson filled his gaps in architectural work by taking drafting jobs from other architects.[18]

During World War I, work in Seattle was hard to come by, so Hanson moved back to the Midwest, and pursued work in both St. Paul and Omaha. During his career he worked with many other successful architects in Minnesota, such as Cass Gilbert, Henry W. Jones, and Walter Pardee.[19] In an autobiography published in *The Companion*, Olof Hanson said:

> *There is no reason why a deaf man of ability and perseverance should not succeed as architect or engineer, and his chances are better in a small city where he can become known, rather than in a very large city. If he has relatives or friends who can help him get a start, so much the better.*[20]

His strategy of returning to the Midwest during slow business times proved successful for Hanson. Margaret Thompson, who not only knew Hanson through social networks, but who had lived in a residence he designed, hired him to design a building in memory of her husband.[21] Charles Thompson Memorial Hall was designed and constructed during the period that Hanson returned to the Midwest, under the auspices of his Seattle firm.[22] After Charles Thompson Memorial Hall was completed and the war was over, he moved back to Seattle. He began work as a draftsman for the University of Washington in March 1919. He worked there until his death in 1933.[23]

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18 Hanson, "Olof Hanson: An Autobiography," 3.
19 Bahl, "Olof Hanson, Architect and Clergyman," 2.
20 Ibid, 4.
21 Bahl, "Transcript of the Minnesota Deaf Heritage Oral-Visual Interview with Douglas "Doug" Bahl on Charles Thompson Memorial Hall's History."
22 Application for Permit New Buildings Alterations and Repairs, No. 67850, "1824 Marshall Avenue," City of St. Paul, April 20, 1916.
23 Bahl, "Olof Hanson, Architect and Clergyman," 3.

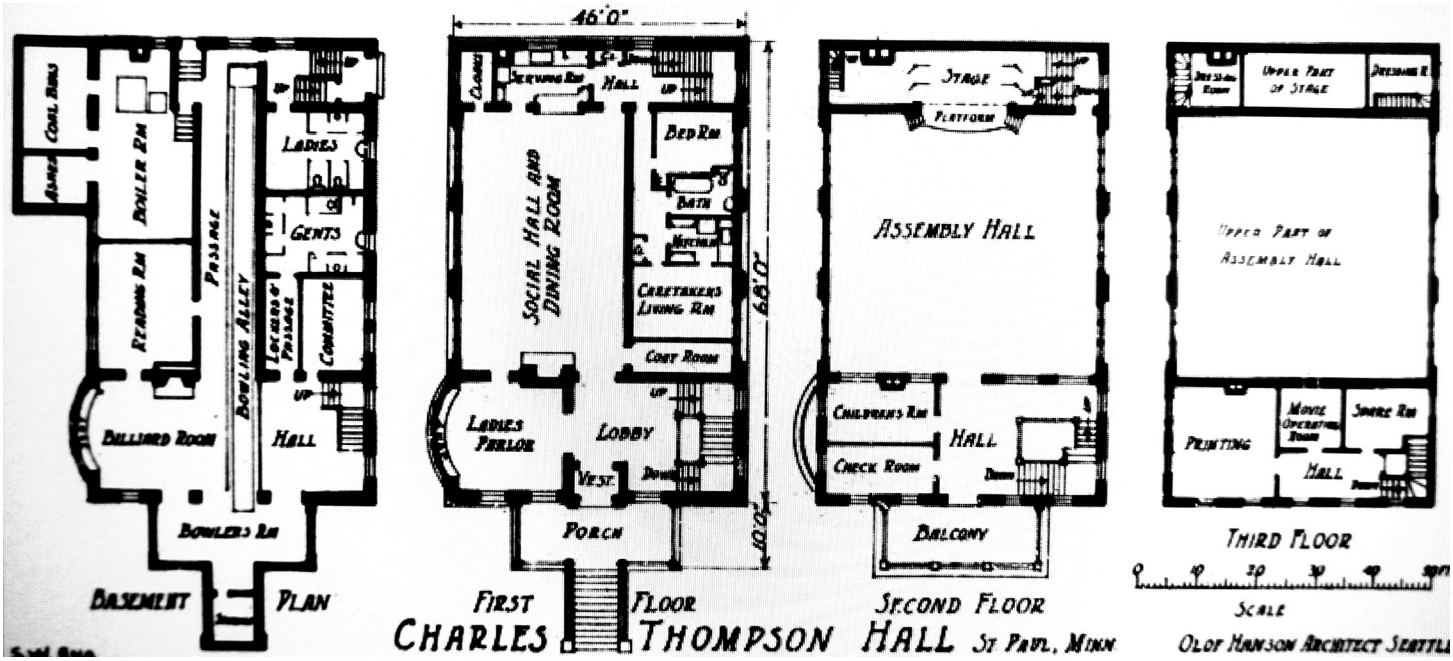
In addition to Hanson's personal struggles and triumphs throughout his architectural career, he fought for deaf professional and civil rights for others. Hanson wrote a letter to President Theodore Roosevelt urging him to allow the deaf to take the Civil Service examination.[24] His influence in the acceptance of deaf people into employment with the federal government stands as one of his major accomplishments. From 1910 to 1913, he also served as the President of the National Association of the Deaf.[25] Olof Hanson was both a talented architect and a prominent advocate for the deaf community.

DESIGN OF THE HALL

A poetic description of the spaces and design intent of Charles Thompson Memorial Hall from Olof Hanson's own plans was published in *Silent Worker*. Hanson's historical descriptions of specific rooms are included in the individual room descriptions of this report. The following is a summary of his chief design intentions, as well as the observations of others published in the archives explored.

24 Bahl, "Olof Hanson, Architect and Clergyman," 4.

25 Faribault Community Television, "Olof Hanson," 1885 video, January 28, 2017, https://vimeo.com/201395938.



Plans for Charles Thompson Memorial Hall, by Olof Hanson. These drawings appeared in an article in the "Silent Worker" in July 1916. Courtesy of the University of Minnesota's Northwest Architectural Archives.

1916 photograph of the northwest corner of Charles Thompson Memorial Hall, showing the numerous and large windows. Courtesy of the Minnesota Historical Society.

According to Olof Hanson himself, the design of the hall was centered on three principle concepts; convenience, substance, and durability.[26] The convenience portion was manifested through its site location, function of the spaces, and attention to lighting conditions. The substance was achieved through the feeling of the spaces and materials. Durability was achieved through the building's construction, which Hanson cited as brick and concrete bearing walls.

Hanson was skilled at using the architectural styles popular at the time in a way that is more accessible for the deaf. One example is that primary circulation paths were choreographed to create a welcoming feeling and provide for sufficient means of visual communication. In a video interview for Faribault Community Television's show, "*1885*," Jody Olson from the Minnesota Academy for the Deaf said:

> *He made sure that there were a lot of windows to allow the natural light to come in, and the stairwells were wider so two people could stand or walk next to each other on the stairs in order to continue their conversation.*[27]

In addition to the improved circulation spaces, each room within Charles Thompson Memorial Hall was designed with specific goals. The Social Hall located on the First Floor of the building, was *"intended as the general meeting place for the deaf at all times, and for small gatherings and week end socials. A large fire-place adds to the cheerfulness of this room, and it is intended to have a decorative frieze painted around this room, embellished with names prominent in the education or welfare of the deaf…"*[28] The fireplace was never built, but the tribute to those who contributed to the education or welfare of the deaf was manifested through framed photographs of notable people on the walls of the Social Hall. The room was also to be used as a Dining Hall to seat one hundred people. The adjacent rooms were carefully placed to support the Social Hall: the Serving Pantry (small kitchen), a men's and a women's cloak room, and a storage room was located underneath the stage for the purpose of storing extra tables and chairs when not in use. In addition, the caretaker's quarters were located on this floor. This apartment was placed near the back stairway to allow it to be separate from the rest of the building.

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26 James H. Cloud, "Public Opinion: Charles Thompson Hall," Silent Worker 28, no. 10 (July 1916):2.

27 Faribault Community Television, "Olof Hanson."

28 Cloud, "Public Opinion: Charles Thompson Hall," 1.

The Second Floor was primarily reserved for the Assembly Hall, which was intended to seat two hundred people. This room had several planned features: a stage, curtains to project moving pictures, large windows, ceiling lights, swinging lights on both sides of the stage, a light switch located on the inside of the stage's proscenium arch, and lights that come out of the stage floor for night shows. The last feature was removed at some time, and the resulting holes in the stage floor have been patched. Supporting rooms were built around the Assembly Hall, similar to the rooms adjacent to the Social Hall. These rooms include dressing rooms, a Moving Picture Operating Room, a Children's Room, and a Check-In Room. The Moving Picture Operating Room is on the third floor, which looks out over the double-height Assembly Hall. The other spaces on the Third Floor are a Spare Room, and a room for small meetings or for use as a printing office.

This photograph of Amateur Vaudeville performers on the stage circa 1920-1930 shows the lights that were installed in the stage floor. Courtesy of Minnesota Reflections' Digital Collection.

The Basement was primarily planned for recreation. Hanson designed a Billiard Room, a Reading Room, and a Bowling Alley. In addition, Toilet Rooms and a Committee Room were located in the basement. The most important design decision concerning the basement was its height above grade. Only three feet of the basement is below ground level, which allowed for large windows and natural light.

In addition to the design of the building itself, Olof Hanson took care in placing the building on the site. He wanted adequate room surrounding the building for recreation. The original sketches included a separate building for the bowling alley. By the time the article was published in *Silent Worker*, that plan was replaced by a plan that included two tennis courts. The Tennis Courts were never built. Further information on the adaptations of the plans are discussed in the individual room sections.

USE OF THE HALL THROUGHOUT THE YEARS

(Information in the following developmental history is sourced from materials located at Charles Thompson Memorial Hall unless otherwise noted.)

Charles Thompson Memorial Hall has been in continuous use for its original purpose as a social hall for the deaf since it first opened its doors in 1916. Throughout its almost 102 years, it has held innumerable events and meetings.

The list of organizations that have made use of the club over the years is great. Deaf organizations were run out of members' homes or rental properties before Charles Thompson Memorial Hall was built. The first major event held in the hall was the 14th Biennial Convention of the Minnesota Association of the Deaf (MAD) on September 5 though

8, 1917. After this first convention, there were eight other Biennial Conventions held at the clubhouse before the end of 1975. The MAD and the National Association for the Deaf (NAD) also held fundraising rallies at the hall in 1954 and 1958.

With World War I underway during the construction of the building and the first couple of years after its opening, the hall offered a free place for people to organize for the war effort. In 1918, Mrs. L.W. Hodgman established the Thompson Hall Red Cross Unit. Deaf women in this unit prepared surgical materials that were sent out to the soldiers.

After the war, in 1922, the Assembly Hall began part-time use as a movie theater. The hall showed the feature films that were not shown in the larger theaters downtown. The theater was successful due to its reasonable admission price, which was 75 cents cheaper than the price for the theaters downtown. The projection system continued to be used for captioned films after the "talkies" became widespread. Today, the movie operating room is no longer used to project films.

The Assembly Hall was also used during the 1920s as a place for people to gather for public lectures from guest speakers. In August 19, 1924, Cadwallader Washburn, a famous dry-point etcher, came to speak at Charles Thompson Memorial Hall. He spoke about his trip to the South Sea Islands. Another notable speech was made by Percival Hall, the President of Gallaudet College on June 21, 1929. On March 26, 1932, 300 people attended a speech by Grand President A.L. Roberts of the National Fraternal Society of the Deaf.

Weddings of deaf couples also took place in the building, and a few were specifically noted in the "Chronology of Charles Thompson Memorial Hall." There were two weddings in the 1930s, Ruth Benson and Harry Schoenberg on October 21, 1936, and Dorothy Fetzer and Edward Sabo on September 29, 1938. Although there are no records of specific weddings from the 1940s to the 1980, it is presumed that more weddings took place during this time. The Chronology notes that Janice Clark and John Nesvig were married on August 25, 1984. John Nesvig was a Track and Field athlete who won the bronze medal in the 110 meter high hurdles, and fifth place in the low hurdles in the 1961 Deaf Olympics in Helsinki, Finland.

Other important festivities held at Charles Thompson Memorial Hall over the years include celebrations of the hall itself: Anniversary Celebrations. The following page contains a list of the celebrations and details provided in the Chronology:

ANNIVERSARY CELEBRATIONS

1926

NOVEMBER 6

Over 100 people attended the 10th Anniversary banquet, including Mrs. Margaret Thompson and her nephew, Mr. Malone. James L. Smith gave a toast.

1941

NOVEMBER 9

25th Anniversary banquet. Herman von Hippel was toastmaster. Over 200 people showed up but only 160 tickets were sold due to limited space. Those attended nearby restaurants and joined with the group for the program. V.R. Spence gave his talk about the lives of Charles and Margaret Thompson.

1946

NOVEMBER 10

30th Anniversary was celebrated. 200 people attended. Speakers included Wesley Lauritsen, Fred Pape, John Langford, P.N. Peterson and Petra Howard.

1956

NOVEMBER 3-4

The 40th Anniversary was celebrated at the clubhouse. On November 3rd, there was a floor show in the auditorium. On November 4th, a program was presented in the auditorium after a roast dinner.

1966

NOVEMBER 4-6

A three-day 50th Anniversary celebration was held. Over 300 people attended, and the banquet was held at the Twins Motor Hotel on Prior and University Avenue. Mr. and Mrs. Elwood King, and Benjamin Foster were the special guests. Mr. King was the secretary of the Board of the Trustees from 1930 to 1951. Mr. Foster was hired as a chauffeur by Mr. and Mrs. Charles Thompson.

1971

NOVEMBER 6

Buffet dinner for Thompson Hall's 55th Anniversary.

1976

NOVEMBER 6

60th Anniversary banquet was held at Twins Motor Inn. John Langford attended, who was the first chairman of the House Committee and was active for many years.

1981

NOVEMBER 21

The banquet for the 65th Anniversary of Thompson Hall was held at the Holiday Inn near the State Capitol. Earlier in the afternoon, drinks and snacks were served to those who dropped in at the Hall. Herb Pickell of Madison, Wisconsin was the main speaker. Only three deaf people who saw the beginning of the excavation were in attendance. They were Marie Carr, Ray Inhofer, and Helmer Hagel. They were invited to share what they could remember about the beginning of the hall.

1991

NOVEMBER 1-2

The 75th anniversary celebration of Thompson Hall. There was a variety show to kick off the festivities on Friday evening and a banquet at Sheraton Midway Motel.

2016

NOVEMBER 3-6

The 100th Anniversary Celebration included a presentation of "Kent Kennedy: Unique Comedy" on Friday, November 4th at 6:30pm. There was also a Trolley Ride to the Cemetery to see Charles and Margaret Thompson's Graves, a Ribbon Cutting Ceremony, a Banquet Gala, Cake, and a Night Gala with a DJ.

Cakes from the 100th Anniversary Celebration in 2016. Courtesy of Charles Thompson Memorial Hall.

At the 100th Anniversary celebration Open House, a list of some organizations that had previously or that currently used the building was posted on the wall. These organizations included: Deaf Snowmobile 72 Club, MinnePaul (athletic association that sends deaf basketball and softball teams to regional and national tournaments), Minnesota ASLTA (ASL Teachers Association) Chapter, and National Black Deaf Advocates – Minnesota Chapter, Vikings Fan Club, Minnesota Association of Deaf Citizens, Minnesota Deaf Senior Citizens, and the Minneapolis/ St. Paul Chapter of National Fraternal Society of the Deaf. The 100th Anniversary Open House material also noted that holiday parties are

popular at Charles Thompson Memorial Hall, and every year there is a visit from a Deaf Easter Bunny and a Deaf Santa.

The success of the hall has been due in large part to how the building is operated. As previously mentioned, when Margaret Thompson donated the building, she also contributed $45,000 towards the use and operations of the building.[29] A unique feature of this social club compared to others for the deaf community in the early 1900s, was its lack of an entrance fee. Even in 1997, Douglas Bahl recognized the club for being, "the only Deaf Club in the United States that doesn't require an entrance fee."[30] It is no doubt that this feature has been a huge factor in members' continued participation.

Another distinctive aspect of the club's organization is its Board of Trustees and House Committee structure. The hall is run for and by the deaf community. Deaf Trustees have been solely responsible for the governance of the hall since 1951.[31] In addition, the House Committee handles the day-to-day coordination of events and general building operations. This committee is made up of members who are elected at the annual "mass meetings." These meetings provide a chance for the community to participate in decisions concerning the overall operation of the hall. The tradition of holding an annual meeting has been observed since 1917.[32]

In a 1997 interview, Douglas Bahl summarized the importance of continual recognition of the hall's history,

> *"Of course we want to show that we treasure the history there. When we look at Europe, there are so many buildings owned by Deaf groups – schools and clubs. They have been standing for 100-200 years. They value the historical significance of their buildings and take ownership of that, which is nice. Here we have our own Deaf club which the Minnesota Deaf community takes ownership of. It means so much to us. I hope in the future, young people will understand the significance the Deaf Club holds."*[33]

29 Stark, "Charles Thompson Memorial Hall," 9.
30 Bahl, "Transcript of the Minnesota Deaf Heritage Oral-Visual Interview with Douglas "Doug" Bahl on Charles Thompson Memorial Hall's History."
31 Stark, "Charles Thompson Memorial Hall," 8,.
32 Ibid.
33 Bahl, "Transcript of the Minnesota Deaf Heritage Oral-Visual Interview with Douglas "Doug" Bahl on Charles Thompson Memorial Hall's History."

With this idea in mind, it is apparent that to continue the use of the building and foster an appreciation for its value in the future, it must be made accessible to all, regardless of physical ability. Douglas Bahl pointed out in his interview that it becomes harder for people to take part in activities at the hall as they age. "We need an elevator for the older people . . . I would appreciate contributions that would help us install an elevator before we become too much older."[34]

The Charles Thompson Memorial Hall House Committee has expressed an interest in holding weddings at the hall again, and possibly renting out the Assembly Hall for other events. Currently, the greatest barrier to holding ceremonies is the lack of an accessible way to the second level. This is also an obstacle to renting out other portions of the hall for community events.

This report signifies the desire by the Charles Thompson Memorial Hall House Committee to find ways to both celebrate the building and its history, and move forward to its next 100 years.

Note: According to the Chronology, Charles Thompson Memorial Hall Newsletter began publication in March, 1957. It ceased publication in Spring 2004. The review and summarization of these newsletters was not a component of this report. It is recommended that these newsletters be read and cataloged for reference, as they contain an important part of the developmental history of the building, associated organizations, and the deaf community in Minnesota.

34 Bahl, "Transcript of the Minnesota Deaf Heritage Oral-Visual Interview with Douglas "Doug" Bahl on Charles Thompson Memorial Hall's History."

"The building you see today is basically the same as what Margaret had envisioned."
– Douglas Bahl, 1997

Margaret Thompson at the Cornerstone Laying Ceremony on June 3, 1916. Photograph courtesy of Minnesota Reflections' Digital Collection.

TIMELINE OF PLANS AND MODIFICATIONS TO THE BUILDING

Before considering recommendations for future improvements, it is important to understand the developmental history of the building, including which portions of the building are original, and which are altered. The following is a chronological list of dates relating to the built fabric of Charles Thompson Memorial Hall. Unless otherwise noted, dates come from the document "Chronology of Charles Thompson Memorial Hall," located in the building's records. Further discussions of modifications to the building occur in the building description and recommendations sections.

APRIL 20, 1916
Building permit filed for the construction of the hall (site building permit).

JUNE 3, 1916
Ceremonial laying of the cornerstone by Mrs. Margaret Thompson.

NOVEMBER 5, 1916
Dedication and formal opening of the building.

JANUARY 3, 1920
A committee was made to investigate how much it would cost to build a gymnasium addition to the building. The addition was never built.

SEPTEMBER 29, 1920
The bowling alley was removed and new flooring was put in its place. According to the accounts, the bowling alley had already been out of use for years.

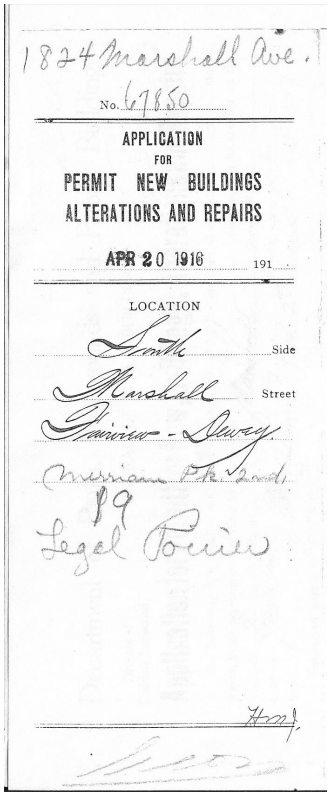
MARCH, 1922
The clubhouse was closed for two weeks while the wood floors were scraped and varnished. Plumbing was also installed in the candy and soft drink counters. A new drinking fountain was installed by the front stairway in the basement.

FEBRUARY, 1925
New bigger and up-to-date candy showcases were placed by the House Committee.

NOVEMBER, 1926
A new 12-burner gas range was installed in the kitchen. It cost $160.00 and had the capacity for cooking half an ox at one time.

OCTOBER, 1929
Thompson Hall was redecorated with new paint on the walls, ceilings, woodwork trimmings and floors. New shades and draperies were installed over the windows.

APRIL 11, 1931
The oil portraits of the late Dr. and Mrs. J.L. Noyes were officially presented to the clubhouse by their daughter, Alice Noyes Smith from Los Angeles, California. The paintings were hung up in the dining room.


1824 Marshall Ave.
No. 67850
APPLICATION
FOR
PERMIT NEW BUILDINGS
ALTERATIONS AND REPAIRS
APR 20 1916 191
LOCATION
Side
Marshall Street

1916 Building Permit for Charles Thompson Memorial Hall. Courtesy of the Ramsey County Historical Society.

OCTOBER 22, 1938

Miss Mary Brooks, sister of the late Margaret Thompson, presented an oil portrait of Margaret Thompson to the clubhouse. This portrait now hangs in the assembly hall.

FEBRUARY, 1945

The House Committee put in new fluorescent lightsso the building would have "a good modernized plan that would please all who came to the hall."

OCTOBER, 1947

The House Committee installed new [plumbing] fixtures in the basement.

MARCH, 1948

Gordon Allen installed a new 50-gallon hot water boiler in the clubhouse.

DECEMBER, 1951

The clubhouse was repainted. The Twin Cities basketball players started scraping off the old water[-based] paint, and the other men did the washing and painting. New brick posts and iron cast railings were installed on the porch. (Although it is not known for certain, it is possible the top portion of the water table was painted black at this time. The water table was not originally painted.)

POST-1951

A garage structure was constructed on the southwest corner of the parking lot sometime after 1951.

FEBRUARY, 1959

Fluorescent lighting was installed in the auditorium for $750.

1983-1984

The clubhouse got new heating for $53,000 and a new roof was installed for $7,000. The money was taken out of the Trust Fund.

JANUARY 1987-JANUARY 1989

A committee was appointed to raise funds for improvements to the clubhouse because the exterior of the building was badly in need of painting. This committee, chaired by Ruby Vine, raised over $24,000 by the 1989 mass meeting, which paid for exterior trim painting plus installation of aluminum storms on the exterior of all windows.

Photograph of the National Fraternal Society of the Deaf in the auditorium, 1922. The proscenium arch apears to be painted two colors. Courtesy of the Minnesota Reflections' Digital Collection.

Photograph of the National Fraternal Society of the Deaf in the auditorium, circa 1925-1930. The walls and stage proscenium arch were painted a light color. Courtesy of the Minnesota Reflections' Digital Collection.

JANUARY 1989-JANUARY 1990

The Thompson Hall Remodeling Fund committee reached its goal and earned over $10,000 for the installation of a fire alarm system and new vertical blinds for the auditorium. Sue Johnson was the chairperson.

JANUARY 1991

Bertha Scofield was appointed to chair the Thompson Hall Remodeling Fund Committee to work on the remodeling plan for the 75th anniversary celebration. They set up the goal of $25,000.

1994

Repairs to concrete caps, steps, and sidewalks were done for $3,500.

2001

The dining room and kitchen had some renovations costing $7,715 and electricity upgrades for $7,850. This upgrade allows a portable buffet serving station to be powered.

2004

Purchased a refrigerator for $2,330.

2006

Wood floors in the Auditorium on the second floor and Dining room on first floor were professionally sanded and varnished for $6,950. A new 12-foot movie projector screen for the stage was purchased for $2,780.

2009

The parking lot was resurfaced and new line markings were painted for a total of $23,000.

2011

The porch and bow window were repaired, and a new roofing membrane was installed by Weitzel Roofing Company for a total of $61,400.

2012

Heating and AC repairs were completed for $7,500.

2014

Boiler Repairs were completed, including installation of new pumps, for $9,270. Kathy Jones made a donation of $7,272.00 towards the purchase of a new freezer and refrigerator in the bar area.

2015 & 2016

Electrical repairs were done throughout the building at a cost of $3,165.

BUILDING DESCRIPTION

This section of the report provides exterior and interior descriptions of the building for documentary purposes. It also serves as a reference for the conditions assessment by explaining the dominant physical characteristics to be addressed.

View of the northeast corner of Charles Thompson Memorial Hall.

GENERAL BUILDING DESCRIPTION

Charles Thompson Memorial Hall is a three story, brick, Classical Revival style building with a partially exposed basement, located in the Merriam Park neighborhood of St. Paul, Minnesota. Its immediate surroundings on Marshall Avenue and Fairview Avenue consist of some public service buildings, religious buildings, and a surrounding neighborhood of mostly single-family homes that date from around the turn of the twentieth century. The hall has a setback similar to the surrounding buildings, and there is a parking lot on its south side that wraps around to the west side.

The building has a mostly rectangular plan, a rectangular porch, and an exterior stairway projecting from the north façade of the building. There is a two-story bow window on the east side and numerous rectangular punched windows on each façade. Large, double-height

North facade of Charles Thompson Memorial Hall.

windows appear in the center three bays of the building on the east and west facades at the second story, corresponding with the presence of the auditorium on the interior. The windows are mostly original, single-hung wood windows with modern exterior storms. All the window sills are cast stone and have been painted black. They were originally unpainted. On the south side of the building, the location of the auditorium is visible through the presence of a large brick panel with no windows.

The top of the basement level is defined on all façades by a cast stone water table with a metal coping. Two brick pilasters with terra cotta Corinthian capitals flank the centermost windows above the water table on the east and west facades. The building has a large metal painted entablature, metal cornice is adorned with modillions and a band of dentils. There is a stepped brick parapet above the cornice and around the edge of the flat roof.

The exterior is composed of brown, textured brick masonry articulated through planar changes and configurations at various points on the

building. A majority of the brick is arranged in a running bond. The rusticated brickwork on the basement level is the most ornate, with five bands of horizontal corbeling, one at every five brick courses. The windows on this level have jack arches above them that create a rounded fan shape. The vertically oriented bricks forming the jack arches get taller as they approach the top of the arch, and their height corresponds with each horizontal course.

The smaller windows on the first and second levels have jack arch headers. The masonry above the small windows is concealed by the architrave, the bottom portion of the entablature. The center three bays are recessed on east and west facades of these levels. There are one and one-half lengths of solider bricks above the large auditorium windows on the east and west facades. This distance equals the height of five courses of the bricks in running bond.

North entrance doors.

BUILDING EXTERIOR

North Façade, Porch, and Balcony

The primary façade of the building faces Marshall Avenue. A porch, of similar construction to the main walls of the building, projects from the north facade towards the street. The porch structure is about one and a half stories tall. Stairs located at the center of the porch go to the first-floor level, to gain access to the first floor lobby. The porch roof is at the second floor level and originally served as a balcony off the second-floor lobby.


East side of the porch.

The north façade is nearly symmetrical. There are five openings at each level of the building, except for two absent windows to the west of the porch at the basement and first level. Most of the openings contain single-hung wood windows. The first-floor window openings have large rectangular panes of glass, with fixed transom windows above. The middle openings at the first and second story contain pairs of doors. The first-floor doors are the main entrance to the lobby and front stairway. The pair of doors have a unique configuration, with a single wood panel below the lock rail on each door and six glazed panels at the top. There glazing is in two rows and three columns. The bottom row of three panels is very tall, while the upper glazing are small square lites. The doors are surrounded by a cast stone enframement with plinths. Above the door, there is a recessed frieze panel which reads, “Charles Thompson Hall.” Above the letters, there is a cornice with a dentil band. The second-floor doors open to the porch roof and former balcony. These doors have two panels. The bottom panel is wood, and the top is a single panel of glazing. The bottom portion of these doors have been covered over metal siding on the exterior and painted white.


View of the front porch from the northwest corner of the site.

Photograph of the exterior of the building showing original columns. Taken circa 1925-29.

The porch is primarily brown brick, with a concrete foundation, cast stone water table, and stone steps. The elevation of the cast stone water table is about two and a half feet lower than the water table on the main walls. The top of the porch has a cornice that has been painted an off-white color. A downspout is directed downwards from the west side of the porch roof.

There are four rectangular brick columns supporting the porch roof at the north edges of the porch floor, and two square brick pilasters on the wall face that are in line with the columns at the outer edge. The brick columns are not original to the building. They replaced the original Doric columns sometime prior to 1981, when the columns were documented in a Historic Sites Survey conducted by the Saint Paul Heritage Preservation Commission. The original columns are visible in the historic photograph to the left.

There were originally four openings at the basement level of the porch, one on the east and west sides, and two on either side of the stairs at the north. These openings used to contain pairs of single-hung wood windows but have been partially infilled with brick. The mortar used to install the brick infill is a lighter color than the mortar on the facades and the original porch structure.

Lamp post at the edge of the porch stairs.

East facade.

The wing walls on both sides of the porch steps are brown brick with cast stone caps. There are two brick piers that abut the bottom of the stairs. Each has a concrete base and a metal lamp post on top. The lamp posts are painted black and there is a metal lantern on the east post. The west post is missing a light. Originally, the lamp posts held globe fixtures.

Thin metal railings are anchored into the cast stone caps at the top of the wing walls, and guardrails are anchored into the cast stone edges of the porch floor. The porch originally had turned wood baluster railings and guardrails. There were also wood balusters at the top of the porch, which acted as guardrails for the balcony.

The porch interior has quarry floor tile and a wood board ceiling. A single black metal lantern is hung in the center of the ceiling.

Cornithian capitals at the top of the brick pilasters.

East Façade

The east façade is a primary façade off Fairview Avenue North. This façade is divided into five main structural bays. The middle three bays are recessed from the primary plane of the building from above the water table to the bottom of the entablature. There are two brick pilasters with Corinthian capitals at their tops between the three central bays. Two downspouts with decorative metal leader heads are on either side of the center three bays.

The northernmost bay has a bow window on the basement and first level. The bow window has a flat roof that originally had a wood balustrade at its edge, like the balcony balustrade at the north of the building. A gutter connects to the main downspout at that location. There are three windows in the bow window at the basement level, and five at the first level. The first level windows are fixed, single-pane rectangular windows with fixed transoms above. The second and third floors have single-hung wood windows.

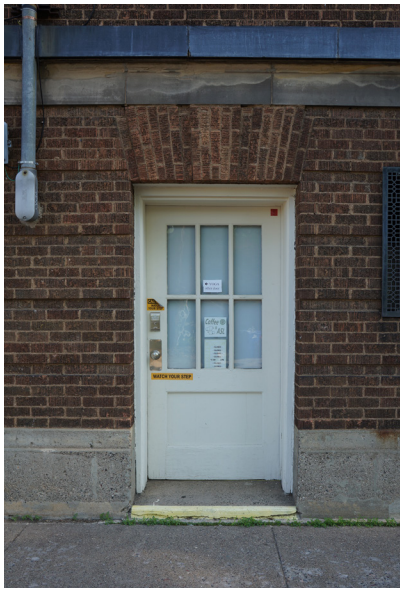
The center three bays have the same configuration. There are two single-hung wood windows at each bay at the basement level. At the first level, there are tall, fixed windows, with a fixed transom window above. The second level windows are taller than the first level, which corresponds with the double-height assembly space. The bottom portions of these openings have tall, rectangular single-hung windows, and the top has nearly square, pivoting transoms.

The southernmost bay has one single-hung wood window at each level. On the first story, a vent has been installed in the top sash of the window.

Bow window at the north side of the east facade.

South facade.

Rectangular brick pattern at the top of the south facade.



South entrance door.

At the ground plane, there is a concrete surface at the southern two bays on this side of the building. This is the top of the ash and coal bins off the boiler room in the basement. The air conditioning units and gas meter are also located here. As a result, there are many pipe and conduit penetrations through the basement level of the east exterior wall.

South Façade

The south façade is a non-primary façade and has a back entrance adjacent to the parking lot. The windows on this façade are limited to the center of the building and are not in a clear pattern like the other façades. The top third of the façade has no openings, but is adorned with a rectangular pattern of bricks. The horizontal portions of the rectangle are arranged in a soldier course, and the vertical portions are stacked stretchers. The four corners of the pattern are comprised of bricks installed diagonally. There are two courses of protruding bricks in a running bond directly to the outside of the soldier and stretcher bricks, and one course on the inside.

The basement level has four openings. The opening farthest to the east is a vent with a decorative metal cover that is painted black. A back entrance to the basement is located just to the east of the center of the façade. It has one wood panel below the lock rail and six glazed panels at the top. The panels are all the same size, and there are three across and two down. There are two single-hung wood windows to the west of the door.

The first story has three openings. There is a pair of single-hung windows over the door and vent. There is a small fixed window to the west of those windows. The westernmost window on this side is a rectangular single-hung window. Above the small central window, there is another single-hung window. This window is in a small storage room beneath the stage and between the first and second stories. There is a flood light above this window.

A thick section of electrical conduit runs between the door and the adjacent window. The bottom of the conduit is at the elevation of the basement window heads and it terminates just below the head of the highest window. Exposed wires run from two utility poles. One pole is located to the southeast of the building, and the other is located across the street. There are two exterior junction boxes on the façade. One is located near the bottom of the conduit and a wire is routed into the top east corner of the adjacent window and into the basement. The

West facade.

other box is located between the westernmost basement window and the water table. Wires are routed from this box through both the basement and first floor windows.

West Façade

The overall arrangement of the west façade in five bays is similar to the east façade. The downspouts, pilasters, and recessed central bays mirror the east façade. The difference between the two façades lies in the fenestration patterns.

The basement level of the west facade has five windows and one entrance. The first bay to the south of the building has a pair of doors. Each door has two rectangular panels below the lock rail. At the top of the doors, there are four glazed panels. The top two panels are almost square in dimension, and the bottom two are thin and tall. The door sill is a step up from the parking lot grade. The next two bays to the north of the entrance each have one window. These single-hung wood windows are centered in the bays. The next bay to the north has two single-hung windows. The northernmost bay has one small fixed window and one single-hung window.

Above the water table, the windows in the southernmost bay of the west façade are rectangular single-hung wood windows. The windows at this elevation in the central three bays of the building above match the large windows on the west façade, except the first story's middle opening. This opening only has one single-hung window. The largest difference

Photograph of the roof, facing southeast.

between the east and west facades is the fenestration of the northernmost bay above the water table. This bay has six windows between the first to the third story. The first window is a small, fixed window. The top five are single-hung windows that step up the façade according to the rise of the front stairway in the adjacent interior space.

This façade has three floodlights. One light is located above the entry doors, and there is one over each of the first story windows adjacent to the downspouts. There is an exterior junction box to the north of the single-hung window on the northernmost bay. There is an air conditioner unit directly in front of this window. There is also a single window air conditioner unit in the center window in the living room area of the apartment on the first story.

Roof

The building has a flat roof with a black single-ply membrane. Most of the roof is at one elevation, except for one portion which is elevated above the stage on the south side the building. The main section of the roof is highest in the middle and slopes downwards to the east and west parapets. The walls of the area over the stage are brick masonry which is mostly covered with a cement stucco. This portion also slopes downwards to the east and west.

Skylights and vents along the center of the roof.

The roof has two scuppers each at the east and west walls of the building. The metal scuppers drain into built-in metal box gutters. These gutters are incorporated into the depth of the metal cornice on all façades of the building. All facades also have a metal parapet cap. The cap has a decorative cove profile where it terminates at the outer sides of the brick walls. The cap and gutters are painted a cream color.

There are many penetrations through the roof. A red roof hatch is located on the northwest side. Along the center of the roof, there are five skylights and two vents. One of the skylights is over the stage, and the others are on the main portion of the roof. The stage skylight has a center ridge and the glazing slopes downwards to the east and west. The glazing in the other metal skylights slopes downward to the east. The west side of each of these skylights has a built-in cone-shaped metal vent. In addition, there is a stand-alone, small cylindrical vent over the stage. The other vent is centered over the main assembly hall space. This large vent has operable louvers that can be opened and closed from the roof. The top portion of the vent can rotate according to the direction of the wind. One additional gooseneck vent is located towards the northeast side of the roof. There are also two short pipe protrusions. The pipes only protrude a few inches from the roof surface.

One is located to the south side of the west wall and the other is to the southwest of the large skylight over the motion picture room.

A square, brick chimney is located at the south parapet wall. This chimney was originally shorter but was added onto after it was struck by lightning. The bottom portion of the masonry is covered in stucco. There is a concrete cap on the chimney.

BUILDING INTERIOR CIRCULATION

Front Stair

The wide front stair is the main method of vertical circulation throughout the building. It is located at the northwest corner of the building and is continuous from the basement to the third floor. Instead of switching back in two main directions like a typical stairway, its circulation path is rectangular. There are stairs on the south, west, and north sides of the building, and the east sides are floors open to larger circulation spaces. The open space at the center of the stairs creates an open shaft from the baement to the third floor.

Photograph of the front stair taken from the first floor.

On each floor (except the third), the stairs begin at the south side of the space. Conversely, the flights go down from each level at the north side. At the basement level, the large lobby with the bar and kitchen area is directly to the east. On the first floor, the stair is open to the main entrance lobby. On the second floor, the stair is open to a lobby that serves the auditorium. On the third floor, the stair terminates at the small hallway adjacent to the guest room, the motion picture room, and the printing room.

The front stairway showcases the original craftsman-style trim and woodwork that can be seen throughout the interior of the building. Craftsman-style woodwork is characterized by wide, flat pieces of wood with small built-up cornice pieces at the top of the trim above doors and windows. These cornice pieces at the very top of a framed opening project beyond the edges of the large flat pieces of trim. Window sills also have a projecting piece of wood at sill level, and many of the doors have plinth blocks. The large, flat horizontal pieces that make up the sill and header trims continue vertically all the way to the corners of the trim, instead of having the vertical and trim pieces miter at the corners as is typical of classical colonial or greek revival trim.

Photograph of the front stair taken from the second floor.

The walls adjacent to the stairs have baseboards and chair rail trim. The baseboards have built-up quarter rounds that touch the floor. The area between the trim is painted light yellow and the wall is painted

Underside of the last front stair landing before the third floor. Photo taken from the second level.

white above the chair rail. At the uppermost run of stairs, the top of the wall is painted a light blue, and the window trim is painted white. At all elevations near the stairs, the baseboards are finished a dark brown color, and the chair rail trim is a medium brown shade that matches the window trim. Simple, round wood handrails are connected to the chair rail trim with metal brackets at all levels except the flight from the second to the third floor.

On the central side of the stairs, wood top rails are supported by wood balusters. The square, plain craftmans wood posts are mounted directly to the stringer trim on the side of the stairs. The corner posts are plain box newels, without defined bases. The bottoms of the newels extend past the edge of the floor plates or the underside of the intermediate landing level, depending on their location. The edges of the floors and the stair stringers are finished with wide wood trim boards with a medium to dark finish. The finishes of the wood newel posts, guardrail balusters, and top rails are lighter brown on the second-floor lobby outside of the auditorium.

Stairs from the second floor to the third floor.

The guardrails on the east side of the stairs and at the edge of the floor openings are almost the same configuration as the rails at the stair flights. However, the wood newel posts are shorter at the first and second floor lobbies. Brass pipe rails were added above the wood guardrail assembly to add height.

The steps between the basement and the second floor are covered with rubber treads and risers. The treads have a diamond texture, and the nosings are rounded. The risers are smooth and flat. The steps between the second floor and the third floor do not have rubber treads. This run has wood treads and risers that are painted brown. The corners of the stairs are outfitted with metal dust corners, which are also painted brown.

The undersides of the stairs are finished with plaster and painted white. The plaster is rounded to finish the area beneath the edge of the top stair and the landing. If you look up from the basement level, you can see that the stair runs were not built completely over each other. The underside of the top floor is visible, as the stair narrows at the run to the third floor.

Back Stair

The back stair is an egress stairwell located at the southwest corner of the building and is completely enclosed at all sides. The stairs are constructed out of concrete and are finished on the undersides of each flight with plaster that is painted white. The ceilings above the landings are lit by modern florescent light fixtures. The interior sides of the walls are all finished with white-painted plaster. All the concrete stairs and landings are painted a light gray-blue color. The bottom six to eight inches of the wall is also painted light blue for a faux baseboard look.

Back stair looking up from to the west entrance from the basement.

Black safety treads with a yellow nosing stripe are adhered to the treads from the basement level up to the landing before the storage room under the stage. The adhesive treads from the basement level to the apartment on the first floor are the full width of the stairs, but the rest of the non-slip treads only cover about one half of the width of the treads. This application is centered on the width of the stairs.

There are half-walls constructed on the interior sides of the stairs. They each have a wood cap with the same reddish-brown wood finish as the other wood in the stairwell. There are also simple wood handrails mounted to plain wood chair rail trim at all levels.

The stair can be accessed from the basement through a door with seven horizontal panels and a historic door knob. The historic door knobs in the building are small, round, metal knobs with rectangular long plates. The knob is at the top of the plate, and in most locations, there is a hole for a skeleton key at the bottom half of the plate. The flooring at this level is 8" x 8" vinyl asbestos tile in a tan and red-orange checkerboard pattern. The tile at the perimeter of the floor is black and it transitions into a black baseboard at the bottom of the walls. There is a built-in storage cabinet underneath the stairs at this level with a medium reddish-brown finish. At the top of the first flight of stairs, there is a five-paneled door with a historic knob. This door opens into a landing adjacent to a pair of exterior doors with contemporary panic door hardware retrofitted onto the historic door. There is a fire alarm pull station to the south of this pair of doors. The inside edge of the bottom step on the flight up from the west entrance is rounded and extends beyond the edge of the interior wall.

Bottom of the back stairs in the basement.

At the next landing, a door in the east wall opens to the public spaces on the first floor. This door has seven panels and a historic knob. It is a historic door framed of metal that is painted a light gray-blue color. The door is presumed to be infilled with its original fireproofing insulation. It also has a metal frame. A second door from this landing is the entrance

Adhesive treads on the back stairs between the basement and the first floor.

First floor landing of the back stairs, adjacent to the apartment.

to the apartment. It is also a metal door with a thick metal casing and a historic knob. This door and frame are painted a bright light blue. The next flight of stairs starts farther west than the top of the adjacent flight, which results in an "L" shape landing. This provides more landing space around the apartment door. However, this section of stairs has a limited vertical clearance. A beam supporting the second level protrudes below the elevation of the rest of the ceiling.

There are two intermediate landings between the first and second levels. The second landing provides access to a storage room located underneath the stage. The door to the storage room is metal but does not have decorative panels. The exterior of the door is painted the similar light gray-blue color as the stairs and landing floors. The side profile of the door inside the jamb is painted a light blue-green color, and the inside of the door and frame is painted white. The door itself is as tall as the landing will allow, and the ceiling space above the landing is limited by a low beam.

The door on the north side of the second-floor landing leads directly to the assembly hall. This door has seven panels, a medium brown finish, and a modern lever-type door handle. There is also a door from the landing to the stage. This door also has seven panels, but it is painted the light blue-gray color. It has a historic knob. There is a modern sconce with a dark metal finish and a white glass light shade across the landing from the stage door.

BASEMENT

Lobby

The basement lobby serves primarily as a social area and lounge for the CTMH. It can be accessed by either going down the front stairway, entering the south door and going through the hallway, or entering the west door and going down the back stairway.

East side of the basement with the bow window.

The open front stairway is located to the west side of the basement lobby. The north side of the lobby is partially open to the kitchen, which is separated from the lobby by a serving bar running east and west just to the south of large, square columns. On the east side of the room, there is a bow window. The center of the south side of the room is open to the basement hallway.

The serving bar has a faux granite countertop with flecks of light brown, black, tan, and some peach tones. The front of the bar has vertical wood panels that are stained a medium brown color, and it has a black base. There is a single light-colored wood cabinet on top of the east side of the bar and against the north wall. On the lobby side of the bar, there are bar-height chairs with red leather upholstered seats and backs, with black metal legs.

There is an aged red leather window seat with brass-colored upholstery buttons in the bow window. The space contains three windows with wood classical craftsman moldings that are stained a medium brown color.

Serving bar in the basement.

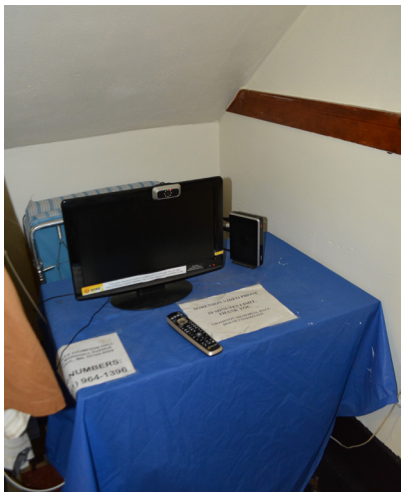
Drinking fountain by the front stairs in the basement.

The molding pieces at the window sills are continuous and transition to chair rails around the rest of the room. The plaster is painted light yellow below the chair rail, and white above on all sides of the room to match the walls adjacent to the front stair. The door casings are the same style and have the same stain as the window trim and the chair rail. Above the doorways, there are white signs with black letters that label each room.

The basement flooring is 8" x 8" vinyl asbestos tile in a tan and red-orange checkerboard pattern. The perimeter of the floor is trimmed with black tiles, that transition into a black baseboard trim. The ceiling is plaster and is painted white. There are florescent light fixtures and ceiling fans.

The area underneath the front stair is used as a phone booth. There is a black curtain on an adjustable rod which spans the opening under the stairway to close off the space.

There is a drinking fountain at the foot of the stairs that was installed in 1922. There is a television stand located between the phone booth and the drinking fountain. Another television is mounted on the southeast wall.



Phone booth underneath the front stair in the basement.

Overall photograph of the basement lobby taken from the front stair.

Kitchen
Historic Use: Bowler's Room

The north side of the main space in the basement was originally a bowler's lounge but is now a kitchen. The kitchen area is separated from the main assembly space by a bar that runs in the east and west direction to the south of two large square columns.

The kitchen is finished similarly to the main portion of the basement. The flooring is vinyl asbestos tile, and the walls are primarily white-painted plaster. The chair rail wraps around the large square columns but terminates outside of the main kitchen area.

The kitchen space used to extend further underneath the front entrance stairs above. A wall was installed to close off that area and display refrigerators were installed in the shallow cavity that remains.

The west side of the room has upper wood cabinets and base cabinets with a countertop. The cabinets are stained a light brown color and the countertop is a very light neutral, grayish white color. The serving countertop terminates to the south of the main section of cabinets and there is a countertop a few inches lower. This surface functions as a computer workstation.

Refrigerated display cases in the cavity beneath the exterior stairs.


Kitchen cabinets, photograph facing west.


Kitchen equipment, photograph facing east.

The east side of the room is primarily occupied by cooking and cleaning equipment. A stainless-steel dishwashing sink with three small sink compartments is oriented in the north/south direction and to the east of the refrigerators on the north wall. Recycling containers are placed underneath this sink. The flooring below it has been covered over with concrete where pipes penetrate the floor. To the east of the sink, there is an "L" shaped, stainless steel countertop workspace with a shelf below for storage. The lower two-thirds of the east wall is covered with stainless steel and a range hood vent is mounted on the wall.

The kitchen side of the bar is lined with an under-bar ice bin and a two-door countertop height refrigerator. There is a small extension of the countertop underneath the main surface for bar tenders to set glasses on. A paper towel dispenser is mounted to the north side of the east column and an electrical box is mounted to the west column.

Main Hallway
Historic Use: Bowling Alley

View down the basement main hallway, facing north.

The main hallway was originally a bowling alley. It was removed in 1920, only four years after the building was built. It now serves as a café seating area. Small, round tables line the hall on either side, and an aisle is maintained for circulation through the basement. The finishes are the same as the basement lobby, and display cases are mounted above the chair rail on the east wall. At the north side of the east wall, there is a doorway to the card room. The west wall has a large framed drawing of the twin cities.

A large duct runs through the walls on both sides of the hallway, and intersects the top middle of the artwork. There is also an illuminated exit sign on the west wall, and a large HVAC unit just beneath the ceiling at the north side of the hall. Exposed conduit and florescent light fixtures run along the length of the ceiling in the hall.

On the south side of the building, the basement extends to the east to accommodate a set of steps to the south exterior door. The stairs are concrete and are painted the same light blue-gray as the steps and

landings in the back stairway. The threshold of the door is raised, and a yellow strip is painted on it to call attention to the top of the door sill. The stairway has a black metal handrail on its west side. Conduit converges from various places at the electrical panel between the steps and the window at the west side of the south wall. The door to the back stairwell is located at the north side of the west wall.

Interior window between the committee room and the passage to the men's toilet room.

Committee Room

The door to the committee room is accessible through the basement lobby at the foot of the front stair. There is a white sign with black letters that reads, "OFFICE." There are other signs like this one in the building, but unlike the other signs in the building, this sign is no longer over the outside of the door. It is placed in a window sill in the interior of the office.

This room has two exterior windows and two openings located in the wall between the committee room and the passage to the men's toilet room. The openings in the interior wall are trimmed with brown wood classical craftsman moldings. Instead of glazed panels, the openings have single window sashes infilled with cork boards. Contemporary black metal security grills are mounted to the inside of the frames and on the outside of the sashes.

Committee room, photograph facing south.

The exterior openings also have black metal security grills but contain single-hung wood windows with intact glazing. Off-white horizontal blinds are installed between the metal bars and the windows.

There is wood chair rail trim at the level of the exterior window sills. The floor is concrete, with a poured base. The floor and the base are both painted a light blue-gray. A small strip of wood trim is mounted a few inches away from the top of the walls, at the same elevation as the top of the trim above the exterior windows. An additional strip of wood is mounted about a foot above the chair rail on the south side of the room. There are a few extant black coat hooks on this strip, and holes where hooks used to be are located along the entire length of trim. The walls are plaster and are painted white.

Passage to the men's toilet room from the basement lobby.

Men's Toilet Room and Passage

The men's toilet room is accessed through a passageway from the lobby. The passage was originally built to allow people access to the toilet room without having to walk over the bowling alley.

The passageway has black baseboard trim (continued from the main basement lobby) and there is a strip of wood on the east wall with coat hooks. The door to the toilet room has a casing like the other doors in the basement, but the inside of the door between the lobby and the passage does not have any trim. The walls are finished with white painted plaster. The hallway has white ceiling panels installed in a grid pattern, and there is a florescent light fixture. The openings between the passage and the committee room in the west wall are boarded over. The floor is concrete painted a light blue-gray color.

The floor in the men's toilet room is the same as in the passage. There is a metal floor drain to the northwest side of the room. The base and casing on the toilet room side of the door is painted dark blue. The walls are painted a brighter light blue than the gray-blue floor. The ceiling is similar to the hallway ceiling. There are white tiles installed in a grid and florescent fixtures.

The toilet stalls are arranged in an "L" shape at the southeast corner of the room. The partitions are tan and white marble with gray veins. They were reconfigured about twenty years ago, and some were removed altogether. They are held up by metal pipes at their tops and are clipped together at their sides with assorted metal strips. There is one blue wood door to the west stall, but no door in the opening to the larger stall on the east side of the room. Instead, there is a blue curtain hung from the metal pipes above. To the west of the toilet partitions, there are two urinals mounted to the south wall.

Men's toilet room.

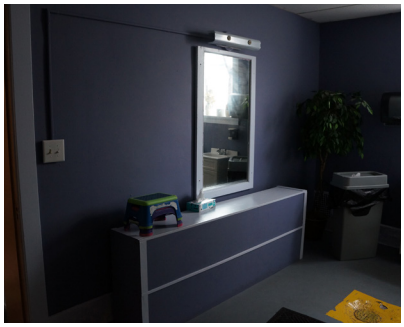
There is a vent in the west wall adjacent to the urinals. There is also a window in this exterior wall. The trim, sill, and interior sides of the window sashes are painted the same blue as the baseboards. Below the window, there is a soap dispenser and a sink. The sink is small and square, with an oval basin. There is a white cabinet underneath the sink with a faux drawer on top. On each side of the sink, there is a metal heating unit that is painted tan.

The north wall has a paper towel dispenser, a thin full-length mirror, and a bench. A brown plastic garbage can is placed in the northwest corner of the room.

