

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

=====
1. Name of Property

=====
historic name Brookings University Residential Historic District

other names/site number N/A

=====
2. Location

street & number See Section 7 not for publication N/A
city or town Brookings vicinity N/A
state South Dakota code SD county Brookings code 011 zip code 57006

=====
3. State/Federal Agency Certification

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As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide x locally. (See continuation sheet for additional comments.)

Signature of certifying official _____ Date _____

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official _____ Date _____

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4. National Park Service Certification
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I, hereby certify that this property is:

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

Signature of Keeper

Date of Action

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

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

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing	
<u>303</u>	<u>118</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>303</u>	<u>118</u>	Total

Number of contributing resources previously listed in the National Register 2

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

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: <u>DOMESTIC</u>	Sub: <u>Single Dwelling</u>
<u>DOMESTIC</u>	<u>Multiple Dwelling</u>
<u>RELIGION</u>	<u>Religious facility</u>
	<u>Church-related facility</u>

Current Functions (Enter categories from instructions)

Cat: <u>DOMESTIC</u>	Sub: <u>Single Dwelling</u>
<u>DOMESTIC</u>	<u>Multiple Dwelling</u>
<u>RELIGION</u>	<u>Religious facility</u>
	<u>Church-related facility</u>

=====
7. Description
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Architectural Classification (Enter categories from instructions)

LATE VICTORIAN: Queen Anne; Folk Victorian, Vernacular
LATE 19th and 20th CENTURY AMERICAN MOVEMENTS: Bungalow, Craftsman
American Foursquare, Prairie School
LATE 19th and 20th CENTURY REVIVALS: Classical Revival, Colonial
Revival, Mission Revival, Tudor Revival
MODERN MOVEMENT: International Style; Ranch Style

Materials (Enter categories from instructions)

foundation CONCRETE: poured, block; STONE
roof WOOD: shingle; ASPHALT: shingle
walls WOOD: weatherboard, shingle; STONE
STUCCO; CONCRETE; SYNTHETICS: vinyl
other GLASS; METAL

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

See Continuation Sheets

=====
8. Statement of Significance
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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.)

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

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

COMMUNITY DEVELOPMENT

Period of Significance 1895 - 1948

Significant Dates N/A

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

Cultural Affiliation N/A

Architect/Builder Best, Fred; Bedessem, Matt; Marvin, Art; Nelson, N.T.; Spitznagle, Harold, and Wold, Andrew and Martin

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) See Continuation Sheets

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

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

- Primary Location of Additional Data
- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other

Name of repository: South Dakota State Historic Preservation Office

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10. Geographical Data
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Acreage of Property approximately 60 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing	
1	<u>14</u>	<u>675650</u>	<u>4909260</u>	3	<u>14</u>	<u>676415</u>	<u>4908622</u>
2	<u>14</u>	<u>676405</u>	<u>4909275</u>	4	<u>14</u>	<u>675662</u>	<u>4908605</u>

See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.) See Continuation Sheet

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.) See Continuation Sheet

=====
11. Form Prepared By
=====

name/title Margaret Dobbs Eades
organization N/A date June 8, 1998
street & number 927 Hampton Street, #8 telephone (704)480-1669
city or town Shelby state North Carolina zip code 28152
=====

=====
Additional Documentation
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Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

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

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

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Property Owner
=====

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

name See Property Owners List
street & number _____ telephone _____
city or town _____ state _____ zip code _____
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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

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

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

VII. ARCHITECTURAL DESCRIPTION

The Brookings University Residential Historic District encompasses an approximately 17-square-block residential neighborhood located northeast of Brookings' downtown commercial area and southwest of South Dakota State University. The historic district is a roughly four-block wide by four 1/2-block tall rectangle located two blocks east of Main Street. The district, which contains some of the oldest buildings in Brookings, is roughly bounded by Fifth Avenue on the west, Medary Avenue on the east, Harvey Dunn Street on the north, and Sixth Street (Highway 14), on the south.

The properties contained in the Brookings University Residential Historic District were the subject of an intensive-level historic sites survey conducted in 1985-86 by Sherry DeBoer and U.S. West Research (K. Dunkel and J. Anderson) in conjunction with the Brookings Historic Preservation Commission and the South Dakota State Historic Preservation Office. The survey was part of the Brookings Historic Preservation Commission's ongoing effort to comprehensively survey and evaluate historic resources in the Brookings community. The properties contained within the boundaries of the Brookings University Residential Historic District are, in part, a subset of the area surveyed in 1985.