Women's Toilet Room

The women's toilet room can be accessed through the back stairwell. The door has seven panels and has been painted a tan color. The door has its original door knob. A black sign with white letters reading "LADIES" is mounted to the door in the second panel from the top.

The floor is concrete painted light blue-gray. There is a floor drain and slight depression in the surrounding concrete on the southwest side of the room. The area around the drain is painted bright yellow to alert patrons to the uneven floor. The baseboards are painted a very pale light blue. The plaster walls are painted a light blue-purple color. There are white ceiling tiles in a grid and florescent lights.



Mirror in women's toilet room.

The toilet stalls are located along the north wall of the room. Like the men's toilet room stalls, they were rearranged at some time to make larger stalls. The partitions are marble and are supported by metal pipes at the top and bottom. There are white wood doors in the stalls to the west. The large stall adjacent to the east wall does not have a door. Instead, it has a curtain which is hung from the metal pipes that support the partitions. The westernmost stall has a bench blocking it. This stall does not have a toilet fixture in it and is used as storage for cleaning supplies.

Women's toilet room, facing east.

Directly in front of the west stall door and bench, there are two sinks. The sink closest to the stall is mounted to the wall and is open underneath. The sink to the south has a white cabinet underneath it, with one faux drawer on top. There are two soap dispensers mounted underneath the west exterior window, and a towel dispenser to the south side of the window. The trim is painted white, and there is a light blue-purple and white curtain hung in the window.

There is a wood piece of furniture that appears to be used as a countertop on the south side of the women's toilet room. It has a solid wood base underneath its surface top, and is painted the same light blue-purple color as the walls and has white trim. Above this surface there is a mirror with a wood frame that is painted white.

There is a metal heating unit on the west wall and a decorative white fan mounted to the wall.

Sinks and bench in front of stall in the women's toilet room.

Card room, facing east.

Card Room
Historic Use: Reading Room

The card room has similar finishes to the main basement lobby and hallway. The floor is 8" x 8" asbestos tile in a red-orange and tan checkerboard pattern, with black around the perimeter of the room and as a baseboard. The door and window trim are wood that is stained a medium brown color, and there is a chair rail that is the same color. The chair rail is only to the north side of the door on the west wall and runs the whole width of the room on the north and east walls. The plaster wall below the elevation of the chair rail is painted light yellow and the wall is painted white above. The paint pattern continues even on the south and the south side of the west wall, even though there is no chair rail. The ceiling is plaster that is painted white and there are florescent light fixtures. There is also a red emergency light and a fan mounted to the ceiling.

Card room, facing west.

There is one television mounted in the west corner of the north wall, and another mounted at the center of the south wall. There is also a vent in the top of the south wall at the west side, and another vent at the northwest corner of the room on the west wall. A bulletin board is mounted to the north side of the west wall. There are two tan metal heating units on the east wall of the room beneath the chair rail and just above the baseboard. There is also a large amount of conduit and exposed pipes which penetrate walls and the ceiling at the east side of the room.

Card room, facing south.

Boiler Room
Historic Use: Boiler Room, Coal and Ash Bin

The boiler room is accessed by a five-paneled wood door at the bottom of the stairs located at the south entrance to the basement. After opening the door, there is a set of steps down to the main level of the boiler room floor. The main space is tall and rectangular, and there is a concrete area that protrudes from the main rectangular shape of the building below grade. This area used to contain an ash bin and coil rooms. Now, it is just used for storage.

Equipment in boiler room, photograph facing south.

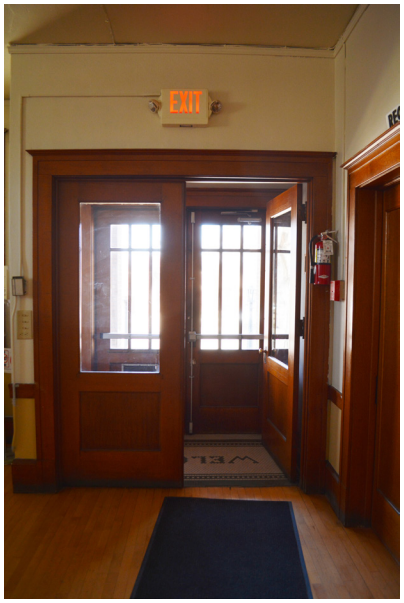
The interior of the room is not finished like the others. The brick masonry of the exterior walls to the east and south are exposed. The rest of the areas are primarily concrete. Some of the concrete areas on the walls and some exposed pipes are painted a blue-green color. The window heads above and sashes on the main east wall are also painted green. The ceiling is exposed concrete with a deep grooved texture. There are concrete beams running east and west below the main concrete plane to support the floor above.

View into the ash bin and coal room.

The center of the room has a recessed area in the floor where there are four large heating furnaces. There is a large duct that runs along the south side of the room and continues up through the ceiling.

FIRST FLOOR

Lobby
The first-floor lobby is the first space that an occupant enters from the main entrance on the north side of the building. There is a small vestibule around the exterior doors that protrudes into the rectangular space of the building, as opposed to sticking out from the building. The vestibule has a second set of double doors that are similar to the exterior doors. However, these doors have only two panels, one wood panel below the lock rail, and a single, fixed glass panel at the top. The east door has its original door knob, and the west door does not have hardware. The floor in the vestibule is tiled in a pattern that reads, "WELCOME." The small mosaic tiles are black and off-white.



Vestibule, photograph taken in first floor lobby, facing north.

The main lobby space has light-colored exposed wood floors, medium-tone baseboards and chair rails, and classic craftsman style door casings. There is also a small strip of trim painted white around the top of the walls. The plaster walls are painted light yellow below the chair rail and white above. The ceiling is white painted plaster.

First floor lobby, photograph taken from the front stair.

Charles Thompson Memorial Plaque.

A fire extinguisher is mounted to the east side of the vestibule door casing. There is a pull fire alarm on the east wall next to the vestibule. A second alarm is mounted on the south wall above and to the west of the dining room doors. There is an exit sign above the vestibule doors. A smoke detector is mounted in the center of the lobby ceiling. Exposed conduit and wires from the emergency systems and light switches adjacent to the vestibule are strung along the walls and ceilings. Some of the wires are clipped to the wall along the top strip of trim.

On the south wall, there is a memorial plaque honoring Charles Thompson. The plaque itself is bronze with a white and gray stone frame.

The west side of the lobby is open to the front stair.

<u>*Parlor*</u>
Historic Use: Ladies' Parlor

Parlor, view facing the first floor lobby.

The parlor is accessed through a pair of sliding wood doors at the west side of the first-floor lobby. Although the exterior side of the door has a classic craftsman style casing, the interior side has is a mitered casing with plinth blocks. The door pulls on the sliding doors are almost flush with the doors, and both doors recess all the way into the wall pockets.

On the south side of the room, there is door to the first-floor dining hall. This door casing is like the sliding doors' casing. The jamb is wide, and

it has a recessed panel. The door itself is a simple single-paneled wood door, with the original door knob.

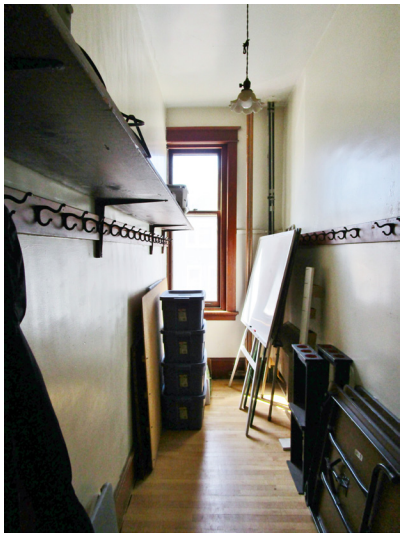
There are light brown baseboards and thin chair rails in the parlor. Between the chair rail and the baseboard, there is speckled blue wallpaper. Directly above the chair rail, there is a strip of wallpaper with a geometric design in blue, purple, green, tan, and gray tones. At the top of the wall, there is a white crown molding, a strip of blue wallpaper, and then a thin, white piece of trim below. The upper portions of the wall and the ceiling are both white painted plaster. There is a ceiling fan in the middle of the ceiling with four light bulbs, each with a tan fabric light shade.

The main feature of this room is the bow window on the east side. There are five windows with fixed transoms within the curved area and a window seat below. There are square wood panels built into the wall below the windows, and a bench seat below. The window seat has light wood paneling at the bottom and a burgundy-colored leather upholstered seat with leather-covered buttons. There are white vertical blinds installed beneath the horizontal mullion between the fixed transom and main windows. The ceiling in the cove of the bow window is painted dark blue. On each side of the bow window, there is a single original sconce fixture, with a white tulip shade.

There is a pipe that is boxed out with wood in the northeast corner of the room. It runs vertically from the floor through the ceiling. There is a metal mailbox with four mail compartments to the north of the sliding doors on the west wall. There is a tan metal heating unit under each of the two windows on the north wall.

Parlor room, facing the door to the social hall.

Bow window in the parlor room.



First floor coat room.

Coat Room

Historic Use: Men's Coat Room

The coat room was originally planned as one of two; one for women, and one for men. The space previously used as the women's coat room is now part of the kitchen. Now the men's coat room is used by all for storage.

The space is accessed by a pair of two tall, narrow swinging doors that open to the inside of the room. The doors are finished in a medium brown color and have a craftsman style casing.

The space itself is very narrow in the north/south direction and long in the east/west direction. The room has baseboards all the way around the room. There are strips of wood with coat hooks the entire length of both the north and south walls. There is also a wood shelf along the south wall.

The west wall has one tall, single-hung window. This opening is very close to the south wall. As a result, there is only craftsman style window trim on the head, sill, and north side of the window.

The floor is light-colored wood and the plaster walls are painted a cream color. The ceiling is white-painted plaster. There is one hanging light fixture in the room. It has a white glass tulip shade that matches the non-original sconce shades elsewhere in the building.

Door to the coat room from the social hall and dining room.

Social Hall and Dining Room

The dining room and social hall is a large rectangular room located to the north of the lobby on the first floor. There are round tables in the center of the room and square tables along its east and west walls. All the window and door openings have wood classical craftsman moldings. There is chair rail trim and baseboards around the entire room. These are stained a medium brown color. There is also a white crown molding. Between the baseboards and the chair rail, the walls are covered with dark blue wallpaper adorned with a pattern of small flowers. There is one strip of dark blue wall paper decorated with larger flowers directly above the chair rail, and another strip of wall paper below the crown molding. There is also another piece of trim directly beneath the crown molding, that is painted a dark pink color. Most of the plaster wall between the chair rail and the crown molding is painted white.

The north wall of the room has a pair of doors to the lobby and a single door to the parlor. There is a flat screen television mounted to the wall between these two doors.

The east wall has three groups of three tall single-hung windows with fixed transoms above each window. In-between the windows, there are two original sconce light fixtures with non-original tulip lamp shades adorned with a floral pattern.

The south wall separates the kitchen from the dining space. Originally, the door on the east side of this wall lead to a cloak room. The kitchen has since been expanded, and the door has been blocked in from the kitchen side. The original door was left in its place, and there is currently a cabinet and coffee cart placed in front of it. There is also an original decorative vent above this door. To the west of the blocked door, there is a door opening that leads directly to the kitchen. There is also a pass-through between the kitchen and the dining space. On the west side of the south wall, there is a door to a small hallway space that leads to the back stair.

The west wall has two sconces that mirror the fixtures on the east wall. There are two openings in this wall. One is a door to the coat room, which is located to the northwest side of the room. The other is a small opening towards the south of the wall. This opening was originally created so that the teletypewriter, or text phone, could be used

Social hall and dining room, photograph facing north.

Social hall and dining room, photograph facing south.

Social hall and dining room, photograph facing southeast.

Doorway to the kitchen and blocked doorway formerly used to access the women's cloak room.

by both the caretaker in the apartment and the public in the social hall. The opening was enclosed after technological advances made it unnecessary.

The floor of the dining hall is light-colored wood. The ceiling is white painted plaster, with three rows of florescent light fixtures hung in the east-west direction. There are two ceiling fans hung between the florescent fixtures.

In the northeast corner of the room, there are several pipes and conduit that run from the floor up through the ceiling. Some of these are concealed behind wood framing to give the appearance of a wood column. There is also a large HVAC unit hung from the ceiling near this corner.

Kitchen counter and passthrough to the dining room.

Kitchen
Historic Use: Ladies' Cloak Room and Serving Room

The kitchen is located directly to the south of the social hall/dining room and has a direct connection with that space. There is one door in the north wall of the kitchen, and one passthrough for serving food. A tiled countertop is adjacent to the passthrough on the west side of the north wall. The counter is open underneath and there are several metal carts below for storage.

East side of the kitchen that was converted from the women's cloak room.

Kitchen, photograph taken from door to back passage.

At the east side of the room, there is a gas stove and a commercial vent at the ceiling above. There are several bump-outs and chase spaces at this side of the room. There is an opening in the east exterior wall. It originally had a single-hung wood window but is currently infilled with glass block.

There is a stainless steel commercial sink and a wall-mounted hand sink against the south wall. The refrigerator is in the southwest corner of the kitchen. The south wall has one window opening with a pair of single-hung wood windows. The interior side of the wood sashes and frame are painted white.

The floor is covered with 8″ x 8″ orange and tan tiles in a checkerboard pattern. The grout is a dark brown color. The countertop and walls are also covered with tile. However, these are 12″ x 12″ white tiles, with white grout. The ceiling is mostly white painted plaster. The area to the east side of the room that used to be the cloak room has a white tiled ceiling. There are two florescent light fixtures.

Kitchen sink and south windows.

Passage from the Social Hall to the Back Stair

The passage from the social hall to the back stair also provides access to the kitchen. There is a broom closet located on the south side of this small space. The closet has a five-paneled wood door that is stained a dark reddish-brown color. There are wood baseboards in the same color, and the trim around each of the doors on the passage side is also a dark reddish-brown. The floor is covered with light-colored wood and the walls and ceiling are white-painted plaster.

Passage from social hall and kitchen to back stair.

Apartment

The configuration of the apartment has been changed slightly over the years. Originally, when entering the apartment from the back stair, there was a wall to the west, and the rooms were accessed by way of a hallway. The bedroom was the first doorway and the living room was at the end of the hallway. However, the portion of the wall adjacent to the bedroom was removed, and the doorway now opens directly into the previous bedroom area, which is now the living room. The space at the end of the hall that originally functioned as a living room is now used as the bedroom.

Apartment living room.

Living Room and Hallway
Historic Use: Bedroom (reference original drawings)

The living room and hallway has dark wood floors, white-painted wood baseboards, and plaster walls painted a blue-gray color. The ceiling is covered with white ceiling tiles. On the east wall of the living room, there is a small cubby hole with white trim where the opening for the teletypewriter used to be located.

Apartment hallway, photograph taken from front door looking north.

There is one pair of original wood double hung windows on the west wall of the living room. The wood on the windows is painted white. The ceiling tiles cover the top of the window trim, and a wall directly to the north of the windows obscures part of the window trim.

There are three door openings off the hallway, and one door to a closet. Moving from the main apartment door to the north, you pass the bathroom and then the kitchen on the west. The path down the hallway terminates at the door to the bedroom. The closet is located to the east side of the hallway, across from the kitchen. All the doorways have craftsman casings. There are single operable transom windows above the head of each door, except for the closet. The bathroom and closet have white five-paneled wood doors. There are hinges on frames of the openings to the kitchen and bedroom but the doors have been removed.

Bathroom

There is a bathtub, a toilet, and a sink in the bathroom. The bathtub and shower are at the southeast side of the bathroom. There is a wall to the west side of the tub which returns over the top of the tub to create a lower ceiling in this area. This ledge above the tub acts as a storage area. Light brown trim has been added around the outside face of the ledge.

In the southwest corner of the room, there is a white tank-type toilet fixture. In the northwest corner of the room there is a white pedestal sink with a mirrored medicine cabinet and vanity lights above. There is an off-white radiator located adjacent to the west wall between the toilet and the sink. To the west of the toilet, there is an original single-hung wood window with craftsman trim. The south wall of the bathroom is directly adjacent to the opening, so there is no trim on the south side of the window.

Apartment toilet room.

The floor is covered with tan and light brown tile with a marble appearance. There are light-colored wood wainscot panels from the floor to the elevation of the window sill along all walls. The walls are painted a cream color with a slight green tint. The ceiling is white painted plaster and there is a flush mounted light fixture with a brass finish and a clear glass dome shade.

Apartment toilet and sink.

Kitchen

The kitchen has medium brown wood base cabinets with an off-white countertop on the south and west sides of the room. The south wall of the kitchen also has upper cabinets. There is a small alcove with a refrigerator on the north side of the room. Above the refrigerator there is a two-door cabinet section. There is a gas stove on the south wall and a microwave on a shelf above. The west counter has a stainless-steel sink with a single basin.

There is one single-hung wood window with white classical craftsman casing in the west wall. White horizontal blinds are hung from the window head.

The room has light wood laminate flooring, and white baseboards. The walls are painted a pastel green color, and the ceiling is white-painted plaster. There is a pendant light fixture hanging from the ceiling.

Apartment kitchen.

Bedroom in the apartment.

Bedroom
Historic Use: Living Room

There is a pair of single-hung windows in the west wall of the bedroom. The windows have white craftsman casings and fabric blinds and drapes. Underneath the window there is a white radiator.

Two walls have been built off the south wall of the bedroom to make a closet. The walls do not go full height, so a ledge is created by the ceiling of the closet.

The floor is covered with blue-gray carpet. The walls are painted a light, vibrant blue color, and there are white baseboards. A white picture rail is present at the same elevation as the top window trim. The closet also has white trim and is painted the same blue color as the walls. The ceiling is white painted plaster. There is a dome light fixture in the ceiling similar to the one in the bathroom, but with a silver-colored finish.

LEVEL BENEATH THE STAGE

Storage room underneath the stage.

Storage Room
The storage room is located underneath the stage and is accessible from a landing between the first and second levels. The door to the space is metal with a metal frame. The interior of the door is painted green and the outside is painted gray. Due to its location, the room is small, and the ceiling is low. There is one wood single-hung window at the south side of the storage room. The room is unfinished and has a concrete floor and ceiling. The floor is gray, and the ceiling is painted white. The brick exterior wall to the south is also painted white.

SECOND FLOOR

Second floor lobby, photograph facing northeast.

Lobby
The second-floor lobby space serves as an anteroom to the main assembly hall. Like the first-floor lobby, it has light-colored exposed wood floors, medium-tone baseboards and chair rails, and classic craftsman style door casings. It also has a small strip of trim around the top of the walls that is painted white. The plaster walls are painted a yellowish-tan color below the chair rail and white above. The ceiling is covered with white painted plaster.

Second floor lobby, photograph facing southeast.

On the north wall of the lobby, there are single-hung wood windows with horizontal blinds. There is also a pair of doors that were originally used to access the balcony. The balcony is no longer in use, and a desk has been placed in front of the doors. The doors have glass above the lock rail, and tan curtains have been installed on the inside.

On the east wall of the lobby there are two doors. The north door is to the coat room and the south door is to the children's room.

The south wall has a pair of single-paneled wood doors to the main assembly hall. The doors have brass-colored kickplates and similar plates at the top rail of the doors. Above the door, there is a white sign with black letters that read, "AUDITORIUM." To the west side of the stairs, there are two interior windows between the lobby and the main assembly hall. The windows are fixed, with single lights.

The front stair is located on the northwest side of the lobby. To the south of the stair on the west exterior wall, there is a single-hung wood window.

Currently, there is a coat rack on wheels on the south side of the hallway. This coat rack was designed by Olof Hanson for the Coat Room as noted in the original plans.

Second floor lobby, photograph facing south.

Second floor coat room, currently used as an office.

Coat Room/Office
Historic Use: Check Room

Dutch door to the coat room.

The coat room is located off the second-floor lobby in the northeast corner of the building. The door to the room is a Dutch door, which allows the top of the door to be open while the bottom remains shut. This type of door was used for this room because of its original use as a coat check room. The exterior of this wood door is finished in a medium-tone that matches the wood finish in the lobby. However, the interior of the door is stained a darker reddish-brown color, which matches the finish of all the wood in the interior of the room. The original door knob and a modern lock are located on the top section of the door. There is a small counter-like shelf built at the top of the bottom leaf of the door on the interior side. A sliding barrel bolt is also installed on the inside of the upper leaf of the door to keep the two portions of the doors together.

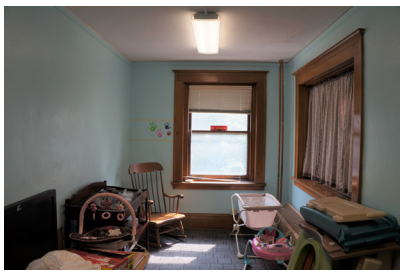
The north wall of the room has two single-hung wood windows and the east wall has one. Like the rest of the rooms, the windows have craftsman casings.

The entire south wall of the room is lined with built-in wood cubbies. The cubbies have small plates with numbers fastened to them. These labels helped to locate where personal items were checked.

The room has baseboards along the perimeter, and a horizontal band of trim with coat hooks mounted along it. At the top of the wall, there is another piece of trim, which is much smaller, at only about two inches in height.

The floor is wood with a dark stain. The walls are painted a yellowish tan color between the baseboards and the coat hook trim. The top of the wall is painted white. The ceilings are white painted plaster. There is a strip of modern florescent lights mounted to the ceiling in the east/west direction.

Children's room, view west.



Children's room, facing east.

Children's Room

The children's room is accessed by a single-panel wood door at the southeast corner of the lobby. The door has an original door knob with a modern lock above it.

There is one window to the exterior of the building in this room, located in the east wall. There are two interior windows on the south side of the room, so people in the children's room can see into the main assembly hall. These windows have fabric curtains.

The windows and the door have craftsman style wood casings with a medium brown finish. The room has baseboards with the same finish. There is also a small crown molding. It is only two inches in height and is painted light blue to match the paint color on the plaster walls in the room.

The floors are covered in a gray-purple carpet with a linear pattern. The walls are plaster painted a light blue color, and the ceiling is white painted plaster. There are florescent light fixtures mounted to the ceiling.

Assembly hall, photograph facing south.

Assembly hall window.

Assembly Hall

The assembly hall is a large rectangular space with a stage to its south side. The room is three bays long and the entire width of the building. The bays are delineated by three large window openings on the east and west walls, and two substantial plaster-covered wood ceiling beams with corbels at the east and west walls between the windows. The space measures roughly 38 feet by 42 feet and has double-height ceilings.

Each of the three openings on the east and west sides of the room are over eight feet wide and over eleven feet tall. Each opening has six windows. There are three tall, single-hung wood windows at the bottom, and three operable transoms on top. The glazing on the middle windows is about 2′-2″ wide, while the panes in the outer windows are only about 1′-10″ in width. The top and bottom glazing panels of the single-hung windows are each roughly 3′-6″ tall. The glass panes in the transoms are about 2′-8″ tall. The wood window sills and frames between the individual windows are a light wood. The wood stiles and rails of the windows are stained a darker color. There are tan-colored drapes over the bottom three windows in each opening, which are

Assembly hall, photograph facing west.

suspended from a curtain rod. The transom windows are uncovered, but there is an extant track from a previous set of vertical blinds.

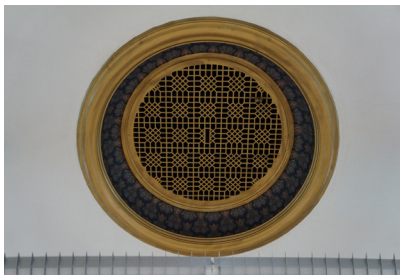
The north side of the room has five openings at the second-floor level, four of which are windows between interior rooms. The two windows on the west side of the room and the window farthest to the east exterior wall are about six feet wide. The window just to the east of center is only about 3'-8" wide. These windows are all balanced to slide up into a pocket and have pink roller blinds on the assembly hall side. Their casings and sashes are all wood stained a light color. The middle opening in the north wall holds a pair of wood doors to the lobby. These doors are stained a light color and have polished brass kickplates and head plates. The west door has its original door knob. The east door doesn't have a knob, but has a floor bolt and a strike plate to receive the bolt from the west door. In addition, there are four small openings in the north wall of the assembly hall at the third-floor level. These openings are located at the motion picture room and were used to project movies onto a screen on stage.

Ceiling in the assembly hall, photograph showing circular vent, plastered wood beams, and florescent lights.

Assembly hall, facing north.

The south side of the room has the stage and the proscenium opening. There is a single door opening to the back stair to the west side of the proscenium. On the east side of the proscenium wall, there are two vents with waffled metal grates.

The room has light wood floors, and baseboards and chair rails that are stained a medium tone. There is wallpaper with a floral pattern between the baseboards and chair rail. It is mostly a blue-teal color and has pinks, yellow-gold, orange-pink and light blue hues. There is also a thin, gold-painted wood picture rail molding that wraps all the way around the room at the level of the single-hung window heads and transom sills. Beneath the molding is a strip of blue patterned wallpaper. There is a wide crown molding along the entire perimeter of the ceiling and around the ceiling beams. This molding is painted white to match the main portions of the walls and the plaster ceiling.



Circular ceiling vent with a decorative cover in the assembly hall ceiling.

There is a circular vent opening about three feet in diameter at the center of the ceiling. At the ceiling plane, the opening is trimmed with wood that is painted gold. Right above the ceiling level, there is a concaved band that is decorated with wallpaper. The vent has a gold-colored metal grate with an ornate pattern. This opening goes through the attic space and the roof to provide natural ventilation for the assembly hall. There are metal levers that must be opened at the roof level to provide the natural ventilation.

The Charles Thompson Memorial Hall no longer uses the central vent as the main way of venting the assembly hall. There is are two large HVAC units suspended from the ceiling on the northeast and northwest corners of the room. There are also pipes and conduit in the northern two corners that are covered with wood.

Photograph of the original assembly hall light fixture found in the attic.

The assembly hall is lit by three strips of florescent lights that are oriented in the east and west direction. The rectangular light fixtures have small fin-like louvers that run perpendicular to the direction of the strips. According to the *Chronology of the Charles Thompson Memorial Hall* found in the building, the florescent lights were added in February of 1945. The assembly hall was originally lit by six large neoclassical style hanging fixtures. Two were hung in each bay. An original fixture was found in the attic. The fixtures were inverted domes with opaline glass decorated with a garland pattern. The domes were suspended from three brass chains that were connected to the glass by flower hooks. There is an extant original sconce to the east side of the door on the north wall.

Side view of the assembly hall stage.

Stage

The stage platform and proscenium are major character-defining features of the assembly hall space and the building. The stage platform is raised three feet from the main floor level of the assembly hall. Most of the stage flooring is wood that is stained a light reddish-brown color. Originally, there were two lights that projected from the front of the stage at the east and west corners. The lights are no longer present, and floorboards conceal the space where they once were. The vertical front walls of the stage apron have a tan hue and are lighter in color than the main portion of the stage floor. There are five rectangular panels on the vertical front face of the apron. The edge of the apron is slightly curved in plan, and there is a small set of wood steps from the stage platform to the main floor level of the assembly hall on each side. The stairs jut out from the stage at a slight angle towards the main volume

Floor section at the edge of the stage where lights were originally located.

Stage, proscenium arch, and original drop curtain at the south side of the assembly hall.

of the assembly hall and are the same light tan color as the front of the stage. There are metal handrails with scroll details on the outer side of the stairs. They are painted black.

The proscenium arch is centered on the south wall and aligns with the top tread of the steps on both sides of the stage. It is mostly rectangular, but the top corners are rounded. The opening's width is roughly one-third of the south wall and its clear height is 11 feet from the stage floor. The decorative trim on the exterior of the proscenium projects out from the wall in a cove shape with oval fluting perpendicular to the inside edge of the trim, and a plinth block at the bottom of the trim. There are also two long pieces of trim that run parallel along the entire opening on both sides of the cove. The flutes, indentations, and plinths are painted gold and the rest of the trim is painted light blue. The outside face (the depth) of the proscenium trim is also painted light blue. The proscenium jamb has one continuous recessed panel that is painted gold, and the raised portions are painted light blue.

Jamb of the proscenium arch.

On the west side of the proscenium jamb, there is a wall plate with nine receptacle openings. Seven of the openings contain switches to control the stage lights. The light switches were placed in this location so the lights could be turned on and off to signal that a show was starting.

Light switches in jamb of proscenium arch.

Directly behind the proscenium is an asbestos drop curtain. This curtain is a significant feature of the building because it is truly a product of its time. At the turn of the twentieth century, fire protection became the focus of many architectural designs. Fire protection was especially important to theaters and stages, due to the high ceilings, fly lofts, and the safety of the typically large number of occupants in such assembly spaces. As a result, asbestos stage products became especially prevalent. This asbestos curtain in Charles Thompson Memorial Hall has a colorful landscape scene painted on it. The primary features are trees, and there is a small stream and rocks in the foreground. There is a border painted around this scene. The top of the curtain is painted to look like drapes are hanging over the framed landscape scene. The frame itself has scroll designs and waves in tan, brown, and yellow-gold paint. Gold tassels are painted along the bottom of the curtain. The word "Asbestos" is painted in the bottom center of the frame. The curtain is signed, "Twin City Scenic Co." in the bottom right corner of the landscape scene. The numbers "15-" are also written beneath the company. This appears to be the year the curtain was made, 1915.

Ruffled border curtains and stage wings.

Behind the drop curtain is a dark blue ruffled teaser curtain that appears to lower the height of the proscenium space. Behind that, there are tan ruffled border curtains and a tan fabric backdrop and stage wings. There is a row of incandescent light bulbs between the teaser curtain and the border curtain. A few feet lower and directly behind the the row of lights, there is a manual roll-down projector screen hung from ropes.

The fly loft above the stage has many ropes and pulleys to adjust the curtains. On the east side of the stage, there is a tall metal ladder along the wall to access the fly space. The ropes to the curtains are tied to pin rails at both stage wings. There is a rectangular skylight directly above the stage.

Row of incandescent light bulbs between the teaser curtain and the border curtain.

The floors in the stage wings are a dark reddish-brown wood. The walls and ceilings of the wing areas are mostly unpainted concrete. The walls closest to the stage in both wings are painted black. On both sides of the stage, there are single doors that lead to dressing rooms.

The ceiling on the east side of the stage is only one story high because the east dressing room is above the wing at the third level of the building.

Fly loft and view of ladder on the south stage wall.

A circular light fixture is flush mounted to the ceiling on this side, and the space beneath the stairs to the dressing room is open and used for storage.

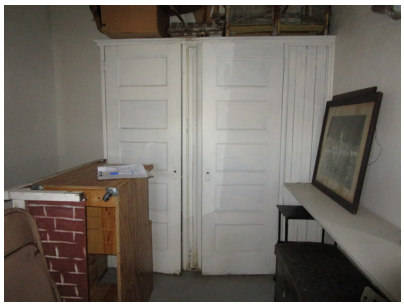
The west wing of the stage also has a single-story ceiling due to a third-floor dressing room. However, this side is less open than the east side, because the stairs to the dressing room run east-west and are located directly behind the proscenium wall. To the north of the west wing, there is a small set of stairs that leads down to a door which opens to the back stair. There is a flush-mounted light mounted to the ceiling above these stairs.

East dressing room wood wardrobe and storage.

THIRD FLOOR

East Dressing Room

The east dressing room is accessed by a door at the south side of the east wing of the stage. The door opens immediately to a set of stairs that winds up to the north on the east exterior wall. The stair treads and floor of the dressing room are concrete that has been painted gray. The walls are painted white. There is a single-hung window on the east wall. The sash and casings have been painted a pastel yellow color. There is a wood wardrobe on the west side of the room that has been painted the same yellow. The wood guardrail at the edge of the third floor at the stair is painted white. There is a modern ceiling fan with four lights hanging from the middle of the ceiling, and a single original sconce without a shade mounted to the north wall.



Wood wardrobe in the west dressing room.

West Dressing Room

Historic Use: Ladies' Dressing Room

The west dressing room is accessed by a door at the north side of the west wing of the stage. The door opens immediately to a set of stairs that runs straight up to the west until it winds to the south at the last few steps. The stairs narrow near the top where a beam intersects the stairs from the third floor. The concrete floor and stairs are painted gray. The wood guardrail at the floor edge is painted white and there is a wood circular rail along the north side of the stair. To the south of the stair along the east wall, there is a wood wardrobe that is painted white. On the south wall, there is a bar height wood panel with stools. There is a single window with a white casing in the west wall. There is a modern ceiling fan with four lights hanging from the middle of the ceiling, and a single brown-painted metal sconce on the south wall.

Third Floor Hallway

The third-floor hallway is at the top of the front stairs and provides access to the small office, the motion picture operating room, the printing office, and the attic. The north wall of the hallway is also the north exterior wall of the building. There is one single hung wood window at the top of the back stair and two other windows in the hallway. The windows all have craftsman style casings that are painted white.

Third floor hallway.

The door to the printing office is located in the east wall. This five-paneled door is painted white on the outside and has a hopper transom window above. The door to the moving picture operating room and the guest room are in the south wall. The door to the motion picture operating room is a small, metal, six-paneled door with no exposed casing trim. The outside of the door is painted white. The door to the guest room is the same as the door to the printing office, with a transom above. On the west wall, there is a five-paneled wood door to the attic.

The wood floor in the hallway is painted brown. There is a baseboard and chair rail that is painted white. The walls are plaster painted light blue and the plaster ceiling is painted white.

Small Office

Historic Use: Guest Room

The guest room was originally designed as a place for out-of-town visitors to the hall to stay overnight. It is currently used as an office. Although the room no longer hosts people overnight, there is an extant white porcelain sink mounted to the north side of the east wall in the room.

Small office, formerly the guest room.

The door to the room is on its north side. There is one single-hung wood window on the south side of the room. It has craftsman style casings that are painted white. The room has a brown-painted wood floor. The plaster walls are painted a peach color. There are wood baseboards that are painted white. The plaster ceiling is painted white. There is a modern ceiling fan with four lights in the center of the ceiling.

Door to the moving picture operating room.

Moving Picture Operating Room

The moving picture operating room is small room that is currently used for storage, but once was used to project movies. The four openings in its south wall have metal frames and latched covers, and were used to project the movies through to the assembly hall stage below. There is a vertical shaft at the center of the ceiling on the south wall that washes light down from a skylight at the roof. The only artificial light in the room is a single light bulb without a fixture that is hanging from the center of the ceiling. Similarly, the rest of the room is mostly unornamented, with white-painted concrete surfaces. The walls are covered with a cement board, and the floors are concrete with poured concrete baseboards. The floor and baseboards are painted gray. The inside of the door is painted dark blue-green.

Sky lights in the moving picture operating room.

Moving picture operating room, facing south.

Printing room, facing northeast.

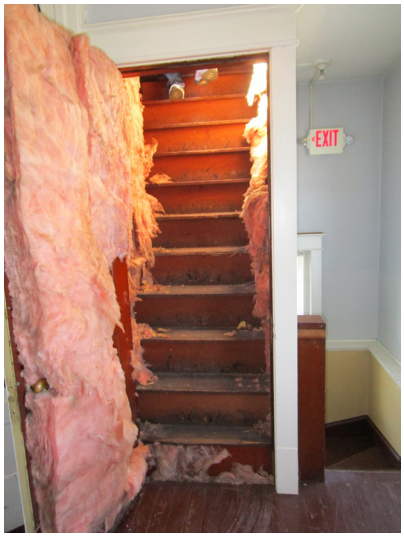
Printing room, facing south.

Printing Office
Historic Use: Printing Office or Sewing Room

The printing office is the largest room on the third floor. The north and south walls are both exterior walls, and each of the walls has two single-hung wood windows with craftsman style casings. The south wall has no openings, and the door to the room is on the west wall. The room has a baseboard and a chair rail, and a small strip of trim at the top of the walls. All the woodwork, and the glazing in the transom window over the door, is painted a light nude pink color. The plaster walls are painted light pink and the plaster ceiling is painted white. There is a florescent light fixture in the center of the ceiling and there are four flush-mounted fixtures spaced at the four quadrants of the ceiling.

Printing room, facing east.

Attic, showing wood trusses and loose fill insulation.



Stairway to the attic from the third floor hallway.

ATTIC

Attic

The attic can be accessed from the third-floor hallway. The stairs up to the attic run from just inside the attic door to the west wall of the building. The interior face of the door and the sides of the wood stairs have blanket batt insulation. The attic floor has loose fill insulation. The walls of the attic are mostly exposed brick. The floor has some concrete and there are wood beams and a wood roof deck. Wood trusses and some ducts are also visible in the attic.

FUTURE PLANNING CONSIDERATIONS

SUMMARY OF SIGNIFICANCE

Charles Thompson Memorial Hall has been determined to have statewide significance for both its architecture and social history and has thus been accepted into the National Register of Historic Places (NRHP). The period of significance established in the nomination is 1916-1961. This period begins with the completion of the building and was marked as ending in 1961, since this is fifty years before the date that the nomination was authored. Fifty years before the current date is often used for the closing date for periods of significance where significance continues and no more specific date can be used to define the end of the historic period. The summary of significance paragraph in the National Register Nomination authored by William Stark in 2011 reads as follows:

Style
Classical Revival

Areas of Significance
Social History
Architecture

Period of Significance
1916 - 1961

Architect/Builder
Olof Hanson

> *Charles Thompson Memorial Hall, constructed in 1916, possesses statewide significance under Criteria A and C in the areas of Social History and Architecture within the statewide context of Urban Centers (1870-1940). Margaret Brooks Thompson donated the building and supporting endowment to the deaf community of Minnesota for use as a free and inclusive space to gather for social purposes. The building was given as a memorial to Margaret's husband, Charles, both of whom were deaf. Since then, the building has served as the principal social hub for deaf people in the Twin Cities and throughout the state. Through its stable presence, Thompson Hall has played an important part in the growth of Minnesota's vibrant deaf community. Minnesota is home to dozens of deaf-supportive organizations and social groups and is regarded among the nation's most inviting places for deaf people. The thriving deaf community can be attributed, in part, to Thompson Hall's role in providing a central forum for deaf social activity and organizing. The building was designed by architect Olof Hanson, widely regarded as the nation's first deaf architect. Hanson joined his skills as an architect with his reputation as an advocate for the deaf in the design of Thompson Hall. His design techniques accounted for good natural lighting and sightlines to enhance communication through visual sign language. It was the first clubhouse for the deaf built for this purpose in the United States and remains the only one ever constructed in Minnesota. As Hanson remarked at the building's dedication, the hall itself stands "as a credit to the deaf." The period of significance begins in 1916 and concludes in 1961, reflecting the continued influence of the building on Minnesota's deaf community.*

TREATMENT PHILOSOPHY – REHABILITATION

The Secretary of the Interior has four treatments that apply to changes made to historic buildings. These treatments include Preservation, Restoration, Rehabilitation, and Reconstruction. Due to the significance of the building, it is vital that the proper treatment philosophy is chosen to guide all future work on the property. To select the appropriate treatment standard, the maintenance, level of repairs required, and any alterations to the building that may be needed to continue its thriving inhabitation must be considered.

The Charles Thompson Memorial Hall House Committee plans to continue the building's use as a social hall for the deaf community. Several original features of the building are missing or deteriorated. The continued use also necessitates alterations for accessibility improvements. Most notably, the House Committee desires to add an elevator. The Technical Preservation Services of the National Park Service states:

> *When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for new or continued use; when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment.*

Therefore, the recommendations we make in this report follow these standards, and we recommend that all future work done to the original portion of the building follows the Secretary of the Interior's Standards for Rehabilitation.

The Secretary of the Interior's Standards for Rehabilitation state:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Again, we recommend that all future work on the building be done according to the ten standards listed. Further discussion of the Secretary of the Interior's Standards can be found on the National Park Service's website.







CHARLES THOMPSON HALL





CHARACTER-DEFINING FEATURES

Establishing the significant features of the building is a vital step in determining appropriate treatments while following the Secretary of the Interior's Standards for Rehabilitation, and to enable its successful continued use, while preserving the building's historic character. In this process, the building's spaces must be evaluated according to both their social and architectural significance. The following is a list of some of the individual character-defining features of the building:

- Exterior Features
    - Cornice and step parapet
    - Pilaster capitals
    - Exterior window detailing
    - Masonry detailing
    - Porch/stairs including openings under porch and lamp posts
    - Balcony
    - Water table horizontally defining Basement level
    - Downspouts
    - 'Charles Thompson Hall' lettering above north door
- Openings
    - Large original windows in Assembly Hall
    - Original bow windows in Parlor and Basement
    - Original interior windows between rooms
    - Openings in wall of movie projection room
    - Ceiling vent in Assembly Hall
    - Doors and their hardware
- Circulation
    - Wide Front Stairway and light-colored wood finishes
    - Woodwork on railings
- Trim
    - Baseboards, chair rails, crown moldings, door casings, shoe moldings, window trim
- Flooring
    - Hardwood flooring
    - Asbestos flooring (However, there are issues with its condition and with hazardous materials.)
- Stage details
    - Raised stage
    - Fabric drop curtain (asbestos coating is hazardous)
    - Light switch locations
    - Fly loft
    - Procenium arch detailing
- Lighting
    - Small sconces

The large, double-height Assembly Hall is a primary space. Its significance is due to its use as a large gathering space, and its configuration and volume should therefore be retained.

- Missing significant features
    - Balusters above bow window, balcony, and on sides of stairs
    - Doric porch columns

View of the Assembly Hall's large ceiling beams and windows, facing east.

The Check Room is a primary space due to its existing built-in shelves and its long and narrow configuration.

The Social Hall is a primary space due to its purpose as a place for large gatherings and formal dinners.

The Main Hallway was originally a bowling alley.

The front stairway and lobbies are primary spaces.

HIERARCHY OF SPACES

In addition to preserving the building at the scale of its individual features, preserving the building by maintaining its character-defining spaces is paramount. The following is an analysis of the hierarchy of spaces according to both their uses and physical characteristics. We also considered previous alterations in our determination of this categorization. We use this hierarchy to determine the best areas for future treatments and alterations to the building. The areas considered most important to preserve in their current configuration are listed under "Primary Spaces." The "Secondary Spaces" are also considered to be important, but in some cases, their original uses have become obsolete or out of sync with how the modern deaf community uses the hall. The "Tertiary Spaces" are areas identified that have already been altered, or were historically utilitarian areas of low orament or that lack significant character-defining features. The teritary spaces provide opportunities for necessary upgrades for accessibility, among other current needs.

PRIMARY SPACES

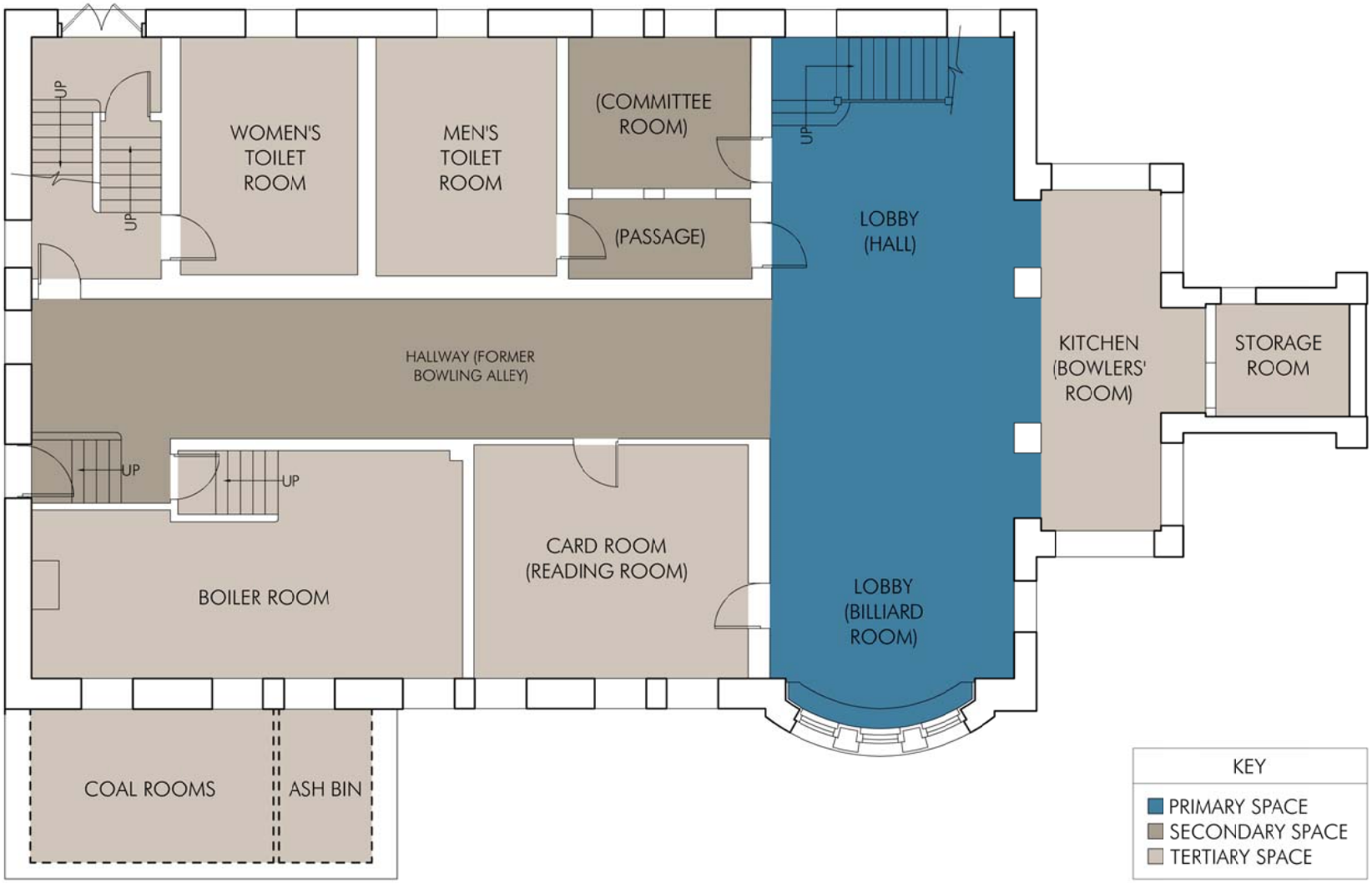
Assembly Hall
Stage
Social Hall and Dining Hall
Front Stairway
First Floor Lobby
First Floor Parlor
Vestibule
Second Floor Lobby
Second Floor Check Room
Basement Lobby
Porch

SECONDARY SPACES

Basement Hallway
Committee Room/Passage
First Floor Apartment Spaces
First Floor Coat Room
Children's Room
Moving Picture Room
Third Floor Hallway
Third Floor Spare Room
Printing Office
Balcony

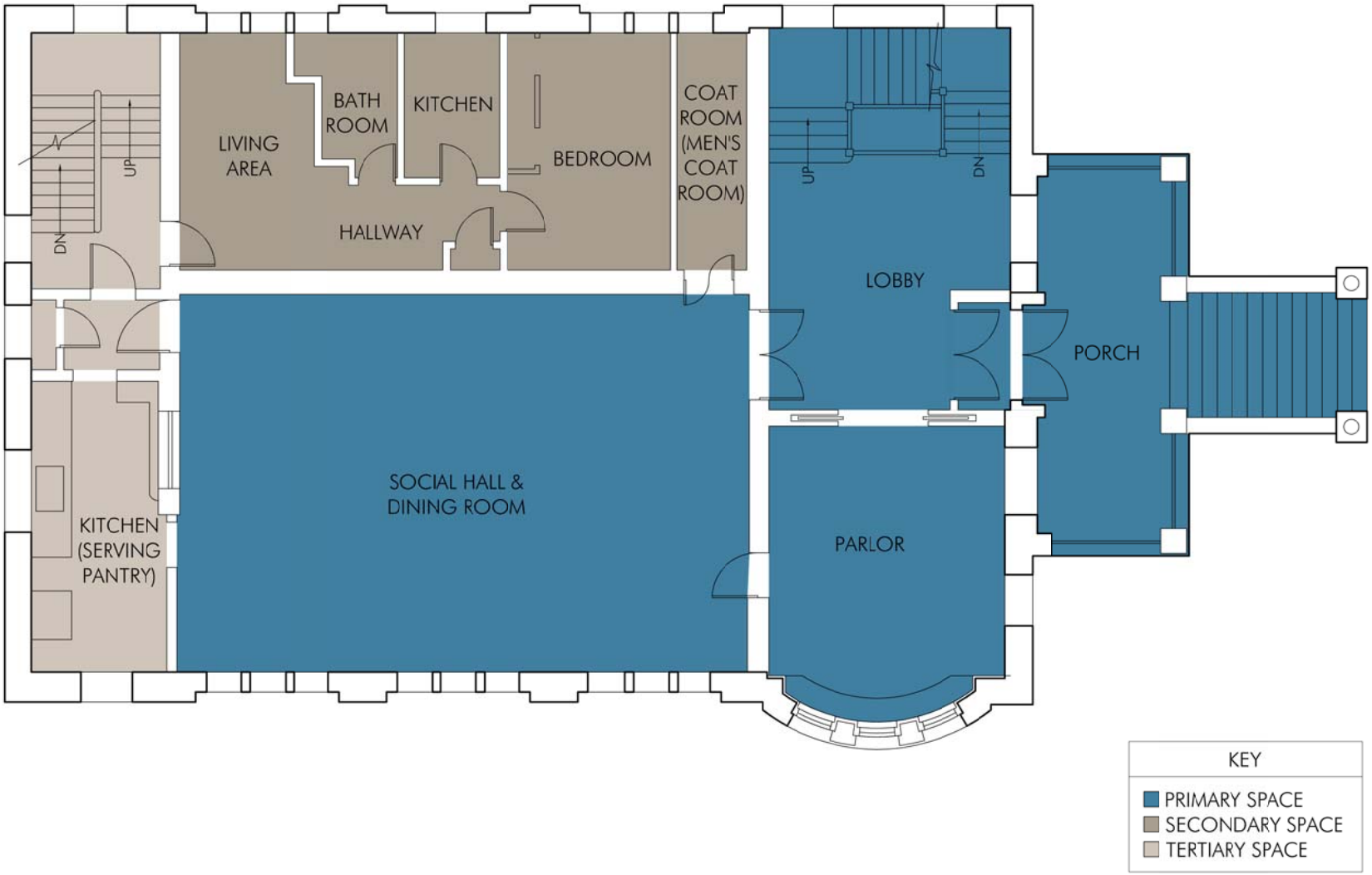
TERTIARY SPACES

Boiler Room
Coal Room/Ash Bin
Basement Toilet Rooms
Basement Kitchen
Card Room
Back Stairway
First Floor Kitchen
Backstage areas
Dressing Rooms
Passage Between Social Hall and Back Stair



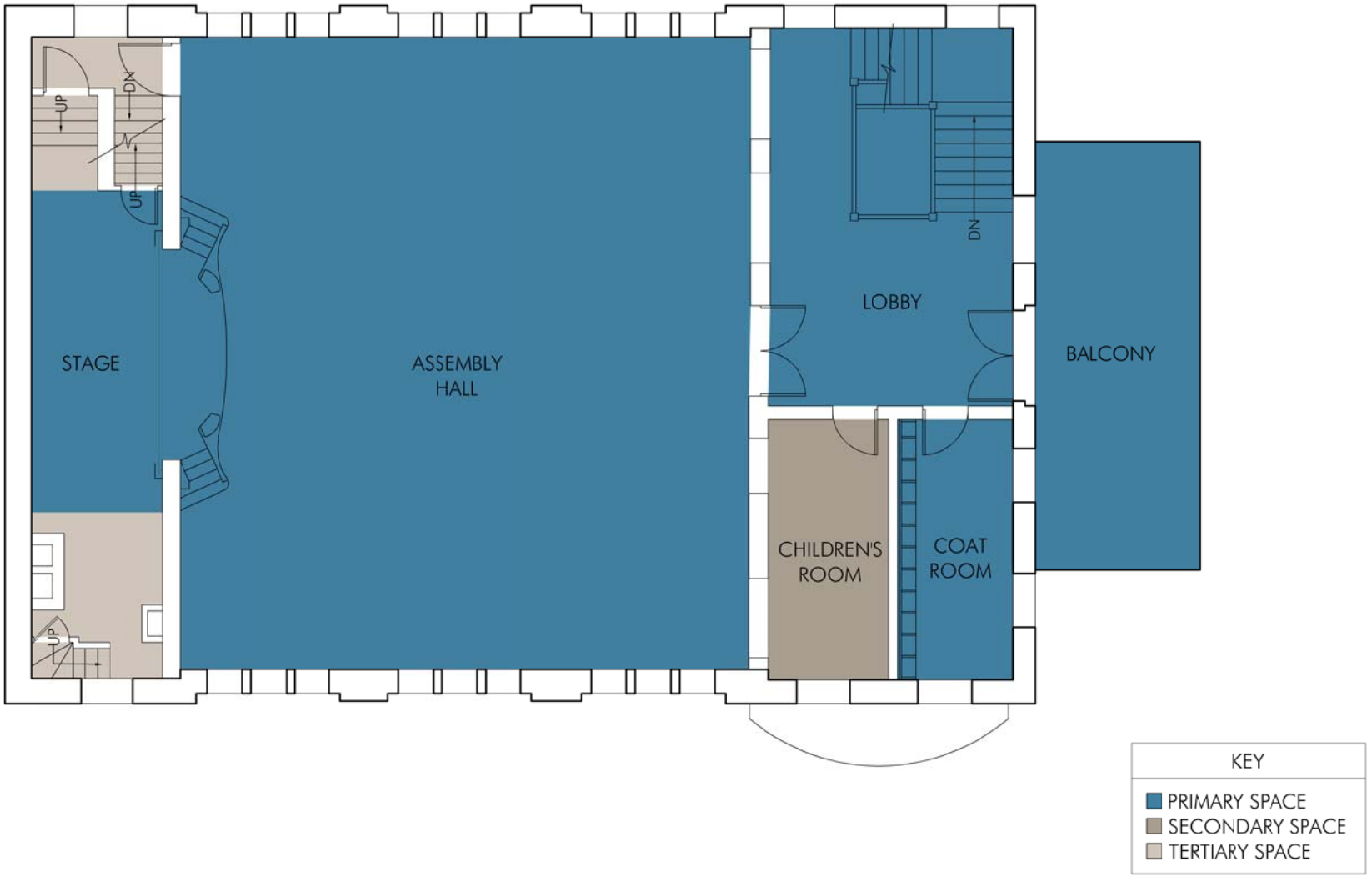
BASEMENT CHARACTER-DEFINING SPACE DIAGRAM

No Scale



FIRST FLOOR CHARACTER-DEFINING SPACE DIAGRAM

No Scale



SECOND FLOOR CHARACTER-DEFINING SPACE DIAGRAM

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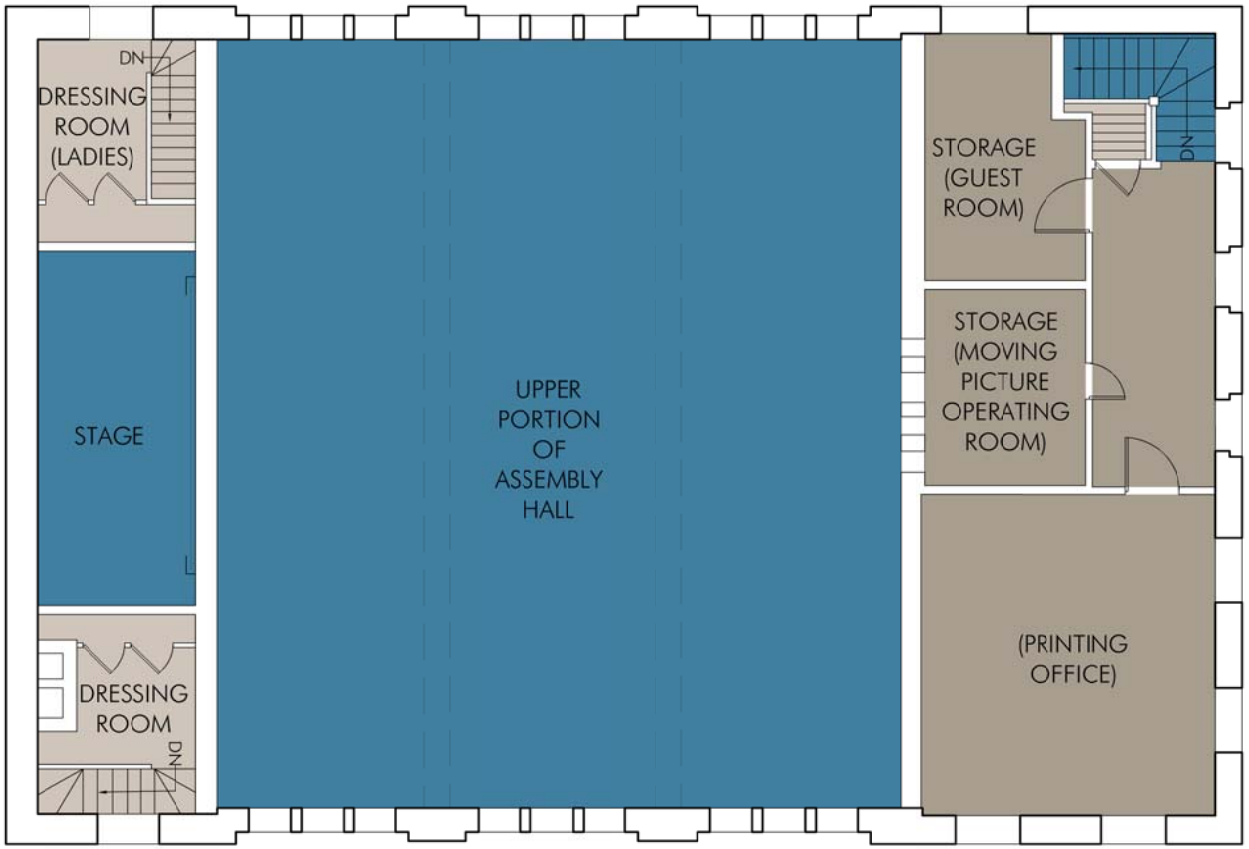


KEY

- PRIMARY SPACE
- SECONDARY SPACE
- TERTIARY SPACE

THIRD FLOOR CHARACTER-DEFINING SPACE DIAGRAM

No Scale

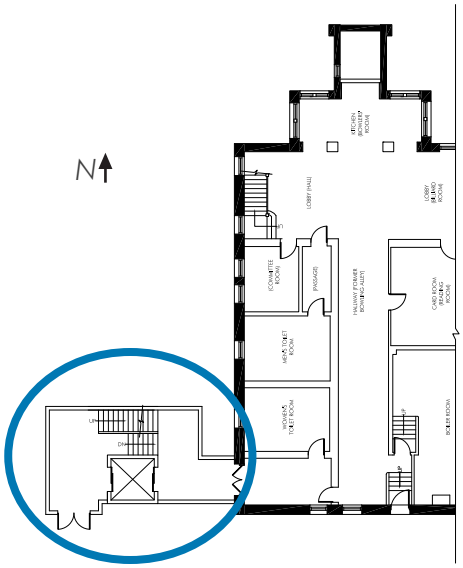
OVERALL RECOMMENDATIONS FOR ACCESSIBILITY

The goal of any public building should be to provide equal opportunity for all people to independently move throughout and inhabit the building, regardless of their physical ability. Charles Thompson Memorial Hall was built for inclusivity, and its user organizations have always had this goal at its forefront. However, standards for physical access have changed throughout the building's existence and the building needs to adapt to these changes, but in a sympathetic way to keep the legacy and significance of its history.