The district is comprised largely of late nineteenth and early to mid twentieth century houses and contains 303 contributing and 118 non-contributing resources. Of these buildings, there are 179 contributing and 66 non-contributing primary resources, and the remaining properties consist of sheds, garages, or other outbuildings. Secondary resources include 124 contributing buildings and 52 non-contributing buildings, classified as garages, sheds, outbuildings, carriage houses, or barns. The majority of the contributing properties are single family homes, with the exception of a few historic apartment buildings or boarding houses. Two properties contained within the district boundaries, the Graham House and the W.A. Caldwell House, are individually listed on the National Register of Historic Places. Three other dwellings are listed on the South Dakota State Register of Historic Places.

The 178 contributing houses in the district range in date from circa 1895 to 1948. Most of the houses represent the Queen Anne, Folk Victorian (meaning they have vernacular Victorian-era forms and designs), Craftsman, and Colonial Revival styles of architecture. There are also examples of

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 2

the American Foursquare, Minimal Traditional, and Ranch styles and the rarer Mission Revival, Spanish Eclectic, Prairie Style and International Style. Many of the dwellings within the district are best classified by their architectural *type*, and represent popular forms such as the pyramidal cube, gable front and wing, or cross-gable plans. These dwellings are not clearly identifiable as a particular style, but may have subtle details or exterior ornamentation that reflects the influence of a particular architectural style. In these cases, it is the *type*, or form, that is significant for its association with historic, vernacular building patterns.

Primary building materials include weatherboard, stucco, and wood shingle cladding, asphalt and wood roof shingles, and concrete block, stone, or poured concrete foundations. Most of the contributing buildings retain their historic materials or exhibit replacement materials that are like or compatible with the historic finishes.

A vast majority of the houses are wood-frame, but there is a good representation of stucco dwellings as well. Only one house exhibits stone wall cladding, and the district contains one concrete block dwelling. The Best Apartments is the only historic apartment building in the district, although there are three, small, contemporary complexes. Two large boarding houses and several rental houses reflect the continued trend toward student housing, and many more single-family homes have been converted to apartment housing in recent years.

There are few commercial buildings in the Brookings University Residential Historic District, including a small real estate office and a video rental store, which border the south boundary. The Mt. Calvary Lutheran Church has a modern facility, but is the only representative of secular buildings.

The streets contained within the district were platted in Brookings's predominant grid pattern. Most of the streets retain their original width and have contemporary street lamps. Properties within the district are located on some of the earliest platted lots, including Peterson's Second Addition (1882), Morehouse Addition (1887), Skinner's Third Addition (1902), Morehouse Subdivision (1902), and Clevenger's Addition (1907). Nearly all the buildings are set back uniformly from the street, and many are backed by alleys that bisect the city blocks. All streets are lined with concrete sidewalks and boulevards, which contain mature deciduous

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 3

trees. Many of the properties also feature landscaped lots with grass-planted lawns, shrubs, and trees.

Most of the district's 176 secondary structures are modest, utilitarian garages designed for one or two automobiles, and date between circa 1920 and circa 1990. The 98 contributing garages are primarily gable end, frame buildings with one large or two small doors and perhaps a single side door.

A majority of the garages are contemporaneous with the houses in both age and architectural design. Non-contributing garages either post-date the period of significance or exhibit significant alterations to either the historic form or materials. Other secondary resources include former carriage houses and barns that exhibit modifications or alterations for continued use as garages or outbuildings. Sheds and small outbuildings also comprise a significant number of contributing secondary resources.

All contributing houses within the district are described in the following section, and are arranged by address. A complete list of properties, both contributing and non-contributing, and the status of all secondary resources, is presented in a list that follows the architectural descriptions.

ARCHITECTURAL DESCRIPTIONS OF CONTRIBUTING, PRIMARY BUILDINGS:

616 Fifth Avenue

One story side gable cottage with subtle Tudor Revival features, including the projecting gable front entrance, exterior eave wall chimney, decorative (false) half-timbering, and the stucco wall cladding. The house features a steeply pitched side gable roof with asphalt shingles and a small gable roof rear ell. Facade fenestration consists of the side gable elevation containing paired multi-paned sash windows with wood frames, a full-height primary gable end with half-timbering and flanked by the side wall chimney, a secondary gable end which contains the arched, recessed entrance, followed by a second set of paired sash windows.

620 Fifth Avenue

One story cross gable cottage with a gable end attic loft. The house features a traditional gable front and wing pattern (gable end with a side gable) but varies from more common plans by the addition of an exterior

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 4

eave wall chimney, located at the juncture between the gable end and the side gable sections. A secondary gable end is located next to the chimney and projects from the larger, or primary, gable end. The north side gable elevation also contains a three-bay shed window with single four-over-one sash windows. Although the exterior ornamentation is very simple, the house is characterized by slightly extended eaves with boxed cornices and a variety of four-over-one sash windows, ranging from single to paired configurations.

624 Fifth Avenue

One and one-half story frame dwelling characterized by its modified upright and wing plan which consists of a full-height gable end with a one story extension. In most cases, the "upright" or gable end, is flanked by an elongated side gable, or "wing." This house features a squared wing rather than the more common rectangular plan, and is partially sheltered by a smaller shed roof. The gable end facade contains paired sash windows in the upper story and paired first story windows with a decorative gable pediment. Other features include projecting eaves with boxed cornices, and simple wood lintels and sills on the facade windows.

704 Fifth Avenue

Two and one-half story frame house with weatherboard cladding, concrete block foundation, and asphalt shingle roof. The house can be classified as a modest example of Colonial Revival residential architecture because it embodies classic elements such as the large gable end façade with slightly projecting eaves and boxed cornices along with the symmetrical fenestration and restrained exterior ornamentation. Another important element is the one-story full-width open porch with delicate wood columns linked by railings with narrow, squared, spindles. All windows are one-over-one double hung sash with simple wood lintels, sills and jambs, and are placed either in single or paired configuration. The first story facade contains the full porch with slightly hipped shed roof, a single entrance door of paneled wood, and paired sash windows. Second story fenestration consists only of two single, sash windows while a single one-over-one light pierces the upper gable end.

710 Fifth Avenue

Two and one-half story frame dwelling with wood siding, concrete block foundation, and a wood shingle roof. The stately residence is one of the better examples of Queen Anne style decorative elements applied to a simple, rectangular plan with cross gable roof. Some of the more striking

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 5

exterior details include the boxed cornices, wood stringcourse (horizontal band) used to vary wall surfaces, one-over-one sash windows with carved lintels, and the one-story wrap porch. The porch features a slightly hipped shed roof supported by delicate wood columns, which rest upon a spindled railing. A large addition was added to the east elevation, or rear, of the house in circa 1990. This dwelling is currently listed on the South Dakota State Register of Historic Places.

711 Fifth Avenue

One and one-half story side gable bungalow with stucco cladding, rusticated concrete block foundation, full-width open porch, and a large gable dormer. Characteristic bungalow features include the projecting eaves with exposed rafters, low-pitched gable roof (both side and end gable), and the recessed porch with large, tapered piers. The facade fenestration is very simple, consisting of a center, flush door flanked by six-over-one single sash windows with vertical muntins, the wide porch recessed beneath the overhanging side gable, and an second floor gable dormer which contains a single light. Second story windows feature a four-over-one vertical muntin configuration.

715 Fifth Avenue

One story gable end cottage typical of earlier Brookings residential dwellings. The modest house is characterized by the large gable end facade, which contains a full-width porch with simple, square wood posts with delicate, scrolled carving, and a concrete block porch foundation. The asymmetrical fenestration consists of two, two-over-two sash windows placed on either side of a paneled wood door with metal and glass storm door. A small, rectangular window with vertical muntins is located in the upper gable end.

607 Sixth Avenue

Two-story frame house with weatherboard siding, concrete foundation, and a combination of wood and asphalt shingle roofs. The dominating feature on the dwelling is the intersecting, or cross, gambrel roofs that represent the influence of the Dutch Colonial style in the neighborhood. A one-story enclosed entrance is located at the northeast junction of the cross roofs and features a slightly hipped roof with asphalt shingles. A projecting bay is also located on the facade and contains three one-over-one sash windows in which the center bay window features a stained glass transom, and a hipped roof. Paired sash windows are located on the second floor of

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 6

the facade, directly above the projecting bay, while the window configuration on other elevations includes triple and single sash windows, also with the one-over-one lights. A rear addition contains a rather large plate glass, or picture window.

611 Sixth Avenue

Two story cross gable house with weatherboard siding, asphalt or tar shingles, and a concrete block foundation representative of the common gable front and wing plan that typifies many early twentieth century residential dwellings. The frame house features a rather simple facade consisting of a front gable end containing paired sash windows on each level. A one-story porch with hipped roof is located at the intersection of the gables, and four one-over-one sash windows on the south elevation. A three-sided projecting bay with a hipped roof is directly below the south gable end elevation.