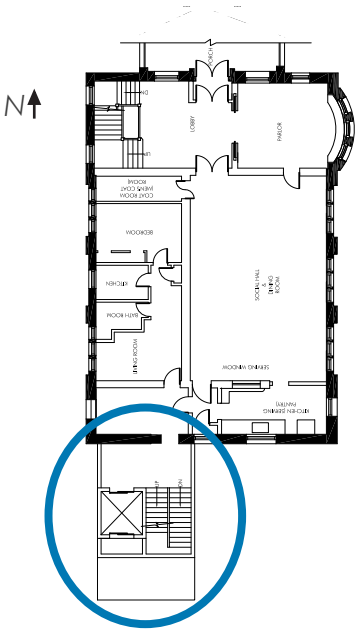
Currently, there are several challenges to address to fulfill the accessibility goals of the Charles Thompson Memorial Hall House Committee. There are many options for how to approach these challenges. Regardless of how the modifications are executed, any design needs to tackle the same issues. This section explains the elements needed for accessible spaces and the requirements for code-compliant egress. It also identifies specific areas and elements in the building that must be improved.

Wheelchair Accessible Entrances

There are currently no wheelchair accessible entrances to the building. In order for this building to serve the public at large, there must be at least one wheelchair accessible entrance that can provide access to the majority of the interior of the building. Typically, this is accomplished by either wheelchair accessible inclined walks on the exterior of the building, and/or interior ramps. However, at Charles Thompson Memorial Hall, the basement is partially exposed. This means that to access the first floor, an additional height must be traversed. This means that ramps would have to be exceptionally long to make up the change in elevation. An accessible path to the basement would also require a great elevation change. In addition, wheelchair accessible entrances are usually constructed for people to gain access to the most important or most useful spaces of the building. Charles Thompson Memorial Hall uses the basement, first floor, and second floor frequently for different occasions. This means that providing access to one floor via a system of ramps would not be sufficient to serve the needs of the organizations that use the building.



First floor of Elevator Option 1.



First floor of Elevator Option 2.

Elevator

Since converting an existing entrance into a wheelchair accessible entrance would require excessively long ramps and would not allow sufficient access to vital spaces, an elevator has been determined to be the most viable option to improve overall building accessibility. Constructing an elevator addition would provide the opportunity to create an accessible entrance from the level of the existing grade. The Charles Thompson Memorial Hall House Committee has expressed the desire to install an elevator that will serve all levels of the building, except the third floor.

Options to add an elevator on the interior of a building are typically considered first when determining the appropriate place for a new elevator for an existing building. However, this option is not feasible since none of the building entrances are on ground level. Also, adding an elevator to the interior of the building would require significant physical changes to the existing building, impacting larger areas of primary and secondary spaces. Additionally, inserting an elevator into an existing building means that the elevator would take the place of a room on each floor, and the users of the building would lose the use of that space. Due to the historical significance of the building and the importance of its spaces and adjacencies within the building, adding an elevator within the existing spaces is not appropriate. Therefore, we considered multiple options for an elevator addition to the building. Please refer to Appendix D of this report for conceptual plans of the Elevator Options.

Options 1 and 2

These options involve constructing an addition off the back stair. The back stairs currently have a few problems, including low ceiling heights and non-compliant handrails. Adding an addition off the back stair would provide the opportunity to remove the stairs and extend each floor into the corner of the building. Then a new code-compliant staircase would be constructed in the addition.

Option 1 is to construct an addition off the west side of the building at the back stair. Option 2 is to construct an addition off the south side of the building at the back stair.

One of the disadvantage of both of the first two options is that people taking the elevator to the second floor would have travel from the front, or stage side of the assembly hall to reach any rooms on this floor. Entering at the south side of the assembly hall would distrupt activities going on in the room. It would also alter the historical procession through

the building. The design intent was for people to have a ceremonial entrance through the center of the room from the back. The lobby was designed to be a prefunction space for the assembly hall, where people gather before entering for an event. Adding an entrance at the back would mean the lobby would no longer serve that function on a normal basis.

The first two options are not preferred by the Charles Thompson Memorial Hall or the authors of this report.

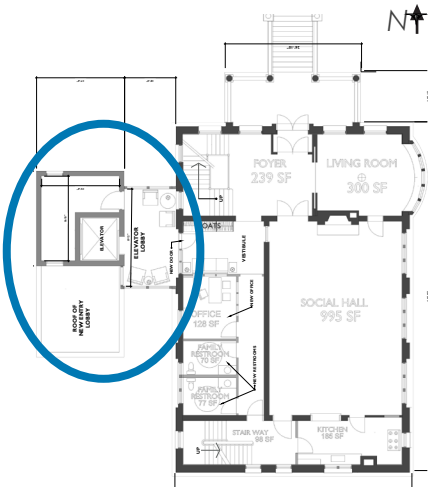
Option 3

The third option for an elevator addition would be to build onto the west side of the building towards the middle of the facade. This option would enter through an existing room at each level:

- At the basement level, it would connect through the Committee Room.
- At the first floor it would connect through the coat room and the apartment.
- At the second floor it would connect to the lobby.

This option would not necessitate changing the back stair, but would require removing the south wall of the coat room on the first floor, and converting the apartment to public space. Besides gaining access for the elevator, changing the use of the apartment would provide the space for more offices and the opportunity to construct toilet rooms on the first floor. Both of these amentities, as suggested by the CTMH House Committee, would be a positive addition to the building. Similarly, this option provides the opportunity to enter the second floor from the lobby. This not only preserves the original design intent of circulation to the assembly hall, but it also gives all people the opportunity, regardless of physical ability, to enter the assembly hall from the main entrance at the back center of the space.

This option is preferred by the Charles Thompson Memorial Hall and the authors of this report.



First floor of Elevator Option 3.

Original door knob at the north entrance.

Sinks in the women's toilet room that are not compliant with ADA standards.

Door Hardware

Even with the addition of an elevator, complete accessibility of the spaces will not be achieved unless the door hardware is addressed. While it is extremely positive that many original door knobs remain, they do not meet the current accessibility code requirements. The original door knobs require the user to grasp and turn, which is a difficult task.

We recommend that at least one door to each room be made accessible. It is possible to modify some of the historic knobs for accessibiliity by removing their latch bolts. This will eliminate the need to twist the knob for it to open. Therefore, the doors can be operated by simply pushing or pulling. Egress hardware should be installed on doors in the path of egress and is addressed in the following section of this report.

Toilet Rooms

Currently, there are no accessible toilet rooms in the building and there is an insufficient amount of toilet fixtures to accommodate the number of people that are permitted to occupy the building.

We recommend that the toilet rooms in the basement be reconfigured to have ADA-compliant stalls and fixtures. Please see the Appendix for an illustration of a possible layout.

Also, facilities should be located adjacent to every assembly space but are only located in the basement. Due to the configuration of the primary character-defining spaces in the building, there is no feasible place for additional toilet rooms on the second and third floors.

We recommend that toilet rooms be added to the first floor to service the social hall and dining room by removing the apartment. Toilet rooms on this floor would be helpful when the kitchen and dining hall is used. It would also be more convenient than the basement toilet rooms when events are happening in the assembly hall.

The apartment is the best place for new toilet rooms to be located on the first floor. This is the largest non-primary space on this floor. It is also directly above the toilet rooms in the basement, so adding plumbing at this location would be straightforward. However, if public toilet facilities were added in the apartment, it would no longer be able to be used as a residence for the caretaker.

OVERALL RECOMMENDATIONS FOR EGRESS

Path of Egress

The paths of egress through spaces are vital to life safety. Paths of egress include any spaces which occupants must move through from an interior room to reach an exterior door. In this building, that includes the:

- Front and Back Staircases
- Basement Lobby
- Basement Hallway
- Passage from the Men's Toilet Room
- First and Second Floor Lobbies
- North Entrance Vestibule
- First-floor Passage to the Back Stair
- Dining Hall
- Third-floor Hallway

Each room must have an appropriate number of means through which to egress based on the function, or occupancy type, of the room and the subsequent number of occupants allowed in the room at one time. For example, a large assembly space might have two required means of egress due to the amount of people that may assemble at once.

The location and number of egress doors within Charles Thompson Memorial Hall is acceptable. However, there are still many improvements that should be made to address life safety.

Panic Door Hardware

While door hardware not in the path of egress is discussed in the accessibility section, the current door hardware in the path of egress is also a concern. Occupants should be able to exit a building in case of an emergency by simply pushing on the door or door hardware. There should be no need to turn a knob or take any additional action other than pushing and moving forward.

On exterior doors, egress and security are conflicting issues. Panic hardware is a metal bar that disengages the lock and allows egress when it is pushed from the inside.

The exterior egress doors currently have panic hardware. We recommend this hardware be maintained.

Simpler egress hardware may be installed in interior doors in an egress path that are not required to be locked.

The east door between the first-floor lobby and the dining hall swings in the correct direction but has a door knob. Similarly, the east interior vestibule door, the door from the dining hall to the back hall, the door between that hall and the back stairway, and the west assembly hall door also have knobs.

We recommend that the door knobs be replaced with door pulls that do not require any twisting, turning, or tight grasping. The door should simply push open without resistance when exiting.

Exit Signage, Lighting, and Discharge Identification Barriers

Proper exit signage and egress lighting is crucial to life safety. The building is well-equipped with adequate exit signage and emergency lights over most of the exits. However, there are a few signage and egress identification conditions that could be improved in the back stairway.

There are currently no identification signs on the exterior of the storage room below the stage. Since the door to this room is located directly off an egress stair landing, it should have some sort of identification.

We recommend a sign that reads, "not an exit" be added to the outside of the storage room below the stage.

According to the Minnesota Building Code (1022.8), an interior exit stairway shall not continue below its level of exit discharge unless an approved barrier is provided at the level of exit discharge to prevent persons from unintentionally continuing to levels below. The back stairway at the Charles Thompson Memorial Hall has this condition. It is possible to continue down to the basement instead of exiting at the ground level. Even though there is a door at the top of the stairs to the basement currently, it is non-compliant, since there is no landing on the basement side of the door. This creates an unsafe condition, because without a landing, someone could open the door and fall directly down the stairs.

We recommend that this door be removed, and another barrier be installed. A stairway gate would be a safer solution. This would provide a visual clue for those egressing from the building to not continue down the stairs, while ensuring that those meaning to enter the basement when not egressing can see the stairs below while opening the gate,

and hence reducing the risk for falls.

The back stairway is well-lit by the windows during the day, but the artificial lighting at night could be improved. Florescent lights are located at the stair landings, but not directly over the stairs themselves.

We recommend lights be installed over the back stairs. We also recommend that lights be installed at all exterior exits to improve the visibility of walking surfaces at night.

SPACE PLANNING

The uses of some of the spaces in Charles Thompson Memorial Hall have remained roughly the same since the hall opened in 1916. However, as places age, so do the needs and functions of the organizations using them. Originally, Charles Thompson Memorial Hall functioned as a place for the deaf community to come socialize from both near

and far. Today, the social aspect remains vital to the hall, but there are also other needs. The main factors influencing space planning for the Charles Thompson Memorial Hall include:

- The CTMH wishes to add an elevator addition and other acessibility upgrades to provide access to the building to all people, regardless of physical ability.
- The CTMH does not have adequate toilet facilities to serve the assembly halls.
- The need for general storage space has increased because organizations have called CTMH home for a long time. As the organizations continue the use of the building, there is also a growing need for a space to keep important documents and records related to their history.
- Advances in technology have made some functions obsolete, while other uses have necessitated the addition of electrical wires and cables for televisions, internet, etc.
- The hall is no longer operated seven days a week for social activities, so the hall would like to rent out spaces more often for general community use. Rentals would also provide a good source of income for the organization for operating funds.
- The CTMH would like more office space for the many organizations that use their facilities.
- The CTMH would like to upgrade their kitchen spaces.

Occupancy Calculations

An important part of space planning is aligning available square footage with appropriate uses in adherence with the number of occupants permitted by code. The chart on the next page contains the approximate square footage of each existing space, the proposed use or uses, and the calculated maximum number of occupants allowed.

Please note the following:

- Toilet rooms and circulation spaces are generally not included in the calculations. Occupants of these areas are counted as part of other spaces. The basement hallway and lobby are counted because they are regularly inhabited.
- Occupancy calculations are for planning purposes only, and occupancy loads must be recalculated based on the actual square footages after any construction work is completed.

Elevator Addition Planning

If/when an elevator addition is built, it will be necessary to reassess the use of the first floor caretaker's apartment.

We recommend that the space no longer be used as a caretakers's apartment, and that it be used for a combination of new single-occupancy toilet rooms and offices.

Level	Historic Name	Current Name	Square Footage	Proposed Use	Function Category	Occupant Load Factor	Maximum Number of Occupants Permitted
Basement Level							
	Committee Room	Committee Room	121.8	Office	Use 1: Business Area	100	1
	Committee Room	Committee Room	121.8	Meeting Area	Use 2: Unconcentrated Assembly (tables and chairs)	15	8
	Hall/Billiard Room	Lobby	646.7	Assembly	Unconcentrated Assembly (tables and chairs)	15	43
	Bowler's Room	Kitchen	180	Commercial Kitchen	Commercial Kitchen	200	1
	Bowler's Room	Kitchen	180	Serving Area	Mercantile - Basement	30	6
	Reading Room	Card Room	282	Card Room	Unconcentrated Assembly (tables and chairs)	15	19
	Boiler Room	Boiler Room	358	Boiler Room	Mechanical Equipment Room	300	1
	Bowling Alley/Passage	Hallway	456.8	Café Tables	Unconcentrated Assembly (tables and chairs)	15	30
First Floor							
	Bed Room/Private Hall	Apartment Living Room	202	Residential	Residential	200	1
	Kitchenette	Apartment Kitchen	62	Residential Kitchen	Residential	200	1
	Living Room	Bedroom	152	Residential	Residential	200	1
	Men's Coat Room	Coat Room	73.6	Storage	Accessory Storage Area	300	1
	Ladies' Parlor	Parlor	293	Billiard Room	Unconcentrated Assembly	15	20
	Social Hall and Dining Room	Social Hall and Dining Hall	995.8	Social Hall and Dining Hall	Unconcentrated Assembly (tables and chairs)	15	66
	Ladies' Cloak Room/Serving Pantry	Kitchen	171	Commercial Kitchen/Serving	Commercial Kitchen	200	1

Level	Historic Name	Current Name	Square Footage	Proposed Use	Function Category	Occupant Load Factor	Maximum Number of Occupants Permitted
Second Floor							
	Stage	Stage	230	Stage	Stages and Platforms	15	15
	Stage	Behind Stage - Stage Right	72	Stage Storage	Accessory Storage Area	300	1
	Assembly Hall	Assembly Hall	1544	Assembly Hall	Use 1: Standing Space	5	309
	Assembly Hall	Assembly Hall	1544	Assembly Hall	Use 2: Concentrated Assembly (chairs only, not fixed)	7	221
	Assembly Hall	Assembly Hall	1544	Assembly Hall	Use 3: Unconcentrated Assembly (Tables and Chairs)	15	103
	Check Room	Coat Room	112	Office	Business Area	100	1
	Children's Room	Children's Room	138.6	Children's Room	Unconcentrated Assembly (tables and chairs)	15	9
Third Floor							
	Ladies' Dressing Room	West Dressing Room	54	Dressing Room	Accessory Storage Area	300	1
	Dressing Room	East Dressing Room	47	Dressing Room	Accessory Storage Area	300	1
	Guest Room	Spare Room	113	Office	Business Area	100	1
	Moving Picture Operating Room	Moving Picture Room	97	Storage	Accessory Storage Area	300	1
	Printing Office or Sewing Room	Office	291	Office	Use 1: Business Area	100	3
	Printing Office or Sewing Room	Office	291	CTMH Archives	Use 2: Reading Rooms	50	6
	Printing Office or Sewing Room	Office	291	Meeting Area	Use 3: Unconcentrated Assembly (tables and chairs)	15	19
Highest Total Number of Potential Occupants:							555

(Calculated based on Use 3 for the Assembly Hall)

Offices

The CTMH has the need for office space for several organizations. Some rooms are currently used either completely or partially as offices.

We recommend that the CTMH designate some rooms solely for office use. Designating office space will allow the rooms to be arranged to best suit the needs of the organization(s) that use them. For example, adequate outlets and electrical cords are especially important for offices. In addition, if the CTMH begins to rent space to the general community on a regular basis, it will be important to be able to restrict access to private offices.

Several of the rooms in the building are well-suited for use as offices. As stated earlier, the opportunity exists to convert some of the space currently occupied by the caretaker's apartment for office space.

In addition, we recommend the following spaces be considered for offices: Check Room, Former Guest Room/Spare Room, Printing Office. It is important to understand that any office space located on the third floor (Guest Room or Printing Office) will not be accessible because the elevator will not be able to access that floor.

General Storage

We recommend that several areas be formalized and organized for storage purposes, and the partial use of other rooms for storage be minimized. Any spaces that are rented out to the general public should be kept clear of general storage so that items will not need to be moved prior to their use, and so that items belonging to the organizations that use the CTMH can be kept secure during public use. The Moving Picture Operating Room and the Storage Room beneath the stairs are both already used for this purpose, and it is recommended they remain dedicated to this use. One or both of the dressing rooms could also be used for this purpose. Additional storage space is also incorporated into the proposed elevator addition by Gregg Hackett, which is included in the Appendix.

Archival Space

The CTMH has a long, rich history. It is vital that the written history and artifacts related to the building and the greater deaf community be preserved for the next generations to come. Examples of these items include historic photographs, documents and brochures from the hall's anniversary celebrations, organizations' newsletters, videos, yearbooks from the Minnesota School of the Deaf, and more. Records related to the day-to-day operation and maintenance of the hall should also

be kept, such as information regarding when the roof was replaced, receipts from utilities, etc.

We recommend that the CTMH designate a space to keep their records, so that this history may be referenced and easily accessed. Although it is possible that some of the spaces listed for office and general storage space could be used, we recommend that the Printing Room on the third floor be used as the archive room. This space is a good size for a growing collection, and has adequate wall space for organized storage of materials. It also has enough space that a portion of the room could act as reading space for those accessing the materials.

Rental Space

The CTMH would like to begin renting out their space on a more regular basis to the general public. Possible rental uses would be for special events, conferences, and meetings.

We recommend that the Card Room, the Ladies' Parlor, the Social Hall and Dining Room, and the Main Assembly Hall be considered as rental spaces.

There are only a few things to address before these rooms are ready for rental. As metioned earlier, allowing the general public access to these spaces would mean that the property of the CTMH and other organizations that use the building will need to be secured from the rental spaces so nothing is stolen or damaged. In addition, the CTMH has brought up the concern that the simultaneous use of the hall by hearing and deaf people might be problematic in certain spaces due to acoustics. An example is that if a deaf person has music turned up loudly in one room, it may disturb a meeting in another room. It is the opinion of the authors of this report that in most instances, noise can be sufficiently contained by making sure that each room that is rented or used by the CTMH during rentals has adequate doors. From observations at the site, the primary spaces where noise could travel and become a problem would be at the front stair and lobbies. Since the stairway is open to the lobbies, there is no separation between floors, and the spaces cannot be separately simply by closing a door. However, noise from the lobby should not be a deterant for renting other spaces, since the lobbies themselves are more of a passthrough or accessory space and are generally not occupied in and of themselves.

As the spaces are rented out, it is important to keep in mind the occupany counts permitted by code in each space. Please refer to the occupancy chart for these numbers.

Kitchens

The CTMH wishes to upgrade their kitchen spaces in the basement and on the first floor to provide better amenities for their own use, and so they can rent out these spaces.

Since the square footages of both the kitchens is limited, we recommend that the basement kitchen be upgraded as a full commercial kitchen, and the first floor kitchen be used as a serving kitchen. This would provide the opportunity for full meals to be prepared in the basement for events and then be brought up to the first floor kitchen to be served to people in the Social Hall and Dining Room. This upgrade would not prohibit the basement kitchen's current use for serving members during social occasions, but its function could be enhanced for multiple needs. Light food prep would also be able to be done in the first floor kitchen. Using the kitchens in this way would also limit the need for duplication of some of the specialty commercial kitchen appliances and their ventilation requirements, while maximizing the use of the kitchen space on the first floor.

If the CTMH desires to rent the kitchens, there are specific requirements for equipment, furnishings, and service materials that must be observed. The Ramsey County Environmental Health Department must review the plans for the new kitchens and approve the equipment to be used prior to permitting and licensing for the catering kitchens.

Major design considerations for a commercial kitchen include:

- Types of cooking equipment
- Plumbing
- Ventilation
- Electrical Requirements
- Materials for cabinets, bases, and flooring

In general, all surface materials should be smooth and easily cleanable. In addition, they should be nonabsorbent, so that spills will not penetrate the surface. Stainless steel is required for many food preparation surfaces and items. Ventilation should be appropriate for the appliances and type of cooking to be done in the kitchen. For more specific requirements for a catering kitchen, please refer to the Minnesota Food Code.

MATERIAL CONDITIONS AND RECOMMENDATIONS

North downspout on the west facade of the building, showing corrosion, loose seams, peeling paint, and damage to the surrounding masonry.

Short downspout on the east side of the porch.

South downspout on the east facade.

BUILDING CONDITIONS

EXTERIOR

A primary task of any building's exterior is to keep out water. Water infiltration can cause damage to the interior of the building and its structure. In order for the building to perform well, the various components must be properly maintained and they must go together as seemlessly as possible. The condition of the masonry and its mortar joints is vital to Charles Thompson's exterior condition. In addition, the windows and other openings are crucial to the performance of the building. Properly installed and maintained openings keep water out of the building, but also contribute to many other aspects of the building. Operable windows can ventilate a space in warm temperatures, and improperly sealed windows or storm windows can let cold drafts in when it is cold outside.

In particular, our observations raised concerns about inadequate storm water drainage away from the exterior of the building on site, as well as the condition of the masonry in some areas.

Storm Water Drainage

The extant original downspouts are insufficient to direct storm water away from the building. Most of the downspouts terminate before they reach the ground and after they were modified to no longer drain into the septic sewer system, they do not extend far enough away to ensure that water will not collect at the building walls during heavy storms. There are also gaps in the seams between the downspout sections, which allow some water to escape prior to flowing to the ground. These leaks cause water to be splashed directly against the walls, which has caused damage to the adjacent brick masonry. The paint on the exterior of the downspouts has also peeled off in some places, which has caused some rust.

We recommend that the current gutters and downspouts be modified to improve drainage away from the building. As a temporary measure, seams of the extant original downspouts can be sealed and downspout extensions can be added to direct the water away from the building. According to the Minnesota State Building Code, water is permitted to discharge onto the lawn if the building is a one or two family residential building. Since Charles Thompson Memorial Hall is a community hall, water should be directed to a separate storm sewer system. The work to direct water to the separate storm water sewer system would be fairly complex, and would require installing a system of drain pipes below the

Downspout at the west side of the north porch that dumps water too close to the building.

Vertical crack in the concrete below the center opening in the bow window.

ground to the main storm line. However, downspouts are permitted to drain onto the lawn if approved by a local building code official. We recommend that the House Committee discuss appropriate locations for storm water to drain onto the lawn with a city building official and modify the downspouts to comply with the building official's suggestions. Regardless of the option chosen, we recommend the extant portions of the original downspouts remain as part of the system. We recommend the gaps between the seams be sealed and refitted, and all the metal downspouts be repainted.

Concrete cracking near pipe penetrations on the east facade.

Exposed Concrete Foundation

The exposed concrete foundation has been patched, but overall, it is in fair condition.

The concrete on the north side is in good condition.

On the east façade, there is one vertical crack in the concrete at the sill of the center window of the bow window at the basement level. Some concrete has also chipped away to the south of the bow window, next to several pipes and the connection point for one of the air conditioners. There is also a vertical crack in the exposed concrete foundation just to the south of the middle of the east façade, and cracks at the edges of the windows adjacent to the concrete pad.

On the south side of the building, there is a horizontal crack on the side of the sill to the back-entrance door, and several vertical cracks throughout the exposed foundation on this side. There is also a pattern of damage next to the concrete walk on this side of the building. The metal vent grate on the south side of the building has corroded and stained the concrete beneath it.

Horizontal crack in concrete in south door sill.

There are a few areas with problems on the west façade. The west entrance stoop has settled and left gaps between the concrete exposed foundation, the stoop, and the door sill. Similar to the conditions on the other façades, there are vertical cracks at the edges of the window openings.

We recommend that the cracks in the exposed areas of the concrete foundation be repaired. Although the area of chipped off concrete by the pipes on the east façade do not appear to be causing further damage at this time, it should be patched if desired in conjunction with any other concrete work done at the foundation. Gaps between portions of the foundation and the door sills should be filled with sealant to allow for

normal thermal expansion and contraction while still protecting against water infiltration. If desired, the stain beneath the vent on the south side of the building may be removed.

Cast Stone Water Table, Front Door Detailing, and Window Sills

The cast stone water table between the basement and the first floor is damaged in a few areas. There are vertical and diagonal cracks on some of the pieces, but most appear to be surface spalling, and the adjacent brick masonry is not compromised. In addition, there are chips and signs of weathering at the decorative bead profile at the top of the lower band of cast stones. This too, is mostly an aesthetic concern. In addition to the surface spalls, there is efflorescence, or water-soluble salts, and staining present. The black paint on the top horizontal band of cast stone is both faded and beginning to fail.

Cast stone sill at east side of porch.

The cast stone detailing at the front door beneath the porch at the north side of the building is in fair condition. Although the stone only has a few chips at the bottom, the stone has darkened significantly over time.

The window sills have been painted black but appear to be in fairly good condition. The first-floor window sills on the north side of the building below the porch have stains that appear to be from water and the west window sill below the porch has a cracked sill on its west side. Several of the sills on the north façade and outside of the porch are also damaged, but none of the areas of spalling are large enough to cause water infiltration.

We recommend the efflorescence and the black paint be removed from the cast stone water table and the window sills by the gentlest means possible. After removal, we recommend that paint not be reapplied. The paint is not original to the building and provides no long-term protection of the cast stone. We also recommend that the cast stone at the north doorway be cleaned by the gentlest means possible. In order to determine the gentlest means possible with which to remove paint and stains, we recommend testing the aggregates used in the cast stone first. If marble or limestone aggregates are used, alkaline pre-wash/ acid afterwash chemical cleaning systems may be used. If no marble or limestone is present within the cast stone, acidic cleaners may be used. A small area of cast stone (one on the painted cast stone, one on the unpainted portion of the water table, and one on the doorframe) should be tested first to ensure that the cleaning method is compatible and does not cause damage to the cast stone. If a test of the cleaning solution reveals that the paint has become integral to the stone, and a layer of

Chip out of cast stone water table on east facade.

the stone is removed with the paint, then paint removal should not be pursued further. If the cleaning solution does not damage the stone, but does not remove the dark particulates to the desired level, micro-abrasive cleaning techniques could be tested in selective areas. This work should only be completed by stone cleaners with experience using these methods, and work should be overseen by a historic architect. Ordinary sand blasting or wet grit blasting ***must be avoided*** *in all circumstances, as it can irreversably damage the surface of the cast stone.*

Most of the cracks in the water table appear to be surface level, and therefore are likely not causing water infiltration problems at this point. However, they should be monitored to make sure that they do not begin to cause other problems. If desired, the surface cracks and spalls may be repaired. Composite repairs should be made with a mixture of the same cement matrix color, the same aggregate size, and the same coloration as the historic masonry. More information on cleaning methods appropriate for historic cast stone, and maintenance tips can be found in the National Park Service's Preservation Brief 42: The Maintenance, Repair and Replacement of Historic Cast Stone.

East porch openings that have been infilled with brick.

Porch and Balcony

Several original features of the porch have been removed, including pairs of one-over-one, single-hung windows at the basement level. The openings have been infilled with brick on the east side of the stairs, and concrete was poured at the bottom of the openings to match the profile of the surrounding concrete foundation. The work was stopped by the city before the openings at the west side of the porch were bricked in. Some framing, sheathing boards, and plastic sheets were intended to be used as the backup, and are left visible behind concrete masonry units.

The window removals and infill are located at a very visible location on a primary façade, so treatment should be carefully considered. The Secretary of the Interior's Guidelines for the Treatment of Historic Properties states, "For properties that have changed over time, and where those changes have acquired significance, reestablishing missing historic features generally should not be undertaken if the missing features did not coexist with the features currently on the building. Juxtaposing historic features that did not exist concurrently will result in a false sense of the building's history." The original use of the room underneath the porch as the bowler's room ceased when the bowling alley was removed in 1920, and the kitchen has existed in some form for the majority of the building's history. The kitchen has therefore gained significance in its own right. Since the windows have been covered from

the interior for most of the building's existance, completely reopening and replacing the windows in-kind would be inappropriate. In this case, a new infill material should be designed that is compatible with the overall historic character of the building, while being differentiated enough so that it is not confused as historic or original to the building. We recommend that the brick infill be removed. Brick infill of any kind is inappropriate because it could be mistaken for original brick detailing. We also recommend that the concrete that was added to the bottom of the opening be removed, because it mimics the concrete profile around it, creating a false sense of history.

Partially completed infill of opening below porch.

We recommend that infill panels be used so that the material allows the openings to be read as they were originally intended, as planar windows, as opposed to filling up the openings with small masonry units. Since the scale of the divisions of the original windows correspond with the pattern of the windows above, we recommend that a division similar to a mullion be made in the center of the opening, to represent the former pair of windows. The backup materials and the exposed materials between the interior of the kitchen and the exterior panels should be designed to ensure that moisture does not penetrate the assembly.

An opening is extant in the west wing wall of the stairs. The opening has a wood frame with a metal mesh window. The paint on the wood frame is peeling, leaving the wood exposed to deterioration in some areas. The wood trim on the outside of the mesh is missing on the north side and bottom of the window. This has caused accelerated deterioration of the metal mesh and wood sash.

Opening in west wing wall of porch stairs.

Due to the level of deterioration of the wood sash, we recommend that the metal mesh window be removed. Due to the lack of documentation available for this window, we are unsure the original design intent of this window. Therefore, we recommend that an infill panel be installed, similar to the other porch openings. However, since the exterior wood frame is in good condition, we recommend it be retained in place, and the panel be installed in the frame. When this work is carried out, we recommend that the frame be repainted.

The original masonry extant on the side walls of the stairs is in poor condition. The bricks near the top of the wing wall caps are loose and some are missing altogether. There is also some efflorescence on the surface of the bricks. Both the deterioration of the mortar and the efflorescence is due to water infiltration at the top of the walls. Efflorescence is also present on the cast stone belt course along the top of the lower level porch walls near the edge of the porch floor. The black

Missing brick below the cast stone cap at the top of the porch stairs' west wing wall.

Masonry deterioration at the east wing wall of the porch stairs.

Concrete deterioration at the base of the east post of the porch stairs.

Metal guard rail that has become deattached from the brick masonry.

paint on the cast stone caps at the edge of the porch floor and the top of the wing walls is coming off. Originally, the cast stone was not painted.

We recommend that the bricks at the stair piers, the lower level walls of the porch, and wing walls of the stairs be repointed, and the missing bricks be replaced. The efflorescence should be cleaned off the bricks and cast stone by using the gentlest means possible, and without abrasive techniques. We also recommend removing the black paint from the cast stone caps using the gentlest means possible. No sand blasting or chemical treatments should be used.

The exposed portion of the porch's concrete foundation is also in poor condition. The bases of the two brick piers at the end of the stairs and the concrete at the ends of the wing walls are cracked. Some of the concrete has crumbled and there are chips off the corners. The concrete walk from the Marshall Avenue to the stairs are also cracked and have settled unevenly. This has left a gap between the walk and the bottom stone stair.

We recommend that the concrete bases of the piers and wing walls be removed, the wing walls be dismantled, and masonry in good condition be salvaged for later reconstruction of the walls. We also recommend the stone steps be removed at that time in order for a historic architect to assess the underlying construction of the storage area. Please refer to recommendations for the storage area located in the Interior Conditions and Recommendations section of this report. After the investigation and work to the underlying storage area is complete, construct new concrete piers, reconstruct the masonry wing walls, and reinstall the stone steps on an even mortar bed according to plans and specifications by a historic architect made based on their built configuration prior to their removal and with reference to the original drawings by Olof Hanson. We recommend that the portion of the concrete walk closest to the stairs also be reconstructed at that time. Install new caulking between the walls and the steps with an appropriate sealant to withstand movement.

The original Doric columns have been removed and the porch is now supported with square brick posts. The brick posts are in good condition. The original porch also had turned wood balusters along the edge of the porch floor, the stairs, and above the porch roof, at the edge of the balcony. There were also matching balusters at the top of the bow window on the east facade. All balusters have been removed. The guardrails and handrails around the porch have been replaced with metal rails. There are currently no rails at the balcony level.

The horizontal ends of the metal rails are anchored into the masonry. Some of the rails have disconnected from the brick columns and wall, leaving holes where no mortar is present. In some cases, the rails have been anchored into the bricks themselves. The lower posts of the rails are anchored into the cast stone edges of the porch. Some of the edges of the holes have cracked, causing pieces of stone to spall or break off. In addition, the corroded metal has stained some of the bricks.

We recommend that the metal rails be removed, and the Doric columns and balusters be reconstructed. The brick masonry should be repointed when the anchors are removed. The holes in the bricks themselves are likely not deep enough to affect the performance of the masonry. However, the holes in the cast stone at the bottom of the railing are wide and could cause further spalling if not addressed. We recommend that the holes in the cast stone be patched with a mixture that matches the color, strength, and texture of the existing cast stone.

Large grout joint between cast stone and quarry tile floor at east edge of the porch.

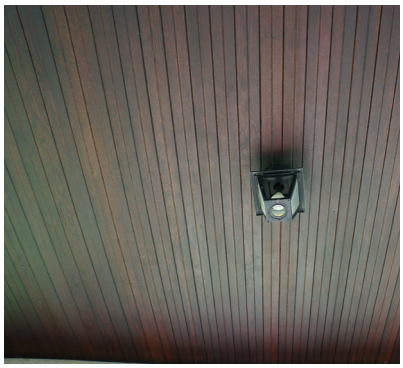
Other missing main entrance features are the original glass globes on the stairs' end posts. They were replaced with metal lanterns. The west replacement lantern at the top is missing, along with the west metal access plate at its south side. The original metal base appears mostly intact on the east side.

We recommend that the missing metal lamp and the metal access panel on the west side of the stairs be replaced. When replacing the lamp, the Charles Thompson Memorial Hall house committee should consider restoring the globes. However, the main priority in addressing the lamps should be making sure that the original bases do not deteriorate, and the electrical components are protected from the elements. We recommend that the bases be painted to protect them against further damage.

The original quarry tile is extant on the porch floor. However, there are cracks through both the grout and tiles around the perimeter of the porch. The most prominent crack is through the center of the tiles running parallel to the stairs between the two central columns. There are also large gaps between the quarry tile and the cast stone edge of the porch in some places, which have been filled with grout. It appears that grout was applied directly over the edge of some of the quarry tiles.

We recommend that the quarry tile be taken up during the porch restoration so that the underlying structure can be assessed. After the material beneath is repaired where necessary, we recommend installing new quarry tile.

Crack through quarry tiles at north edge of porch.



Dry porch ceiling.

The porch ceiling is in good condition.

The paint is peeling on both the exterior and interior of the porch's cornice. Some of the dentil panels are also warped and becoming unfastened or unadhered at their edges. There is also a crack in the gutter on the east side of the front of the porch. The wood directly underneath the gutter is another concentrated area of deterioration. It appears that the drip edge is not sufficient to keep water from being directed below the gutter due to capillary action.

The roofing on the balcony is in fair condition. The roof surface is fairly uneven, which creates the potential for water to pool. If the flat roof does not have a sufficient slope directed away from the building, there is potential for the water to enter through the intersection at the building's main north wall.

We recommend that a historic architect detail a new drip edge when the balcony is reroofed to better direct water away from the building and off the cornice.

North porch cornice showing deterioration and missing balustrade.

Brick Masonry

The masonry of the north façade is in fairly good condition, besides the condition issues at the porch. However, there are a couple areas of brick masonry issues on the building's main exterior walls. There are some vertical masonry joints between the east window and the porch that have a lighter-colored mortar than the majority of the wall. The color difference is evidence that the lighter mortar was applied at a different time than the other mortar. It is likely that missing areas of mortar were patched when the windows below the porch were infilled.

Although it was patched with good intention, replacement mortar that is incompatible with existing mortar can cause damage to the historic brick masonry and the surrounding mortar. Besides the adverse aesthetic effect of the color variation, the difference in color signifies a difference in the physical ccomponents of the mortar mixture. Mortar is comprised of sand, and the bonding materials lime or portland cement in various types and proportions, mixed with water. Different combinations of these elements create mortar of different strengths. Many lighter mortars are made from white portland cement, which is much stronger and harder than most historic mortars, which typically have a higher lime content than modern mortars. The weakest component in a masonry wall should be the mortar, which acts as a sacrifical element, taking the brunt of stresses on the wall, and therefore is designed to protect the

brick masonry from excessive cracking under stress. In other words, mortar is a sacrificial element, and masonry walls are designed to be repointed as basic maintainance for the bricks throughout the course of a building's life.

Pipe penetrations in brick at east facade.

In the same area as the incompatible mortar on the north facade, there is a penetration in the wall for a water spigot. Around the spigot, there is missing mortar. At the basement level on the west side of the porch, there are anchor holes in the mortar, but the object that was anchored no longer exists. There is also a vertical crack through the mortar of the jack arch over the west window. Several other areas on this façade have partially missing or deteriorated mortar.

On the east façade, there are some areas of mortar directly to the south of the bow window that are extremely deteriorated. Above the center window on the basement level of the bow window, light-colored mortar has been applied between the brick and the bottom of the water table. A few Virginia Creeper plants have begun to grow on this side of the building.

The masonry on the south side of the building is in good condition. There are a few areas of deteriorated mortar, and a chip in the masonry on the southwest corner of the building at the basement level.

On the west side of the building, there are primarily two areas of masonry problems. One area is the pipe penetration just above the foundation at the northern most downspout. Mortar has been applied directly over the bricks in an attempt to make the penetration water tight. The most concerning area though, is the masonry at the top of the north downspout on the west elevation. The masonry itself is in poor condition, with black staining, as well as white efflorescence due to storm water control problems at this point. The mortar in this area is also deteriorated, and in some cases, missing. The seam between the gutter's conductor head and the downspout appears to have leaked and corroded. There is also another seam just below the cornice.

Black stains and efflorescence on the brick surrounding the north downspout on the west elevation.

We recommend that the incompatible mortar that appears lighter than the surrounding mortar, and which is presumed to be non-historic, be removed and areas of brick masonry be selectively repointed (roughly 10%) to correct areas of deteriorated or missing mortar. We also recommend that the masonry be repointed where there are cracks, since the condition of the cracks in the mortar appear to be stable and due to normal settling. The masonry should continue to be monitored. We recommend the efflorescence and staining on the masonry surrounding

Black stains and efflorescence on the brick beneath entablature on south side of building.

the north downspout on the west side of the building be cleaned in the gentlest means possible and repointed. To prevent the problem from recurring, the condition of the north downspout on the west side of the building needs to be addressed. Please see the Storm Water Drainage section of this report for recommendations.

All new mortar must match existing mortar in color, texture, and tooling. The sand must also match the existing sand. In addition, the new mortar must be as soft or softer than the existing mortar, and at least as vapor permeable. Take a mortar sample to determine the strength and makeup of the existing mortar. In addition, we recommend that the mortar sample be removed to investigate the condition of the underlying mortar and inner wythe of brick. For more information on mortar matching, please refer to Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings.

We recommend that selective cleaning be completed at brick areas with staining or efflorescence in conjunction with the cleaning of the cast stone. Currently, the areas that need cleaning include: the top portion of all facades near the bottom of the entablature, the bricks below the southernmost assembly hall window on the east facade, all sides of the building between the entablature and the parapet coping, around the west entrance door, and the masonry surrounding the north downspout on the west side of the building. Cleaning should be done using the gentlest means possible. Abrasive methods, such as sandblasting must not be used. We recommend starting with a low-pressure water removal method. If scrubbing is used, we recommend using natural or synthetic bristles, never metal bristles. Test cleaning methods on a small area of masonry on a non-street-facing facade to ensure the compatibility of the cleaning method. Remove the Virginia Creeper from the building. The plants can hold moisture onto walls and can also cause chemical deterioration of mortar if not removed.

Window air conditioner unit at south side of first floor apartment on west facade.

Windows

This is an assessment of the window exteriors. The interior conditions are included in the conditions of the interior rooms.

Both frames of the first-floor windows beneath the porch have cracked paint and glazing putty. The other windows on this façade also appear to have some cracking, but it is difficult to assess from the ground.

On the east façade of the building, the paint on the wood window frames and the glazing putty is also cracking. In particular, there are

gaps between the concrete sill and the bottom of the wood window frames on this side.

The paint on the wood frames of the windows on the south side of the building is peeling badly. The paint is particularly weathered at the sills. However, the wood frames themselves are in good condition.

The paint on the window frames on the west façade is in the worst condition. Some of the wood already appears to have deteriorated due to the lack of protection from paint. In particular, the window frames of the smaller windows near the south side are deteriorating at the sills. The middle window located in the living room of the apartment is deteriorated the most because it does not have an exterior storm window. There is a window air conditioning unit in this window. Although it does not appear that the air conditioning unit itself is causing any deterioration to the window at this time, there is potential for the bottom of the window sash to deteriorate faster if water sits on the top of the unit. The southernmost apartment bedroom window is also missing an exterior storm window.

The wood window frames and all exposed wood trim should be repainted to prevent deterioration. We recommend that the areas of the wood sash that are already deteriorated be repaired with epoxy and consolidant to prevent water infiltration through the windows. We also recommend that the glazing be reputtied to prevent water infiltration at joints. If desired, we also recommend that an exterior storm window be installed on the apartment bedroom window to match the adjacent windows. Before undertaking window repair, please refer to Preservation Brief 9: The Repair of Historic Wooden Windows.

Missing storm window near north side of west facade at the first floor.

Doors

The main entrance doors at the north side of the building, underneath the porch, are original to the building, but have been altered. The glazing is in good condition. The door hardware is modern, and there is a hole visible on the east door where the original knob or locking hardware was located. The door hinges appear to be original. At the bottom of the two doors, the wood kickplates are damaged where the bolts connecting the panic hardware on the interior side protrude. At the top of the doors, the bolts from the panic hardware are obvious as new additions to the doors. There is a small hole near the bottom and inside on the exterior of the west door. At the exterior cast stone door frame, a block of wood has been installed, presumably to keep the door from swinging into and damaging the frame. The wood door frame around the doors is in fairly good condition, but the white paint is peeling. The brown paint on the doors themselves is faded and is also coming off.

North entrance doors beneath porch.

South entry door.

We recommend that the wood trim on the exterior of the door at the bottom be replaced, and that the hole in the east door from the previous hardware be filled in with wood epoxy. We also recommend that a permanent door stopper be installed, and the wood block be removed. Once these portions are repaired, we recommend that the door and frame be repainted with an appropriate exterior paint.

The exterior of the north door to the balcony on the second floor is in good condition. The original hardware appears to be present. The door is currently not in use, and is blocked from the inside, since the balcony does not have guardrails. It is possible the balcony could be used again if code-compliant guardrails were installed and if the porch roof/ balcony floor is deamed structurally sufficient by a structural engineer.

The door is currently in good condition if it is not to be used. Typical maintenance and repainting should be done periodically. However, if work is done to the balcony to allow it to be occupied, then we recommend that the door hardware be replaced with accessible hardware. The locking mechanism should also be carefully chosen to attempt to prevent people on the balcony from locking themselves out of the building.

The south entrance door is original, but it has a modern knob and a separate lock. The door and frame is in good condition. The paint is in fair condition.

Since the door is not part of egress from the building, we recommend that the door hardware be retained. Although the door is in good condition now, we also recommend the door and frame be repainted periodically as part of routine maintenance.

West entrance doors.

The west doors are original, but the door hardware has been replaced. The wood doors are deteriorating near the stone sill and the paint is peeling. The bottom panel of the south door is also cracked. The wood frame is deteriorating at the bottom, and the sealant around the door frame is cracking and peeling away.

The cracked wood panel on the south door on the west side of the building should be repaired or replaced. We recommend the sealant be replaced and the doors and trim be repainted. The deterioration at the bottom of the doors does not warrant any action at this point, but the doors should be repainted periodically to prevent the wood from deteriorating further.

Terra Cotta

The terra cotta Corinthian capitals on the east and west facades of the building, are in good condition, but have been painted black.

Historic photographs of the building show that the terra cotta was not painted originally. We recommend that the black paint be removed from the terra cotta capitals using the gentlest means possible.

Terra Cotta Cornithian capital and Entablature on west side of building.

Entablature

On all sides of the building, the paint is peeling off the metal entablature. There are a few places near the center on the north side, where there are signs of slight corrosion at the metal joints. In general, the paint on the east and south sides of the building is in worse condition than the north side. The condition of the cornice on the west side is the worst. The peeling paint is particularly concentrated on the north side of the west façade, on the dentil band and the top of the frieze. In addition, there is a crack and a gap between the bottom of the vertical metal piece of the architrave and the soffit. It appears that there is some corrosion due to water damage from the downspout at this point.

We recommend that the torn or cracked metal at the north side of the architrave on the west side of the building be repaired, and all portions of the entablature be repainted. Remove loose or flaking paint by hand without mechanical means before repainting to ensure proper adhesion of the new paint. See the previous section on Storm Water Drainage for recommendations for the downspouts.

Roof and Parapet

Overall, the roof membrane is in moderate condition. There are some issues at its edges and joints. There are some areas where pooling has occurred, and a few spots where there are wrinkles in the membrane. The flashing details of the roof are problematic in some areas and will be discussed further.

We recommend that the roof membrane be reassessed for possible replacement within the next five years. The roof is one of the most important elements of the building to properly maintain. If the roof leaks, interior finishes, as well as structural portions the building, can be damaged. It is also recommend that flashing and coping details be revised at that time to ensure proper protection of the penetrations through the roof and junctions with the wall.

Roof hatch.

Skylights at north side of roof.

The elevated portion of the roof over the stage has several condition issues, including the membrane itself, the parapet coping, and the skylight.

The roof hatch is in good condition.

The paint is peeling off the metal vents and skylights in the main portion of the roof, and the metal is starting to corrode in some areas. Flashing has been installed up to the south edge of the skylight over the stage, and flashing has even been installed slightly over the southwest frame. This condition has the potential to direct water directly onto the skylight, which in turn would enter the building. The glazing of the large skylight in the moving picture room is also cracked.

We recommend that the skylight above the stage be removed for repairs. We recommend the rust be removed from the frames and the metal be recoated with high performance paint to prevent further deterioration. Before the frames are repainted, all surfaces should be properly prepared according to the paint manufacturer's standards, and the compatibility of the substrate and the paint should be verified. If portions of the frame are damaged beyond repair, we recommend that they be replaced. We recommend the glazing be realigned and sealed at its perimeter. For more information on the procedures for repair, please refer to Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows .

We also recommend the flashing and connection between the coping and the skylight be redesigned before the skylight is reinstalled to prevent water from being directed to the skylight. We recommend the broken glazing in the skylight over the motion picture room be replaced. In addition, we recommend that all vents and metal fixtures that penetrate the center of the main portion of the roof be repainted to prevent further corrosion. Sealant should also be reapplied to the joints in the vents and skylights.

There is visual evidence of issues with the materials and assembly of the raised portion of the roof over the stage. According to the house committee, there was a water infiltration problem at the roof above the stage, but it has been repaired. There are a few portions of the upper roof that appear to be wrinkled or to have bubbles. This could be a sign that the membrane is not properly adhered. In particular, the membrane around the skylight is wrinkled and the edge of the west wall to the north of the skylight is wavy.

It appears that a drip edge and termination bars were added to the edges of the elevated portion of the roof over the stage a while after the original roof was installed. This new piece appears to have been installed over a strip of metal flashing that already existed. The older

piece of metal beneath is corroding at the edges and the paint is failing. In addition, there is an excess of sealant that has been added to the edges of the roof membrane at this location. The sealant has not been applied in consistent beads, which tells us that an attempt was made to patch the weak areas in the assembly. There are also some areas where sealant has been applied inappropriately to fill in the gaps between bricks where there is no mortar. A hard layer of cementitious stucco has been applied over the bottom portions of both the brick masonry wall over the stage and the brick chimney to its east. The skylight itself is also in poor condition. The metal edges are heavily corroded, and the paint has failed. There appears to be a slight gap around the window frame and glazing where sealant should be.

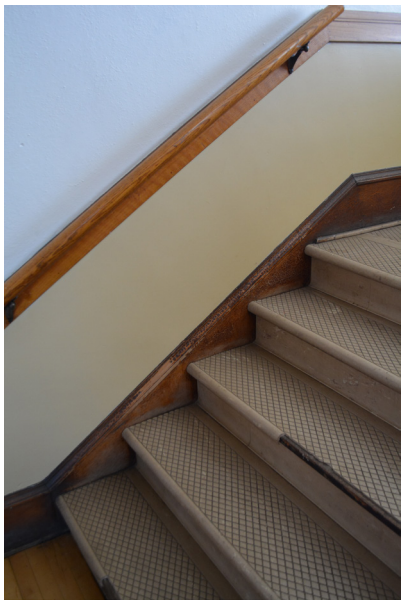
We recommend that the raised roof over the stage be reroofed and the brick masonry wall at this location be repointed. All sealant should be removed in the process of repairing the roof and masonry and permanent repairs with appropriate mortar and sealant should be made. We also recommend that the skylight's metal frame be repaired, repainted, and sealed.

The paint on the metal parapet coping is beginning to fail. The coping is also dented in several areas and there is oil canning, or wrinkling of the metal, on the exterior side of the stepped parapet coping, which can be seen from the ground. Some of the coping seams, that can be viewed from the top of the roof, are pulling apart and the sealant is failing in areas. The gutters appear to be in fair condition but have some areas of corrosion.

We recommend that the copings be repaired when the roof is replaced. The copings and gutters should be repainted periodically as regular maintenance.

INTERIOR – PRIMARY VERTICAL CIRCULATION

Front Stair



Photograph showing chips in nosing of front stair, deteriorated finish at wall stringer trim, and inadequate handrail extension.

There is a chip out of the bottom stair nosing in the basement, where the stair curves. At the first-floor lobby, the bottom stair has a chip at the nosing that is almost the entire width of the stair. There are also sections of the rubber nosing missing a few stairs up, and several above the next landing of the stair. One of the rubber treads near the second floor is a different color and appears to have been completely replaced.

The material revealed underneath the nosing appears to be a dark wood. The original drawings show that the stairs were planned to be constructed out of oak treads with cast iron risers. It is unclear whether the original plan was executed. If it was, then these materials are likely underneath the rubber stair covers. However, this condition cannot be determined without removing the rubber treads and risers altogether.

The stairs between the second and third floor are not covered with the rubber treads but are painted wood. The paint is bubbling in places on the risers near the third floor. There is also some chipping of both the paint and wood on the edges of the treads. The last riser before the third floor has a horizontal crack, but it appears to be stable.

The treads and risers themselves are in fair condition. Loose pieces of nosing are a tripping hazard, and we recommend the nosing be monitored. We recommend that the rubber treads and nosings be removed if the condition gets any worse. If the rubber is removed, the underlying material should be investigated by a historic architect, and treatment should be determined at that time. If the underlying material is intact, it is possible that the recommendation would be to leave the treads and risers unrecovered. If it is in poor but stable condition, the suggested treatment will likely be to find another finish material that is durable and suitable for this application.

The newel posts and wood railings between the basement and first level are in good condition. However, the bottoms of the wood guardrails at both the first and second floor lobbies have dark stains, likely due to the repeated exposure to cleaners used to mop the floors. Some cleaners contain chemicals that should only be used on certain wood finishes. In addition, the finish on the wood stringer trim on the wall and the center of the stairway is deteriorating near the bottom of the stairs on the first floor. Between the second and third floors, the opaque paint is wearing at some places on the stringers.

We recommend the wood areas that are damaged be refinished. New finishes should match the existing finishes in color, texture, and sheen. We recommend that mopping and cleaning be done with a cleaner that is compatible with the wood finish. New cleaners should be tested on a small, inconspicuous area of wood prior to use. We recommend that the stairs between the second and third floors be repainted.

The wood handrails attached to the wall for the front stairway do not extend beyond the edge of the stairs as required by the Minnesota Building Code and are not continuous throughout all levels. However, because they are existing handrails, it is not required that they be updated unless new work is done in that area or their condition is a hazard to life. It is possible that the handrails may need to be modified to meet the code if a new addition is added to that portion of the building. This will need to be discussed with the local code official. In addition, the guardrail at the first and second level lobbies is not compliant because there is a large gap between the top of the wood rail and the top metal rail. This is the same case. The guardrails are allowed to be maintained in their current condition if their condition is not considered hazardous.

Photograph of front stair at first floor lobby. The bottom of the wood guardrail is stained.

If an elevator addition is constructed, we recommend that the handrails on the wall be replaced concurrently. We also recommend that the safety and code compliance of the guardrails be revisited at that time. However, the Charles Thompson Memorial Hall House Committee may choose to upgrade the handrails at any time, to provide better accessibility to all who use the building. The historic integrity and design intent of the newel posts and guardrails should be carefully considered, as the stairs and woodwork are character-defining features of the building. Upgrading the guardrails can be as simple as adding a rail to the top to bring its height up to compliance, while still being compatible with the historic stair.

The windows located in the front stairwell are in good condition.

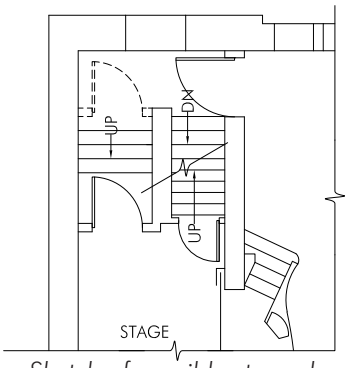
<u>*Back Stair*</u>

The back stairs are in good condition, with only minimal concrete chipping and peeling paint. The finishes are slightly dingy, but this is an aesthetic observation and not a performance concern. Since this is the back-egress stairway, and not an important character-defining space, the recommendations made in this report focus on safety.

Adhesive treads on stairs between the exterior door and the landing to the apartment.

The adhesive grips applied to the treads between the basement and the storage room are peeling off at the edges. While not a major concern right now, further loss of adhesion could cause people to slip on the treads.

Photograph showing handrails.



Sketch of possible stage door relocation.

Photograph from the bottom of the back stairs looking towards the door at the top of the stairs.

We recommend that the condition of the treads be monitored, and loose pieces of the adhesive grips be clipped off at the edges to prevent falls.

The handrails do not extend far enough at the top and bottom levels of stairs to comply with the current building code. The handrails should also be continuous at the center portion of the stairs.

The stairway would provide better access if the handrails are improved, but it is likely that they would not be able to be made fully compliant due to the configuration of the stairs. The handrails are permitted to remain in their current configuration because they are part of the existing building. However, a code official may request work to the handrails if any work is done surrounding the stairway. It is possible that the code official would consider making an exception to full compliance due to infeasibility, and that minimal upgrades would be allowed. We recommend that the handrails remain in their current configuration, and that upgrades may be considered in conjunction with other accessibility work if desired by the CTMH House Committee.

The actual arrangement of the back stairway and the spaces around it is another safety and accessibility concern. The door at the top of the stair near the west entrance is non-compliant because it does not have a landing at both sides. Without a landing on the other side of the door, there is the risk that someone could open the door and fall down the stairs. The door between the stage stairs and the level of the assembly hall is also non-compliant for the same reason.

We recommend that the door at the top of the stairs to the basement be removed. Even if it the door was correctly placed, it is not necessary per code, and is therefore only a hindrance to egress. In regard to the door by the stage, removing the door would also be a viable option. However, the door at the stage serves the purpose of enclosing the stage when shows are going on. We recommend this door be retained if no other construction work is done to this area. If a new elevator addition is made near this area, it may necessitate that the door be brought up to code. In this case, we recommend the door be removed and a new door be installed on the other side of the stairs.

The door from the top of the stairwell to the assembly hall has been outfitted with a new lever handle that is ADA compliant. The door from the stairway to the first floor and the door to the basement both have the original door knobs, which are not accessible.

As options for complete access to all spaces within the building is explored, we recommend the non-accessible door knobs be replaced with accessible hardware as appropriate and as part of a larger construction project. Please see the Accessibility section of the report for detailed recommendations.

There are several condition issues on the inside of the back stairway's west egress doors. The cover at the bottom of the west entry door panic bar is missing, and the bottom of door shows significant wear and tear. There is also a gap between the two doors at the bottom.

We recommend that the condition of the panic bars be monitored periodically to ensure both doors remain operable. The missing cover at the bottom of the mechanism is not a problem in and of itself, however, it could be a sign of other issues. For instance, if the hardware is impacted without a cover, it could cause damage to the opening mechanisms. It could also mean that other parts of the hardware are showing wear and tear. The door hardware, including hinges, openers, latches, and panic hardware should be routinely assessed, and adjusted if necessary, to continue the operation of the doors, as well as ensure that normal wear and tear is evenly distributed. Proper maintenance will prolong the life of the hardware.

There is a missing door closer on the first-floor door to the stairwell. All doors to egress stairwells must be automatically closing.

We recommend a new closer be installed.

There is a gap between the main apartment door frame and the door.

We recommend that a new main door and frame be installed for the entrance to the apartment if it is retained as a caretaker's residence.

The ceiling height in the back stairway is lower than the height required by the Minnesota Building Code for new buildings (80" tall).

While the headroom in the stair is out of compliance with the current building code for new buildings, the building is currently grandfathered in as an exception since it is an existing condition. If any major construction work or alterations are done to change the configuration of the stairway in the future, then the stairway may be required to be brought up to code at that time.

Door to the assembly hall at the top of the back stairs.

Missing cover at the bottom of the west entry door panic bars.

Missing closer at first floor door from back stair.

INTERIOR – BASEMENT

Basement lobby/assembly area.

Lobby

The basement lobby is in fair condition. The main issue in this room, and the for other rooms in the basement, is the asbestos tile. Some of the tiles at the edge of the lobby and the hallway have come off. The tiles at the threshold to the committee room have also broken off at the edges. Broken tiles can cause asbestos to become friable, meaning that damage to the material can cause particles can go into the air. It is also possible that the mastic used to adhere the tile contains asbestos.

We recommend that a material assessment be done to determine the extent of the asbestos in the building. We recommend the asbestos floor in the basement be abated.

The water fountain in the basement does not work. The Charles Thompson Memorial Hall House Committee cited problems with the sewer line as the problem.

We recommend that the existing drinking fountain be restored if posible. In addition, we recommend a new accessible drinking fountain be installed in the basement.

Other than the flooring, the room is generally in good condition. The windows in the bow window are in good condition. The adjacent window seat has a few missing upholstery buttons.

Since the buttons are more of an aesthetic concern than a functional concern, we recommend that the Charles Thompson Memorial Hall House Committee replace them if desired.

Condition of floor beneath the kitchen sink.

Kitchen

The kitchen was originally the bowler's room but has been adapted to be a serving kitchen. The Charles Thompson Memorial Hall House Committee desires to expand the possible uses of the kitchen in the basement, to possible catering use. The kitchen can currently accommodate beverage services and light food items. However, the current layout does not allow for the type of equipment and fixtures necessary for a commerical kitchen.

Please see the Future Planning Considerations section of this report for recommendations.

There are a few condition issues if this kitchen remains in the same use. There are many exposed pipes underneath the dish sink and the floor beneath and surrounding the sink is uneven. It appears that a layer of concrete was applied over the existing asbestos tile floor.

The tiles beneath the floor are most likely damaged. This means that if the kitchen is reconfigured, that the flooring will likely have to come up, and the asbestos will have to be abated. Please see the section Future Planning Considerations for more information about asbestos abatement.

Refrigerated display cases in the space beneath the front exterior stairs.

Storage Room

The storage room is beneath the front exterior stairs and to the north of the kitchen in the basement. It is separated from the kitchen by a light-framed wall. The door to this room is currently blocked by a refrigerated display case. The primary condition issue with this room is ventilation. Currently, the space receives some ventilation through an exterior passive louver vent on the west side of the stairs. The condition of the masonry also suggests that the room is not currently airtight. However, the Charles Thompson Memorial Hall Committee members have brought up that ventilation has been an ongoing problem in this room. Improper ventilation can cause moisture to build up, which can produce mold.

We recommend that the room underneath the stairs be addressed when the exterior north porch stairs are reconstructed. We recommend that the space either be permanently removed and infilled with earth, or completely reopened and redesigned for use as an ancillary storage room for the kitchen. Since the room has extensive mold issues, we recommend that a mold remediation team be involved in the investigation and removal of all finishes and effected materials within the room. If the room is infilled with earth, we recommend that a new reinforced concrete block retaining wall with waterproofing be added to the new north wall of the kitchen. It is possible that if the room is stripped of all mold-ridden materials and redesigned for adequate ventilation, this space could be utilized as storage for the kitchen. It is up to the Charles Thompson Memorial Hall to decide which option would be more beneficial to them long term.


Main hallway in basement.

Main Hallway

The main hallway is in fair condition. Like the lobby, the principal issue is the presence and condition of the asbestos tile.

We recommend that the asbestos tile in the hallway be abated when the lobby flooring is abated.

The only other condition issue is the exposed pipe and conduit that runs along the top of the ceiling. Some of the pipe penetrations have damaged the plaster on the walls and have been patched.

Since the concerns are mostly aesthetic regarding the exposed pipes and conduit, we recommend they remain unless system performance, code, or safety issues are determined by the Mechanical, Electrical, and Plumbing assessment. Please see the Mechanical, Electrical, and Plumbing appendix of this report for recommendations concerning the performance of the systems.

"Office" sign and boarded up window with metal bars in Committee Room.

Committee Room

The committee room finishes are in good condition. The floor, the walls, and the ceiling are relatively free of cracks and defects. The woodwork is also in good condition. However, the space has several exposed pipe penetrations through the roof and ceiling. Another notable condition in the room is the uncontrolled wires and cords from the office equipment.

We recommend that a wire management plan be implemented in this room. The path for the technological equipment cords could be consolidated and limited to reduce their visual impact. It is also possible that some of the cords could be concealed behind furniture to reduce the risk of unplugging or interfering with hanging wires.

The windows between the passage and the committee room originally held single glass panels but are currently boarded up. There are also metal grates over both interior windows and the exterior windows in the room.

Passage showing boarded up interior windows between Committee Room and Men's Toilet Room.

We recommend that the glazing be restored on these windows because they were an original character-defining feature of the building. We also recommend that the metal grates be removed. If security is an issue, there are other rooms in the building that can provide secure storage with the addition of these bars. See Future Planning Considerations for more information on reconfiguring this and other areas of the building.

Men's Toilet Room and Passage

The passage in generally in good condition, with a few exceptions. Moisture from the pipe penetration through the northeast corner of the passage has stained the corner ceiling tile. There is also one ceiling tile to the south of the florescent light fixture that has a chipped corner.

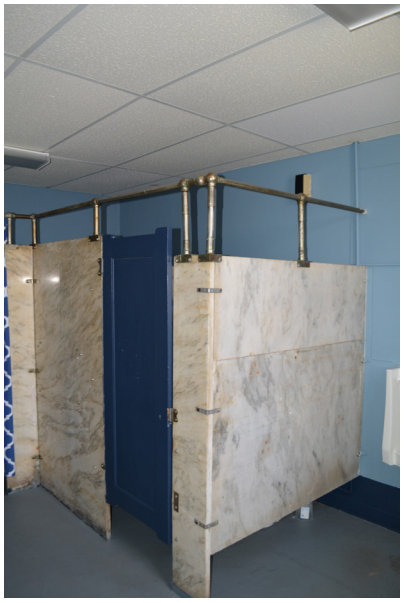
If the pipe is no longer leaking, and the cause of the stain on the corner ceiling tile has been repaired, then no further work is necessary. The crack at the edge of the tile likely occurred when the tile was lifted from the grid for some sort of maintenance to the light. The condition of the ceiling tiles is more of an aesthetic concern than a systemic problem, and no work is necessary unless repairs are desired.

The two wood frames of the interior windows on the west side of the passage are each stained a different color. The frames are also scratched, and they have white paint on their edges from when the walls were painted.

We recommend that the windows be refinished.

The stalls in the toilet room have been modified over the years and the stone partitions have been damaged as a result. The partitions are of uneven heights and have mis-matched hardware. One of the stalls has a wood door and the other has a curtain. The stalls themselves are not accessible. The sink is also not accessible.

We recommend that the stall configuration be redesigned according to ADA standards. Each toilet stall should be equipped with the appropriate grab bars, accessories mounted at ADA compliant heights, and shall have the required clearances around the components. This will likely necessitate the complete removal and replacement of the toilet stalls. We also recommend that new ADA compliant sinks with knee and toe clearance underneath the lavatory bowl. Please see the Appendix for an illustration of a possible accessible toilet room layout, and Future Planning Considerations for more information about toilet room locations.



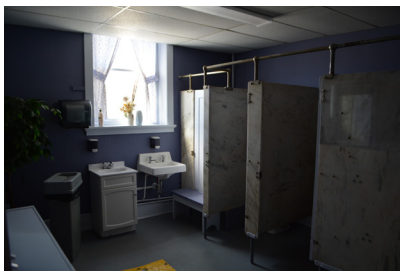
Modified stalls in the Men's Toilet Room.

The toilet room has a few areas of staining. The southwest corner has a water stain on the ceiling tiles. In addition, the water damage at this corner has caused the paint on the floor and bottom of the wall to bubble and wrinkle. The paint on the concrete floor is failing in other areas as well, and the overall surface is uneven. The grate covering the floor drain is cracked, and many of its openings have been painted over.

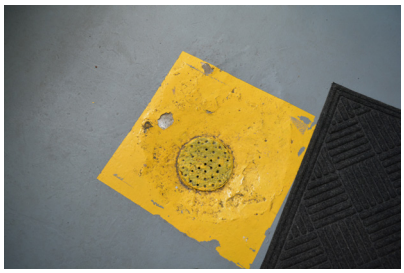
If the source of the leak has been repaired, then we recommend the ceiling tiles that are stained be replaced if desired. We recommend the walls be repainted when the toilet room is redesigned. We recommend the floor be resurfaced with epoxy or other suitable material to create a consistent slope to the floor drain, and a new drain cover be installed.

Women's Toilet Room

The women's toilet room, like the men's toilet room, is not ADA accessible. The stalls are too small and have been modified over the years. One of the stalls has a curtain instead of a wooden door. The stall in the northwest corner is very small and has been blocked off by a bench. This appears to be used as a storage area for janitorial supplies. Although one of the lavatories is wall-mounted, the bench in front of the northwest stall is pushed partially underneath this sink. Therefore, there is not enough space around the sink for it to be considered accessible.



Photograph of Women's Toilet Room showing stalls and non-ADA compliant sinks.



Floor drain in Women's Toilet Room.

We recommend that the stall configuration be redesigned according to ADA standards. Each toilet stall should be equipped with the appropriate grab bars, accessories mounted at ADA compliant heights, and shall have the required clearances around the components. This will likely necessitate the complete removal and replacement of the toilet stalls. We also recommend that new ADA compliant sinks with knee and toe clearance underneath the lavatory bowl. Please see the Appendix for an illustration of a possible accessible toilet room layout, and Future Planning Considerations for more information about toilet room locations.

There is a stain on the ceiling tile at the northwest corner of the room due to a leak around a pipe penetration. The concrete floor is uneven and the area around the floor drain is painted yellow where there is a significant dip.

If the source of the leak has been repaired, then we recommend the ceiling tiles that are stained be replaced if desired. We recommend the walls be repainted when the toilet room is redesigned. We recommend the floor be resurfaced with epoxy or other suitable material to create a consistent slope to the floor drain, and a new drain cover be installed.

Chipped vinyl asbestos floor tile in the Card Room.

Card Room

The vinyl asbestos tile in the card room is beginning to show some wear and tear, and there is one big chip out of the corner of a tile.

We recommend that the asbestos tile be removed and when the tile in the rest of the basement is abated, including the mastic adhering the tile. New flooring can then be installed in its place.

The finishes in the room have seen some wear and tear and some elements are missing. The south wall to the west of the door and the entire west wall are both missing chair rails. The vent at the top of the south wall is missing a cover and the adjacent wood trim is falling off the top of the wall.

Missing trim to the left of the door to the main hallway in the Card Room.

We recommend that a new vent cover be installed over the vent on the south wall and the trim be re-secured to the wall. We also recommend that a chair rail that matches the profile and finish of the other chair rails in the room be installed to the south of the west door and on the south wall.

The wood door frames are stained at the bottom. A section of chair rail between the middle window and the south window is a different color than the rest of the chair rail.

The wood at the bottom of the door frames is likely discolored due to water damage. If desired by the Charles Thompson Memorial Hall

House Committee, the wood pieces could be refinished to further protect the wood. New finishes should be match the existing finishes in color, texture, and sheen. Whether or not the wood is recoated, we recommend that mopping and cleaning be done in a way that will prevent moisture from sitting on the wood elements for very long. Prolonged exposure to water will cause the wood pieces near the floor to soak in water and continue to deteriorate. We recommend that the area of trim between the two windows be stained to match the other chair rails.

The original doors to the card room have been removed, but their door frames remain. The door jambs have strike plates and indentations of previous hinges. There are many scrapes and nicks in the jambs and casings of the doorways.

We recommend that the door frames be repaired and refinished where necessary. Once this is done, we recommend new doors be installed in the openings. If portions of the hall are rented out in the future, it will likely be desirable to have doors on this room to separate different user groups or events that are using adjacent spaces at the same time. Alternatively, if the space is not used for rentals, it may be desirable to create a larger opening in one or more of the card room walls to expand use into the hallway or the main lobby and to create a visual connection to other spaces (similar to the existing openings between other rooms in the building).

Discolored bottom of door casing in the basement Card Room.

This room has some electrical cord management issues. The wires coming from the wall-mounted televisions are routed to the northeast corner of the room, where they appear to be routed through the wall.

We recommend that the electrical wires be addressed for a cleaner look.

Missing vent cover in Card Room.

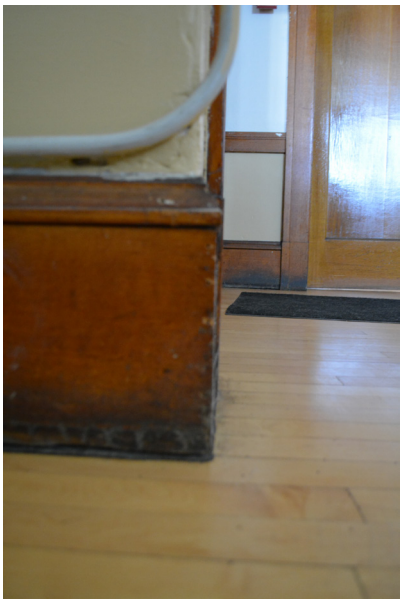
<u>*Boiler Room*</u>

The boiler room is utilitarian in nature, so the focus of our conditions assessment for this room is its function and safety. There are no major concerns in the main portion of the boiler room. However, there are some moisture issues in the coal and ash bins. As a result, the concrete walls are stained and there is some mold in the room.

Since the coal and ash bins are now obsolete, and the cove is significantly impacting the interior environment of the building, we recommend they be removed and infilled with earth. The new exterior wall should be waterproofed.

Please see the Mechanical, Electrical, and Plumbing appendix of this report for recommendations concerning the performance of the systems within the boiler room.

Moisture issues in the Boiler Room.



Discolored baseboard in first floor lobby.

INTERIOR – FIRST FLOOR

Lobby

The lobby finishes are in good condition. There are dark stains at the bottom of the light baseboards and doors.

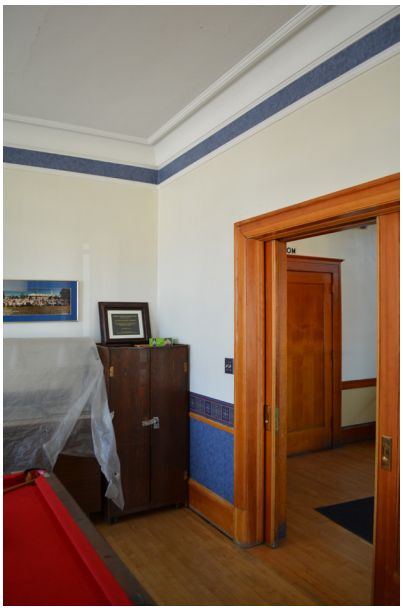
We recommend that the baseboards be given the same treatment as the wood stains at the adjacent front stair. We recommend the wood pieces could be refinished to further protect the wood.

The floor mosaic in the front entrance vestibule is missing a few tiles at the threshold to the main lobby. There are also some cracks in the wood floor at this location.

We recommend that the missing tiles be replaced with new tiles in the same color and size. We also recommend that the chips in the wood floor be repaired.

Parlor

The parlor doors slide completely into the door frame, but require some effort to operate due to sticking. These doors are not ADA compliant because the door handles must remain on the outside of the door to enable someone to grasp them easily. In addition, the door handles themselves are not ADA compliant because they require tight grasping. The knob on the swinging door on the south wall is also not ADA compliant.



Sliding door to Parlor.

Although they are not ADA compliant, we recommend that the sliding doors remain as they were designed because they are a character-defining feature of the building. We recommend that the doors be repaired so they slide easier. If desired, the south swinging door knob can be made compliant by either fixing it so it doesn't have to turn to open, or by installing a new knob.

There are some scratches in the wood frames of both door openings in the parlor.

We recommend that the wood frames be refinished.

There is a vertical crack in the plaster on the south wall of the room from the top of the door frame, through the wood molding, which continues up through the ceiling at the corner of the room. There are also some other cracks in the plaster ceiling in the center of the room and by the bow window.

We recommend that the cracks in the plaster walls and ceiling be patched and painted over. We also recommend that the cracks through the wood moldings be repaired.

The base boards in the room are deteriorated where they touch the floor. The bottom of the window seat also is damaged.

We recommend that the baseboards and bottom of the window seat be given the same treatment as the wood stains at the adjacent front stair and in the lobby. We recommend the wood pieces could be refinished to further protect the wood.

The finishes at the edges of the window casings on the north wall have been scratched and scuffed. The surrounding wallpaper is also damaged. There is a gap between the door frames and the edge of the plaster. A few different colors of paint can be seen on the edge of the wood frame.

We recommend that the bottom boards of the window casings be removed and refinished. If desired, the wallpaper could also be removed and new finishes installed on the wall. We recommend that the paint colors that appear on the wood frame be considered when selecting new colors.

Cracks in plaster wall through the crown molding and ceiling in the Parlor.

<u>*Social Hall and Dining Room*</u>

The Social Hall and Dining Room is in fairly good condition overall. The only major condition issues are the cracks in the plaster ceiling, and paint issues at the crown molding. In the southeast corner of the room, the crown molding is cracked, and the paint over the wood moldings is failing in some places. The paint is bubbling up at the southeast corner of the room. The baseboards are also stained along the bottom.

We recommend that the cracks in the ceiling be patched. We also recommend that the crown molding be stripped and repainted.

There are also wires that hang from various points around the crown molding. Exposed conduit runs along the wall in many places.

The wires and exposed conduit are primarily aesthetic concerns. We recommend that a wire management project be done in this room. It is likely that the wires can be buddy wrapped or run through a single piece of conduit for a better visual appearance.

HVAC unit, eposed wires, pipes, and damaged paint on crown molding at northeast corner of Social Hall.

There have been major changes to the décor of the social hall throughout the years. We only have one historic photo estimated to have been

taken between 1950 and 1955, but there is evidence that the social hall may have gone through several different finish schemes.

According to the Chronology of Charles Thompson Memorial Hall, florescent lights were added in 1959 when they were added to the auditorium. These lights replaced the original lights, which were six hanging pendant lamps. The sconces on the east and west walls of the hall were retained, but the original glass globe shades were replaced with glass tulip-shaded shades. Ceiling fans were also added sometime after the photograph was taken in the 1950s.

Perhaps the most prominent change to the room shown in the 1950s photograph is the wallpaper on the walls. The wallpaper has a speckled sort of appearance, like the wallpaper that appears in some of the photographs of the assembly hall labeled 1920-1930. The wallpaper has since been removed.

In addition, the window coverings that appear in the 1950s photograph have been removed. The photograph shows floral curtains and horizontal blinds that hung on the inside of the windows. The horizontal blinds in the photograph cover both the transoms and the main windows. Currently, there are no curtains on these windows, and modern horizontal blinds have been installed. The current horizontal blinds are installed closer to the window glazing, and there are separate blinds for the transoms and primary windows.

The Charles Thompson Memorial Hall may opt to restore some of the light fixtures or other elements of the original design. We recommend the globe light shades on the sconces and the hanging pendents be restored. We recommend the ceiling fans be removed at the same time, along with the florescent light fixtures. It is likely that replica light fixtures will have

Photograph of the Social Hall and Dining Room dated circa 1950-1955.

Photograph of the Social Hall and Dining Room from 2018.

to be supplemented with other minimal modern fixtures to meet current standards for lighting levels. In addition, we recommend the wallpaper accents be removed, and the walls and moldings be repainted. The contemporary blinds could be replaced with new contemporary blinds that have a historic appearance similar to the blinds in the photograph from the 1950s. We recommend that a historic architect be consulted for any construction work done in this room.

East side of first floor kitchen.

Kitchen

The kitchen has been substantially altered since the building opened. It was expanded into the area that the Ladies' Cloak Room occupied originally. An exhaust vent was installed in the top of the ceiling and at the top of the window on the east side of the room. When the vent was installed, the original wood window was removed, and the bottom portion of the window was infilled with glass block.

Vent in kitchen.

Save for minor chips out of the tile, there are no prominent condition issues in the kitchen. However, the kitchen does not fully satisfy the requirements of a commercial kitchen. One notable departure is that a table and shelves are set up on the east side of the room to supplement counter space. These are not suitable for permanent use, and especially for a commercial kitchen, due to health code requirements. However, Charles Thompson Memorial Hall is considering renovating the kitchen so that it may better serve the organizations that use it.

If the decision is made to renovate the kitchen, we recommend that new venting systems and the layout of the kitchen be carefully considered. The treatment of the glass block window should be revisited concurrently to select the best solution for both the opening and ventilation purposes. However, the space is rather limited, and accomodating all desired equipment in this room would be challenging. In addition, the occupancy requirements determined by the Minnesota Building Code limit a commercial kitchen of this size to one occupant. This would severly limit the usefulness of full commercial equipment in this space. Other limitations of converting this kitchen into a full commercial kitchen are discussed in the Future Planning Considerations section of this report.

First floor Coat Room.

Regardless of whether or not this kitchen is converted to full commercial standards, we recommend that permanent cabinets and countertops be installed. All new surfaces and cabinetry should be hard counters or stainless steel and designed so they are easy to clean. Additional requirements for commercial kitchen surfaces are discussed in Future Planning Considerations.

Bathroom window in apartment.

Coat Room

The coat room is in good condition. There are some missing coat hooks, and there are exposed pipes through the floor and ceiling at the northwest corner of the room. The light fixture hanging from the middle of the ceiling appears to be historic, if not original to the building.

The recommended treatment for the coat room depends on whether an elevator addition is added to the west side of the building. If an addition is installed on this side, the coat room will need to be reconfigured to enable circulation from the addition to the other areas of the first floor. If this is the case, the finishes and features of the room will need to be readdressed during the design of the addition. If an addition is not added to this side of the building, we recommend that the space remain largely the same as it is currently. Minor repairs to plaster and woodwork may be carried out if desired. However, there are no issues in this room that will cause damage to the rest of the building if no work is done.

Apartment

The apartment is in good condition overall. If an elevator addition is constructed on the west side of the building, it is likely that the apartment will have to be altered to allow for proper circulation to the rest of the first floor. However, the apartment has already been altered throughout the years, and is not considered a major character-defining space. The condition of the apartment is discussed by room in the following sections.

Living room/hallway

The living room and hallway of the apartment have been altered from their original configuration. As mentioned in the building description, the living room was once the bedroom, and a wall was taken down to open up the space. The finishes have also been altered. The floors and ceilings are new and in fairly good condition. However, the wood windows are in poor condition. The paint on the bottom rails of the windows has failed in some areas and the wood has deteriorated in some areas.

Door frame to kitchen without door.

We recommend that the wood windows be repainted. The window sashes should be removed and repaired at this time.

Bathroom

The bathroom tile, walls, and ceiling are in good condition. The plumbing fixtures are in working order. There are no major condition issues with this room. However, there are no curtains or blinds on the window, and a shipping box is taped over the bottom of the glazing on the window for privacy.

Since this room is used as a bathroom, we recommend that curtains or blinds be installed on the window.

Kitchen
Like the bathroom, there are no significant condition issues with the kitchen. The original door to this room has been removed.

Bedroom
The carpet in the apartment is showing signs of wear and tear.

If the apartment is reconfigured for an elevator addition, it is likely that the carpet will need to be replaced or a different finish for the floor will be selected.

There are a few cracks in the plaster on the ceiling and walls.

We recommend the plaster be refinished when work is done in this area of the building.

The wood windows in this room are in poor condition. The bottom rails are cracked and the wood portion of the sill on both sides of the window show signs of water damage. The paint has failed in many areas, especially on the south window.

We recommend removing these windows for rehabilitation. Some areas of the wood need to either be filled or replaced, and all portions of the window sashes and sills should be repainted.

INTERIOR – INTERMEDIATE LEVEL BETWEEN THE FIRST AND SECOND FLOORS
Storage Room
The paint on the ceiling and walls in the storage room is peeling. The metal door is in moderate condition, but the strike plate is rusted and bowing. There is also a crack in the wood casing above the door on the interior side of the room.

Since the room is a storage space and was intended to be unfinished, repainting the room is at the discretion of the CTMH. However, we recommend that the strike plate on the door be removed and replaced since it is a potential safety issue. If left in its current condition, it is possible that the door could get stuck, which could impede egress from the room in case of an emergency. The crack in the wood casing above the door is not a safety issue at this point but should be monitored to ensure that its condition does not deteriorate further, and that it does not affect the operation of the door.


Condition of bottom of window and sill in the bedroom.


Damaged strike plate on Storage Room door.


Cracks in wood casing above door.


Separation of wood floor planks in second floor lobby.

Desk and chair blocking doors from lobby to balcony.

Cubbies in coat room.

Pipe penetration in corner of Coat Room.

INTERIOR – SECOND FLOOR

Lobby

There is a damaged floor board at the main path between the stairs and the main doors to the assembly hall. A sliver in the edge of the wood floor board is missing. Similar to the first-floor lobby, the baseboards around the room are stained at the bottom.

The wood floor board should be repaired if possible, or replaced if necessary, due to its high-traffic position in the room. The baseboards should be refinished in the same way as the baseboards in the first-floor lobby.

There are some cracks in the plaster ceiling around pipe penetrations, and there are electrical cords that wrap around the top of the ceiling by the wood trim.

The doors to the balcony from the second-floor lobby are currently blocked by a desk.

Since there are no railings around the edge of the balcony, or porch roof, we recommend that access to the balcony continues to be restricted. However, we recommend that desk be removed from this area, and the balcony doors be locked to keep anyone from accessing the balcony.

Coat Check Room

The cubbies in the coat room are in good shape, but some of the number plates are missing. There are also some missing coat hooks.

We recommend that the cubbies and coat hooks be preserved in place. There is no need to restore the numbers or missing hooks unless the CTMH desires.

There are exposed, non-original pipes in this room and exposed electrical cables. There are some patches on the ceiling that are not smooth and have not been painted over. There are also modern florescent ceiling lights.

We recommend that the pipes be left as they are. However, we recommend that the plaster around the penetrations through the ceiling be repatched, and the ceiling be recoated with paint. Better cable management, such as the use of conduit or buddy wrapping should be considered. We also recommend that the florescent ceiling lights be replaced with more energy-efficient and historically appropriate lighting. We recommend that the use of the space be considered when selecting new light fixtures. If the room continues to be used as office space, then we recommend appropriate task lighting be installed.

Children's Room

During the investigation of the building and creation of this Historic Structure Report, the children's room was carpeted, and the walls and ceiling were repainted. The room is in good condition and no work is recommended at this time.

Assembly Hall and Stage

The original wood flooring is buckling at the joints between planks in the north/south direction. The floor buckling is caused by expansion due to moisture and the problem is worse in the summer when the humidity in the air is high.

The buckling is a tripping hazard and interferes with the use of the space. It is possible that removing a strip of the wood panels will allow the wood more room to expand and therefore relieve the stress and buckling. However, there may be other ways to remedy the problem. We recommend consulting a wood flooring repair specialist to see which method of repair would be most appropriate for this floor.

The florescent lighting was installed in 1959.

We recommend that the florescent lighting be updated for better energy efficiency and lighting quality. One of the original hanging light fixtures was found in the attic. We recommend that this light fixture be retained for future records. If the assembly hall is restored, the light could be used to make a replica of the original fixtures.

The wood windows on the east and west sides of the hall are in poor condition. The wood rails at the bottom have deteriorated heavily in some areas, and metal brackets have been installed on some of the sashes as a stabilization effort. In addition, there are some cracked panes of glass.

We recommend that the wood windows be removed for rehabilitation. Each window will have to be individually assessed at that time to determine the appropriate treatment. Wood should be filled and refinished if possible before replacement is considered. It is likely that some of the bottom rails will have to be replaced due to their level of deterioration. We recommend that all cracked panes be replaced. All the wood in the windows should be refinished. Some of the window sills will also need to be refinished.

There is an abandoned track for vertical blinds at the top of the transoms. There are also curtain rods below the transoms and above the single-hung windows that are currently in use.

Buckling pieces of wood floor in the Assembly Hall.

Original hanging light fixture from the Assembly Hall.

Rail of the lower sash on a window in the Assembly Hall.

Window in the Assembly Hall which has been stabilized with metal brackets.

We do not have any historical documentation about the window coverings for these windows. However, it is important to create proper lighting conditions in this room. We recommend that the CTMH decide on a window treatment that will serve their purposes while having a minimal aesthetic impact on the room.

There are water stains above the stage from a previous roof leak. The door to the east dressing room also shows signs of moisture damage.

The CTMH says that it has been repaired. However, it is paramount that the roof continues to receive maintenance and repair to prevent leaks from happening. Please see the roof conditions and recommendations section of this report for specific recommendations.

The stage's asbestos drop curtain is in fair condition, but there are a few areas along the bottom of the curtain with chipped paint. Since the curtain has asbestos, it is important to make sure the asbestos does not become friable. Since the edges of the curtain are frayed, it is likely that the asbestos has become friable.

We recommend that options be explored to conserve the asbestos drop curtain in place, so that it can continue to be used by the CTMH. We have found contacts for experts on the Twin City Scenic Company, who made the curtain, and for conservators in the area who would be able

Stage, proscenium, and asbestos drop curtain.

Historic photograph thought to date to 1916 or 1917.

Historic photograph from 1924.

to come to look at the curtain. We have distributed those contacts to the CTMH. In the meantime, we recommend that the CTMH leave the curtain as it is and avoid pulling it up and down. This will preserve it in place and prevent possible contact with asbestos until a permanent treatment is carried out.

The finishes in the assembly hall have been changed several times throughout the history of the building. The wallpaper is not original, and it is ripped and damaged in some areas, especially on the east wall. The paint on the proscenium is also peeling in some areas.

We recommend that the finishes be addressed, and that new finishes be selected according to historical appropriateness.

Analysis of historic photographs and paint analysis was completed. The historic photographs show different schemes of décor at the front of the stage and proscenium wall. The precise dates of the historic photographs available of the assembly hall are not known, and the lack of color in the photographs make it difficult to pinpoint an exact color. However, through paint analysis of the existing layers of paint on the wall, and the tones (lightness and darkness) of the historic photographs, we can make a good-faith judgment about the original finishes.

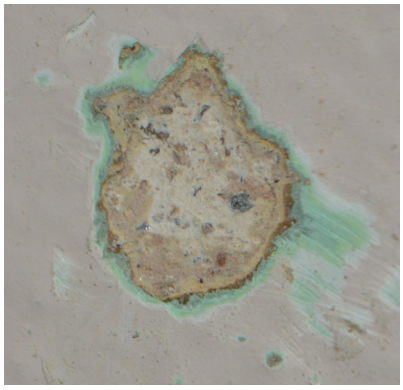
Paint samples were taken from two areas in the assembly hall and stage. The first sample taken from the south wall of the assembly hall, to the east of the stage, shows the layer directly below the exposed white layer as a mint green. Below that is a slightly darker green followed by a caramel color, and finally, the first layer of paint appears to be a pale yellow.

The second paint sample was taken from the proscenium arch trim, where the outer layer is currently painted gold. The first layer beneath that is light blue, followed by white, a dark green, a light turquoise or teal, gold, and then a light tan color.

The photograph that is thought to be the earliest, taken at a costume party, is dated 1916-1917. Besides the date catalogued with the photograph, the appearance of the assembly hall floor shows us that it is an early photograph. The floor appears shiny and dark, which indicates that it was polished and in like-new condition. The walls in this photograph appear to be light. The main portion and indentations of the proscenium are even lighter and there is a medium-tone accent trim around it. From paint analysis, we believe that most of the wall was a pale-yellow color, and the proscenium was white. Due to the

Historic photograph estimated to date between 1920 and 1930.

Historic photograph estimated to date from between 1925 and 1930.



Paint sample from south wall of Assembly Hall, to the east of the stage.

layers of paint in the paint analysis and its tone compared to the other areas of the photograph, we believe the proscenium's accent trim was gold. The wainscot and chair rail are only visible at the very edges of the photograph. The chair rail is a dark tone, and the Keene's Cement wainscot is appears to be painted the same shade as the walls above. The baseboards are not visible in this photograph. However, it appears from other photographs and the condition of the woodwork at the site that the wood trim has never been painted. It appears to have remained the same natural wood finish since the building was constructed.

The photograph ascertained to be the second earliest picture of the assembly hall was taken in 1924. We know this because the date is written on the sign in the photograph. In this picture, the walls above the wainscot appear to remain the same, but the indentations in the proscenium have been painted a dark color, and the wainscot is slightly darker.

Paint sample from the rounded edge of the proscenium trim.

The photograph believed to be taken after the 1924 photograph (labeled 1920-1930 in archive) shows that the proscenium remained painted like the previous picture, but wallpaper was added to the walls above the chair rail. The wallpaper is no longer extant, so we do not have enough information to make a determination on the color of the wallpaper.

The photograph that is thought to be the latest historic photograph of the assembly hall and stage shows a plainer version of the proscenium and walls. It shows a scheme of light upper walls with a medium-tone wainscot color, and dark chair rail and picture rail trim. The proscenium is painted all one light color, which is similar, or the same tone as most of the walls. (photograph labeled 1925-1930)

We recommend the wallpaper on the wainscot and the strip below the picture rail be removed, and the original paint scheme be restored. The original paint scheme includes pale yellow paint (match color from paint analysis) above and below the chair rail and unpainted chair rails. The proscenium was white with a gold accent trim. We also recommend removing the wallpaper from the recessed area around the round central ceiling vent when the other finishes are restored.

INTERIOR – THIRD FLOOR

Dressing Rooms

Both dressing rooms are not wheelchair accessible, nor are they accessible for those with limited mobility, due to the size and presence of the stairs. The dressing rooms are also not code-compliant for life-

safety or egress. However, bringing these rooms up to code is not a top priority at this time due to the difficulty that this would cause and the impact it would have on the stage and adjacent spaces. These two spaces have a historic significance for their relationship to the adjacent spaces, and if altered, it would likely cause an adverse effect to the stage and assembly hall. Bringing these rooms up to code is also not a priority at this time because they are infrequently inhabited and mostly serve as storage.

We recommend that the dressing rooms remain in the same configuration as they are currently. If their use changes or their condition deteriorates, we recommend that the decision to intervene be revisited at that time.

Cracks in concrete adjacent to guardrail in East Dressing Room.

<u>East</u>

The east dressing room has some condition issues, but these issues are minor and seem to be in a steady state. There are cracks at the edge of the concrete floor where the guardrail is bolted in and at the edge of the top step. There is also a hole in the concrete floor by the stair and a few cracks in the plaster ceiling.

Since the cracks in the concrete are minor and appear to be stable, we do not recommend any major intervention at this time. If desired, the concrete could be patched, or a top coat could be added to smooth out these areas. The hole in the floor is fairly small and is not a significant safety issue at this time. However, if the amount the dressing room is used increases, the hole should be filled in.

Hole in concrete at top of stairs in East Dressing Room.

The strike plate in door is coming out and the area around the strike place is bent and wavy.

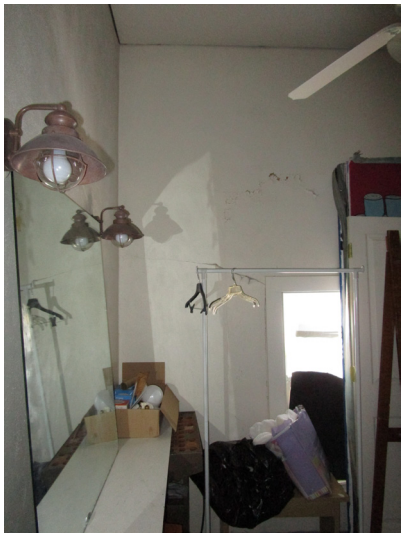
We recommend that the strike plate be bent down and repaired if possible. Repairs should focus on maintaining the operability of the door and frame for safety issues. If the repairs cannot allow the door to open and close freely, we recommend the door be replaced so that proper egress from the room is maintained.

Strike plate on door to East Dressing Room.

<u>West</u>

A section of trim behind the handrails is missing in the west dressing room. There is a gap between the edge of the cement board ceiling and the walls. The cement board is also cracked by the corner of the window, and paint adjacent to the window is peeling off.

These condition issues are mostly aesthetic in nature, and repairs can be made to the trim, cement board, and paint if desired by the CTMH.



Paint failure and plaster cracks above window in West Dressing Room.

Top of projection room door and frame behind the plaster.

Paint cracks around boards that are pulling away in the third floor hallway.

Third Floor Hallway

There are minor areas of separation in the painted wood floor in the third floor hallway.

Since the floor separation is very minor at this time, we recommend that treatment to the floor be withheld. If the floor becomes worse, a hardwood floor specialist should be consulted for proper repair.

There are a few cracks in the painted plaster ceiling and some cracks around the door to the projector room. The door casing is concealed behind the plaster.

We recommend that the cracks in the plaster be patched, and the ceiling and walls be repainted.

There is a split in one of the wood panels in the attic door.

Since the crack in the door is small, it could be left for the time being. If the crack becomes larger, we recommend that it be addressed. The crack was likely caused by the expansion and contraction of wood under different levels of moisture and temperature. A blade can be run along the perimeter of the door panel where it meets the stiles and rails to score any door finish that may be preventing the door panel from expanding and contracting freely within the joint. The panel could then be pulled together and glued to adhere the two sides of the cracked panel together.

There are paint cracks along the top of the chair rail between the wall and the board. The trim board is pulling away.

We recommend re-securing the board to the wall to close the gap. The thick layers of paint could also be scraped off and the chair rail could be repainted if desired.

Small Office

The former guest room, which is now used as a small office, has a few minor condition issues. The door and its frame have been painted over, but the side of the door and jamb have not been fully painted. There are a few paint streaks and splotches on the sides.

We recommend that the door be scraped and refinished. New door paint should be carefully selected and applied because thick layers could cause the door to stick. It could also impede the door panels from moving freely, causing cracks like the ones visible in a few other doors in the building.

The sink in this room was used when the room was a guest room. However, the room is now used as an office, and the sink is no longer in use.

Since the sink is no longer in use, we recommend it be removed unless the CTMH desires to keep it.

The plaster is uneven at the southwest corner by the window. This appears to have been the result of an old water leak, which has been remedied.

We recommend that the plaster be refinished in the corner if desired.

Door to small office. The sink is visible in the corner at the right of the picture.

Moving Picture Operating Room

This room was originally used as a projection room for movies but is now used as a storage room.

There are a few cracks in the walls and ceiling of this room. The poured concrete baseboard is also cracked along the top edge and has separated from the walls and floor in some areas.

We do not see any major damage or underlying condition issue causing the cracks. However, these cracks should be periodically checked to make sure they do not get any larger. Since this condition issue is mostly aesthetic in nature, we recommend leaving the cracks as they are or patching them with thin set mortar or joint compound.

Bumps in paint and plaster in the small office on the third floor.

There are lots of exposed electrical wires and cables in this room.

Since the exposed wires are mostly an aesthetic issue, they can be left as they are, or some wire management may be done if desired.

The wood frame around the inside of the door is missing, the cement boards over the head of the door is cracked, and the wood lintel of the door is exposed.

Although this is not a high-priority item, we recommend that a new interior frame be installed in this room.

Top of door frame in the Moving Picture Operating Room.

Printing Office

The painted plaster ceiling has lots of long cracks at various places in the center and at the perimeter. There are several cracks near the florescent lights at the center of the room.

Cracks in plaster ceiling of the Printing Office.

It is likely that the cracks in the plaster ceiling in this room were caused by people fixing the electric in the attic. It is important that anyone moving in the attic carefully distributes their weight on the beams for safety, and so that further damage does not occur to the ceilings. We recommend that the cracks be patched, and the ceiling be repainted.

The glazing on one of the windows is broken. All the windows have been painted shut in this room.

The broken pane of glass should be replaced. We recommend that the paint be removed from the windows, and they be carefully repainted so that they are able to be opened and closed again.

Infilled transom window above the door to the Printing Office.

The transom window over the printing office door has been infilled with a wood board.

We recommend that glass be reinstalled over this door as it was originally designed.

INTERIOR - ATTIC

Attic

The attic is in good condition.

No work is recommended for the attic. We recommend not storing anything in the attic, and that it be used soley as access to the roof.

Photograph of the attic space.

CONCLUSION AND NEXT STEPS

The high-priority items included in the "Future Planning Considerations Section" should be kept in mind when any work is done to the building. The following section calls out specific next steps and cost estimates to assist the CTMH in phasing construction work.

SUMMARY OF WORK IN PHASES AND COST ESTIMATES

Note: The timelines noted below are in duration of months acknowledging the fact that some of this work may be dependent on grant and other funding. These timelines should be used as guides when planning the future work.