617 Sixth Avenue

One story gable front and wing house with slightly projecting eaves and open cornice that is typical of early twentieth century homes, particularly in the first decade. The small house features a one-story open porch that extends the full length of the wing, with a hipped shed roof supported by narrow wood posts. The gable end contains paired one-over-one sash windows with wide wood lintels, sills, and jambs on the first level, and a single one-over-one sash window in the upper gable end. A slightly hipped, awning-style roof with decorative shingles shelters the paired windows on the facade.

618 Sixth Avenue

Two and one-half story gable end house with weatherboard siding, asphalt shingles, and a rusticated concrete block foundation. The front gable end features fishscale shingles in the upper gable, which is pierced by a small attic window. The lower portion of the facade contains two single, one-over-one sash windows on the second floor, and a full-width one-story enclosed porch on the first floor. The grouped one-over-one sash windows that flank the center door, which is accessible via a short flight of poured concrete steps, dominate the porch. The lower facade is partially obscured by the front porch, but features a large picture window with leaded colored and clear glass transom. The north and south elevations are characterized by the same one-over-one light configuration in the sash windows and single, gable dormers with fish-scale shingle infill in the gable end.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 7

621 Sixth Avenue

One and one-half story Folk-Victorian dwelling with weatherboard cladding, concrete block foundation, and an attic loft. The house exhibits some very subtle Victorian era characteristics, such as the steeply pitched, gable end roof, differentiated facade divisions (separation between the upper and lower gable end), and narrow one-over-one sash windows with plain wood framing and simple lintels. A one-story three-quarter-width porch features a hipped shed roof with pedimented entrance. Grouped one-over-one sash windows enclose the porch and the single door entrance with narrow sidelights is flanked by capped wingwalls on either side of the concrete steps. Both the gable end and the gabled pediment on the porch are filled with decorative scalloped shingles.

622 Sixth Avenue

Two and one-half story Craftsman style eight-plex multiple dwelling with stucco cladding, asphalt shingles, and a concrete foundation. The house is characterized by its rectangular plan with moderately pitched gable roof. The three bay gable end facade features decorative half-timbering or stick-work detailing characteristic of Craftsman bungalows. Paired three-over-one sash windows with a vertical muntins are located in the upper gable end, directly above smaller paired casement windows which are flanked by triple three-over-one sash windows with vertical muntins. The first floor fenestration includes a center entrance with paneled wood door and narrow sidelights that is sheltered by a gabled portico. Triple windows with the same light configuration flank the front entrance. Other stylistic elements include projecting eaves with bracketed supports, shed dormers on the side gable walls, and the partially exposed basement with paired, four-over-one, vertical lights.

626 Sixth Avenue

One and one-half story rectangular plan dwelling with a side gable roof, gable roof enclosed porch, and shed roofed rear addition. A center wall dormer with a shed roof is located in the side gable roof of the facade. The stucco wall cladding, asphalt shingle roof, and concrete foundation are typical materials for circa 1930 dwellings and appear to be in good condition. One of the notable decorative features is the wide, plain wood cornice above the front entry door that extends across the window. Narrow sidelights flank the door, and three-over-one light configuration and vertical muntins characterize the single sash window. The shed dormer, grouped windows, and projecting eaves with exposed rafters are common features in bungalow style residences.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 8

629 Sixth Avenue

Two story Folk Victorian, frame dwelling with a cross gable plan, asphalt shingles on the gabled roofs, and rusticated stone foundation and a brick interior ridge chimney. The house has very little exterior ornamentation, but the plan is very typical among early twentieth century residential buildings. The façade is dominated by a large gable end that features slightly open eaves with narrow cornice framing. A very small gable vent is located above the paired one-over-one sash windows on the second story and the single door entrance and paired windows on the ground floor. Most of the windows are shuttered and slightly ornamented by narrow, carved lintels. The one-over-one light configuration is common on all elevations. The front entrance is sheltered by a small overhang that also protects the concrete stoop porch.

630 Sixth Avenue

One and one-half story frame house with minimal Colonial Revival elements expressed through the size and massing, as well as the steeply pitched gable roof and intersecting gables. The facade fenestration consists of a full-width one-story enclosed porch with a hipped shed roof and gable pediment over the entrance. This porch entrance is flanked on the south by two narrow one-over-one sash windows and on the north by six windows with the same light configuration. A narrow transom tops the paneled wood and half-glass door. Paired one-over-one windows are located on the second story directly below a small, louvered gable vent. Vertical board shutters with decorative piercing flank the windows. One of the outstanding features of the house includes a large window on the west elevation that features a stained glass transom.