1 - EXTERIOR PORCH RESTORATION

PRIORITY: IMMEDIATE - WITHIN ONE YEAR

TIMELINE:

REPAIR AND RESTORATION DESIGN:	4 MONTHS
CONSTRUCTION:	8 MONTHS

ESTIMATED COSTS: $140,500

WORK INCLUDED:

Remove: deteriorated stone, brick, concrete, quarry tile floor, brick columns, and non-historic materials; seal access to basement
Repair: stone and brick to remain, lights, landscaping
Rebuild: brick, stone wing walls, stone stairs
Replace: deteriorated stone, brick, quarry tile floor, and railings to match original; recessed panels below landing; new columns to match original

2- EXTERIOR REPAIRS AND RESTORATION

PRIORITY: HIGH - WITHIN TWO YEARS (Potential efficiencies if combined with Item 1, as there are similar components of the work)

TIMELINE:

REPAIR AND RESTORATION DESIGN:	2 MONTHS
CONSTRUCTION:	8 MONTHS

ESTIMATED COSTS: $125,000

WORK INCLUDED:

Remove: deteriorated masonry
Repair: exterior masonry, including repointing, cleaning, paint removal, resealing of windows; repair metal flashing and entablature; repair exterior wood trim; re-slope roofing at stage penthouse
Replace: roofing, deteriorated flashing, and deteriorated wood members

3 - MECHANICAL REPAIRS AND UPGRADES

PRIORITY: HIGH - WITHIN TWO YEARS (Potential efficiencies if combined with Item 4 below, as there are similar and overlapping components of the work)

TIMELINE:

DESIGN:	3 MONTHS
CONSTRUCTION:	6 MONTHS

ESTIMATED COSTS: $152,600

WORK INCLUDED:
Upgrade: domestic water service, electrical service, fire alarm panel, and add a sprinkler system. All of these would be required for the functioning of the new elevator, but could be installed prior to the work.

4 - ELEVATOR ADDITION

PRIORITY: HIGH - WITHIN TWO YEARS (Priority is high for this element, as it will increase the use of the building and also provide needed services)

TIMELINE:

DESIGN:	6 MONTHS
CONSTRUCTION:	12 MONTHS

ESTIMATED COSTS: $1,630,278

WORK INCLUDED:
Place an elevator addition on to the west side of the building. Does not include design costs.

5 - INTERIOR ADA UPGRADES

PRIORITY: HIGH - WITHIN TWO YEARS (Potential efficiencies if combined with Item 4, as there are similar and overlapping components of the work)

TIMELINE:

DESIGN:	2 MONTHS
CONSTRUCTION:	4 MONTHS

ESTIMATED COSTS: $46,490

WORK INCLUDED:

Remodel the two rest rooms in the lower level to be ADA compliant with new stalls, fixtures, finishes, and access.

6 - REPLACE EXISTING BOILERS

PRIORITY: HIGH - WITHIN TWO YEARS (Potential efficiencies if combined with Item 3, as there are similar and overlapping components of the work)

TIMELINE:

DESIGN:	3 MONTHS
CONSTRUCTION:	6 MONTHS

ESTIMATED COSTS: $263,600

WORK INCLUDED:

Replace existing boilers.

7 - BASEMENT FLOORING REMOVAL AND REPLACEMENT

PRIORITY: MEDIUM - WITHIN 5 YEARS (Potential efficiencies if combined with Item 3, as there are similar and overlapping components of the work)

TIMELINE:

CONSTRUCTION:	2 MONTHS

ESTIMATED COSTS: $35,600

WORK INCLUDED:

Removal of all the tile in the basement, abatement, and replacement with new tile.

8 - BASEMENT KITCHEN UPGRADE

PRIORITY: MEDIUM - WITHIN 5 YEARS (Potential efficiencies if combined with Item 3, as there are similar and overlapping components of the work)

TIMELINE:

DESIGN:	3 MONTHS
CONSTRUCTION:	6 MONTHS

ESTIMATED COSTS: $49,500

WORK INCLUDED:

Upgrade the Basement Kitchen to a Commercial Kitchen.

9 - ASSEMBLY HALL REPAIRS

PRIORITY: MEDIUM - WITHIN 5 YEARS (Potential efficiencies if combined with Item 3, as there are similar and overlapping components of the work)

TIMELINE:

DESIGN:	3 MONTHS
CONSTRUCTION:	6 MONTHS

ESTIMATED COSTS: $34,250

WORK INCLUDED:

Remove wallpaper, repaint walls, wood floor repairs, rehabilitate windows, upgrade lighting and lighting controls.

10 - INTERIOR REPAIR WORK THROUGHOUT BUILDING

PRIORITY: WHEN FUNDING IS AVAILABLE (There are no immediate concerns with the majority of finishes in this item)

TIMELINE:

DESIGN:	AS NEEDED
CONSTRUCTION:	AS NEEDED

ESTIMATED COSTS: $60,800

WORK INCLUDED:

Repair damage and deterioration to existing finishes: wood flooring, wood trim, paint, plaster, hardware, and general maintenance items.

CHARLES THOMPSON MEMORIAL HALL

		Within 1 year (life safety concern)	Within 1 year (loss of historic fabric and integrity concern)	Within 2 years	Within 5 years	When funding is available (no immediate concerns)	Estimated Cost	Efficiencies if combined with Item No. —
1	EXTERIOR PORCH RESTORATION		■				$125,500	
	Repair and restoration design - 4 months							
	Construction - 8 months							
2	EXTERIOR REPAIRS AND RESTORATION		■	■			$115,000	1
	Repair and restoration design - 2 months							
	Construction - 8 months							
3	MECHANICAL REPAIRS AND UPGRADES		■	■			$152,600	4
	Design - 3 months							
	Construction - 6 months							
4	ELEVATOR ADDITION		■	■			$1,630,278	3
	Design - 6 months							
	Construction - 12 months							
5	INTERIOR ADA UPGRADES		■	■			$46,490	4
	Design - 2 months							
	Construction - 4 months							
6	BOILER REPLACEMENT			■	■		$263,600	3
	Design - 2 months							
	Construction - 6 months							
7	BASEMENT FLOORING REMOVAL AND REPLACEMENT			■	■		$35,600	3
	Construction - 2 months							
8	BASEMENT KITCHEN UPGRADE			■	■		$49,500	3
	Design - 3 months							
	Construction - 6 months							
9	ASSEMBLY HALL REPAIRS			■	■		$34,250	3

APPENDIX A:
STRUCTURAL REPORT

Mattson Macdonald Young
structural engineers

Bassett Creek Business Center
901 North 3rd Street, #100
Minneapolis, MN 55401

612-827-7825 voice
612-827-0805 fax

May 29, 2019

Todd Grover
MacDonald & Mack Architects, LTD
Minneapolis Grain Exchange Building
400 South Fourth Street, Suite 712
Minneapolis, Minnesota 55415

RE: Charles Thompson Memorial Hall
St Paul, MN
MMY Project No.: 18319.00

Dear Todd:

We were contacted to review the existing conditions of the Charles Thompson Memorial Hall located in St Paul, MN. Mattson Macdonald Young visited the site on August 1, 2018 to review the existing conditions specific to the structural performance of the building. This was done as a cursory visual observation of the building to form an opinion of the building structural condition and to identify areas of damage, deterioration or deficiency. The following is a summary of our observations and opinions:

Purpose and Scope
It is our understanding that the building owner desires to obtain a Historic Structures Report for the building in conformance with the Minnesota Historical and Cultural Heritage Grants Manual. This report is intended to become a part of that larger report and is concerned with the building structural framing and foundations. Attention is focused on any damage, deficiencies or deterioration observed with recommendations for necessary repairs or enhancements.

This report concerns only the structural frame and elements that are an integral part of the load resisting system for the building. It is our understanding that other qualified professionals have been retained to observe and report on the building architectural elements, historic interpretation, electrical systems, mechanical systems, fire protection, egress and life safety compliance with the building code.

Observations that were performed are considered a cursory "walk-through" of the building. Attempts were made to observe hidden areas such as attic spaces or within ceiling spaces and small access openings were occasionally cut in finish materials to aid in these attempts.

Qualifications of the Personnel
Kenneth J Green P.E. is the author of this report, the lead investigator and the Structural Engineer of Record (SER). Ken has over 30 years of experience in the field of structural engineering and has performed condition reviews of numerous buildings and structures similar to the subject building.

Methods of Investigation
The method of investigation was by casual observation and was limited to those structural elements that were exposed to view. However, much of the structural system was covered by finish material, in which case the performance of the finish material was assumed to reflect the performance of the structural elements to which the finish material was attached. No attempt was made to perform an exhaustive investigation of all structural elements.

Copies of the original construction documents were made available for our use, which included the structural framing.

Description of Structure
The building was constructed around 1916 and is a three-story building with basement. The roof structure consists of wood trusses supporting wood beams and joists. The third floor is a partial floor on the north side of the building and consists of 16" deep wood joists, with a small concrete slab and beam system in the center of space. The 2nd floor framing consists of 16" wood joists. The first floor framing is a one-way cast in place concrete slab and beam system. The walls are cast concrete at the foundation and multi-wythe brick above. The foundation is shown as traditional spread footings.

Observations
In general, the building was found to be in good condition given the age of the structure. Specific areas of observed deterioration or damage are addressed below:

1. Roof Structure
    a. The roof structure was visible within the attic space, however only portions were able to be observed as safe access was limited to the area nearest the stair.
    b. Water stains were noted in the area on the roof boards and beams. The area was dry at the time of the visit and it appeared that the staining was from previous roof leaks.
    c. There was minor rot noted in some roof boards. This was not extensive nor posed a safety risk.
2. Interior Spaces
    a. The Third Floor ceiling of the Printing Room has a number of larger cracks.
    b. The Third Floor Hallway ceiling has minor cracks.
    c. The Second Floor Ladies Parlor has cracks in the plaster ceiling that also extend onto the south wall. There are also some cracks near the bow window in the west wall.
3. Exterior Walls
    a. The north wall is in overall good condition. Refer to the Front Stairs / Porch below for specifics on observed conditions for that area.
    b. The east wall has a bow window at the 1st floor that has deterioration of the mortar to the south of the window.
    c. The south wall is in generally good condition.
    d. The west wall has significant deterioration of the brick and mortar near the northern downspout. Most of the deterioration is in the upper portion of the wall. There is some mortar loss as well as damage to the bricks.
    e. The stoop at the southern door in the west wall has settled. This had been previously caulked, with further settlement evident.
4. Front Stairs / Porch
    a. The north elevation is the front of the building and has a stone and brick stairs with side walls leading to a front porch. The lower portion of the walls are cast in place concrete.
    b. The end posts are brick and concrete. The concrete has spalled and is poor condition. The brick has some deterioration.
    c. The sidewalls of the stairs has significant deterioration of the brick and mortar.
    d. There are several cracks in the tile floor of the porch. The largest is along the top of the stairs between two columns.
    e. The sidewalk has settled from the base of the stairs, leaving a gap below the bottom step.
    f. The stone along the perimeter of the porch has been damaged by railing attachments. Railing bases were embedded into the stone and have rusted, with several having significant section loss.

Opinions and Recommendations
In general, the building is in overall good condition given its age. The existing walls and framing are intact and performing adequately. There are isolated areas of damage or deterioration in the building that should be addressed.

Roof Structure
The roof structure is performing adequately and does not require modification at this time.

Interior Spaces
The cracks in the Third Floor ceiling are potentially due to damage done when modifying lighting and electrical in the area. These cracks should be patched as part of ongoing maintenance. The Second floor ceiling and wall cracks are not uncommon in a building of this age and while the direct cause is not readily apparent there is no indication of an overall structural concern. A design check of the floor joists shows them to be adequate for the span and loading. Our recommendation is to patch and paint the cracks as necessary.

Exterior Walls
The exterior walls are overall performing adequately and appear to be in good condition. The east wall has deterioration near the bow window, which has a downspout located adjacent to it. The deterioration is likely due to the downspout not performing adequately and water eroding the mortar and brick. The west wall has a similar but further deteriorated condition adjacent to the north downspout. The stoop for the door on the west wall has settled. This is likely that the stoop does not have a footing below and the settlement occurred due to stormwater and movement of the adjacent asphalt. This is not a structural concern.

Front Stairs / Porch
The front stairs have several significant issues that should be addressed. The side walls of the stairs and the piers have severe deterioration. The most cost effective solution is likely to dismantle and rebuild the piers and walls. The existing foundation should be investigated while the work is going on to confirm that it is in adequate condition. The railings are no longer able to perform as required and should be replaced. The holes in the stone should be patched with a patch that has compatible strength and finish.

Limiting Conditions
The opinions and recommendations contained in this report are based on a cursory observation of the building. No attempt was made to perform an exhaustive investigation of all conditions and building elements. It is possible that conditions exist that cannot be discovered or judged as a result of this limited nature of investigation. The work provided in the preparation of the report concerns the structural system only.

Please contact me at 612-827-7825 or keng@mattsonmacdonald.com with any questions regarding this.

Sincerely,

MATTSON MACDONALD YOUNG, INC.

Kenneth J. Green, P.E.
Mattson Macdonald Young Inc.

I hereby certify that this plan, specification or report was prepared by me or under my direct supervision and that I am a duly licensed Professional Engineer under the laws of the State of Minnesota.

Kenneth J. Green, P.E.

Date: 05/29/2019 MN Reg. No. 26449 .

Photo 1 - Roof framing - water stains

Photo 2 - Roof Framing

Photo 3 - Roof Framing

Photo 4 - Third Floor - Printing room ceiling

Photo 5 - Third Floor Printing Room ceiling

Photo 6 - Ladies Parlor - crack above door in south wall

Photo 7 - Ladies Parlor - crack through crown molding

Photo 8 - Ladies Parlor ceiling - previous crack that has been patched

Photo 9 - East Elevation - near bow window

Photo 10 - West elevation showing deterioration at top of wall near downspout

Photo 11 - West elevation - southern door

Photo 12 - West elevation - southern door stoop settlement

Photo 13 - Front stairs / porch

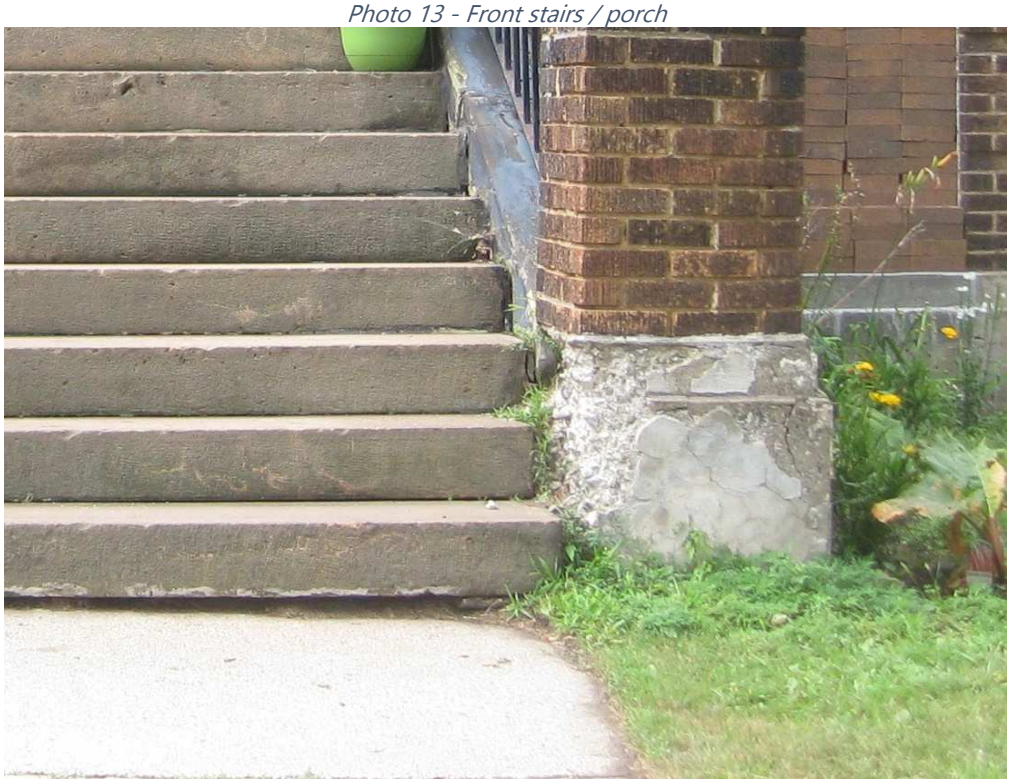


Photo 14 - Front stairs - end post deterioration and settlement of sidewalk

Photo 15 - Front stairs - sidewall deterioration

Photo 16 - Front porch - crack through tile

Photo 17 - Front porch - railing attachment damage

Photo 18 - Front porch - railing post deterioration

APPENDIX B:
MECHANICAL REPORT

HALLBERG ENGINEERING

MEMORANDUM

DATE: 01/14/19

TO: Sarah Lembke - MacDonald & Mack Architects

COPY:

FROM: Cory Sutherland, Hallberg Engineering Charles

PROJECT: Thompson Memorial Hall - St. Paul, MN **PROJECT NO.** R18-3232.003

SUBJECT: MEP Systems Report

Sarah,

We have conducted an on-site review of the mechanical, electrical and plumbing (MEP) systems at the Charles Thompson Memorial Hall in St. Paul, MN, for the purpose of determining their capacities and general operating condition, and identifying repairs, modifications and/or upgrades to these systems that would be recommended for continued operation and enhancement of the facility.

The observations and recommendations contained herein were developed based upon site observations and our understanding that the building will continue to be used as a social hall for the hearing impaired.

Following is a summary of the existing MEP systems in the building and recommendations for system upgrades.

Heating, Ventilating and Air Conditioning (HVAC)

Heat for the building is provided by a hot water radiation system. There are four tandem hot water boilers located in the Boiler Room in the basement, each with 300,000 BTUH heating capacity and installed in the 1980's. Heating for the building is designed for two zones, more or less split into NE & SW exposures of the building. Each zone has an individual hot water pump, and there are hot water radiators installed on exterior walls throughout the building, mostly beneath windows. Many of the radiators are equipped with self-contained thermostatic control valves and there are a few cabinet unit heaters with individual thermostats.

Most of the heating piping is uninsulated. While the heat loss from the pipes located in occupied areas of the building can be considered to benefit the heating of those spaces, the heat loss from pipes located in unoccupied spaces is strictly wasted.

The heating system appears to be well maintained and in good operating condition, however the boilers have reached or exceeded their life expectancy.

Mechanical/Electrical Consulting Engineers
1750 Commerce Court ♦ White Bear Lake, MN 55110 ♦ Phone (651) 748-1100♦ Fax (651) 748-9370

There are four air conditioning systems in the building, with fan coil units installed in various areas of the building and condensing units outside on-grade. The areas of the building served by air conditioning systems are the Basement, the Social Hall and the Assembly Hall. Most of the labels on the air conditioning units were unreadable, but they appeared to range in capacity from 3 to 5 tons each, and are likely in excess of 10 years old. The fan coil units generally supply conditioned air to open areas of the building with little distribution ductwork.

The existing air conditioning equipment appears to be near, if not past, its typical life expectancy.

There is also a window air conditioning unit for the caretaker's apartment.

The kitchen has an exhaust hood over the stove with the fan discharging to the exterior through a window opening. There is also an exhaust fan for the main toilet rooms in the Basement.

HVAC Issues:
1. The majority of heating piping is uninsulated.
2. Existing boilers have reached or exceeded their life expectancy.
3. Existing air conditioning units have reached or exceeded their life expectancy.

Short-Term HVAC Recommendations
1. Insulate heating pipes in Boiler Room and other unoccupied areas.
   Preliminary Opinion of Probable Cost . . . . . $ 10,000

Long-Term HVAC Recommendations
1. Replace existing boilers with new high-efficiency boilers.
   Preliminary Opinion of Probable Cost . . . . . $ 106,000
2. Replace existing air conditioning units with new high-efficiency units.
   Preliminary Opinion of Probable Cost . . . . . $ 40,000

Plumbing
The existing water service to the building is 1" size. The water service and meter are located in the Boiler Room.

The sanitary sewer service presumably leaves the building out the front towards Marshall Avenue, and is likely 4" size.

The water heater is located in the Boiler Room and is gas-fired, 40,000 BTUH, 40-gallon capacity.

The natural gas service enters the building in the Boiler Room at the east wall. The gas meter is located outside of the building on the east side.

The existing main toilet rooms are located in the Basement. The toilet rooms are quite outdated and are not ADA compliant. The toilet rooms appear to be in reasonable working condition.

There is an additional bathroom in the caretaker's unit.

The kitchen in the Basement (Bowlers' Room) has countertop cooking appliances and a 3-compartment sink. The kitchen on the First Floor (Serving Pantry) has a gas range, some countertop appliances and a 2-compartment sink.

Plumbing Issues:
1. The existing water service is too small for the current use of the building, and is not code compliant.
2. Existing toilet rooms are outdated.
3. There are no ADA compliant toilet rooms in the building.

Short-Term Plumbing Recommendations
None.

Long-Term Plumbing Recommendations
1A. Replace the existing water service to the building with a new 2" service.
Preliminary Opinion of Probable Cost . . . . . $ 30,000

- OR-

1B. Replace the existing water service to the building with a new 6" service (for future sprinkler system.)
Preliminary Opinion of Probable Cost . . . . . $ 40,000

2. Renovate the existing toilet rooms in the Basement.
Preliminary Opinion of Probable Cost . . . . . $ 25,000

3. Add toilet rooms on First Floor.
Preliminary Opinion of Probable Cost . . . . . $ 10,000

4. Add drinking fountain in Basement.
Preliminary Opinion of Probable Cost . . . . . $ 2,000

Fire Protection
The building is not sprinklered.

Fire Protection Issues:
1. The installation of a sprinkler system should be considered for future use of the building.

Long-Term Fire Protection System Recommendations
1. Install new sprinkler system throughout building.
Preliminary Opinion of Probable Cost (Not including new water service) . $ 60,000

Electrical
The existing electrical service to the building is 120/240 volt, 1 phase, 3 wire, 400 amps, and is located in the Basement at the rear of the building. There are two branch panelboards at the service entrance, one panelboard in the Basement kitchen and one panelboard behind the stage in the Assembly Hall. All of the existing panelboards are residential grade.

The existing service capacity is likely sufficient for current needs, but will not be sufficient if the elevator addition is built.

Lighting systems are generally adequate, but lighting and lighting control system upgrades should be considered for the Assembly Hall.

There is a shortage of general convenience receptacles throughout the building.

Electrical Issues:

1. The electrical service will need to be upgraded and a distribution panel added if the elevator addition is built.
2. Consider upgrades to lighting and lighting control system in the Assembly Hall.
3. Consider installing additional convenience receptacles in various areas of the building.

Short-Term Electrical Recommendations
None.

Long-Term Electrical Recommendations

1. Replace the existing electrical service with a 120/208 volt, 3 phase, 4 wire, 400 amp service and install a new distribution panel.
   Preliminary Opinion of Probable Cost . . . . . $ 20,000

2. Upgrade existing lighting in Assembly Hall.
   Preliminary Opinion of Probable Cost . . . . . $ 10,000

3. Upgrade existing lighting controls in assembly Hall.
   Preliminary Opinion of Probable Cost . . . . . $ 15,000

4. Install additional convenience receptacles in various areas of the building.
   Preliminary Opinion of Probable Cost . . . . . $ 10,000

Life Safety
Existing exit and emergency lighting systems appear to not be up to current code requirements. Additional exit signs and emergency lights should be installed to meet current code requirements and enhance public safety.

There is an existing fire alarm system in the building, but its coverage is sporadic. Additional fire alarm devices should be installed to meet current code requirements and enhance public safety.

Life Safety Issues:

1. Existing exit and emergency lighting should be upgraded.
2. The fire alarm system in the building should be upgraded.

Short-Term Life Safety Recommendations

1. Install additional exit signs and emergency lights.
   Preliminary Opinion of Probable Cost . . . . . $ 5,000

2. Install additional fire alarm devices and connect to existing fire alarm system.
   Preliminary Opinion of Probable Cost . . . . . $ 5,000

Long-Term Life Safety Recommendations

None.

ARCHITECTURAL UPGRADES

The following are budget MEP system costs for proposed architectural upgrades.

Elevator Addition

The proposed building addition and elevator installation will trigger several MEP system upgrades, including additional HVAC, plumbing, fire protection, electrical and life safety requirements.

Elevator Addition MEP Systems

1. Install required MEP systems for building addition and elevator.
   Preliminary Opinion of Probable Cost (Not including new electrical service) $ 115,500

Caretaker's Apartment Remodel

Elevator Addition MEP Systems

1. Install/modify required MEP systems for remodeling of the area currently occupied by the caretaker's apartment.
   Preliminary Opinion of Probable Cost . . . . . $ 24,000

SUMMARY

The mechanical, electrical and plumbing systems in the building are generally adequate for their current functions, however certain systems, while being code-compliant when installed, are not up to current standards. This includes the toilet rooms and life safety systems. Additionally, certain components are due for replacement, and substantial upgrades to MEP systems will be required for the proposed elevator addition. The other recommended upgrades to the MEP systems would support the continued use of the building for many years to come.

If you have any questions, please let me know. Thank you.

APPENDIX C: BIBLIOGRAPHY

BIBLIOGRAPHY

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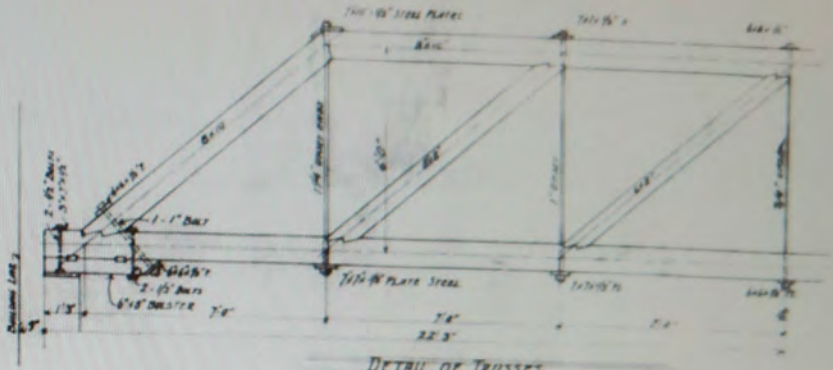
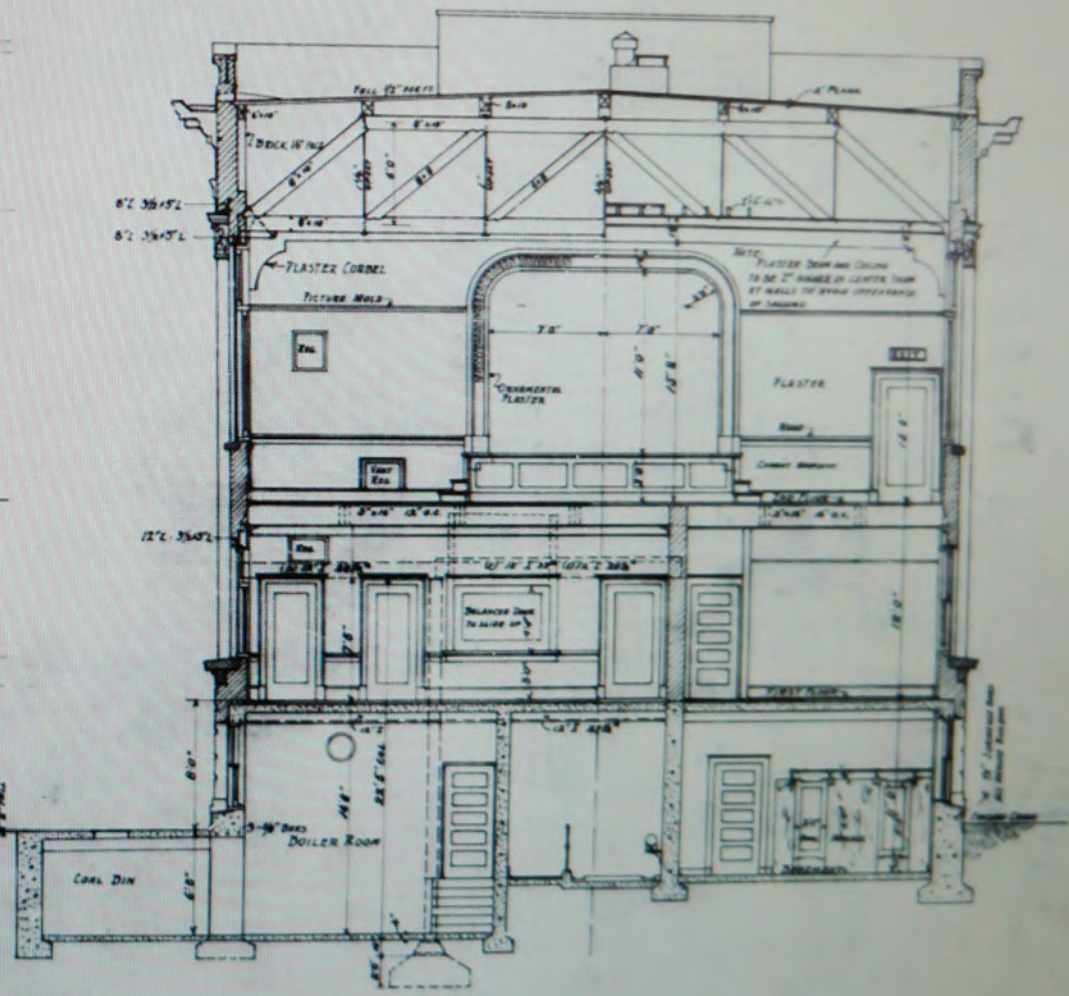
APPENDIX D:
ORIGINAL DRAWINGS



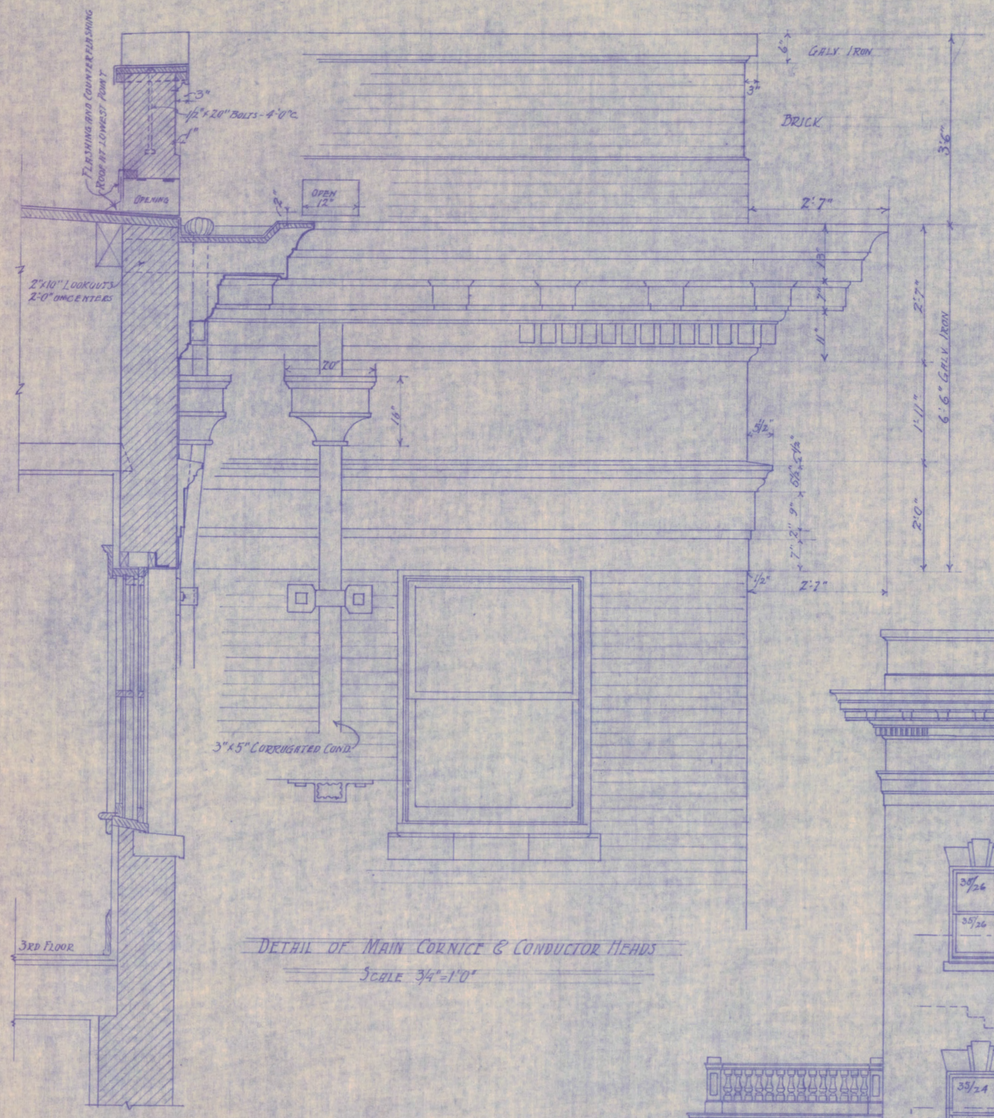
DETAIL OF TRUSSES
SCALE 1/2" = 1'-0"

FRONT ELEVATION
SCALE 1/4" = 1'-0"



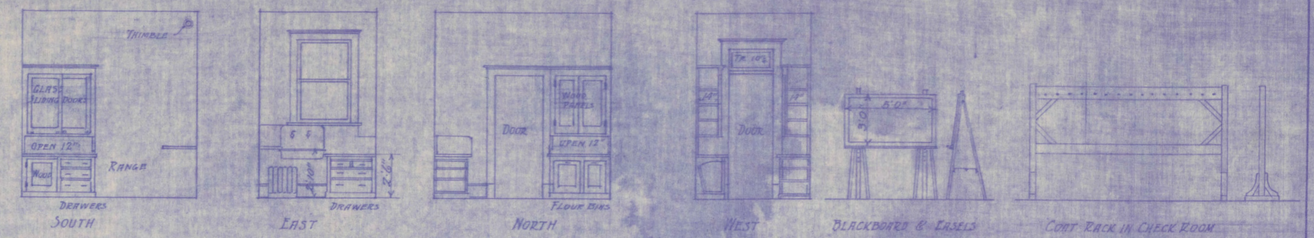
CROSS SECTION ON LINE XX

FRONT ELEVATION, CROSS SECTION, ETC.
CHARLES-THOMPSON-HALL
MERRIAM-PARK · ST-PAUL · MINN.
OLDS MANSION · ARCHITECT
SEATTLE · WASHINGTON
1

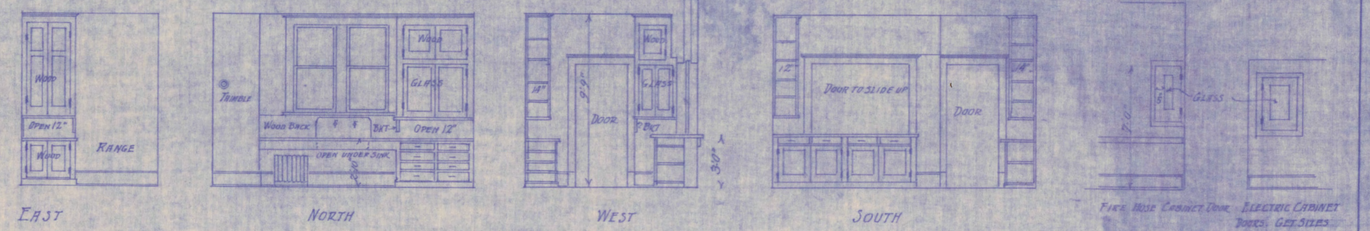


DETAIL OF MAIN CORNICE & CONDUCTOR HEADS

SCALE 3/4"=1'0"



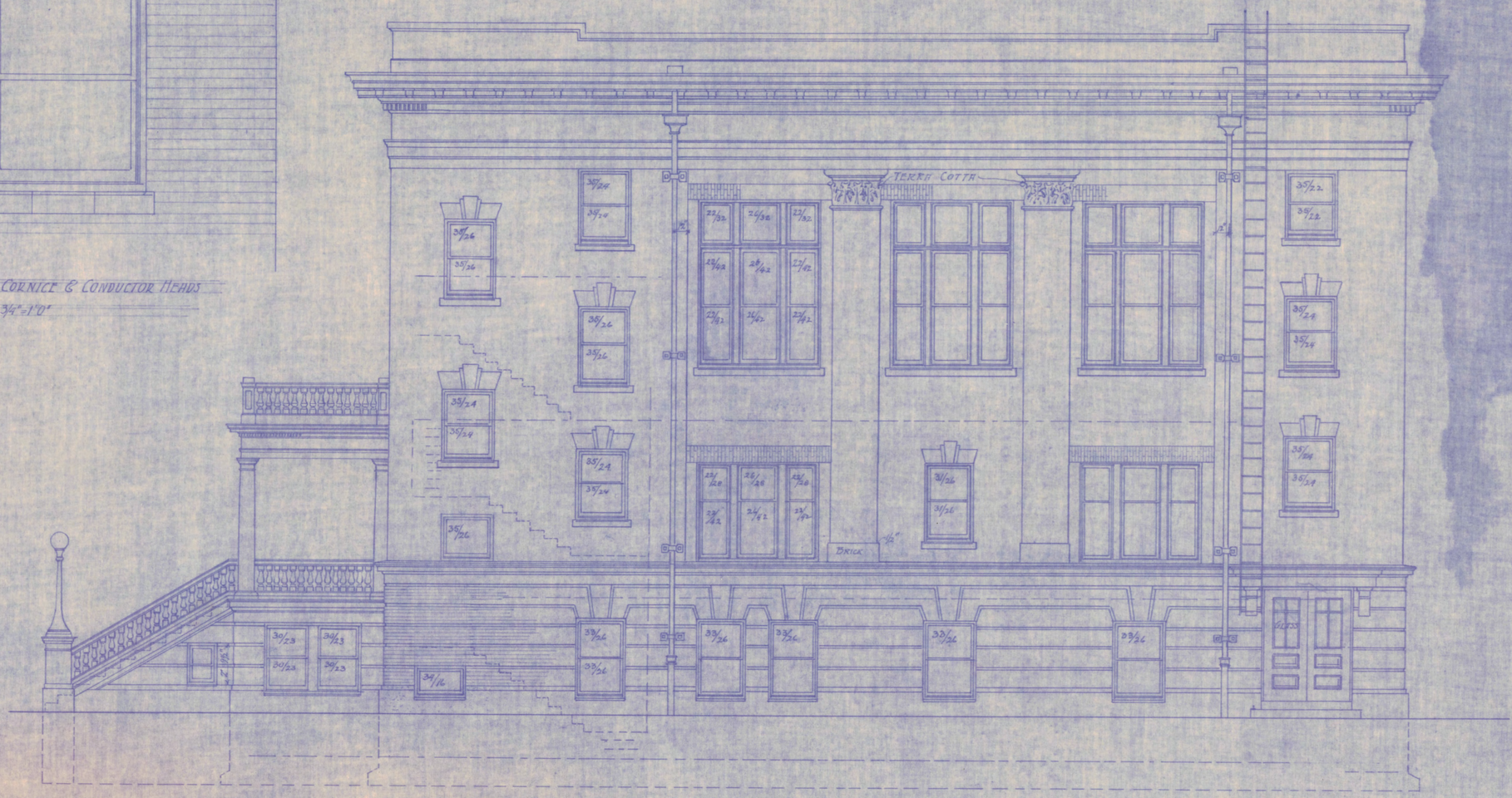
CUPBOARDS IN KITCHENETTE OF CARETAKERS APARTMENTS



CUPBOARDS IN SERVING PANTRY

SCALE 1/4"=1'0"

DETAILS OF CUPBOARDS, ETC.



WEST SIDE ELEVATION

SCALE 1/4"=1'0"

WEST ELEVATION - CORNICE & PANTRY DETAILS

CHARLES THOMPSON HALL

MERRIAM PARK ST. PAUL MINN.

DESIGN BY C.O.H. DRAWN BY CHESON

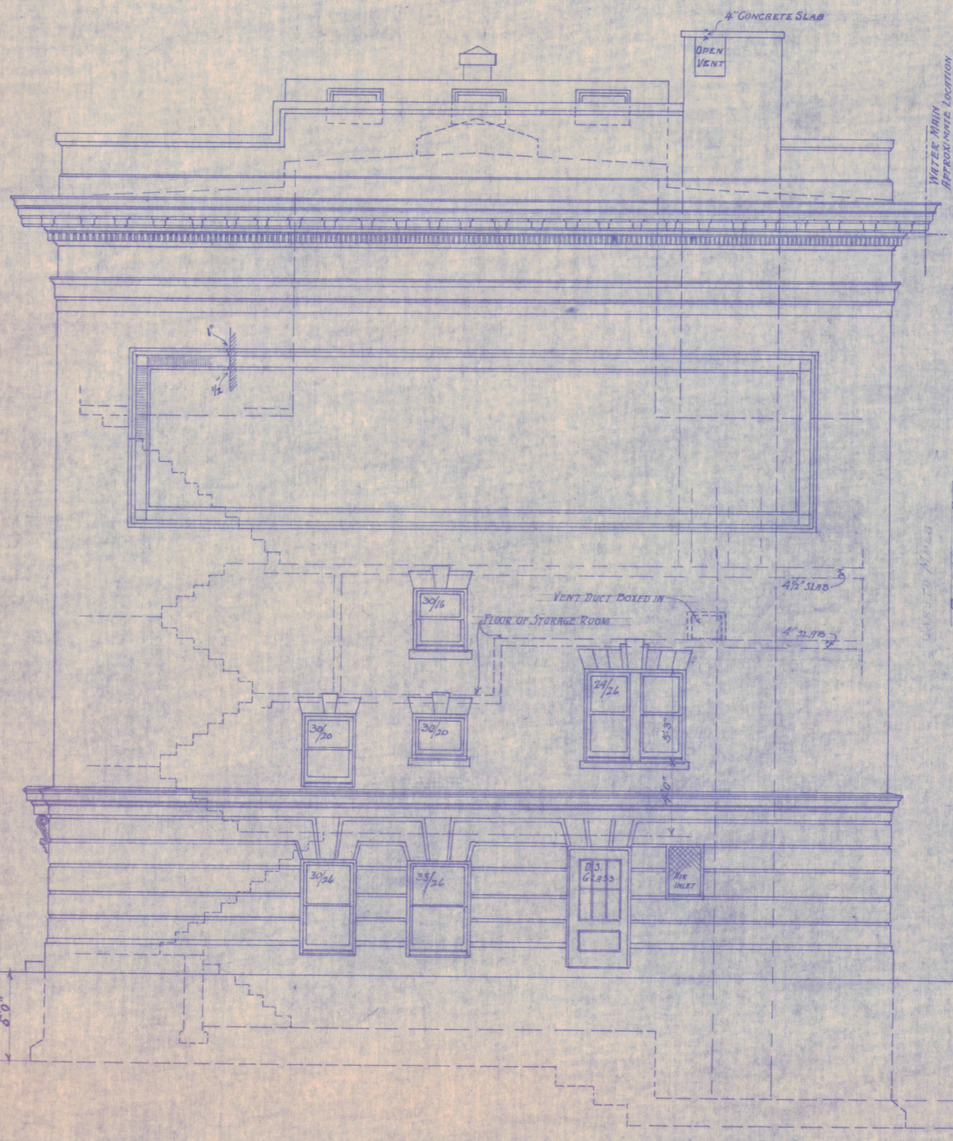
OLOF HANSON ARCHITECT

SEATTLE WASHINGTON

FEB. 1918

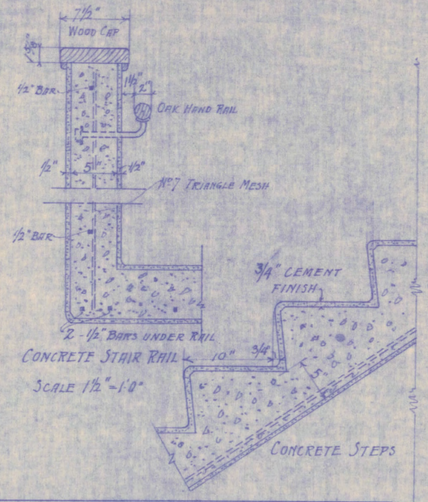
DWG. NO. 2

SHT. NO.



REAR ELEVATION

SCALE 1/4" = 1'0"



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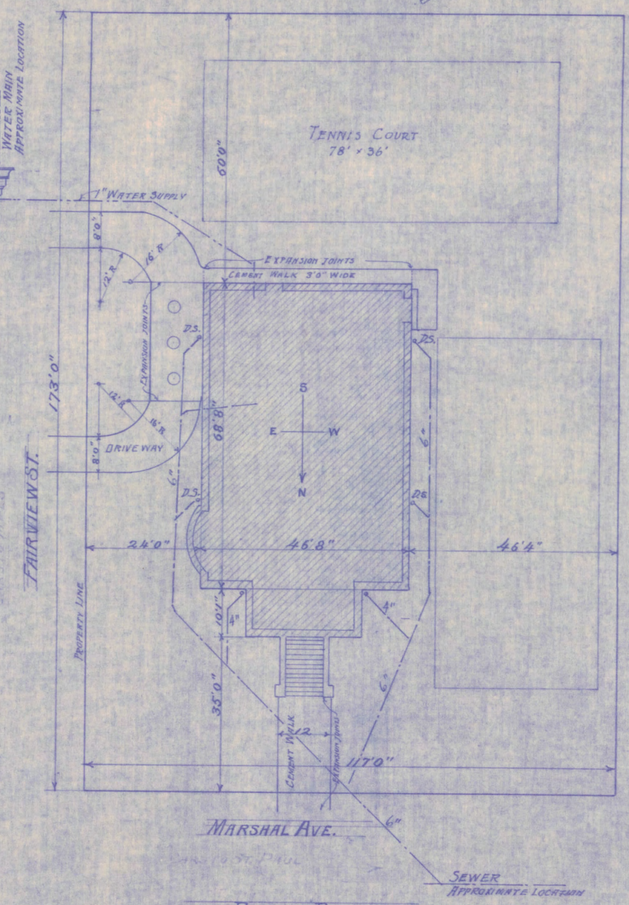
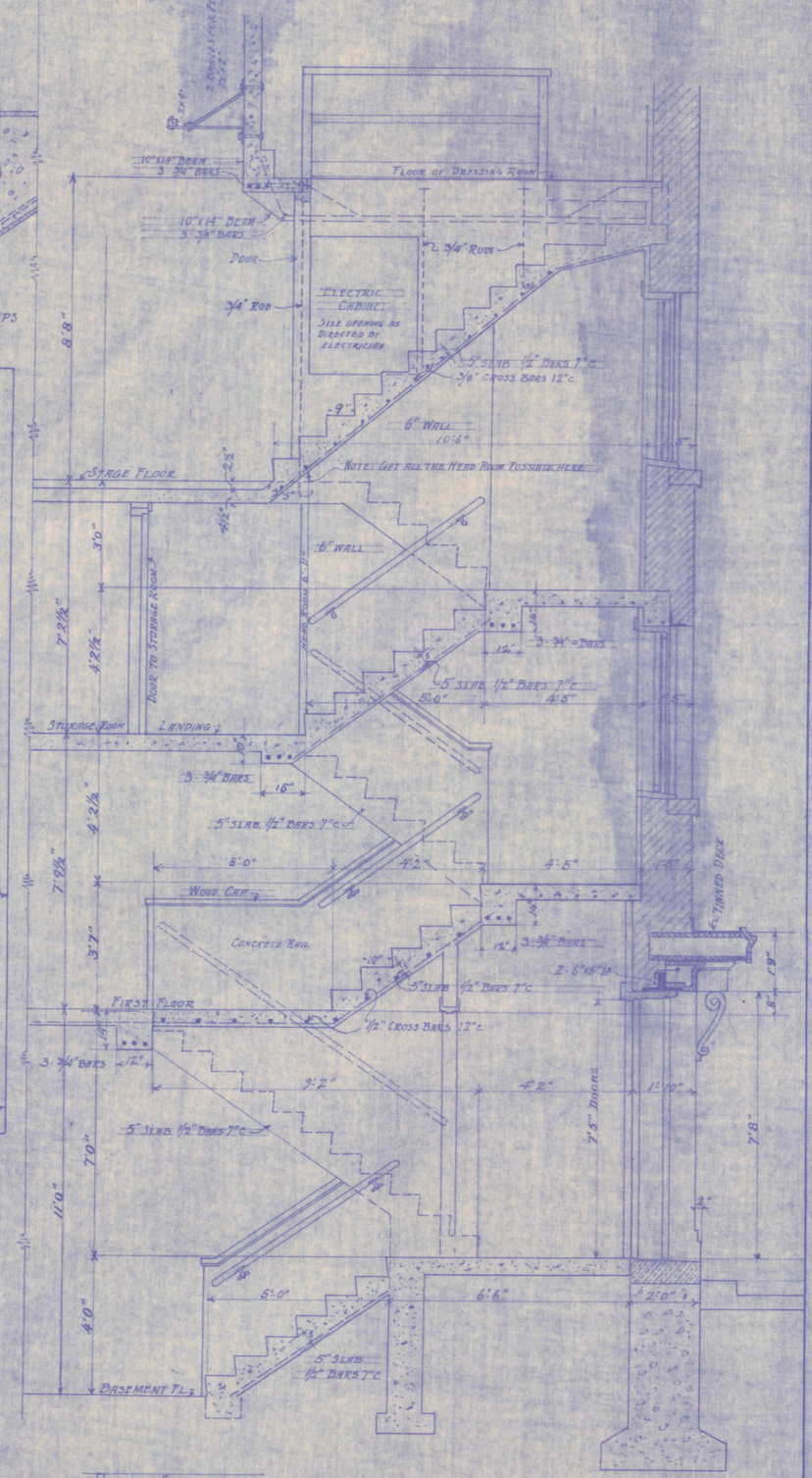


PLOT PLAN

SCALE 1/16" = 1'0"



REAR STAIRWAY

SCALE ½" = 1'0"

REAR ELEVATION, PLOT PLAN, & REAR STAIRWAY

CHARLES THOMPSON HALL

MERRIAM PARK - ST. PAUL - MINN.

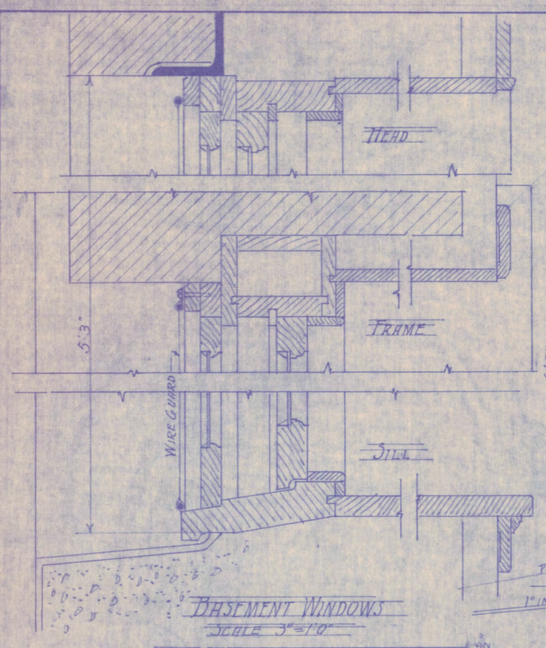
DESIGN BY O.H. | DRAWN BY C.H.E.

OLOF HANSON ARCHITECT

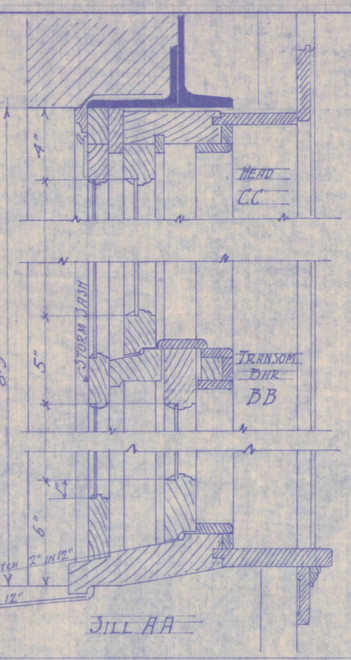
SEATTLE WASHINGTON

FEB. 1916

DRG. NO. 3 | SHT. NO.



BASEMENT WINDOWS
SCALE 3"=1'0"



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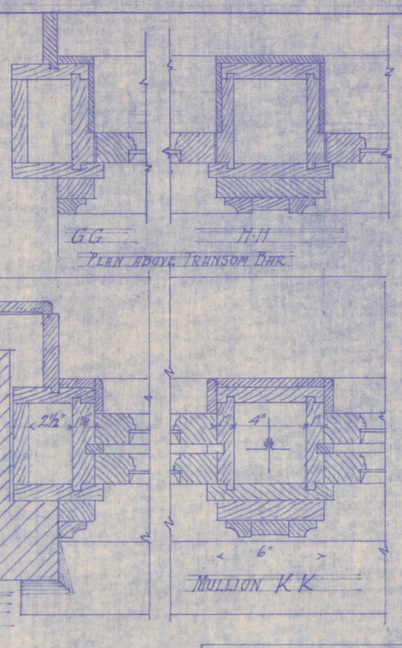

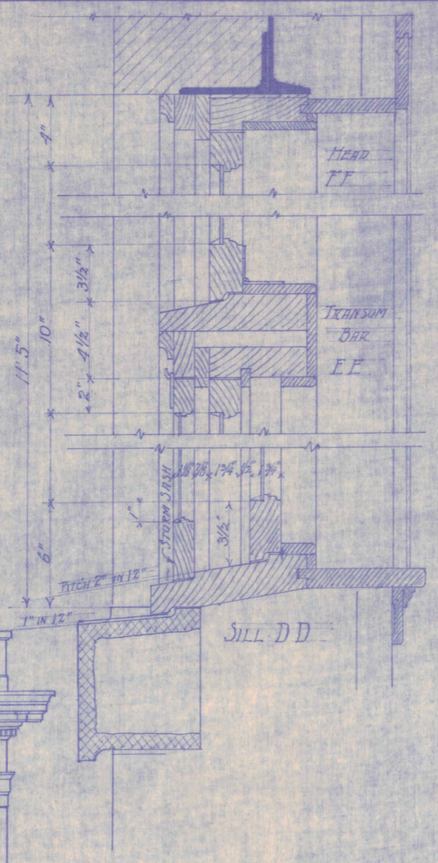

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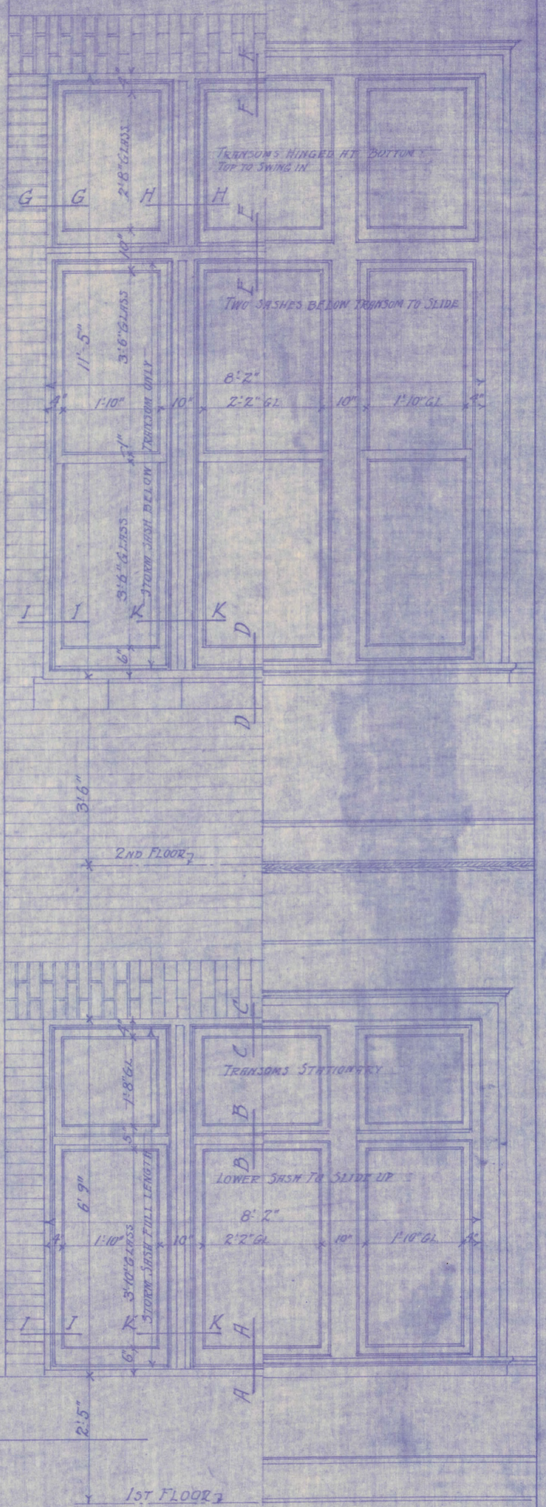
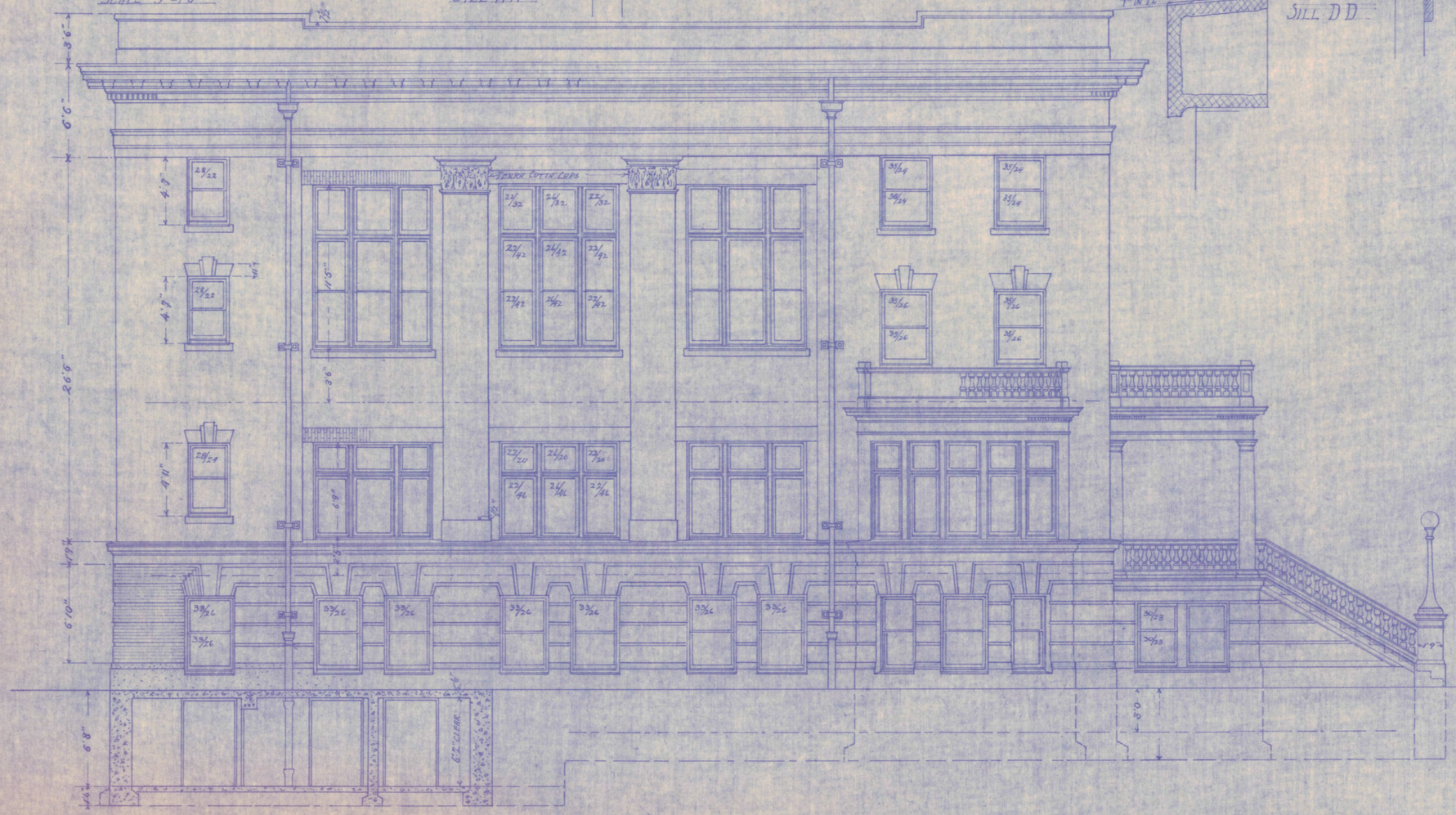


HALF OUTSIDE ELEVATION HALF INSIDE

3/4" SCALE DETAIL OF LARGE WINDOWS IN ASSEMBLY HALL AND SOCIAL HALL



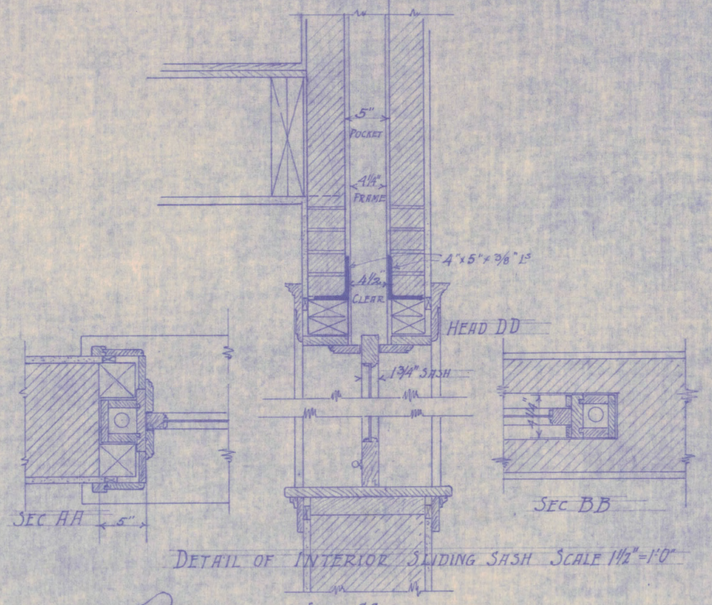
EAST SIDE ELEVATION

SCALE 1/4"=1'0"

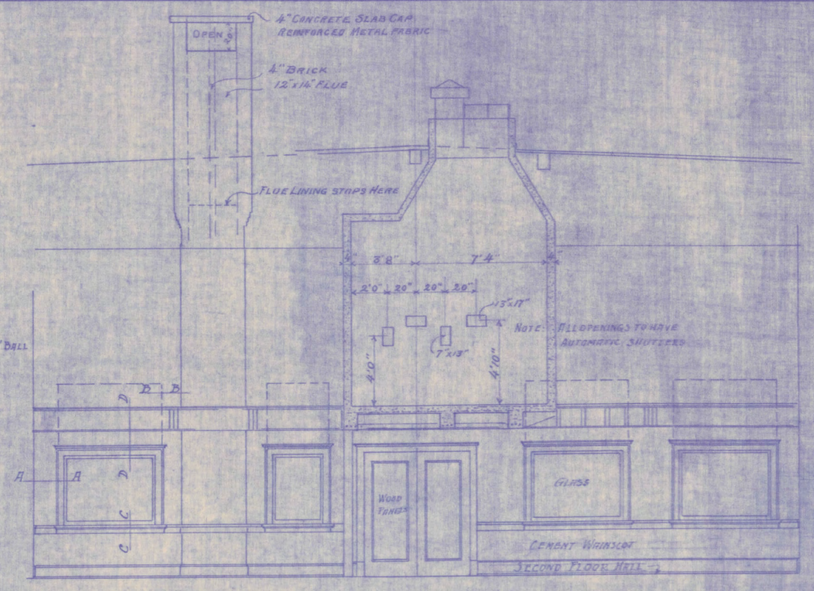
EAST ELEVATION & WINDOW DETAILS
CHARLES THOMPSON HALL
MERRIAM PARK ST PAUL MINN.

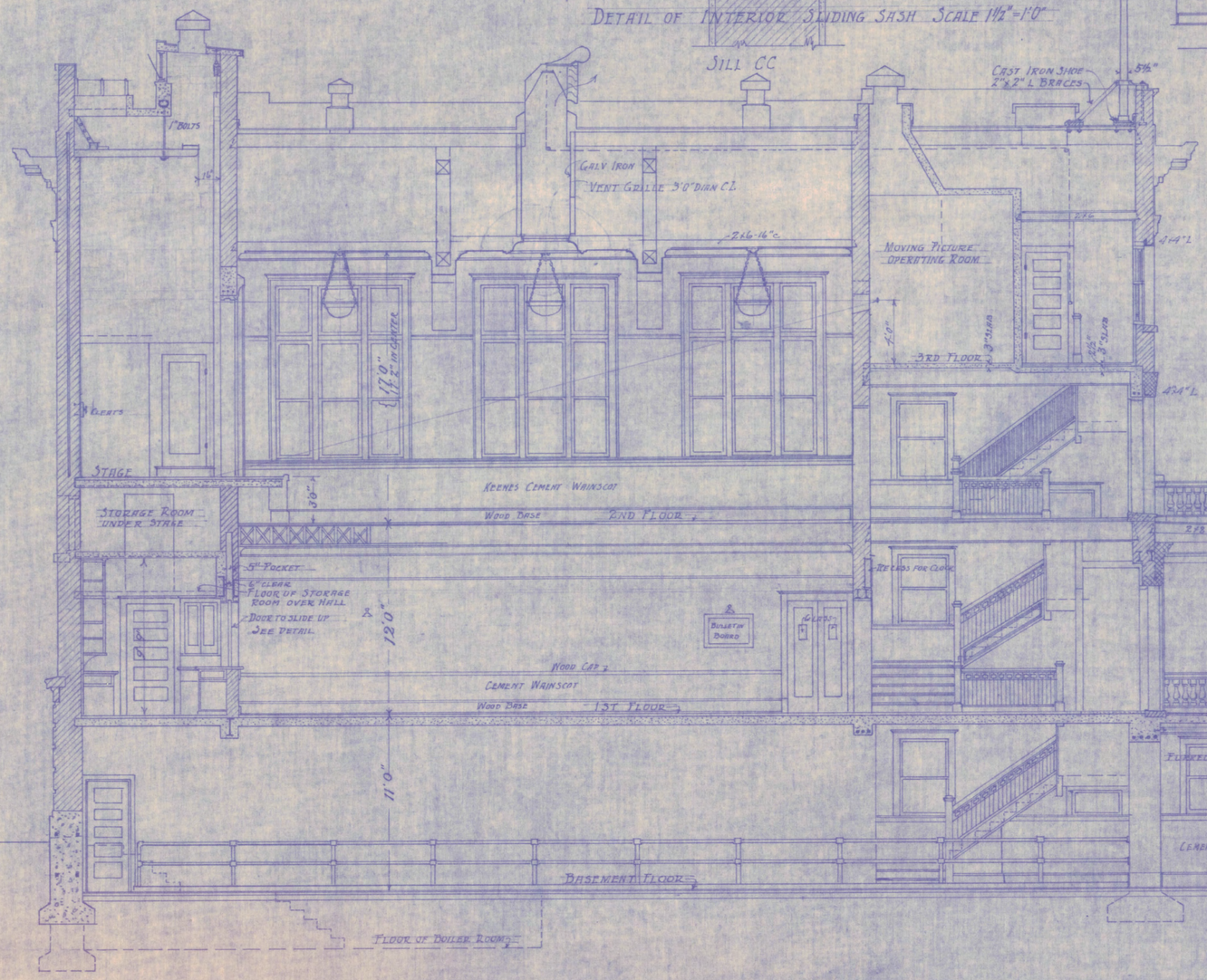
DRAWN BY: O.H.	OLOF HANSON ARCHITECT	ORIG. No. 4
TRACED BY: CHE & OH	SEATTLE WASHINGTON	DET. No.
	FEB. 1916	

FIRE PLACE IN SOCIAL HALL



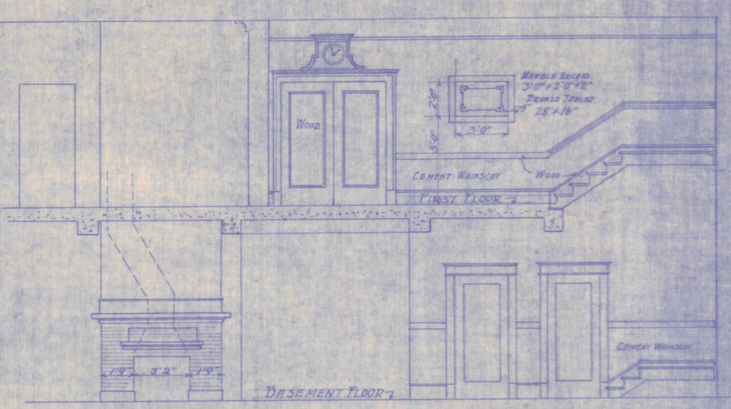
DETAIL OF INTERIOR SLIDING SASH SCALE 1 1/2" = 1'0"





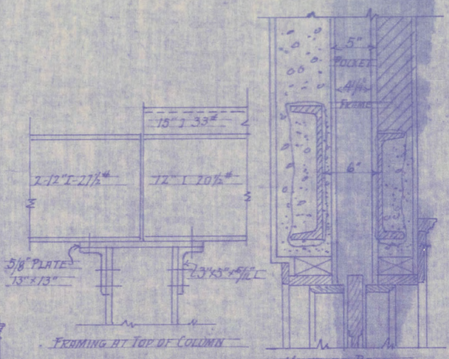
LONGITUDINAL SECTION ON LINE Y Y

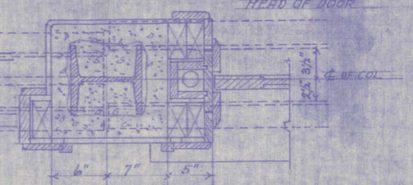
SCALE 1/4" = 1'0"



FIRE PLACE IN BILLIARD ROOM

SECTION THROUGH FRONT LOBBY, ETC. LOOKING TOWARD REAR





DETAILS OF SLIDING DOOR TO PANTRY

SCALE 1 1/2" = 1'0"

LONG. SECTION & INTERIOR DETAILS

CHARLES THOMPSON HALL

MERRIAM PARK · ST. PAUL · MINN.

DRAWN BY: O.H.

OLOF HANSON ARCHITECT

TRACED BY: C.H.E.

SEATTLE · WASHINGTON

JAN 1916

DRG. NO. 5

SHT. NO.

FOUNDATION PLAN

BASEMENT PLAN
SCALE 1/4" = 1'-0"

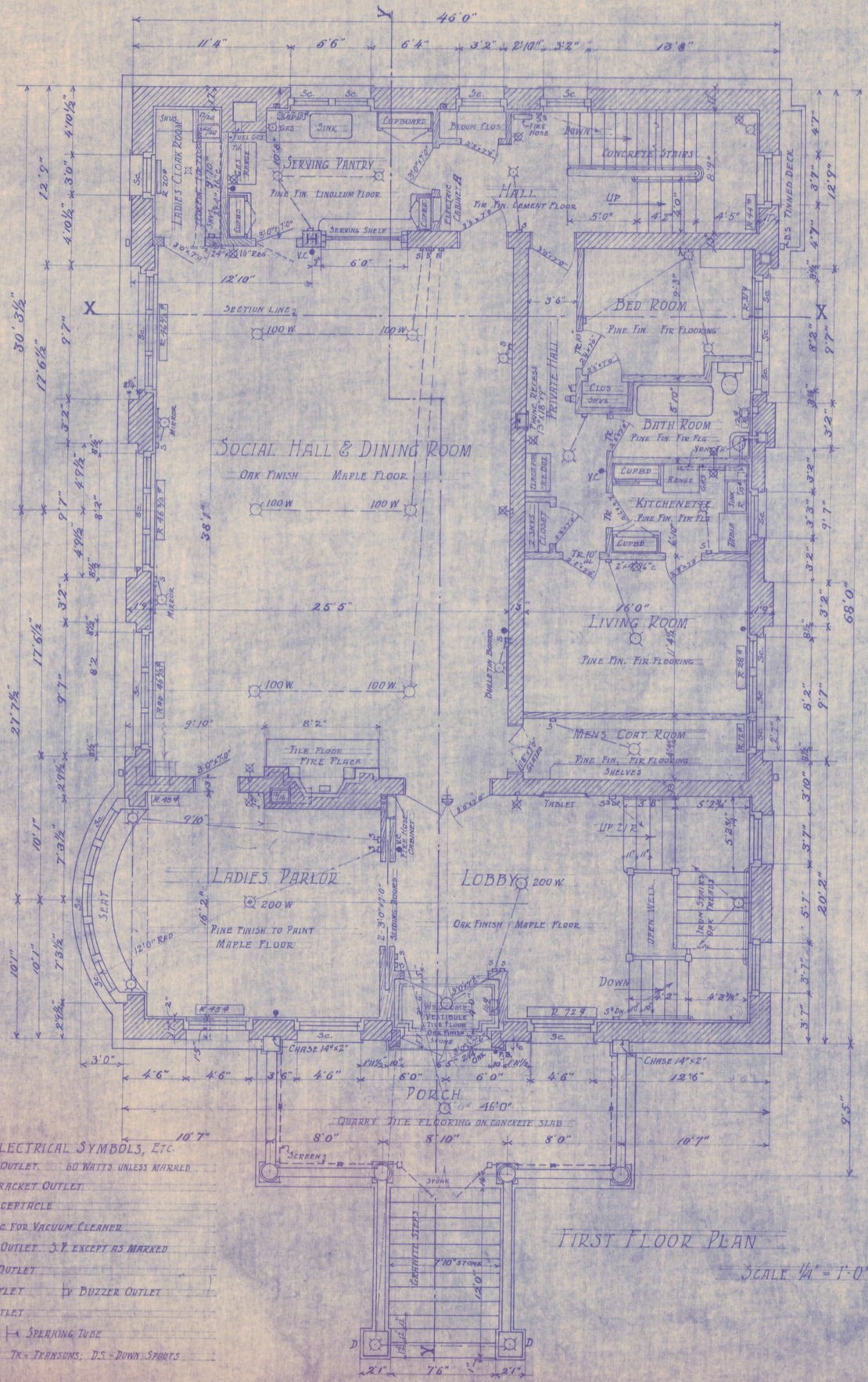
NOTE: MEASUREMENTS ARE TO ROUGH BRICK AND CONCRETE ALLOWING 1/2" FOR PLASTERING ON BRICK AND CONCRETE AND 2" FOR FURRING, LATH AND PLASTER, EXCEPT 3" AT STAIRS IN BASEMENT AS NOTED.

FOUNDATION & BASEMENT PLAN
CHARLES THOMPSON HALL
MERRIAM PARK · ST. PAUL · MINN.

DRAWN BY O.H.
TRACED BY C.H.F.

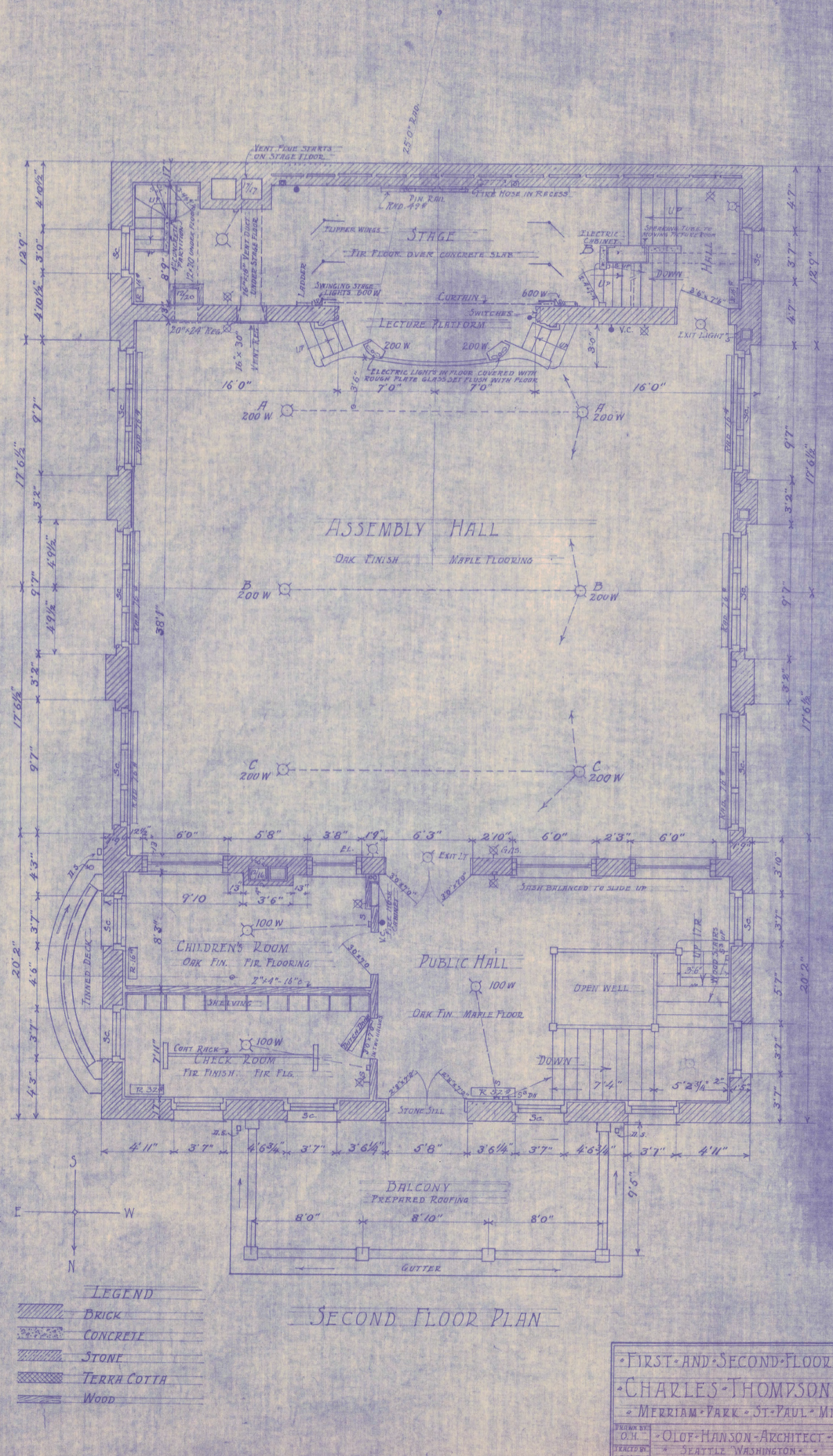
OLOF HANSON ARCHITECT
SEATTLE · WASHINGTON
FEB. 1916

DWG. NO. 6
SHT. NO.



First Floor Plan

Scale 1/4" = 1'-0"



Second Floor Plan

Electrical Symbols, Etc.

- Ceiling Outlet. 60 Watts unless marked
- Wall Bracket Outlet
- Plug Receptacle
- V.C. Plug Rec. for Vacuum Cleaner
- S. Switch Outlet. S.P. except as marked
- Phone Outlet
- Bell Outlet | V Buzzer Outlet
- Clock Outlet
- Gas Outlet | Speaking Tube

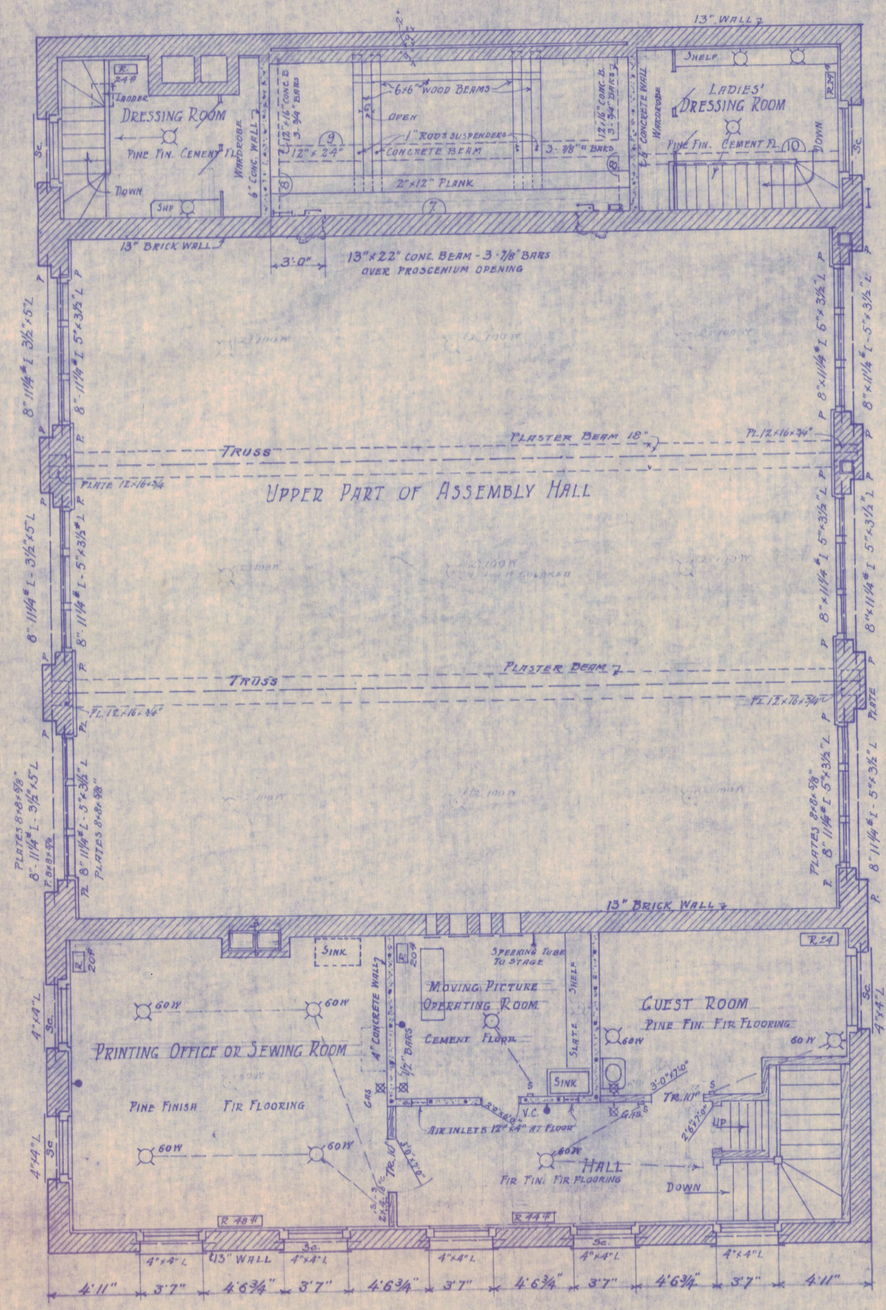
Sc. = Screens. Tr. = Transoms. D.S. = Down Spouts

Legend

- Brick
- Concrete
- Stone
- Terra Cotta
- Wood

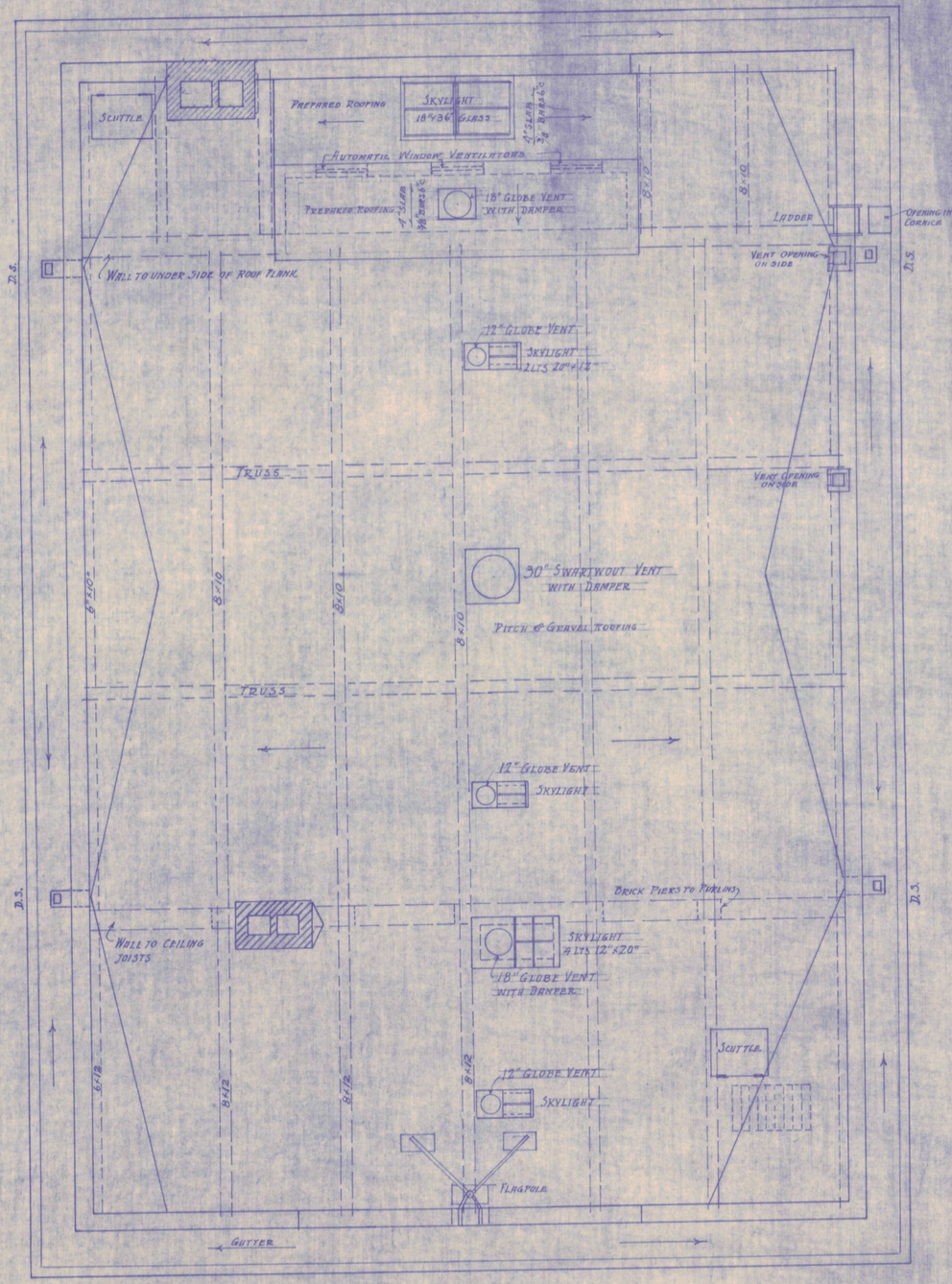
First and Second Floor Plan
Charles Thompson Hall
Merriam Park St. Paul Minn.

Drawn by: O.H.	Olof Hanson Architect	Dwg No. 7
Traced by: C.H.E.	Seattle Washington	Sht. No.
	Feb. 1916.	



THIRD FLOOR PLAN

SCALE ¼"=1'-0"



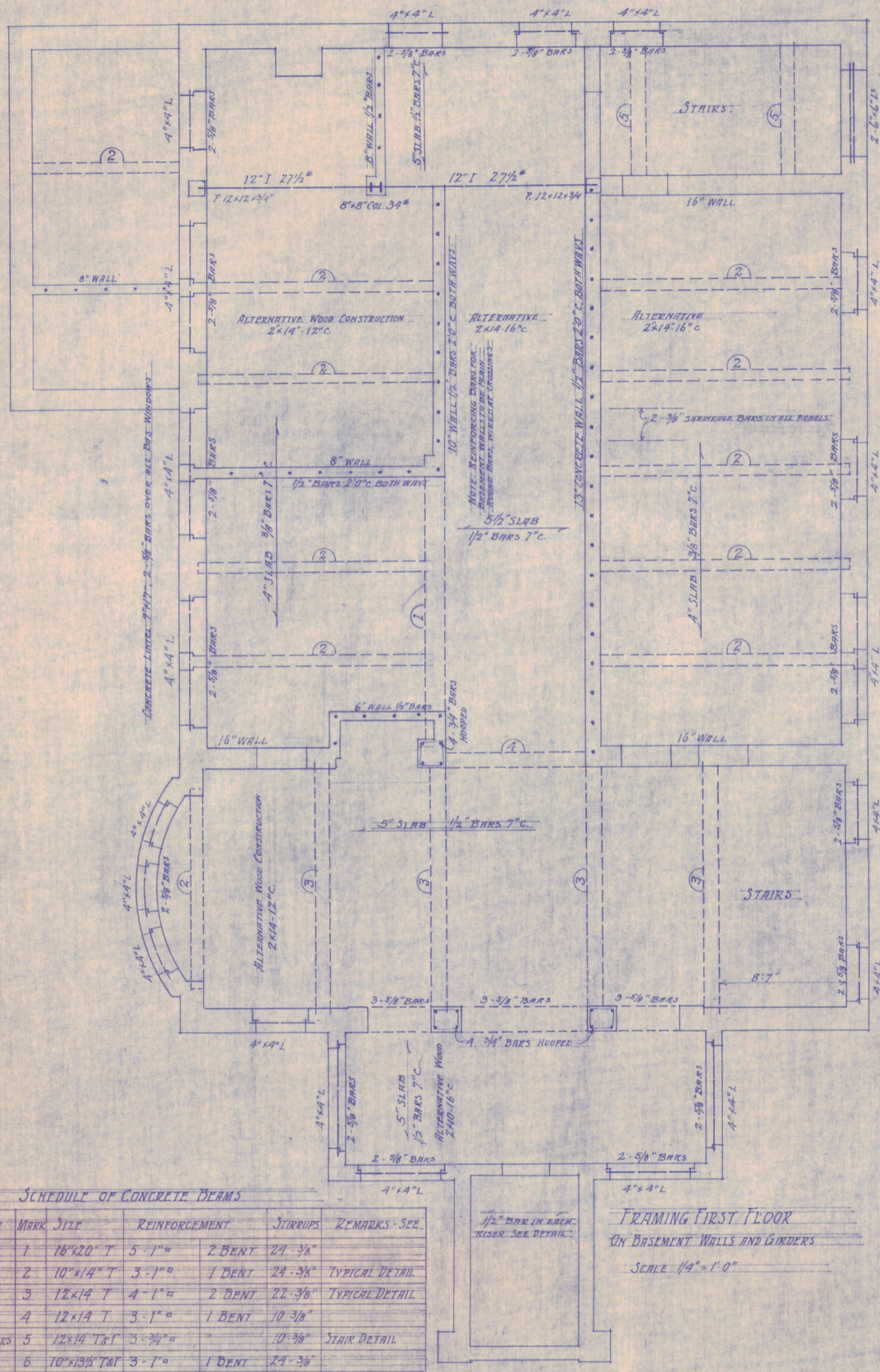
ROOF PLAN

THIRD FLOOR AND ROOF PLAN

"CHARLES-THOMPSON-HALL"

MERRIAM PARK ST. PAUL. MINN.

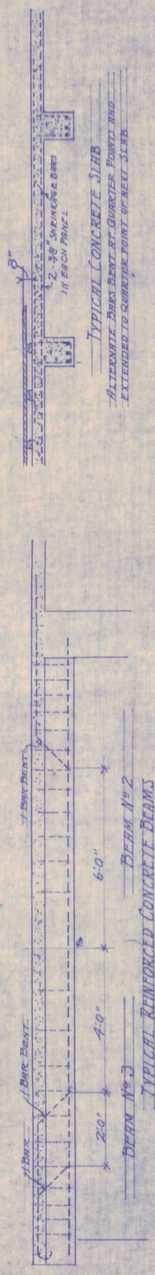
DRAWN BY	OLOF HANSON ARCHITECT	DWG. NO.	SET NO.
O.H.	SEATTLE WASHINGTON	8	
TRACED BY C.M.E.	FEB. 1916.		



FRAMING FIRST FLOOR
ON BASEMENT WALLS AND GIRDERS
SCALE 1/4" = 1'-0"

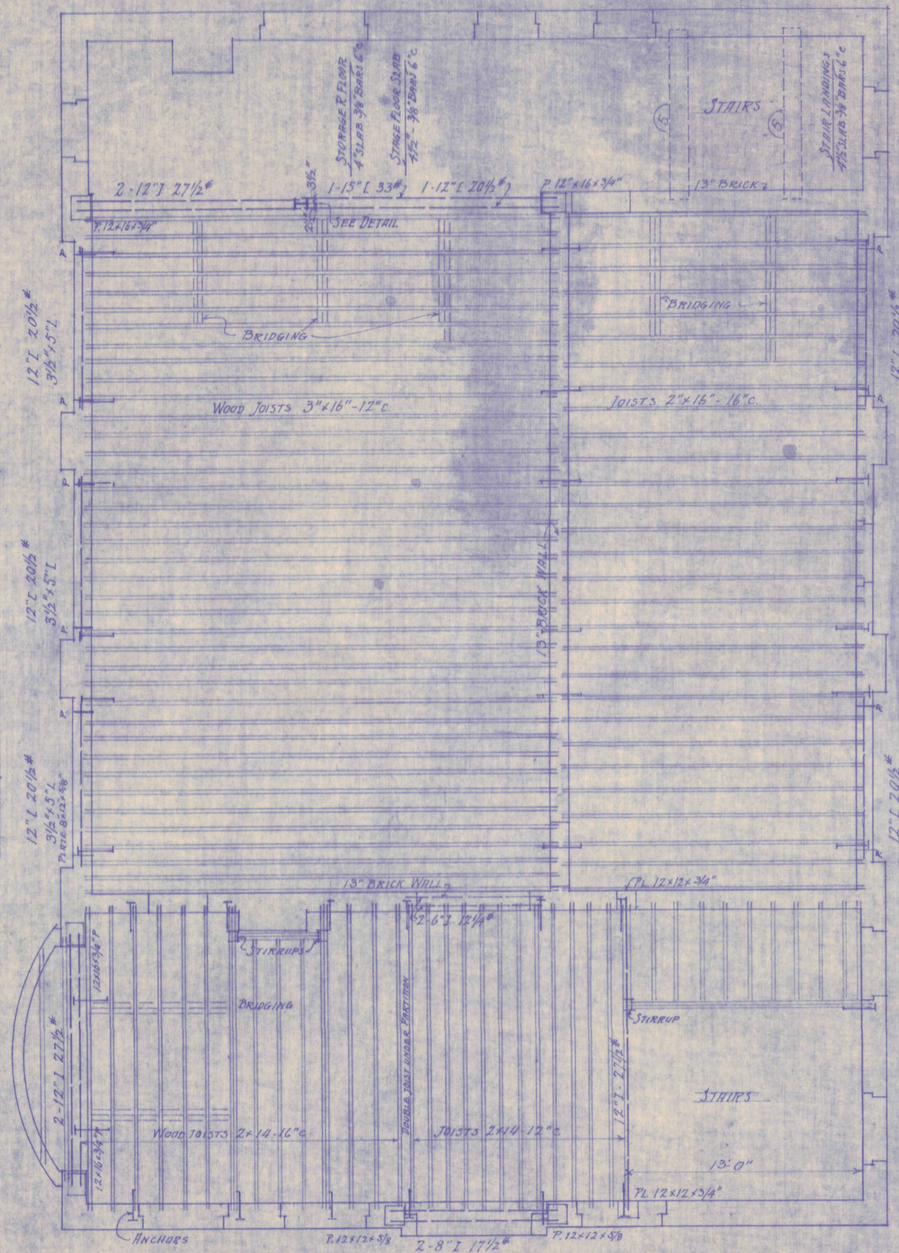
SCHEDULE OF CONCRETE BEAMS

LOCATION	MARK	SIZE	REINFORCEMENT		STIRRUPS	REMARKS - SEE
1ST FL.	1	16"x20" T	5 - 1" □	2 BENT	24 - 3/8"	
1ST FL.	2	10"x14" T	3 - 1" □	1 BENT	24 - 3/8"	TYPICAL DETAIL
1ST FL.	3	12"x14" T	4 - 1" □	2 BENT	22 - 3/8"	TYPICAL DETAIL
1ST FL.	4	12"x14" T	3 - 1" □	1 BENT	10 - 3/8"	
REAR STAIRS	5	12"x14" T&I	3 - 3/4" □	"	10 - 3/8"	STAIR DETAIL
3RD FL.	6	10"x13½" T&I	3 - 1" □	1 BENT	24 - 3/8"	
PROSC ARCH	7	13"x22"	3 - 7/8" □	1 BENT	12 - 3/8"	3RD FL & SEC.
OVER STAGE	8	12"x16"	3 - 3/4" □	1 BENT	10 - 3/8"	3RD FL PLAN
OVER STAGE	9	12"x24"	3 - 7/8" □	1 BENT	20 - 3/8"	3RD FL PLAN
DRESSING R.	10	10"x15"	3 - 5/8" II	1 BENT	12 - 3/8"	3RD FL PLAN

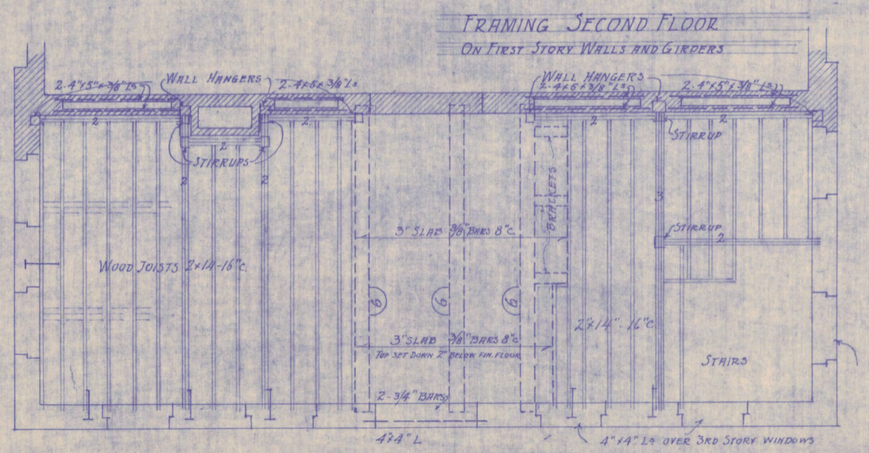


TYPICAL CONCRETE SLAB
ALTERNATE BARS BENT AT QUARTER POINTS AND EXTENDED TO QUARTER POINT OF NEXT SLAB.

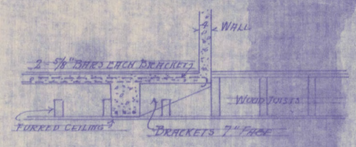
BEAM N° 2
TYPICAL REINFORCED CONCRETE BEAMS
SCALE 1/2" = 1'0"



FRAMING SECOND FLOOR
ON FIRST STORY WALLS AND GIRDERS



FRAMING THIRD FLOOR
ON SECOND STORY WALLS AND GIRDERS



½" SCALE DETAIL OF BRACKETS SUPPORTING MOVING PICTURE ROOM PARTITION

FRAMING 1ST 2ND & 3RD FLOORS
·CHARLES·THOMPSON·HALL·
· MERRIAM PARK · ST. PAUL · MINN ·

DRAWN BY	· OLOF · HANSON · ARCHITECT ·	DRG. N°	SHT. N°
O.H.		9	
TRACED BY O.H.	SEATTLE · WASHINGTON FEB. 1916		

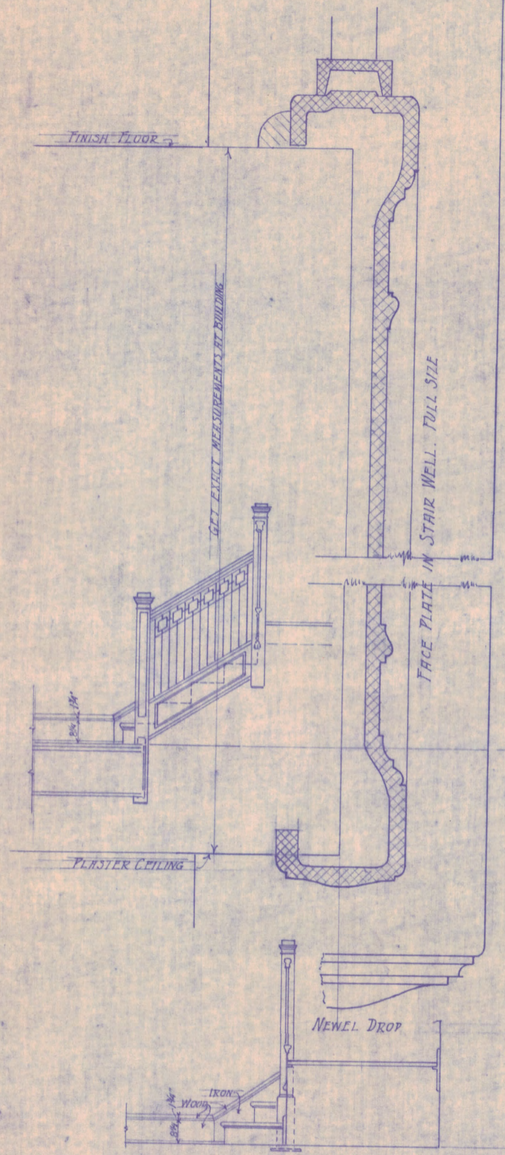
Details Front, Porch, Terra Cotta, Etc.
Charles Thompson Hall
Merriam Park · St. Paul · Minn.