704 Sixth Avenue

One story frame dwelling consisting of a rectangular central core with moderately pitched hip roof, an intersecting cross-gable, and a large gable end extension. While the house is not easily classified as a particular style, the form itself reflects the adaptation of basic house plans to suit individual builders. Exterior features include one-over-one sash windows in either grouped (more than two) or single placement; projecting eaves with boxed cornices, and a three-sided, square bay projection with decorative wood framing. The full-height porch is contained in the large gable end facade and is enclosed by grouped one-over-one sash windows. A small fixed window is located in the upper gable end.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 9

705 Sixth Avenue

One and one-half story Craftsman style gable-end bungalow characterized by the extended eaves with large wood brackets or braces, the wide, through-cornice shed dormers, and full-width open porch. Other features include a shed dormer on the south elevation, rock-faced concrete foundation, and louvered shutters on most windows. The upper story facade contains a rectangular, ten-pane, fixed window in the upper gable end, above triple one-over-one sash windows. Lower facade fenestration consists of paired four-over-one sash windows and a single, paneled wood door with sidelights. Flush board cladding fills the original open porch and one-over-one sash windows replaced the original four-over-four sash windows. The wide porch features a hipped roof supported by large square posts that rest upon wood caps. North and south elevations feature shed wall dormers (through-cornice), and a three-sided projecting bay.

711 Sixth Avenue

One story square cottage with a pyramidal hipped roof and three-quarter width enclosed porch. Rock-faced concrete blocks compose the foundation and partially exposed basement. The porch features a hipped shed roof and is enclosed by grouped sash windows on either side of the central door. Other elevations contain single one-over-one sash windows.

714 Sixth Avenue

One story cube cottage characterized by weatherboard cladding, stucco foundation, and asphalt single roof. The simple dwelling with pyramidal hipped roof and symmetrical fenestration is a common house plan associated with early twentieth century vernacular architecture. Exterior features are limited to single one-over-one double hung sash windows (with the exception of the horizontal paned facade window) and a centered, paneled wood door with metal and glass storm door. The front entrance and concrete stoop is sheltered by a small shed roof and accessible via concrete steps flanked by tall wingwalls.

715 Sixth Avenue

Two and one-half story house with weatherboard cladding, asphalt shingle roof, and rusticated concrete block foundation. The rectangular plan is characterized by the intersecting gambrel roofs that are commonly associated with the Dutch Colonial style of architecture. A one-story, three-quarter width porch extends across the facade, and unlike many of the porches in the neighborhood, it is completely open except for the screen infill. The hip roof of the porch is supported by delicate Doric

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 10

columns which are joined by narrow spindled railings. Directly above the hipped roof are two single one-over-one sash windows with wood lintels. A small gable end window is centrally located above the second story windows. A secondary entrance is located on the south side of the dwelling via a one-story extension with a hipped roof. A second porch was constructed at a later date, but still within the period of significance, and was placed at the northwest corner of the west elevation. This porch, which also features a hipped roof, is completely screened and accessible via a rear entrance.

716 Sixth Avenue

One and one-half story side gable bungalow featuring a through-cornice shed roof dormer with triple sash windows and a one-story, full-width, enclosed porch with hipped roof. Other common bungalow elements expressed in this dwelling include the projecting rafters, open cornices, wood beltcourse, and grouped windows. The facade contains the three-bay shed dormer with grouped sash windows and the porch facade contains grouped, one-over-one sash windows on either side of the center porch door that is accessible via concrete steps flanked by metal railing. Minor facade alterations include the vertical board replacement siding on the lower facade, and the one-over-one contemporary windows.

719 Sixth Avenue

Two story frame house with hipped roof and one-story enclosed porch. The house is a good example of the American Foursquare, evidenced by the two story rectangular plan with flat elevations, and symmetrical fenestration. Exterior features such as the one-over-one double hung sash windows with louvered shutters, weatherboard wall cladding, concrete block foundation, and hipped roof are also typical of this type of residential architecture. The one-story, full-width porch is divided into an open section followed by screened inserts. The porch also features a hipped roof and is enclosed by grouped openings and supported by wood posts.

720 Sixth Avenue

Two story, Victorian, gable front and wing house with weatherboard cladding, rusticated stone foundation, asphalt shingle roof, and brick, interior ridge chimney. The cross-gable plan and delicate exterior ornamentation classify the dwelling as an example of Folk Victorian architecture. Some of the more noteworthy exterior details include the projecting eaves with boxed cornices and returns, the pedimented gable dormers, carved barge boards, wood belt course, and upper gable ends with

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 11

decorative fish-scale shingles. Although the porch was originally open with spindled supports and railing, the existing enclosed porch does not detract from the historic character of the house. The facade contains two bays consisting of the front gable end and the side gable wing. Paired one-over-one sash windows with a decoratively carved and shaped lintel are positioned directly above the three sided projecting bay with hip roof and carved cornice, located on the first story of the gable end wall. As was typical in Victorian houses, the bay contains a centered, plate glass picture window with a Queen Anne sash (small colored glass panes along the upper perimeter of the window) flanked by regular sash lights. The wing fenestration includes the one-story porch with hip roof and a gabled wall dormer with carved, sun-burst motif in the gable end and fluted jambs on either side of the single one-over-one sash window.

725 Sixth Avenue

One and one-half story gable end bungalow with weatherboard cladding, concrete foundation, and asphalt shingle roof. This house is another good example of Craftsman style residential architecture applied to a larger dwelling. The house is characterized by the large gable end facade which contains a full-width, recessed porch (porch facade is flush with main body of house). Two narrow wood beltcourses divide the lower, middle, and upper facade, and a decorative half-timbering effect is achieved through the vertical wood bands in the upper gable end. Facade fenestration consists of grouped three-over-one and five-over-one sash windows with vertical muntins and a single paneled wood door on the first level and single five-over-one sash windows on the upper story. The entry porch features carved brackets and exposed rafters, which is reminiscent of both the Craftsman and Prairie School architectural styles.

728 Sixth Avenue

One and one-half story frame dwelling with subtle Queen Anne or Victorian elements. The cross-gable plan consists of the common gable front and wing configuration with the exception of the two-story turret located at the junction of the two wings. The turret, which is the most outstanding feature of the house, is not rounded like most Queen Anne style turrets, but is instead square with a Mansard style roof. Like other Victorian era homes in the neighborhood, the house also features a three-sided projecting bay with a slightly hipped roof. Fish-scale shingles fill the upper gable ends beneath the projecting eaves and plain cornices. A three-quarter width open porch is situated beneath the turret and features a shingled hip

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 12

roof, turned spindles, and a spindled frieze which are also suggestive of the Queen Anne style of architecture but are also associated with popular Eastlake designs. Both the facade and other elevations are pierced by single one-over-one sash windows with wood lintels, and the turret features two one-over-one windows with colored panes often referred to as a "Queen Anne" sash. A one-story gabled ell is located at the rear of the dwelling to provide additional space and is common in late nineteenth and early twentieth century residences.

729 Sixth Avenue

One and one-half story Queen Anne style frame house with a rusticated stone block foundation and asphalt shingle roof. The cross gable plan is intersected by a pyramidal roof located at the junction of the two gable roofs. A secondary gable is also located at this juncture, adding to the eclectic design of the dwelling. The house retains many of its historic features, but the original wrap porch with spindled frieze and railings is no longer extant. The replacement porch is basically a covered stoop with a shed roof and delicate supports but does not obstruct the facade or diminish the appearance of the house. Original, intact features include a cut-away, three-sided bay with scroll-sawn brackets and a centered picture window and transom. Above the bay is the primary gable end with paired sash windows, fish-scale infill, and spindle-work frieze. The secondary gable end is located above the shed entry porch and is contains a single, arched window surrounded by decorative wood cross-paneling and topped by a spindle-work frieze.

804 Sixth Avenue --Listed on the National Register

Two and one-half story NeoClassical style dwelling originally designed as an impressive private residence but later adapted for use as a multiple dwelling in 1929. The frame house is characterized by the steeply pitched hipped roof with a secondary gable and two hipped dormers and the unique orientation of the front entrance. Despite the interior remodeling to accommodate several apartments, the exterior features are intact, including the projecting eaves with brackets, denticulated cornice, decorative friezes, Corinthian columns, spindled porch railing, and large pedimented entrance. Window configuration includes single, paired, and triple one-over-one double hung sash windows in varying sizes. A large picture window with decorative leaded glass transom is located in the projecting bay on the south elevation.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 13

812 Sixth Avenue

Two story side gable frame house with modest Colonial Revival details, particularly the symmetrical facade fenestration and the gabled portico. The basic plan consists of the two story rectangular main building and a one-story side wing. Other notable features include the four-over-one sash windows with louvered wood shutters and the center entrance with paneled wood door and narrow sidelights. The one-story wing is characterized by the side gable roof and large windows. An open, gabled entry porch features a delicately carved cornice with returns flanked by chamfered, wood columns. A full-height, brick, exterior end chimney is located on the south elevation.