Drawn by: D.H.	Olof Hanson Architect	Drg. No. 10	Sht. No.
Traced by: C.H.E.	Seattle · Washington · Feb. 1916		

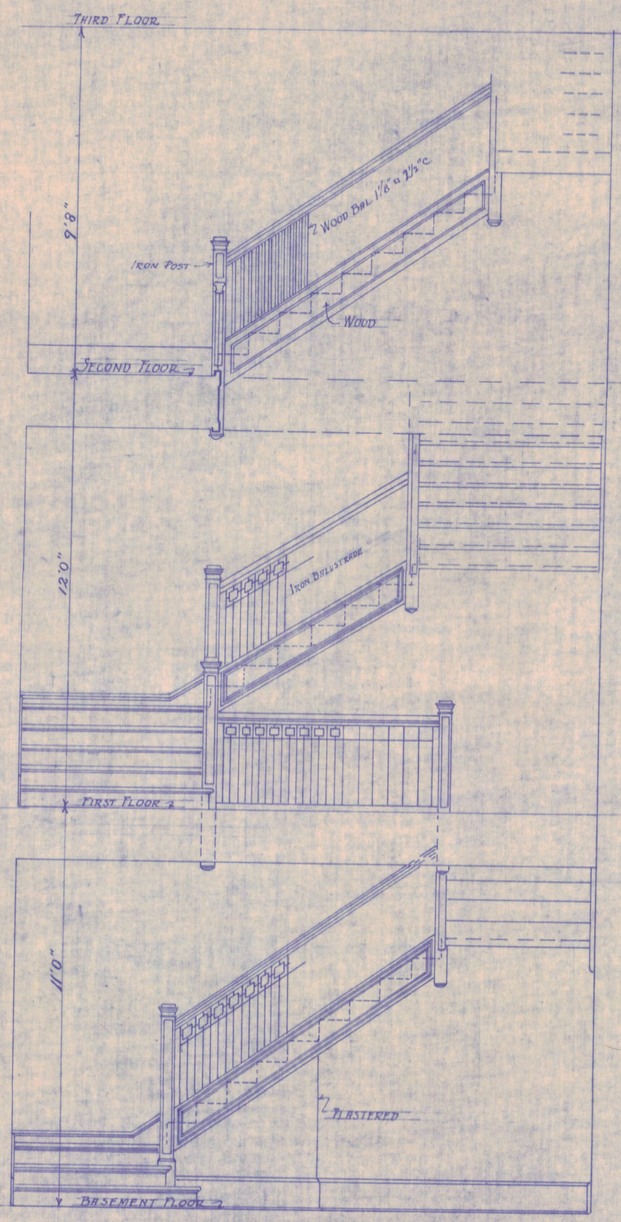
Front Wall — Scale 3/4" = 1'0"

Front Porch

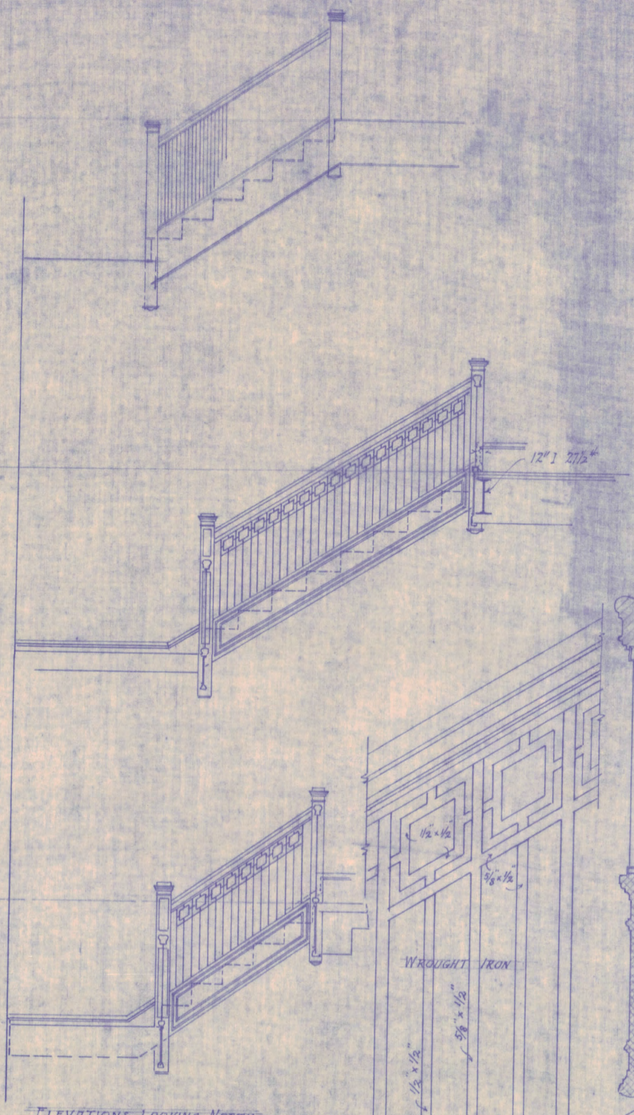
Section



ELEVATIONS LOOKING SOUTH



ELEVATIONS LOOKING WEST



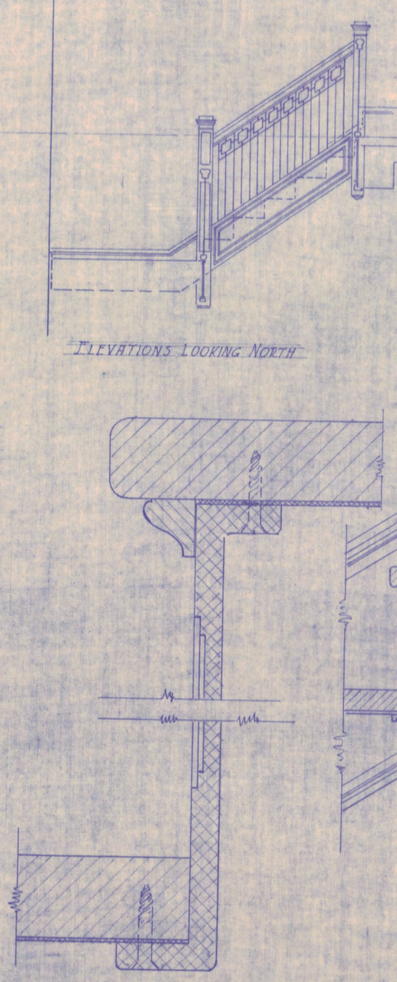
ELEVATIONS LOOKING NORTH

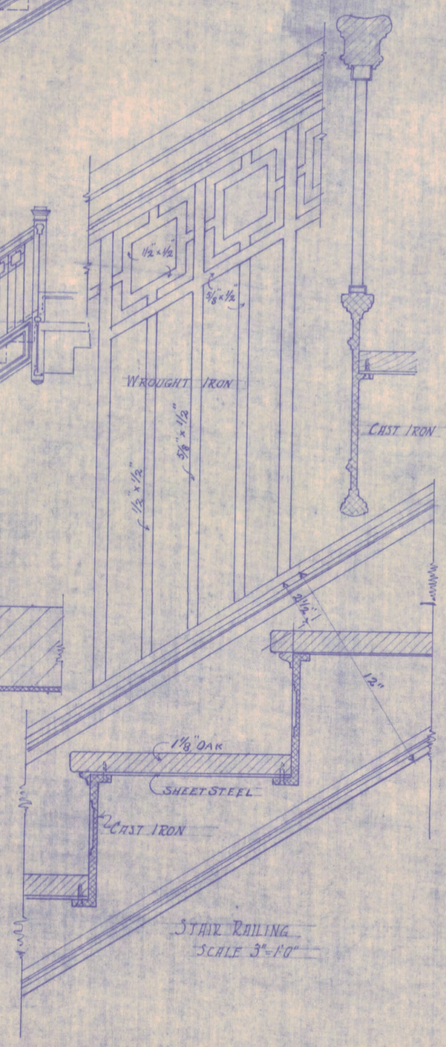
PLAN 1ST TO 2ND FLOOR

PLAN BASEMENT TO FIRST FLOOR

SCALE 1/2"=1'0"

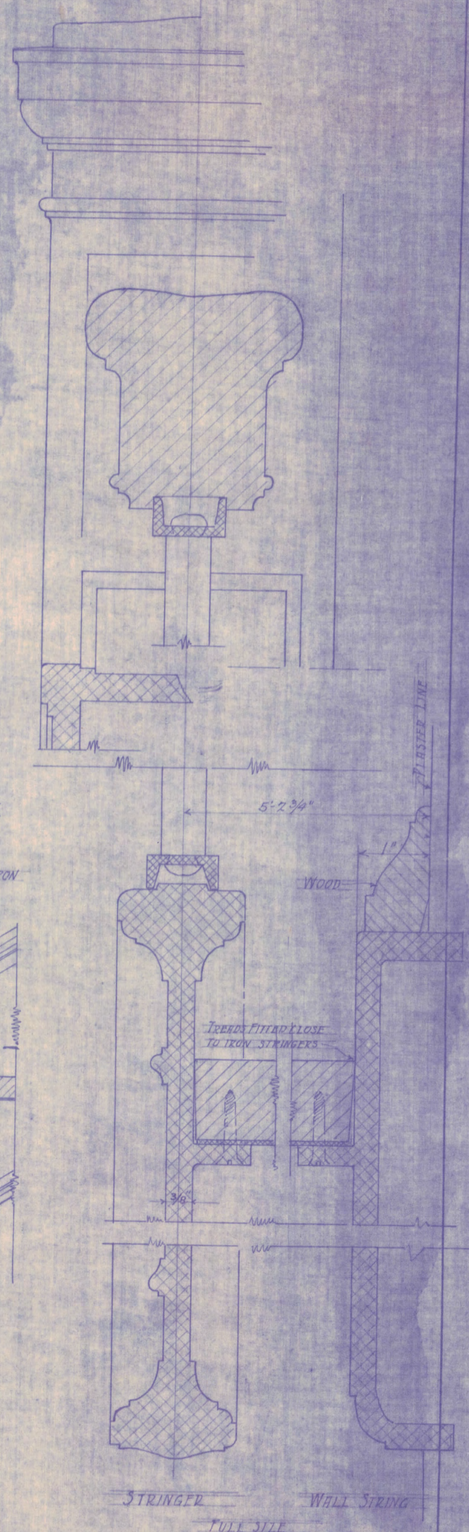
NOTE: VERIFY ALL MEASUREMENTS AT BUILDING





STAIR RAILING

SCALE 3"=1'0"



STRINGER WALL STRING

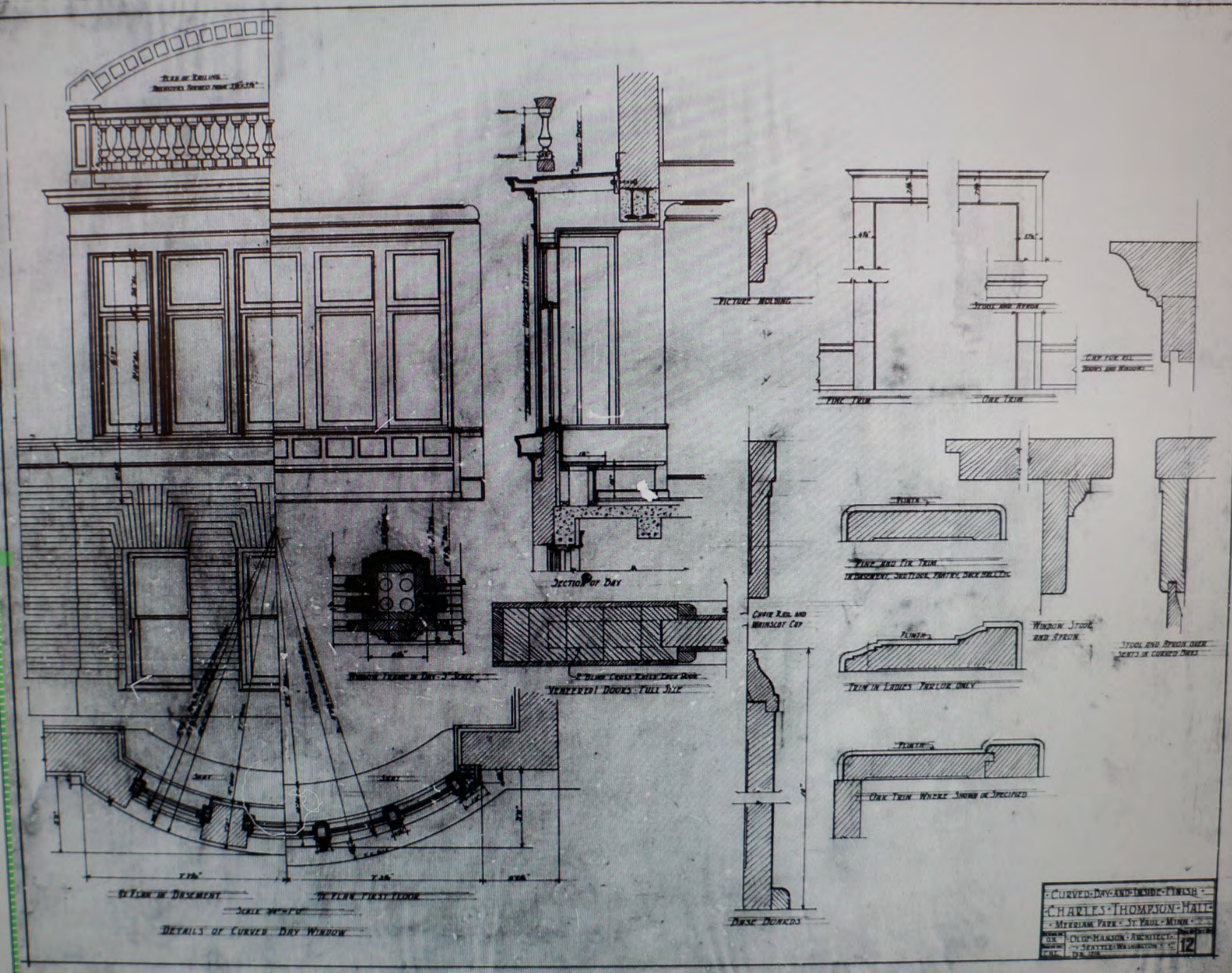
FULL SIZE

DETAILS OF FRONT STAIRWAYS
CHARLES THOMPSON HALL
MERRIAM PARK ST PAUL MINN

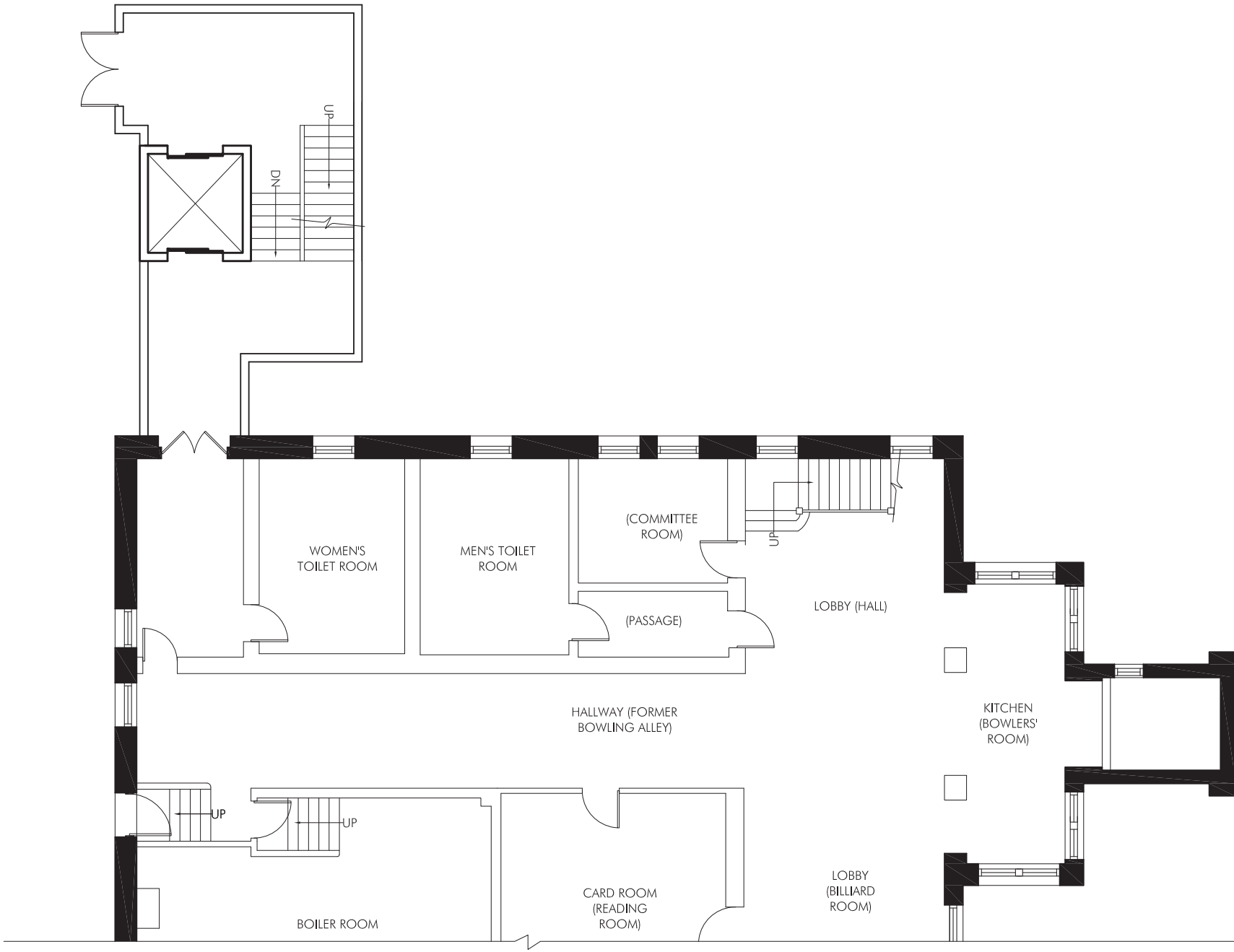
DRAWN BY O.H. TRACED BY G.H.E.

OLOF HANSON ARCHITECT SEATTLE WASHINGTON

DRG No. 11 SET No.

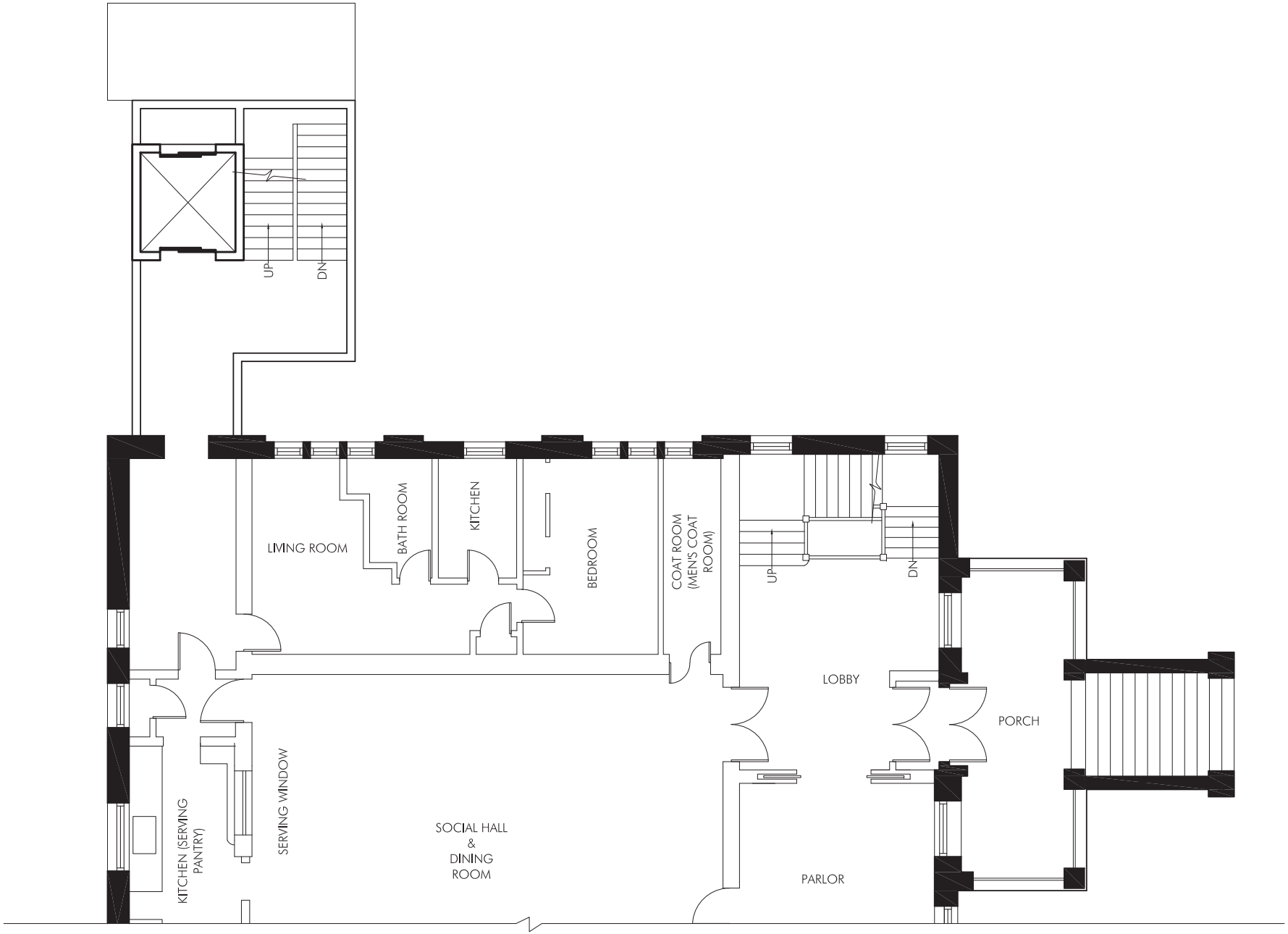

Picture Molding
Pine Trim
Oak Trim
Stool and Apron
Cap for all Doors and Windows
Section of Bay
Pine and Fir Trim
Window Stool and Apron
Chair Rail and Wainscot Cap
Trim in Ladies Parlor Only
Stool and Apron over Seats in Curved Bays
Veneered Doors Full Size
Oak Trim where Shown or Specified
Base Boards
Plan in Basement
Plan First Floor
Details of Curved Bay Window
Curved Bay and Inside Finish
Charles Thompson Hall
Merriam Park · St. Paul · Minn.
Olof Hanson · Architect
Seattle · Washington
12

APPENDIX E:
ELEVATOR CONCEPTUAL PLANS



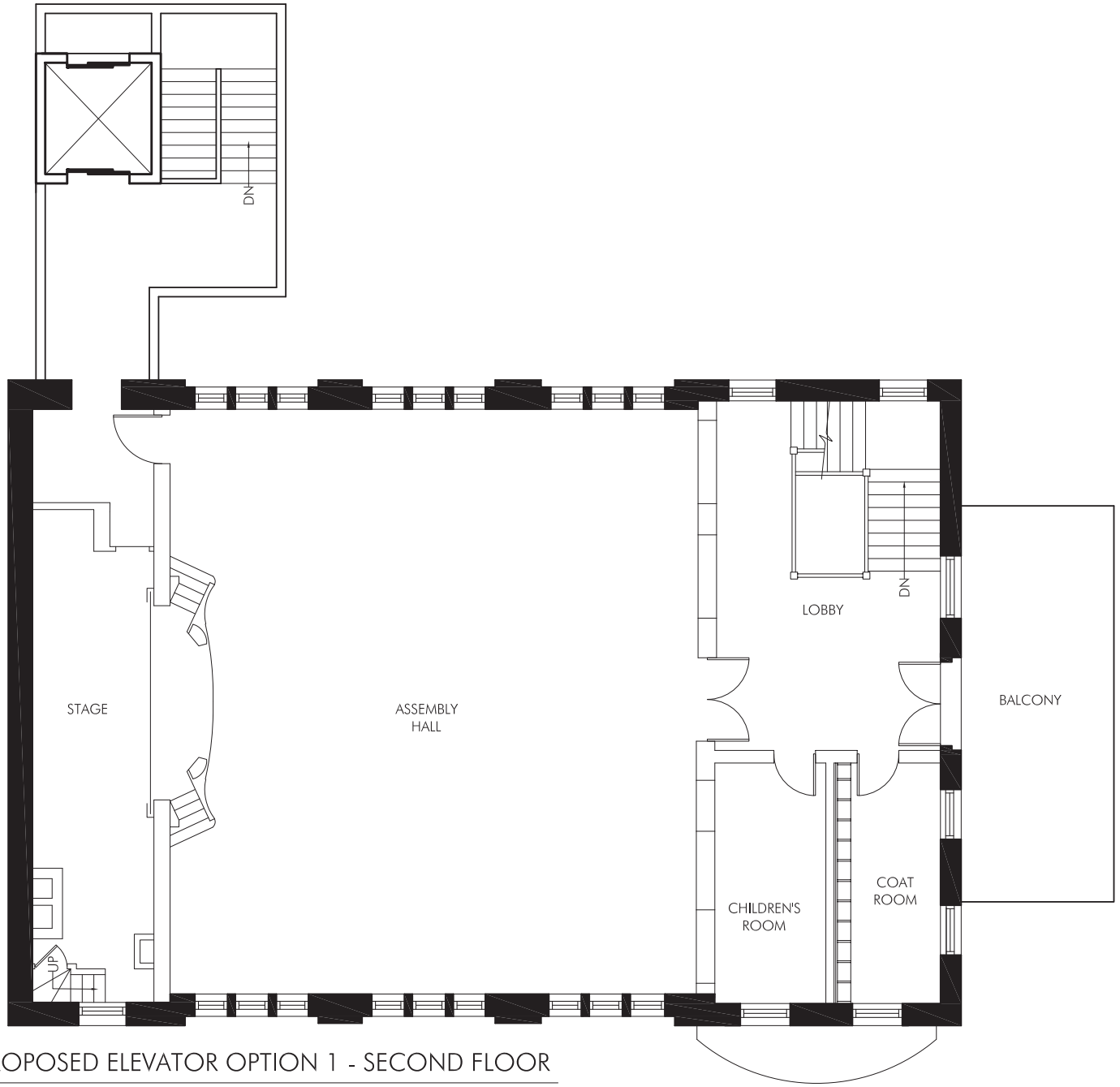
1 | PROPOSED ELEVATOR OPTION 1 - BASEMENT

OPT 1 | No Scale



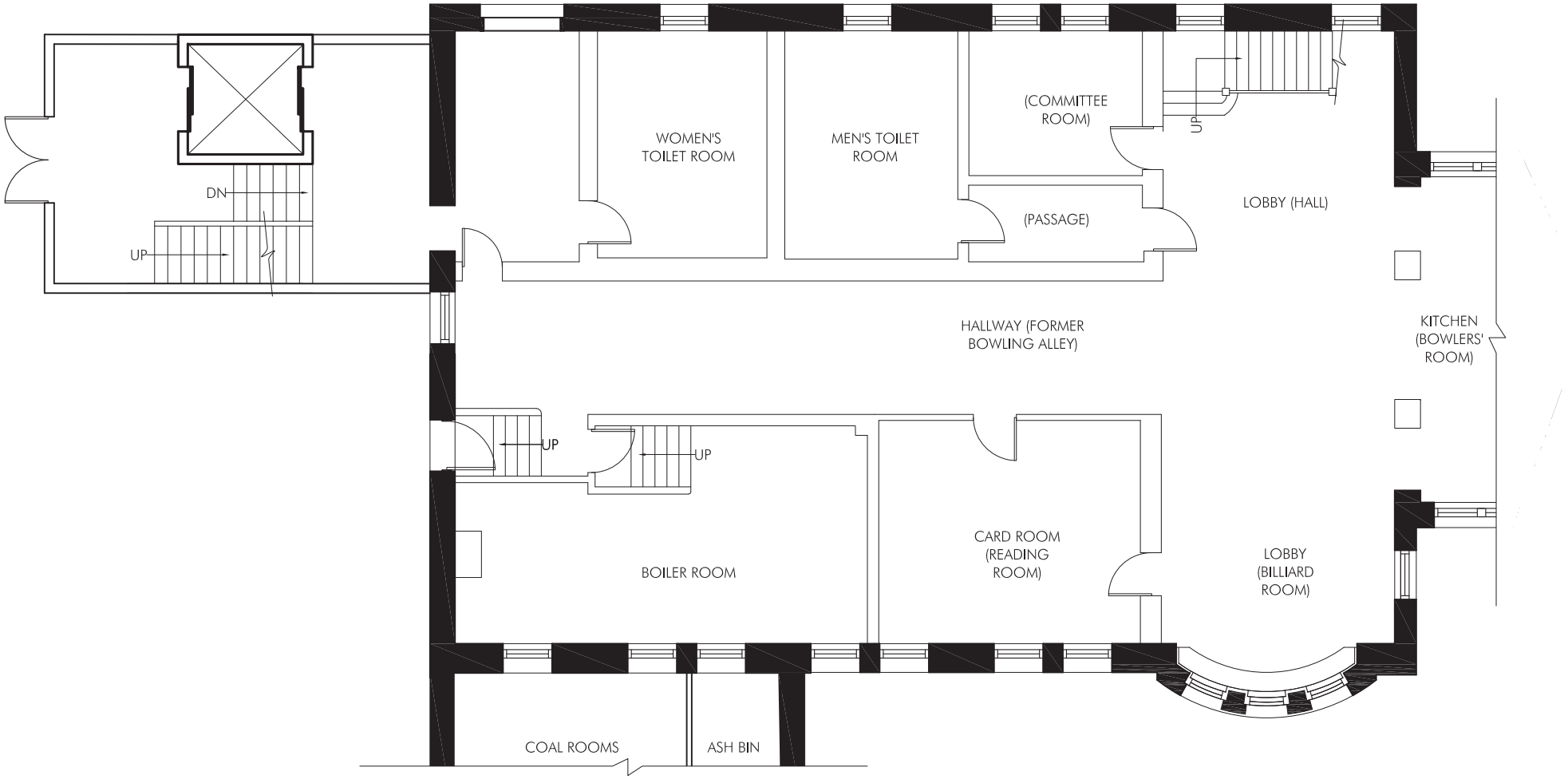
2 | PROPOSED ELEVATOR OPTION 1 - FIRST FLOOR

OPT 1 | No Scale



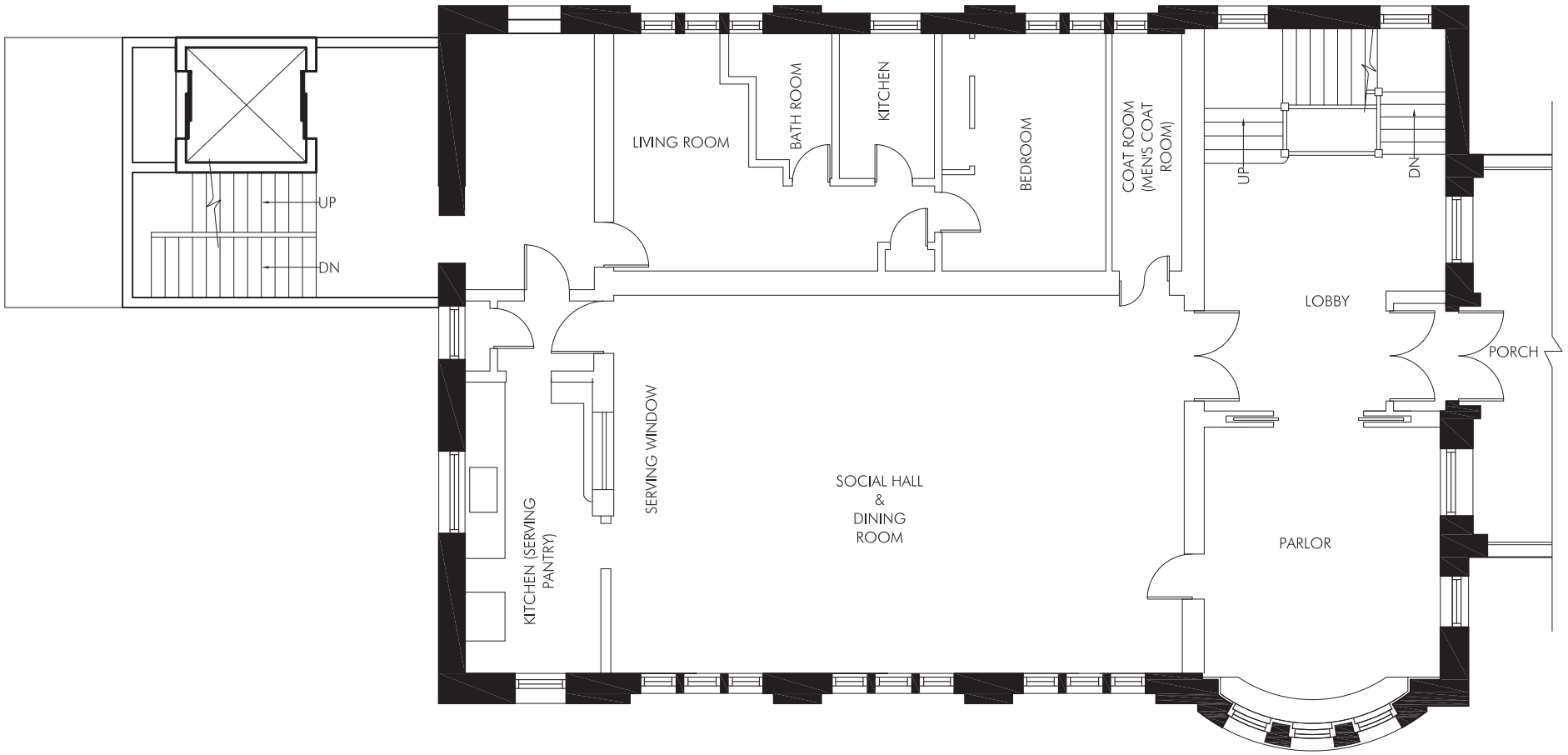
3 | PROPOSED ELEVATOR OPTION 1 - SECOND FLOOR

OPT 1 | No Scale



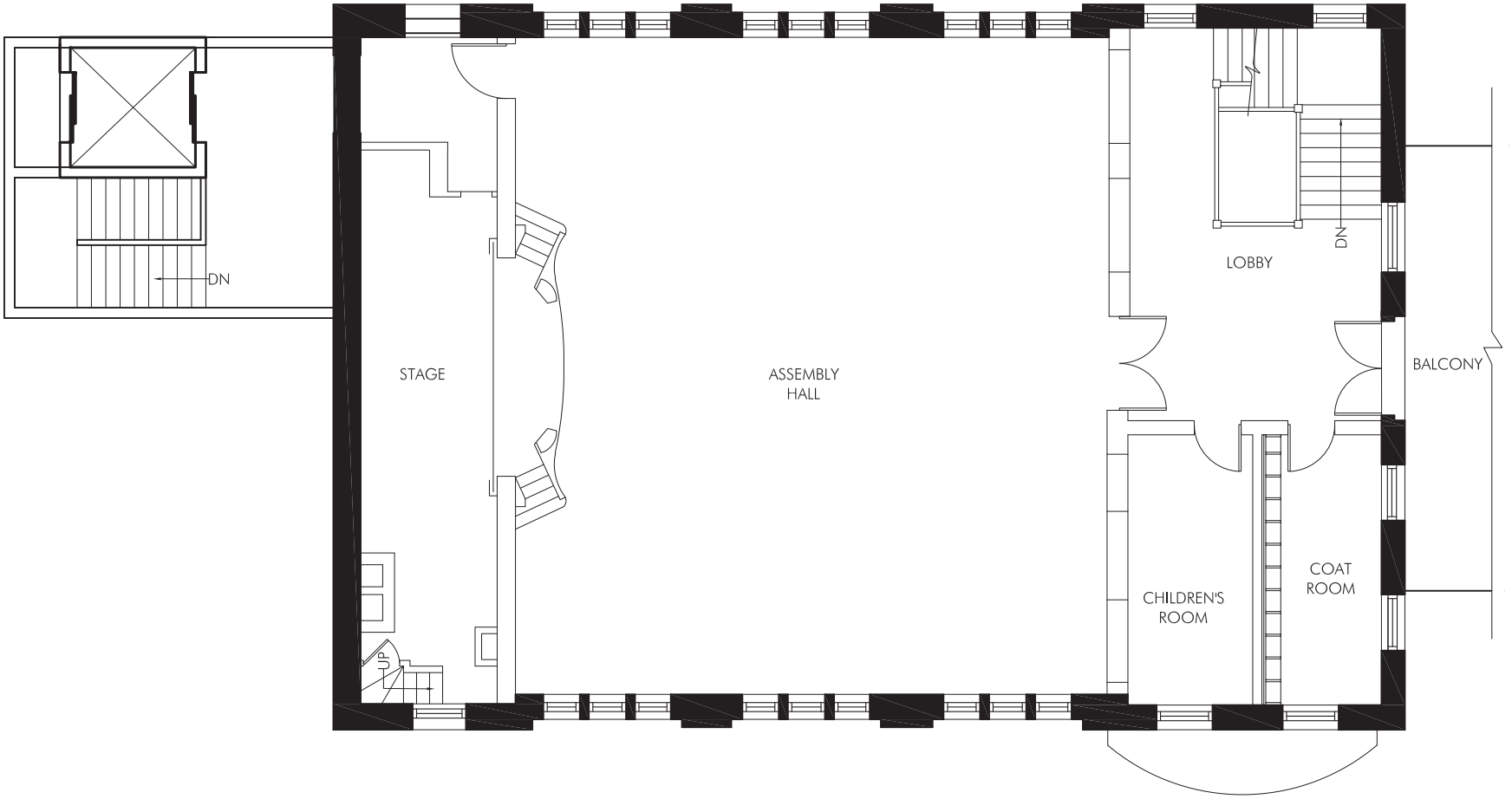
1 | PROPOSED ELEVATOR OPTION 2 - BASEMENT

OPT 2 | No Scale



2 | PROPOSED ELEVATOR OPTION 2 - FIRST FLOOR

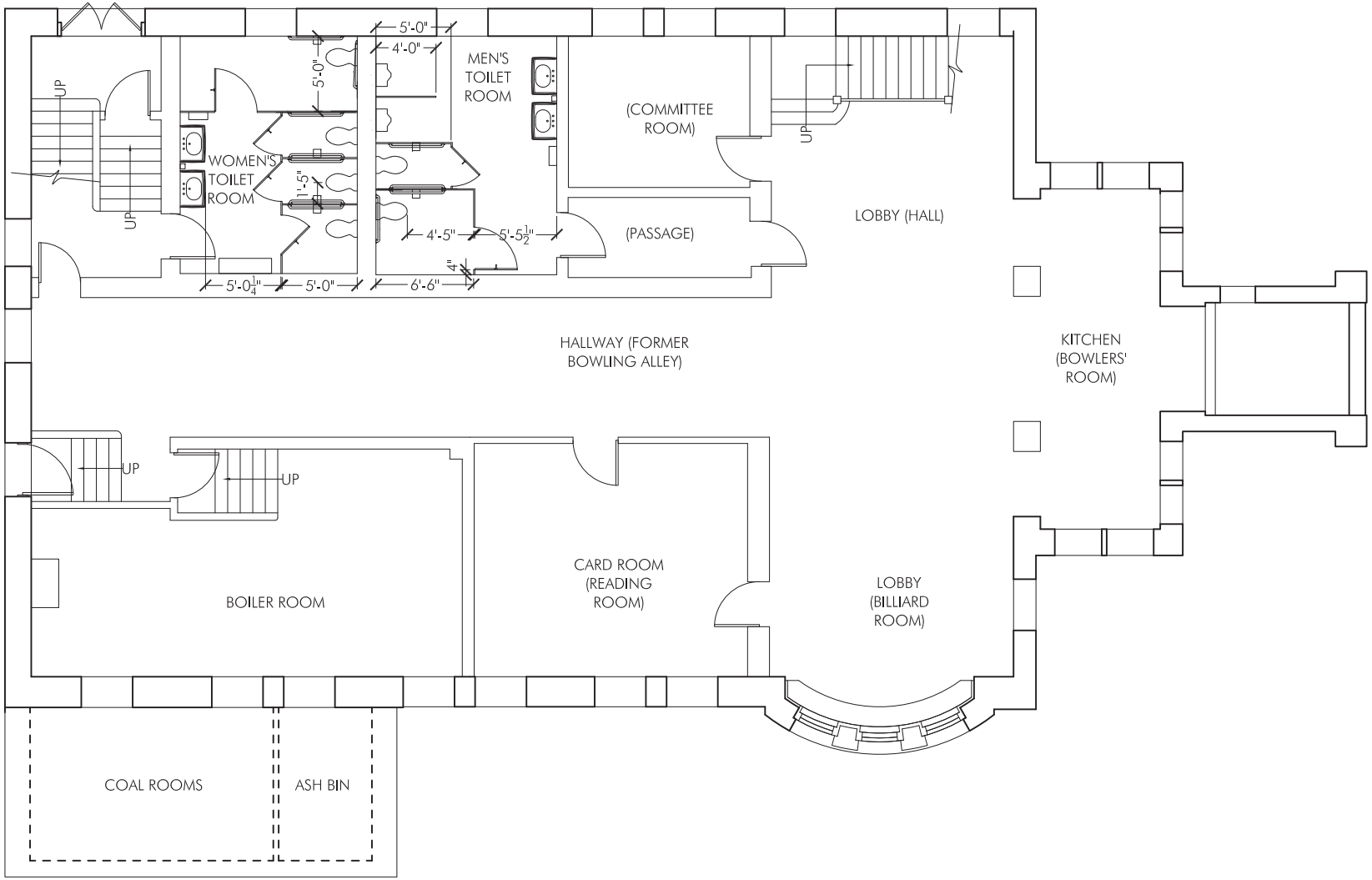
OPT 2 | No Scale



3 | PROPOSED ELEVATOR OPTION 2 - SECOND FLOOR

OPT 2 | No Scale

APPENDIX F: PROPOSED ACCESSIBLE TOILET ROOM PLAN



PROPOSED ACCESSIBLE BASEMENT TOILET ROOMS

No Scale

APPENDIX G: NATIONAL REGISTER NOMINATION

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Charles Thompson Memorial Hall

other names/site number

2. Location

street & number 1824 Marshall Avenue N/A not for publication

city or town St. Paul vicinity

state Minnesota code MN county Ramsey code 123 zip code 55104

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**

Signature of certifying official/Title Date

Minnesota Historical Society
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

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

Charles Thompson Memorial Hall
Name of Property

Ramsey, Minnesota
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

X	private
	public - Local
	public - State
	public - Federal

Category of Property
(Check only **one** box.)

X	building(s)
	district
	site
	structure
	object

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

Contributing	Noncontributing	
1	1	buildings
		sites
		structures
		objects
1	1	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

SOCIAL/clubhouse

Current Functions
(Enter categories from instructions.)

SOCIAL/clubhouse

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19th AND 20th CENTURY REVIVALS:
Classical Revival

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: BRICK
roof: ASPHALT
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Built in 1916, Charles Thompson Memorial Hall (Thompson Hall) is located at 1824 Marshall Avenue at the southwest corner of the intersection of Fairview and Marshall avenues. The Classical Revival building stands three stories tall on a raised basement with a concrete foundation (Photos 1 through 3). It is generally rectangular in plan, measuring approximately 46 feet wide on Marshall Avenue and 58 feet deep on Fairview Avenue. A one-story porch projects over the center bays of the primary (north) façade. The walls are constructed of tapestry brick with stone trim on all four elevations. Extensive natural lighting and interior sight lines make this building particularly suited to its purpose as a clubhouse for deaf people. The building has undergone few significant alterations and it retains a high degree of integrity in both the exterior and interior.

Narrative Description

Exterior

Thompson Hall is set on lots 1 and 2, block 1 of Merriam Park 2nd Addition, Saint Paul in the residential neighborhood of Merriam Park. The building is sited on its parcel with similar setbacks to the neighboring residences. A paved parking lot wraps the south and west sides of the building, and lawns complete the landscaping on the north and east sides. At the time of its construction, Marshall Avenue served a streetcar line offering convenient access to the club members in both St. Paul and nearby Minneapolis.

The walls are constructed of brown tapestry brick and a large metal cornice with dentil molding and modillions is placed on the stepped brick parapet wall. The flat roof is covered with asphalt. A square, brick chimney pierces the roof at the south parapet wall. It has been reduced in height since it was first constructed.

The brick basement wall is decorated with beltcourses to give a rusticated appearance and is separated from the first story by a stone water table capped with metal coping. Basement windows generally align vertically with the upper window bays and are evenly spaced below the water table. The one-over-one double hung sash are placed within rusticated jack arch openings. Basement doorways are located on the south end of the building on the south and west elevations, where the ground slopes slightly to expose the full basement. Window openings under the porch have been enclosed with brick and wood panels.

The north façade has a symmetrical five-bay arrangement. A one-story, flat-roofed porch projects over the first-floor center bays (Photo 1). The fenestration comprises fixed sash with an upper transom on the first story and one-over-one double hung sash on the second and third stories. First and second story window openings have jack arch lintels. The westernmost bay of the first floor has no window and the center bay of the second story offers double French doors with access to the porch roof. The year "1916" is engraved into the water table near the east end.

The porch covers the main entrance to the building. It stands on brick piers and its roof is supported by square brick columns. It is approached by a wide, concrete staircase flanked by brick pedestals, which are surmounted by metal light standards and lanterns (replacing the original glass globes). The double-leaf central doorway is made of wood with divided light glass windows and has a projecting stone surround with dentils running across the top. Within the entablature are the words "CHARLES THOMPSON HALL." Originally, the porch was supported by Doric columns, with a wood balustrade on the porch and balcony above. The upper balustrade has been removed, and the wood elements on the lower porch have been replaced with metal railings and brick posts.

The east elevation is divided into five bays (Photo 2). The center three bays are recessed and separated by brick pilasters with terra cotta Corinthian capitals. Each of these bays contains triple window units on the first story for the social hall/dining room. The single-hung windows are designed to slide up into the transom. Large double-hung windows with bottom-hinged transoms are found in the two-story assembly hall on the second story. The south bay has single, double-hung windows on each of the three stories, while the north bay has paired, double-hung windows on the second and third stories. The north bay of the first story features a bow window bay finished with dentil moldings at its cornice. The bay is comprised of five window and transom units. The blind balustrade atop the bow bay has been removed.

The west elevation design is similar to the east elevation, although this elevation lacks the bow window, and the windows in the north bay alternate levels, indicating the presence of the interior stairwell (Photo 3).

The south (rear) elevation is simple in design, with service windows on the first story and an entrance at the basement. A raised, brick panel extends across the upper level, providing visual interest to the solid brick wall. An internal brick chimney extends beyond the parapet on the south elevation (Photo 3).

The site also includes a non-contributing stucco, hipped roof garage structure at the southwest corner of the surface parking lot behind the main structure. This building was added sometime after 1951 (Photo 4).

Interior

The interior design is of simple, but high quality detail with features that subtly indicate its intended purpose as a clubhouse for deaf people who use visual communication. These features include extensive natural lighting, good sightlines, and strategically located light switches. Still used for its original purpose, the interior retains excellent historic integrity. On the first floor, the large, divided light windows in the entry doors offer an initial visual link between visitors and those located within the Lobby and Dining Room. The green-and-white hexagon tiled floor in the vestibule reads "Welcome," emphasizing the club's ethos of inclusivity. The main lobby has wide openings leading to the Ladies Parlor and the Dining Room/Social Hall. The lobby space is trimmed with quarter-sawn oak with simple butt joints, as are most other significant public rooms. A bronze plaque in a marble frame on the south wall reads, "In loving memory of Charles Thompson, who found pleasure in contributing to the happiness of others. Born 1864, Died 1915." The main stairwell is off of the front lobby in the northwest corner (Photo 5). The stairwell, with simple square newels and balusters, is wide with an open well design that facilitates visual communication between floors. The Ladies Parlor features a banquette in the east bow window. The parlor is finished with fir molding with mitered joints and maple flooring. Charles Thompson's elaborate billiard table, originally placed in the lower level billiard room, now sits in this room (Photo 6). The Dining Room is lit by windows and transoms on the east elevation, and at the south end is a Serving Pantry with a pass-through counter to the dining room, used not only for serving food but also for visual communication (Photo 7). Broad double-door openings offer good sight-lines from the Dining Room through the foyer to front door, where visitors can be seen through the plate glass windows (Photo 8). The caretaker's two-room apartment occupies the west side of this level. Service stairs in the southwest corner of the building lead to the second floor and basement.

The second floor is dominated by the two-story Assembly Hall with a raised stage on the south end (Photo 9). The hall is finished with oak window, door, baseboard and chair rail trim and maple flooring. A decorated center oculus in the ceiling provided ventilation (now closed). Large windows on the east and west elevations allow natural side lighting without backlighting the speaker or the audience. The small stage projects into the hall with an undulating curve and can be approached from the hall by wood steps on each side. The proscenium is framed with painted plaster trim with rounded corners. The stage area includes fly space, a skylight and a fire curtain with a richly decorated scene of streams and birch trees. A narrow staircase rises from each backstage wing to small dressing rooms on the third floor. Lighting controls are placed on the proscenium and are accessible by the speaker to attract the audience's attention to begin an event. Artificial lighting is introduced to the stage by an overhead bank, as well as footlights placed on the corners of the stage (since removed). The Assembly Hall is now lit by fluorescent lighting. On the north wall of the Assembly Hall, operable interior window sash can be raised into the wall, forming visual connections from the lobby and a designated "Children's Room" (Photo 10). Several projector openings are placed high on the north wall, which are accessed through the third floor projection room (Photo 11).

Outside the assembly hall is the Children's Room and Check Room, where numbered, wood cubby holes for hats and coat hooks are extant. From the second floor lobby, French doors offer access to the balcony on the porch roof. A Printing Office, a "Moving Picture Operating Room," and a Guest Room are on the north end of the third floor.

The raised basement is illuminated by large windows. A banquette is placed in the bow window of what was the Billiard Room, and now serves as a bar at the north end. A long hallway indicates the location of the former Bowling Alley, removed in 1920. Other rooms located on this floor are the men's and women's restrooms with original marble partitions, a Reading Room, a Committee Room, and the Boiler Room. What was the Bowlers Room under the front porch, has been refitted as a snack bar. The concrete floors are laid with asbestos tile in a checkerboard pattern. Walls are trimmed with fir.

Charles Thompson Memorial Hall
Name of Property

Ramsey, Minnesota
County and State

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.)

- [X] 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.
- [X] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

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

Property is:

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

Areas of Significance
(Enter categories from instructions.)

SOCIAL HISTORY
ARCHITECTURE

Period of Significance
1916-1961

Significant Dates
1916

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

Cultural Affiliation

Architect/Builder
Hanson, Olof

Period of Significance (justification)
Constructed in 1916, Thompson Hall holds a unique place in the state as the only clubhouse ever designed and built specifically for the deaf. The period of significance is from 1916 through 1961, reflecting the period of its continued influence on the Minnesota deaf community. Since its establishment, Thompson Hall served as a central forum for deaf social interaction and advocacy, leading to a vibrant statewide deaf community. These functions were especially important before the advent of communications technology for the deaf and the enactment of policies to protect people with disabilities against employment and other types of discrimination in the 1970s.

Criteria Considerations (explanation, if necessary)
N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Charles Thompson Memorial Hall, constructed in 1916, possesses statewide significance under Criteria A and C in the areas of Social History and Architecture within the statewide context of Urban Centers (1870-1940). Margaret Brooks Thompson donated the building and supporting endowment to the deaf community of Minnesota for use as a free and inclusive space to gather for social purposes. The building was given as a memorial to Margaret's husband, Charles, both of whom were deaf. Since then, the building has served as the principal social hub for deaf people in the Twin Cities and throughout the state. Through its stable presence, Thompson Hall has played an important part in the growth of Minnesota's vibrant deaf community. Minnesota is home to dozens of deaf-supportive organizations and social groups and is regarded among the nation's most inviting places for deaf people. The thriving deaf community can be attributed, in part, to Thompson Hall's role in providing a central forum for deaf social activity and organizing. The building was designed by architect Olof Hanson, widely regarded as the nation's first deaf architect. Hanson joined his skills as an architect with his reputation as an advocate for the deaf in the design of Thompson Hall. His design techniques accounted for good natural lighting and sightlines to enhance communication through visual sign language. It was the first clubhouse for the deaf built for this purpose in the United States and remains the only one ever constructed in Minnesota. As Hanson remarked at the building's dedication, the hall itself stands "as a credit to the deaf." The period of significance begins in 1916 and concludes in 1961, reflecting the continued influence of the building on Minnesota's deaf community.

Developmental history/additional historic context information (if appropriate)

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

Deaf Social Associations in America

Deaf Americans began to formally organize into self-supporting leagues beginning in the mid nineteenth century. Most grew from the self-perceived needs of their members for association with individuals who shared similar communication methods, cultural values and experiences. Such organizations were formed of, rather than for, deaf people, a notion unique to the American experience. While deaf people have traditionally banded together, the first organization to formally emerge was the New England Gallaudet Association of Deaf-Mutes in 1854. Dozens more were to follow throughout the nation over the next century. Among the more prominent were the National Association of the Deaf, state associations of the deaf, alumni associations of the residential schools for the deaf, the National Fraternal Society of the Deaf, the American Athletic Association of the Deaf, the National Congress of the Jewish Deaf, and the American Professional Society of the Deaf.[1]

While a number of groups organized to serve a statewide constituency, local organizations were more popular in cities with a sufficient population to support them. Deaf documentarians John Vickrey Van Cleve and Barry A. Crouch liken the deaf experience to that of the immigrants pouring into the United States in the late nineteenth century who formed "ethnic ghettos" to achieve a sense of belonging and comradeship. Being deaf added a further twist: "Deaf persons in

[1] John Van Cleve and Barry A. Crouch, *A Place of Their Own: Creating the Deaf Community in America* (Washington, D.C.: Gallaudet University Press, 1989).

America's cities often were separated from their hearing neighbors and coworkers, they sought each other out for social interaction, to find potential spouses, to engage in athletic and intellectual pursuits, and to unite in common philanthropic or religious endeavors".[2] In larger cities, deaf clubs could organize around specialized topics, such as literary, religious or athletic activities. One example was the Deaf-Mutes Union League in New York City. This membership-only club was comprised of alumni from the Lexington Avenue School, a purely oral school that did not use sign language or finger-spelling in its classrooms. The group of men (only) began meeting in 1886 in members' homes initially, and then in rented rooms or entire floors of various buildings, usually centered on a pool table. The League developed activities to enrich the intellectual and social lives of its members by arranging readings and discussions at its regular meetings, holding fundraising balls for deaf-related charities, and participation in national and international deaf organizations. The secret of their success was typical of other deaf clubs: they satisfied deaf people's needs to associate with each other and work toward common interests.[3]

By the 1910s, clubs had been established in many large and medium-sized American cities, including the Ampola in Los Angeles, Sphinx in San Francisco, Puget Sound in Seattle, Pas-a-Pas in Chicago, Anderson in Cincinnati, the Goodyear Silent Athletic Club in Akron and others.[4] Deaf clubs often stemmed from the deaf schools, where the unique deaf social patterns and culture were nurtured. The social club was a way to extend the acculturation process. Older members would teach younger ones, explicitly or implicitly, about deaf values, customs, knowledge, language, stories, jokes and history. Members could find out about events in the world and community, and about employment and friends. It was also a safe place for relaxation, easy conversation and entertainment. Many members regarded the deaf club as their second home.[5]

Like the rest of the nation, deaf clubs also emerged in Minnesota. The Minnesota Association of the Deaf was the first to be established in 1885. Its work focused on the civic and social welfare of the state's deaf citizens, and would become the Minnesota Association of Deaf Citizens. During the early years of the twentieth century, other local clubs formed, including the Improvement Club of the Minneapolis League for the Hard of Hearing, the St. Paul League for the Hard of Hearing, and the Lip Readers Guild of St. Paul. While these groups emphasized educational development, social activities were important aspects of their purpose and mission, and several also maintained their own clubrooms.[6]

"Conditions are here reversed" - A Clubhouse by and for the Deaf of Minnesota

While deaf social clubs proliferated around the nation and were present in Minnesota, most were established using exclusive club membership standards and few had specialized accommodations, or even a permanent home. It was rare for a deaf club to have its own building, as most used rented or donated quarters.[7] Through the generosity and vision of Margaret Thompson, the deaf community of Minnesota was given a unique gift. Offered as a memorial to her husband, Charles Thompson Memorial Hall was established as a welcoming place for all deaf persons, without exclusive membership rolls or dues. With the design talents of Olof Hanson (1862-1931), the club house would meet the unique needs of the specific community for whom it was built and continues to serve.