819 Sixth Avenue

One and one-half story side gable dwelling based on a traditional ranch style form but with subtle Colonial Revival elements. The main body of the house (excluding the three-bay side gable garage), features a moderately pitched side gable roof with a small gable end projecting ell. Contrasting, vertical boards fill the upper gable end above three, eight-pane sash windows. Colonial Revival elements include the side gable roof, the three-sided bay with multi-paned windows, and the front gable end with paired multi-paned sash windows. The front recessed entrance is located at the intersection of the side and front gables.

820 Sixth Avenue

One and one-half story side gable bungalow with a full-width enclosed porch and gabled wall dormer on the facade. A one-story shed roof ell is located at the rear of the building. Dominant characteristics associated with the bungalow style include the steeply pitched side gable roof with projecting eaves and exposed rafters, the large wall dormer with gabled roof, and the full-width porch enclosed by grouped sash windows located on either side of the centered porch entrance.

825 Sixth Avenue

One and one-half story Craftsman style bungalow with a cross-gable plan, and distinctive, wood shingle cladding. The double front gable ends that feature projecting eaves with exposed rafters and open cornices dominate the facade. The smaller gable end contains the fully enclosed porch that consists of a slightly projecting bay supported by wood brackets. Flush wood paneling surrounds the primary entrance, which is flanked by side-lights and transoms. Five four-light casement windows fill the front bay,

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 14

and the larger, recessed gable end fenestration includes two sash windows below a single sash window in the upper gable end. A three-sided bay with hip roof is located on the east elevation.

835 Sixth Avenue

One and one-half story Folk Victorian with cross gable plan, weatherboard wall cladding, asphalt shingles, and concrete foundation. Fish-scale shingles fill the upper gable ends that also feature projecting eaves with boxed cornices. Windows include both single and paired one-over-one sash configurations, but are typically of the same size. Wrought iron rails support the hipped roof of the three-quarter-width porch, and a pedimented portico shelters the front entrance.

905 Sixth Avenue

Two story Victorian dwelling with an attic loft and gable roof. The facade contains an off-center front entrance with a paneled wood door with metal and glass storm door, paired sash windows with shutters, and two single windows with shutters on the second floor. A small attic window is located in the upper gable end, which is separated from the lower facade by a narrow wood stringcourse or horizontal band. A one-story, three-sided bay with slightly hipped roof and three sash windows is located on the south side of the dwelling, while a small one-story lean-to addition with shed roof is located on the north elevation.

610 Seventh Avenue

One story frame dwelling with a concrete foundation and asphalt shingled, gable end roof. This house is one of many variants of the double front gable plan which features the large, primary gable end of the dwelling with a smaller, secondary gable end that projects from the facade and extends approximately half the width of the primary gable. This simple plan varies from other examples in that the front entrance is located in the center of the secondary gable end rather than at the side adjacent to the primary gable wall. The house embodies other common characteristics associated with early twentieth century bungalow cottages, namely the projecting eaves with exposed rafters, moderately pitched gable roof, and partially enclosed front porch. All windows are one-over-one sash with plain wood framing.

616 Seventh Avenue

One story gable front and wing with an unusual combination gable and hipped roof, stucco cladding, and a concrete foundation. The house is located next to an alley, and the alley side elevation exhibits the broad, hipped

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 15

roof while the north elevation features a side gable. A one story enclosed porch extends across the width of the wing and is flush with the front gable wall. Facade fenestration includes single sash windows with metal awnings in the gable end, followed by triple one-over-one sash windows, a single panel door, and paired one-over-one windows in the porch wall.

620 Seventh Avenue

One story gable front and wing Minimal Traditional house with a small shed roofed, enclosed entrance. A partially exposed basement level contains small windows along the perimeter of the dwelling. The moderately pitched side gable roof extends across the rectangular dwelling and is intersected by the one-story projecting gable end. The three-bay facade consists of the gable end, which contains two single windows (one with an awning, and a much smaller window), the center shed roof enclosed entrance that also projects slightly from the side gable wall and contains a single door with covered stoop, and the side gable wing contains a two-panel picture window with metal awning. The south elevation also contains a squared bay projection with three sash windows. Striped metal awnings typical of domestic architecture during this period are located over each of the facade windows.