Born in Stonehouse, Scotland, Margaret Brooks Thompson (1870-1929) arrived in Minnesota with her family as a young girl. Deaf, she attended the Minnesota State Academy for the Deaf (MSAD), in Faribault, and later graduated from the Colorado College for the Deaf after her family moved there. While attending a Minnesota Association of Deaf Citizens meeting in Faribault, she met Charles Thompson, whom she would marry in 1896. Charles Thompson (1864-1915) was the son of one of St. Paul's wealthiest and most influential families. His father, Horace Thompson, was involved in real

[2] Ibid.
[3] Ibid.
[4] Silent Athletic Club of Chicago, "When Dreams Come True," *Silent Worker* 31, no. 8 (May 1919): 1.
[5] Harlan Lane, Robert Hoffmeister and Ben Bahan, *A Journey into the Deaf-World* (San Diego: DawnSignPress, 1996).
[6] Kristin Mapel Bloomberg and Leah S. McLaughlin, "'Part and Parcel of a Great Cause': The St. Paul Society for the Hard of Hearing," *Ramsey County History* 44, no. 4 (2010): 10.
[7] Douglas D. Bahl, "Comparative Studies on Deaf Clubs All Over the World," paper presented at the World Federation of the Deaf Congress, Brisbane, Australia, 1999.

estate and helped to found the Bank of Minnesota, later First National Bank of St. Paul. Deaf from birth, Charles Thompson attended MSAD and graduated in 1883. As a wealthy young man, Thompson was able to indulge in his interests as a gentleman farmer. He was given an 850-acre stock farm near Windom, Minnesota as a graduation gift from his family. Thompson spent considerable time and money developing the property into a showplace admired by many. Game hunting was another attraction that took him around the country and awarded him trophies. Thompson eventually moved from the farm, and returned to St. Paul where his home became a social gathering place for his deaf friends.[8]

As a gift to his bride, Charles asked his architect friend and MSAD classmate, Olof Hanson, to design a double-house for them at 653 Dayton Avenue in St. Paul. This home, their summer home on Lake Darling near Alexandria, Minnesota, and later a house on Lincoln Avenue in St. Paul, became the center of deaf social activities. Returning from a trip at their Pasadena winter residence in 1915, Charles Thompson died from a heart condition on the train near Laramie, Wyoming.

As a memorial, Margaret Thompson chose to use a portion of her inheritance to erect a clubhouse for the use and benefit of all deaf Minnesotans, although any deaf person, regardless of race, religion or politics, from any location would be made welcome. Thompson's gift paid the $30,000 for the construction of a finely built structure, as well as an additional $45,000 for an endowment to fund its operations and maintenance.[9] Upon its dedication on November 5, 1916, the clubhouse built especially for deaf people was declared to be "the only building of its kind in the world, owned exclusively by the deaf and planned and built solely for their benefit."[10]

The site for the new clubhouse, at the intersection of Marshall and Fairview avenues in St. Paul, was chosen to be easily and affordably accessible by streetcar from both Minneapolis and St. Paul. To design the facility, Margaret Thompson called upon her husband's friend and fellow deaf person, Olof Hanson, who was practicing architecture in Seattle at the time. At the dedication ceremony, Hanson let the building speak for itself, but offered these brief remarks on the instruction he had been given, revealing his didactic motivations as a deaf advocate among his reasons for accepting the commission.

> When Mrs. Thompson asked me to make plans for a memorial building to Mr. Charles Thompson it gave me great pleasure, not only because of the opportunity to honor a good and genial friend, but also because of the opportunity to do work that would be a credit to the deaf. Mrs. Thompson gave me clear and definite instructions as to what she desired. She wanted a hall to seat two hundred people, a dining room to seat one hundred, a ladies parlor, billiard room, bowling alleys, caretaker's rooms, etc. She wanted a good building well built, but plainly finished. She wanted this building to be for the use of the deaf alone, a place where they could go and feel at home and feel that it is their own. In so doing she sought to do what her husband would have done had he been consulted…. When we meet here let us think of our genial friend, the large-hearted Charles Thompson.[11]

The social aspects of the club were important to Minnesota's deaf community, and offered them a means to greater self empowerment and a tool for public education about the deaf in general. The role that Thompson Hall would play in the lives of deaf Minnesotans was made clear at the building's dedication ceremony. Jay C. Howard, president of the

[8] Douglas D. Bahl, "Charles Thompson Memorial Hall." In "75th Anniversary of Charles Thompson Memorial Hall," 1991, history available at Minnesota Historical Society, St. Paul.
[9] Wesley Lauritsen, "50th Anniversary Celebration of Charles Thompson Memorial Hall," *The Companion.* Vol. 92. (December-January 1966); City of St. Paul Building Permit 67850, 20 April 1916, on file at the Ramsey County Historical Society, St. Paul.
[10] Minnesota School for the Deaf, "Charles Thompson Memorial Hall," *The Companion* (November 15, 1916): 8. Perhaps the second deaf club to obtain its own building was the Silent Athletic Club of Chicago, which acquired the former Ridgeway Club in 1919. Upon the club's opening, the May 1919 issue of the *Silent Worker* noted it to be among the finest deaf clubs in the nation, challenged only by Thompson Hall. The Chicago club however, was located within an existing clubhouse not designed especially for deaf use, and is no longer extant.
[11] Ibid. pp. 6-7.

Minnesota Association of the Deaf,[12] delivered a speech at the dedication ceremonies describing the new age that Thompson Hall would help to usher in:

> For a hundred years the deaf people of America have been the objects of much teaching and preaching, by both of which they have undoubtedly profited. The time has come when it is perfectly safe to provide them with a little pleasure; and it has been left to one of their number to make such provision. . . . So conspicuous an architectural mark can not but excite interest and inquiry. This will help to educate hearing people in regard to their deaf brothers and sisters… Usually the teaching and the preaching are the portion of the deaf, and pleasure the exclusive property of the hearing. Conditions are here reversed. While we are enjoying ourselves by means of the facilities offered by this beautiful club house, our hearing friends may absorb a little information concerning us, and learn that we are just like other folks, only that we cannot hear.[13]

The fact that the building came about through the finances and talent of the deaf community was not lost on Howard:

> As you inspect this fine Memorial Hall, erected to the memory of our friend, Charles Thompson, who was deaf, provided by his widow, who is deaf, planned by a thoroughly competent deaf architect, and under the care and direction of a house committee, all of who are deaf, it is hoped you will come to feel that the deaf are not the helpless, inefficient and afflicted people they are often supposed to be.[14]

The building itself embodied the accomplishments and the capabilities of deaf people, and demonstrated that the deaf need not be "subjects for charity or for maudlin tear," as Howard phrased it.

Because of Margaret Thompson's generous endowment, Thompson Hall does not need to rely on dues or charity to sustain itself. As a result, the community views the hall as communal property, open to any deaf group that fits within the guidelines of its bylaws (religious and political meetings were strictly forbidden).[15] With no formal membership rolls, the division of financial stewardship of the endowment and the operations of the hall were and are strictly divided. In a system set up at its inception, Thompson Hall continues to be organized by two groups: the Board of Trustees and the House Committee. A Board of Trustees is responsible for the executive management of the building and the fund, while the day-to-day operations are handled by a group known as the House Committee. The original Trustees, who are elected to lifetime positions, were dominated by members of the Thompson family, all of whom were hearing, with only one deaf member.[16] Since 1951, when the last of the Thompson family left the board, it has been governed entirely by deaf Trustees, an important symbol of this community's ability to self govern. The House Committee is responsible for the operations of the building and coordinating social events and use of the hall by other organizations. Membership to the committee is elected annually at "mass meetings," the first of which was held in 1917. The mass meetings are a tradition that persists to this day. In addition to the election, attendees can bring their ideas, interests and concerns to the House Committee through this forum.

"A Credit to the Deaf" - the Design of Charles Thompson Memorial Hall

For the design of Thompson Hall, Margaret Thompson selected not just a family friend, but one of the few deaf architects practicing at the time and a well-respected advocate of deaf Americans. By the time Olof Hanson designed the clubhouse, he had already established a reputation and specialty in institutional buildings designed especially for the

[12] Howard was a deaf banker in Duluth for whom Olof Hanson had designed a home.
[13] Minnesota School for the Deaf, "Charles Thompson Memorial Hall." p. 4.
[14] Ibid. p. 5.
[15] Gordon L. Allen, "Charles Thompson Memorial Hall," in "Charles Thompson Memorial Hall 50th Anniversary: November 5, 1916, 1966," history available at the Minnesota Historical Society, St. Paul: 18.
[16] Douglas D. Bahl, "Charles Thompson Memorial Hall," in "75th Anniversary of Charles Thompson Memorial Hall," 1991, history available at the Minnesota Historical Society, St. Paul.

deaf. His work included buildings for the schools for the deaf in Minnesota, North Dakota, Pennsylvania, Mississippi, Montana, Illinois, Washington, D.C., and Washington state.[17]

Stylistically, Hanson used an architectural vocabulary familiar to many of the architects of his era, and was adept at adapting to the desires of his clients. His residential examples, for instance, included such styles as Queen Anne, Shingle, Classical Revival and Colonial Revival.[18] His institutions have a similar diversity. His proposed designs for the North Dakota School for the Deaf in Devil's Lake (1891) and Montana School for the Deaf (c.1896), for example, include asymmetrical towers and turrets applied to a hipped roof massing with dormers and prominent chimneys. The Mississippi School for the Deaf design proposal (1899), on the other hand, evoked a Jeffersonian Classicism, with a symmetrical domed center temple linked to outer pavilions by long corridors, all executed in red brick. His *alma mater* in Faribault (1898; razed) combined simple classicism with engaged turrets in the Queen Anne style.[19]

Beyond stylistic ability, Hanson brought his unique perspective as both an architect and as a deaf advocate to the design of buildings for the deaf. Recognizing the need for adequate lighting and good sight-lines to communicate through sign language, Hanson adapted his buildings to provide both in abundance. Open spaces and wide stairwells made visual communication possible. Numerous and expansive windows – placed to the side of the speaker's platform in formal assembly halls – made seeing sign language and facial grammar easier in an era when electrical lighting could not sufficiently illuminate. The three-story boys' dormitory building, Kendall Green (now Dawes House), that Hanson designed for Gallaudet University in 1895 has a total of 78 windows.[20] A writer for the *Silent Worker* remarked that the building "is the most perfectly adapted to its purpose of any similar building, belonging to any institution for the deaf" that he had ever seen. The writer cited Hanson's deafness was a distinct advantage in winning competitions over other architects of greater experience and reputation, just as "the man who wears the shoe has over another man in finding where it pinches."[21]

The design of Thompson Hall met the requirements laid out by Margaret Thompson, creating rooms and spaces that would accommodate the various social purposes and activities. The basement floor included a Billiard Room, Reading Room, and restrooms, in addition to the single bowling lane down a central passage extending nearly the length of the building (complaints by the women users that the alley blocked the way to the ladies washroom led to its removal in 1920).[22] On the first floor, a Ladies Parlor, with a broad bowed window and banquette, was situated off the main lobby, as was a large Social Hall and Dining Room. The caretaker's quarters were also found on this floor. The second floor was dominated by the two-story Assembly Hall with a raised stage and proscenium at the south end. The Assembly Hall was complimented by an adjacent Children's Room and a Check Room. The third floor offered additional space for a printing office and a movie projection room, as well as small dressing rooms above the stage wings.[23] Hanson's design, however, enhanced these otherwise standard clubhouse facilities to make the building work particularly well for deaf users.

To provide optimal natural lighting to all floors of Thompson Hall, Hanson raised the basement and designed for large windows emitting light into traditionally dark spaces. The first floor features windows along its east elevation, providing light into the parlor and the dining room (Photo 7). Most significantly, the assembly hall offered large windows on the

[17] Wesley Lauritsen, *History of the Minnesota School for the Deaf* (Faribault, Minnesota: Minnesota School for the Deaf, 1963).
[18] Thomas Zahn, "Architecture of Olof Hanson, 1895-1901," 1988, Multiple Property Documentation Form, available at State Historic Preservation Office, Minnesota Historical Society, St. Paul.
[19] Although the Hanson-designed building is no longer extant, Hanson is memorialized on the MSAD campus by its address – 615 Olof Hanson Drive.
[20] Tabitha Jacques, "Olof Hanson: Conspicuous Leader, 1862-1933: Exhibit and Exhibition Guide," 2009, produced by Gallaudet University, Washington, D.C.
[21] "The Deaf in Business," *Silent Worker* XI, no. 9 (1899): 129-130.
[22] Thompson Memorial Hall, "Chronology of Charles Thompson Memorial Hall," in "Charles Thompson Memorial Hall 75th Anniversary," 1991, history available at the Minnesota Historical Society, St. Paul.
[23] The bowling pavilion and tennis courts planned for the grounds were never constructed.

sides, which gave illumination with a minimum of back lighting (Photo 9). The stage was naturally lit with a skylight from above, in addition to a bank of artificial overhead lights and foot lights. The latter were placed to the side and set flush with the floor so as not to impair the speaker's view of the audience. Since meetings and performances would be called to order visually, instead of aurally, the light switches for the hall were placed on the proscenium, so the speaker could get the audience's attention with the flick of a light.

In public spaces of the building, sightlines were carefully considered. The Assembly Hall featured a Children's Room to the rear, where disruptive children could be taken. Internal sliding windows offered views to the stage for parents to partake in the program from this room or from the upper lobby (Photo 10). The commodious scale of the public passages and doorways not only eased the flow of large numbers of people, but also made seeing from room to room easier. The stairwell is broad and open so visual communication is possible with two persons walking side-by-side or communicating from top to bottom (Photo 5). From the dining room, occupants can see visitors arrive on the front porch through the lobby's double-leaf doors, and the large, plate-glass entry doors (Photo 8). These thoughtful and subtle design techniques serve to make Thompson Hall particularly well suited to its purpose.

Thompson Hall was the first clubhouse for deaf people in the nation designed for its specific purpose, and remains the only Minnesota example of the type. It is among the most significant of Hanson's Minnesota commissions.[24]

Olof Hanson: Architect, Leader

Olof Hanson was born in Fjälkinge, Sweden in 1862 and immigrated with his family to Willmar, Minnesota in 1875. Becoming completely deaf at the age of 10, Hanson attended MSAD, where he was challenged with not only learning sign language, but also English, as his native language was Swedish. He succeeded in just three years, graduating in 1881. That fall, he enrolled in the National Deaf-Mute College, now known as Gallaudet University, in Washington, D.C. Hanson flourished in college, participating in the school's first football team, the debate team, and the bicycle squad. He graduated as class valedictorian in 1886.[25] While at college, Hanson contemplated his career options, and expressed interest in three professions: engineering, surveying and architecture. The student received letters of introduction to professionals in each of the fields. The only positive response was from an architect, who told him "the sky is the limit."[26]

Steered toward architecture, Hanson obtained work during his summer breaks as a draftsman for the Minneapolis architecture firms of Hodgson and Son and E. Townsend Mix. Hanson returned to college, and received a Master of Arts degree from the National Deaf-Mute College in 1889. Hanson continued his education for the next ten months by traveling throughout Europe, attending L'École des Beaux Arts,[27] and visiting schools for deaf children. The combination of architectural studies and deaf education foreshadowed the accomplishments of his later career.[28]

Upon his return, Hanson contributed to his first work in designing buildings for the deaf with Wilson Brothers & Co. Architects, who were developing plants for the Pennsylvania Institution for the Deaf in Mount Airy. After that was completed, Hanson returned to Minnesota and worked as a draftsman in Duluth and Minneapolis. By 1893, he was unable to get employment as an architect due to the economic depression, so he took a position at his *alma mater* teaching deaf children in Faribault. In 1894, he established his own architectural practice in that city.[29] In 1899, he married Agatha Tiegel, a teacher at the Faribault deaf school and the first woman graduate of the National Deaf-Mute

[24] Hanson's other work in Minnesota include a building at MSAD (razed), as well as numerous domestic and commercial buildings. The Elizabeth H. and Jonathan L. Noyes House and the Elizabeth and Frank A. Berry House in Faribault are listed on the National Register.
[25] Tabitha Jacques, "Olof Hanson: Conspicuous Leader."
[26] Olof Hanson, "Olof Hanson: An Autobiography," *The Companion*, (May 5, 1932): 3.
[27] Hanson is one of just seven architects to work in Minnesota who was educated at L'École des Beaux Arts.
[28] Olof Hanson, "Olof Hanson: An Autobiography."
[29] Ibid.

College. The newlywed couple attended the National Association of the Deaf Convention in St. Paul, Minnesota just weeks after their wedding.[30]

Hanson's architectural career eventually flourished in Minnesota, where he designed 24 residences, 18 stores and hotels, two churches, and 10 school and institutional buildings. In 1901, Hanson joined forces with architect, Frank Thayer and they opened an office in Mankato. The following year, after the partnership received a commission for the United States Courthouse in Juneau, Alaska, the duo moved with their families to Seattle, Washington, where they believed there were greater opportunities for architects in the rapidly growing area.[31] Hanson spent the rest of his career in Washington State. Although he designed dozens of buildings while in Washington, near the end of his life, Hanson reflected "I have often felt that from a financial standpoint I would have done better to remain in Minnesota, either in Mankato or in Faribault."[32] Hanson is generally believed to be the first recorded deaf architect in the nation.[33]

Outside of his profession, Hanson was a committed advocate for deaf people. He played active roles in the Puget Sound Association of the Deaf, the Washington State Association, the National Fraternal Society of the Deaf, and the National Association of the Deaf.[34] In 1908, Hanson wrote a persuasive letter to President Theodore Roosevelt, requesting him to remove the recently instituted ruling by the U.S. Civil Service Commission that "deafness" and "loss of speech" were among the disqualifying "defects" for civil service employment. In his letter he wrote, "I myself am deaf. My greatest obstacle is not my deafness, but to overcome the prejudice and ignorance of those who do not understand what the deaf can do." Less than two weeks later, the President issued an order rescinding the ruling.[35]

From 1910 to 1913, Hanson served as the eighth president of the National Association of the Deaf. During this period, he entered into the debate stirring through the deaf community as to whether sign language versus lip reading was the preferred method of communication to be taught to the deaf. Hanson advocated for the standard used today, sign language (then known as the combined system). In a 1912 letter to Mr. Carroll G. Pearse, President of the National Education Association, he wrote, "a deaf person, educated exclusively by the oral method, can never understand a sermon, or enjoy a lecture, or participate in a debate. A lecture like yours for instance can never be understood through lip-reading. But by means of the sign language it can be interpreted so that the deaf can understand it as fully as people who hear. And the sign language is the only means by which this can be done."[36]

Hanson also became actively involved in the Episcopal Church, where he saw the need for services for the deaf. In 1909 he started a bible class for deaf people in Seattle, served as a lay leader, and conducted services in sign language. He was ordained a deacon in 1924, and made a priest five years later. He continued his architecture practice, but committed to leading services for the deaf at various locations in the Pacific Northwest.[37] He died in Seattle in 1933.

Social Influence of Thompson Hall

Since its establishment, Thompson Hall has served as a forum for Minnesota's deaf community to gather in a welcoming environment. Although the mission of Thompson Hall is purely social, the significance of this purpose cannot be understated. Through this social environment, the organization offered an important opportunity for deaf persons to grow

[30] Tabitha Jacques, "Olof Hanson: Conspicuous Leader."
[31] Olof Hanson, "Olof Hanson: An Autobiography."
[32] Ibid.
[33] Many sources on Hanson's life cite him as being the first deaf professional architect in the United States. One of the earliest citations was in a May 1899 edition of *Silent Worker*, a popular national periodical among the deaf. In an article about Hanson, the author writes "Mr. Olof Hanson . . . was, we believe, the first deaf gentleman to take up the profession of architecture . . . ." Thomas S. Marr, another deaf architect of Hanson's generation, graduated from Gallaudet University three years after Hanson, and presumably began his career later.
[34] Wesley Lauritsen, *History of the Minnesota School for the Deaf.*
[35] Tabitha Jacques, "Olof Hanson: Conspicuous Leader."
[36] Ibid.
[37] Olof Hanson, "Olof Hanson: An Autobiography."

and perpetuate deaf culture. The inviting space, available to any deaf person regardless of means, has given rise to numerous social and advocacy groups. By offering a stable home to a wide range of deaf interest groups, the clubhouse has played an important role in making Minnesota a deaf-friendly place.

Thompson Hall has contributed to deaf advancement in many of the ways that were anticipated at its 1916 dedication and has had a galvanizing effect on Minnesota's deaf community. It has fulfilled the role of many typical social halls, such as hosting banquets, performances, and a wide range of social and recreational activities. The hall played a particular role for deaf Minnesotans, for whom it was difficult to communicate with the broader world and who often subsisted on limited means due to restricted job offerings. The movie projection room and projector in the second floor assembly hall showed silent films in the 1920. Admission was priced at 75 cents less than the downtown theaters, making the entertainment form more affordable to deaf citizens.[38] Later when "talkies" became popular, Thompson Hall screened specially captioned films, which were otherwise unavailable. Regular social events, such as plays, dinners, card games, and other programming formed strong friendships and cohesion within the diverse community. These social bonds would have a powerful role in creating a community to effectively advocate for deaf issues. At a time when employment discrimination against deaf persons was common, the job postings board and networking functions that Thompson Hall offered were vital to enhance the limited economic opportunities of deaf people.

Thompson Hall has hosted nearly every type of event of interest to deaf Minnesotans. The Minnesota Association of the Deaf (now known as Minnesota Association of Deaf Citizens) held its biennial convention at Thompson Hall eight times between 1917 and 1976. The assembly hall provided a platform for distinguished speakers, such as Gallaudet University presidents (Percival Hall spoke in 1932), leaders of the National Association of the Deaf and the National Fraternal Society of the Deaf, and prominent deaf authors. Live performances, such as vaudeville shows, provided the community with entertainment directed to their method of communication. In times of national crisis during the World Wars, Thompson Hall was used as a place to contribute to the greater cause through blood drives and the preparation of surgical materials. With the leadership experience gained by participation on the House Committee or the Board of Trustees, members active in Thompson Hall have gone on to serve in statewide and national positions with the National Fraternal Society of the Deaf, the Gallaudet University Alumni Association, the National Association of the Deaf, and the American Athletic Association of the Deaf (now called United States of America Deaf Sports Federation).[39]

With Thompson Hall at the center of Twin Cities' deaf social life, the community was better able to support itself and respond to a variety of needs and interests. Dozens of organizations have arisen from within the hall's inviting social structure, and regularly used the clubhouse for meetings and activities. The MinnePaul Athletic Club was established in 1931 to offer social athletic opportunities for the deaf and hearing impaired. Thompson Hall offered itself as a home base for its meetings and offices for many years. Now, MinnePaul is a self-supporting, non-profit organization. In the 1920s, American Sign Language classes, such as those taught by Petra F. Howard, a counselor for the Labor Bureau for the Deaf (now known as the Department of Vocational Rehabilitation), were taught at Thompson Hall long before such classes were offered in other local institutions.

In the 1950s, the growing popularity of television in the hearing world led to further alienation of those in the deaf world, who had no way to fully participate in this pastime. As a result, the role of Thompson Hall would continue to be important in forming social relationships among the deaf. In 1957, with an increasing array of activities at Thompson Hall and movement of many participants to the suburbs, leaders saw the need to publish a regular newsletter. The monthly publication reported on the social news of individuals in the community, as well as the schedule of programs at Thompson Hall and other organizations.

[38] Douglas D. Bahl, "Charles Thompson Memorial Hall," in "75th Anniversary of Charles Thompson Memorial Hall," 1991, history available at the Minnesota Historical Society, St. Paul.
[39] Doug Bahl, an active Thompson Hall leader and unofficial historian, shared the numerous persons involved in Thompson Hall who have also been national leaders in the deaf community; Herman Fuechtmann, Thompson Hall house committee member, personal communication, May 18, 2011.

With the revitalized activity in the 1950s, new organizations arose from Thompson Hall in the next decades. The Minnesota Association of the Hearing Impaired, a state organization for the hearing handicapped and deaf children, was organized at Thompson Hall in December of 1963 and held its first convention there the following spring. The Minnesota Association of Parents of Hearing Impaired Children began their organization at Thompson Hall in 1971. Thompson Hall has hosted the Miss Deaf Minnesota pageant, established in 1976, several times.[40] Other organizations that have been supported by Thompson Hall's generous availability of meeting space include the Minnesota Chapter of the National Black Deaf Advocates, the Vikings Club, Deaf Senior Citizens, the Minnesota American Sign Language Teachers Association, the Deaf Snowmobile Club, and the local chapter of the National Fraternal Society of the Deaf.

By the 1970s, changes in policy and technology resulted in a diminished reliance on deaf clubs for social interaction and entertainment. Federal laws, such as the Rehabilitation Act of 1973, removed many of the barriers to fuller participation in the work force by prohibiting discrimination against people with disabilities in federally assisted programs. The 1990 Americans with Disabilities Act opened doors for employment even further and required greater accessibility for those with disabilities. The policy changes lifted many of the constraints on employment, and therefore the economic limitations that previous generations of deaf people faced. Gathering at restaurants and entertaining at home became more popular because it was increasingly affordable. Technical advances also made different forms of communications and entertainment possible. In the 1960s, the introduction of teletypewriter (TTY) systems meant that deaf people could call each other on the telephone for the first time. Experiments in closed captioning of television programs began in the 1970s and the system was fully implemented by 1980. The new technology offered deaf people the same access to television entertainment as their hearing counterparts. These alternative entertainment options and means of communication influenced the way deaf people socialized with each other and reduced the traditional need for deaf social clubs, such as Thompson Hall. Membership in deaf social clubs by younger generations is reported to be declining throughout the nation.[41]

Despite changing demographics and programming, Thompson Hall continues to play a central role in Minnesota's deaf community. The building remains in use largely as it was originally intended. The club house also serves as an *ad hoc* gathering place for events affecting the lives of deaf Minnesotans. For example, when closed captioned television programming was threatened, deaf Minnesotans informally and intuitively gathered at Thompson Hall to discuss the issue and form an organized response. Many deaf-related organizations use the space for meetings, parties, fundraisers and events. Socials are held every Friday and Saturday, attracting 75 to 100 people. Thompson Hall is the only place in the Twin Cities where deaf strangers congregate and socialize, and it remains the only free club for the deaf in the United States.[42] In a recent study, Minneapolis (presumed to include the greater Twin Cities area) was ranked among the top 20 deaf friendly cities in the nation.[43] Along with other institutions that attract deaf people, Thompson Hall played an important role in facilitating the region's growth and development of organizations by and of deaf people to support the issues that affect this community.

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[41] Lane, Hoffmeister and Bahan, *A Journey Into the Deaf-World*, 135.
[42] Douglas D. Bahl, "90 Years - Charles Thompson Memorial Hall," in Charles Thompson Memorial Hall 90th Anniversary, 2006, history available at Charles Thompson Memorial Hall, St. Paul.
[43] Deaf411, Inc., *Deaf Friendly Cities in the U.S.* 2009, accessed May 12, 2011, http://www.deaf411online.com/reports/index.php.

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Charles Thompson Memorial Hall
Name of Property

Ramsey, Minnesota
County and State

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:

__x__State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
__x__University
__x__Other
Name of repository: **Minnesota Historical Society**

Historic Resources Survey Number (if assigned): RA-SPC-4487

10. Geographical Data

Acreage of Property 0.46 acre
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	15	486000	4977194	3			
2				4			

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

Lots 1 and 2 of Block 1 of Merriam Park 2nd Addition, Saint Paul, Ramsey County, Minnesota.

Boundary Justification (Explain why the boundaries were selected.)
The boundary conforms to the historical and current legal description of the parcel.

11. Form Prepared By

name/title William E. Stark, Principal
organization Stark Preservation Planning LLC date May 30, 2011
street & number 2840 43rd Avenue South telephone 651-353-2628
city or town Minneapolis state MN zip code 55406
e-mail will@starkpreservation.com

Additional Documentation

Submit the following items with the completed form:

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

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:	Charles Thompson Memorial Hall
City or Vicinity:	Saint Paul
County:	Ramsey County
State:	MN
Name of Photographer:	Daniel R. Pratt/ARCH3, LLC
Date of Photographs:	April 2011
Location of Original Digital Files:	Minnesota Historical Society, Saint Paul, MN

1 of 11 (MN_Ramsey County_Charles Thompson Hall_0001)
North façade, camera facing south.

2 of 11 (MN_Ramsey County_Charles Thompson Hall_0002)
East and north elevations, camera facing southwest.

3 of 11 (MN_Ramsey County_Charles Thompson Hall_0003)
West and south elevations, camera facing northeast.

4 of 11 (MN_Ramsey County_Charles Thompson Hall_0004)
Automobile garage, southwest of Charles Thompson Memorial Hall, camera facing northwest.

5 of 11 (MN_Ramsey County_Charles Thompson Hall_0005)
Staircase in Lobby, camera facing northwest.

6 of 11 (MN_Ramsey County_Charles Thompson Hall_0006)
Former Ladies Parlor, camera facing southwest.

7 of 11 (MN_Ramsey County_Charles Thompson Hall_0007)
Social Hall and Dining Room, camera facing southeast.

8 of 11 (MN_Ramsey County_Charles Thompson Hall_0008)
View of Lobby door from community room, camera facing north.

9 of 11 (MN_Ramsey County_Charles Thompson Hall_0009)
Assembly Hall, camera facing south.

10 of 11 (MN_Ramsey County_Charles Thompson Hall_0010)
Children's Room, camera facing southwest.

11 of 11 (MN_Ramsey County_Charles Thompson Hall_0011)
Assembly Hall, camera facing north.

Charles Thompson Memorial Hall
Name of Property

Ramsey, Minnesota
County and State

Property Owner:

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

name Charles Thompson Memorial Hall

street & number 1824 Marshall Avenue telephone 651-644-3455

city or town St. Paul state MN zip code 55104

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 18 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.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Charles Thompson Memorial Hall
Name of Property
Ramsey County, Minnesota
County and State
Name of multiple listing (if applicable)

Additional Documentation Page 1

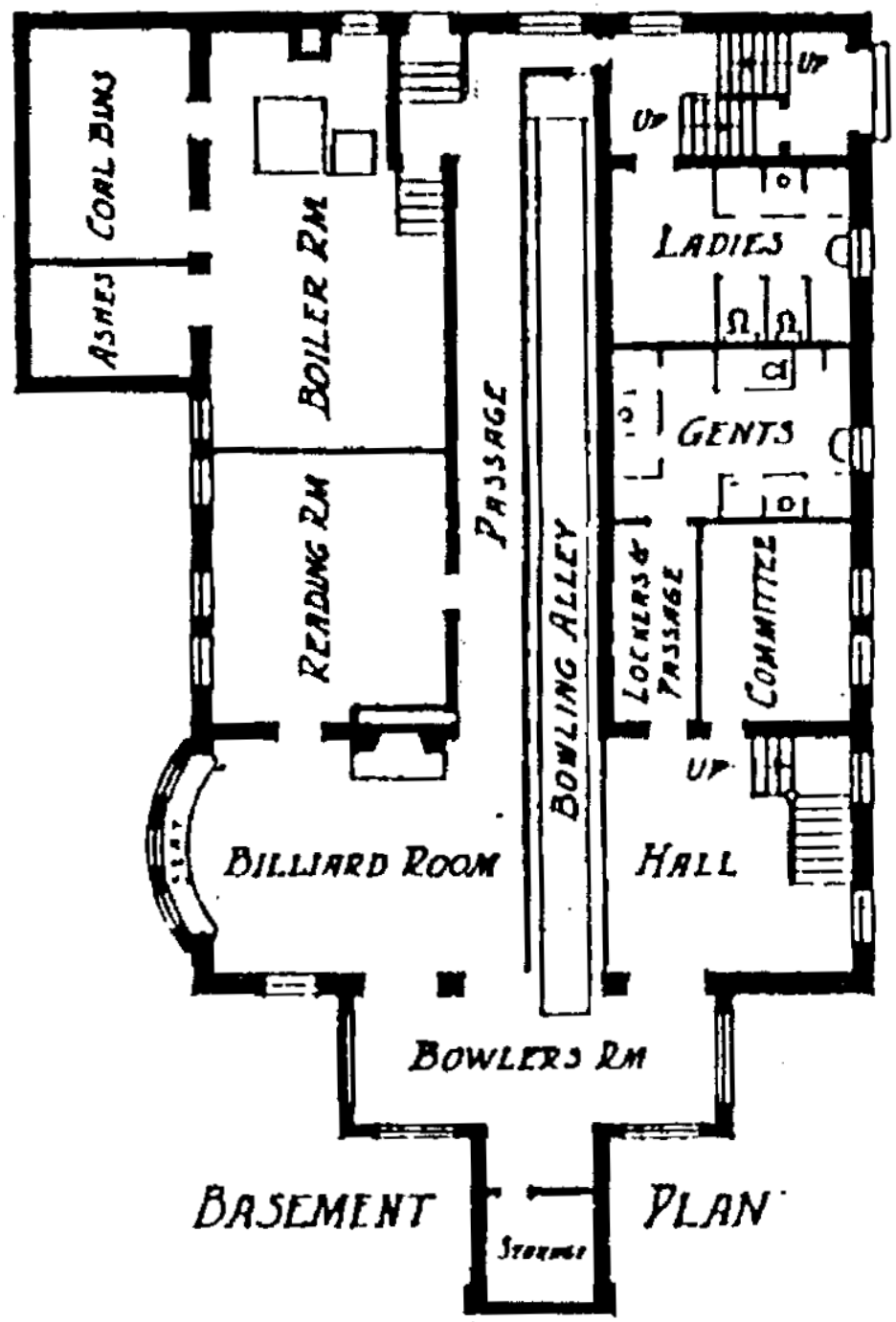

Figure 1. Charles Thompson Memorial Hall, Original Basement Floor Plans.

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

Charles Thompson Memorial Hall
Name of Property
Ramsey County, Minnesota
County and State
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Additional Documentation Page 2

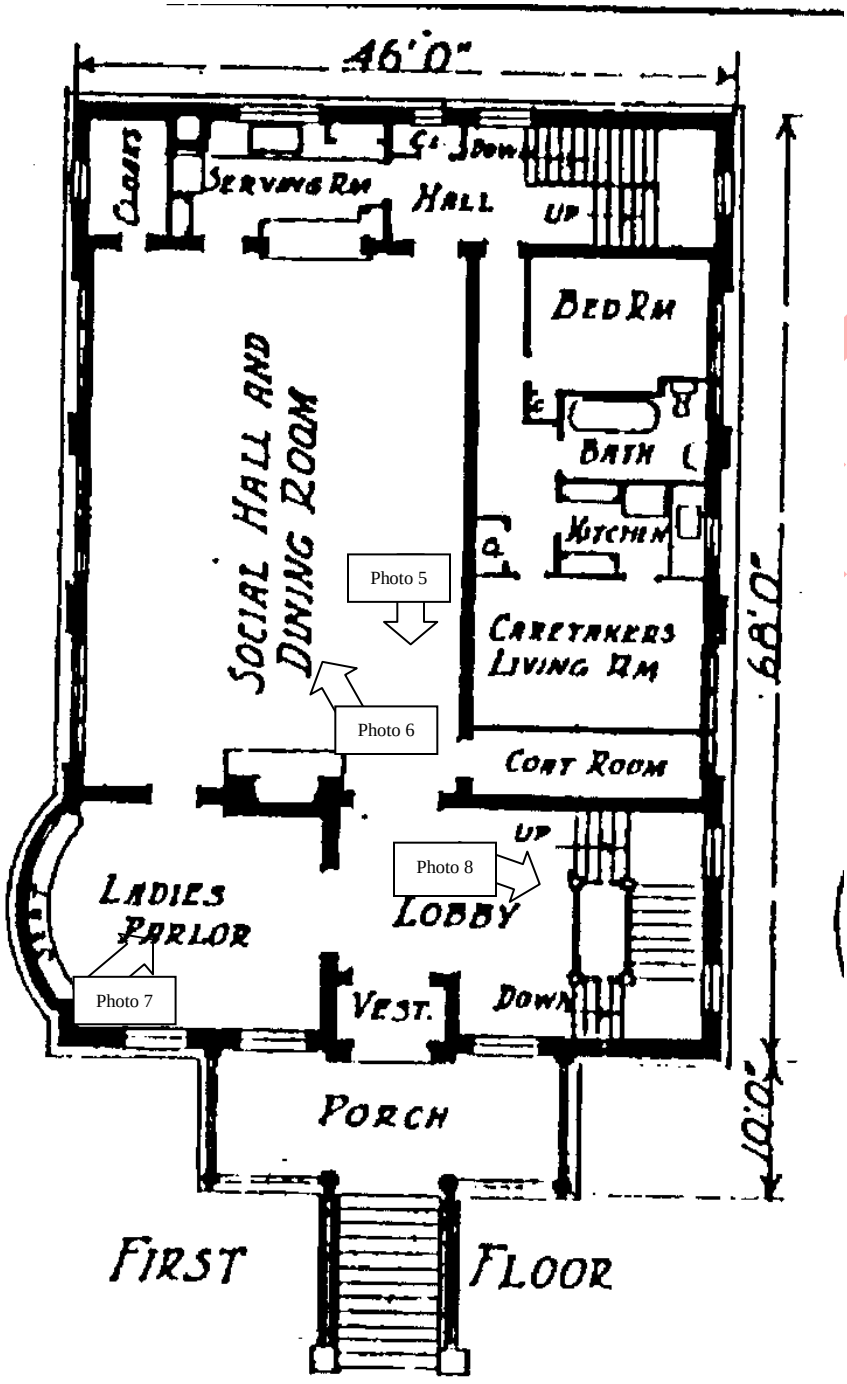

Figure 2. Charles Thompson Memorial Hall, Original First Floor Plans.

North

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Charles Thompson Memorial Hall
Name of Property
Ramsey County, Minnesota
County and State
Name of multiple listing (if applicable)

Additional Documentation Page 3

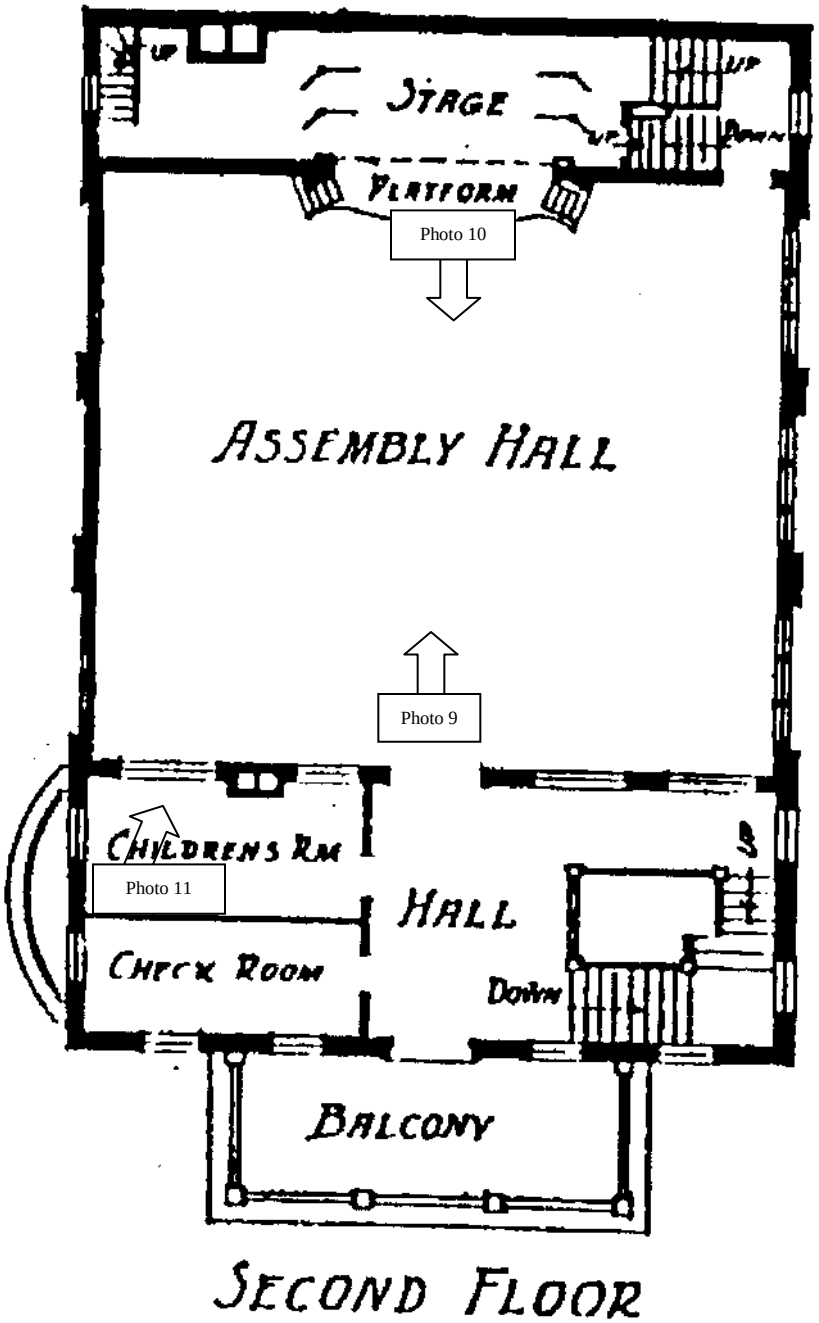

Figure 3. Charles Thompson Memorial Hall, Original Second Floor Plans.

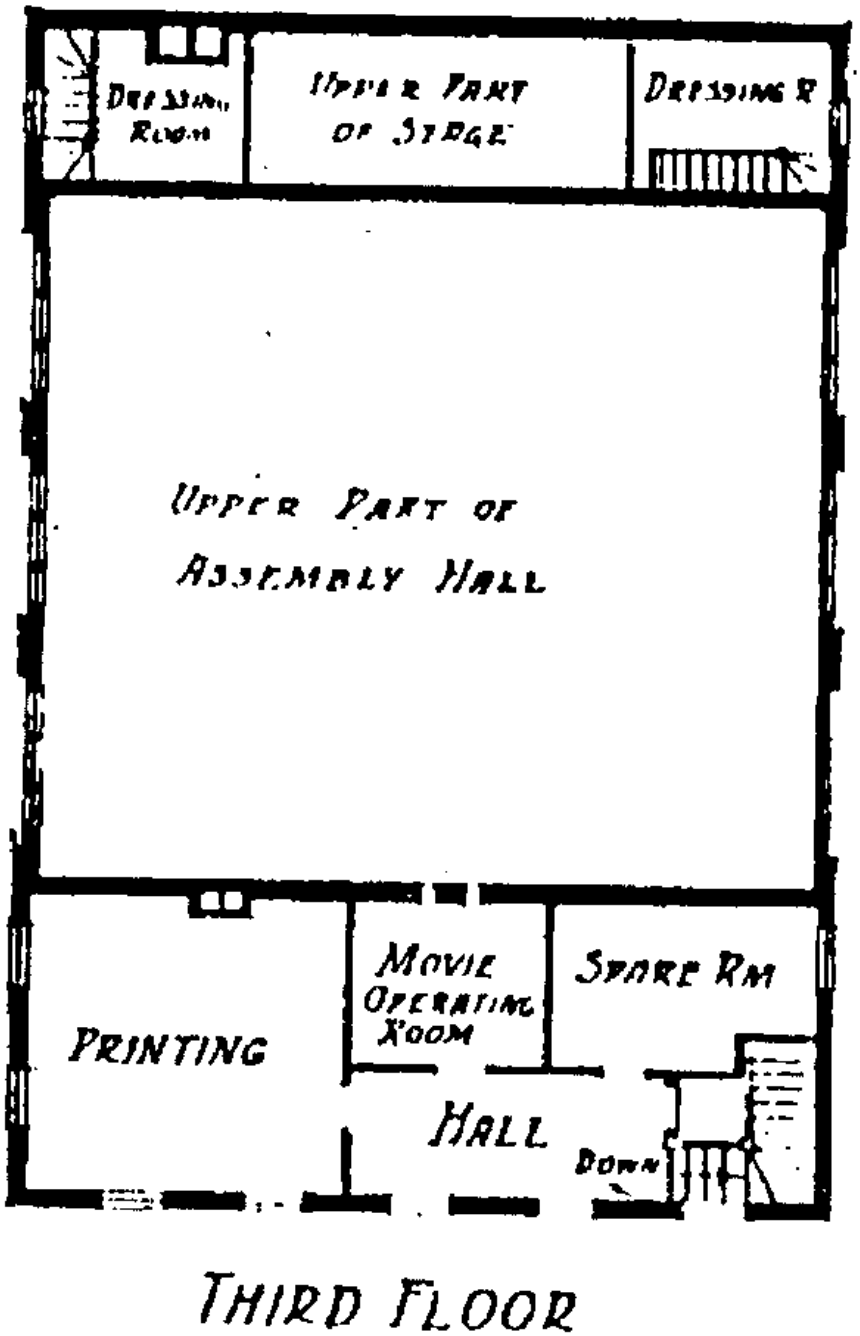

Figure 4. Charles Thompson Memorial Hall, Original Third Floor Plans.

North

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Charles Thompson Memorial Hall
Name of Property
Ramsey County, Minnesota
County and State
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Figure 5. Charles Thompson Memorial Hall, looking southwest, Minnesota Historical Society, 1929.

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Charles Thompson Memorial Hall
Name of Property
Ramsey County, Minnesota
County and State
Name of multiple listing (if applicable)

National Register of Historic Places Continuation Sheet

Additional Documentation Page 6

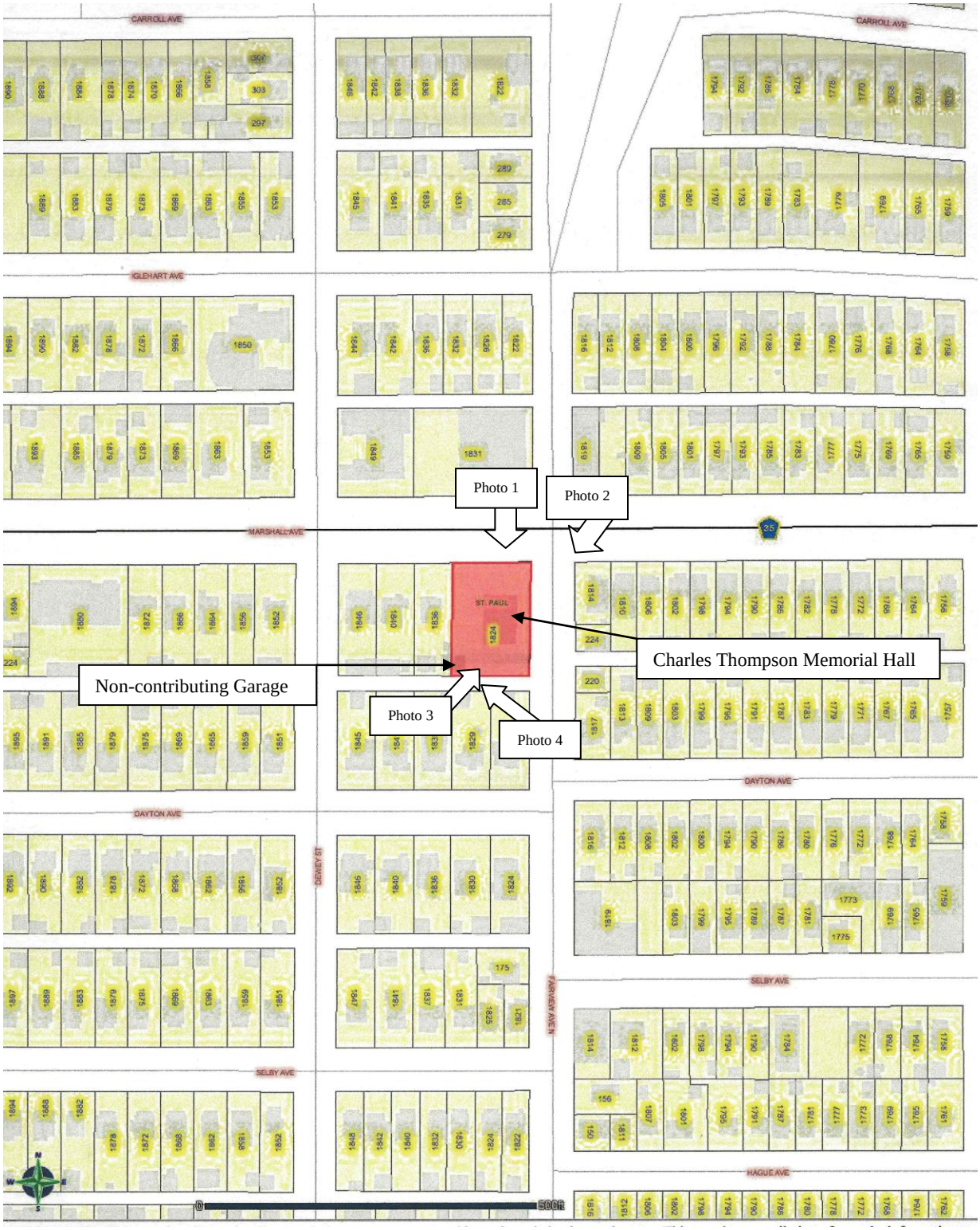

Figure 6. Charles Thompson Memorial Hall. Sketch Map. Google Maps 2011.

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National Park Service

National Register of Historic Places Continuation Sheet

Charles Thompson Memorial Hall
Name of Property
Ramsey County, Minnesota
County and State
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Additional Documentation Page 7

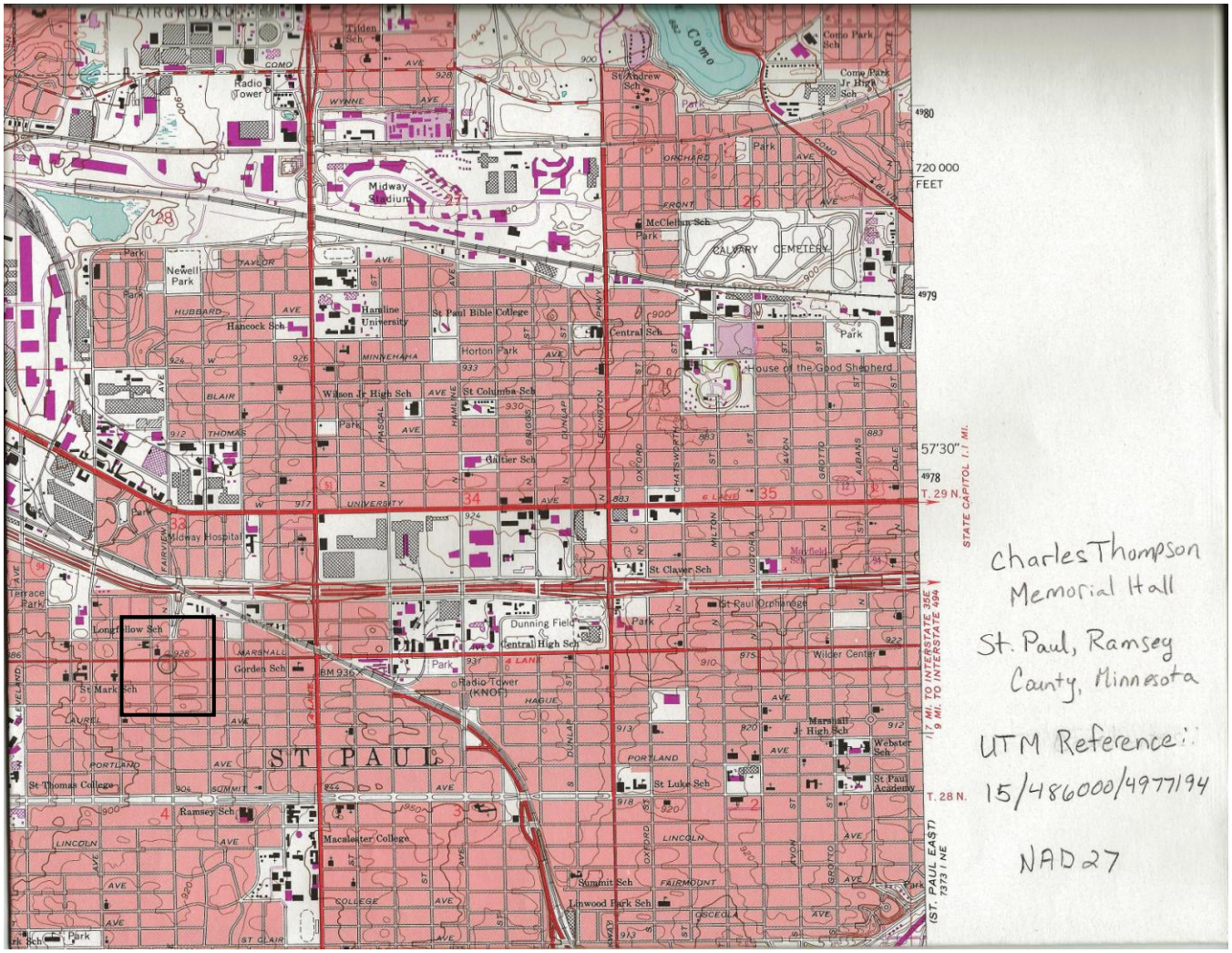

Figure 7. Charles Thompson Memorial Hall. USGS 7.5 Minute Series Topographic Map, St. Paul West, Minnesota Quadrangle. 1967 (1993).