628 Seventh Avenue

Large two and one-half story multiple dwelling originally constructed as a duplex. The building, which is also listed as 702 Seventh Street, is characterized by its cross-gable plan, stucco wall cladding, concrete block foundation (with stucco cladding), and asphalt shingle roof. Three-over-one sash windows with vertical muntins are characteristic of the period of construction and are located either in pairs or individually on each elevation. Although the exterior ornamentation is minimal, the projecting eaves, exposed rafters, enclosed gable end porch entrances, and symmetrical fenestration are somewhat reminiscent of the Prairie style of architecture. Other Prairie style elements include the massive, square porch supports (engaged columns) which project very slightly from the walls of the enclosed porches, and the one-over-one sash windows joined by narrow wood lintels. Stucco wingwalls flank the concrete steps leading to the porch entrances, which are sheltered by the projecting eaves of the gable roofs.

703 Seventh Avenue

One and one-half story frame dwelling with a rusticated concrete block foundation, asphalt shingles, and a rectangular plan. The moderately pitched side gable roof is pierced by two gable end wall dormers located on

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 16

the east and west elevations. Window configuration consists of single and grouped one-over-one sash windows with wood lintels and framing. The facade contains a full-width open porch with shed roof and closed railing, grouped sash windows, a single panel door, and a large wall dormer which rests upon the porch roof and contains triple one-over-one sash windows. A round gable vent is located in the apex of the gable, directly above the triple lights. All windows are one-over-one light configuration and feature wood lintels, sills, and jambs. A square gable vent is located in both gable end elevations (north and south).

708 Seventh Avenue

One story side gable house with a concrete foundation and asphalt shingled roof. The small cottage does not fall into any particular stylistic classification, but does reflect the influence of the Tudor Revival style through the projecting gable end entrance with a flared, or sloping eave, and an arched doorway with hoodmold. The balanced facade consists of the centered gable entrance flanked by paired sash windows with pierced wood shutters. Concrete steps lead up to the concrete stoop and front entrance and are flanked by concrete wingwalls and metal railings. A small side extension with a gabled roof is located on the south gable end wall and provides a secondary entrance to the house.

711 Seventh Avenue

Two story house with an attic dormer, moderately pitched hip roof, and one-story, three-quarter width porch. The large house is most easily identified as a basic Foursquare with subtle Prairie Style elements. The house consists of a basic block or cube plan, usually containing four primary rooms, thus the Foursquare classification. Exterior features associated with Prairie Style residential architecture include the hipped roof with projecting eaves, the hipped roof porch with banded, or grouped, windows, and the hipped dormer. The facade fenestration includes the grouped, multi-paned windows and center entrance of the porch, the second story paired sash windows, and the attic dormer with triple sash windows.

712 Seventh Avenue

One and one-half story stucco dwelling featuring a large primary gable end facade with a smaller, secondary projecting gable end located in front of the main portion of the building. A cross gable is located on the south side gable wall, and it too projects slightly from the main elevation. The otherwise simple house does embody exterior decorative features such as

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 17

triple one-over-one sash windows with contrasting wood framing, a single paneled door with decorative wood jambs, and two one-over-one sash windows with slightly curved shutters and wood sills. The facade contains a single window and smaller, paired windows in the primary gable end, and the secondary front gable facade contains a single window with a distinctive arched opening and one-over-one sidelights. The front entry door is accessible via concrete steps flanked by stucco wingwalls with contrasting concrete caps.

715 Seventh Avenue

One and one-half story cross-gable plan house with weatherboard cladding, concrete block foundation, brick interior ridge chimney, and asphalt shingles. The gable ends have projecting eaves with a boxed cornice and returns. A one-story front extension with secondary shed roof extends from the sloping eave of the south gable end. Most windows are either paired or grouped, usually with a six-over-one or one-over-one light configuration.

718 Seventh Avenue

One story cube cottage with a central, pyramidal hipped roof, weatherboard cladding, and a combination rubble and concrete foundation. A full-width gable end is located directly in front of the main portion of the house (with hipped roof) and contains the enclosed porch. A rear ell with a shed roof is located on the east side of the building. The dominant exterior features include the screened porch with central entrance, the large gable end facade, and the small gable end vent.

723 Seventh Avenue

Two and one-half story frame house with subtle Colonial Revival details, including the boxed cornice with returns, slightly projecting eaves with modillions (small brackets), wood stringcourse, and three-sided projecting bay. The house is characterized by its rectangular plan and gabled roof, which is pierced by two gabled dormers, weatherboard cladding, and rusticated stone foundation. The gable end facade contains a full-width, one-story porch with shed roof and partially engaged columns. Three-quarters of the porch elevation are enclosed by grouped six-over-six sash windows, while the remaining expanse shelters the recessed entrance. Single one-over-one sash windows are located directly above the shed roof of the porch and are topped by wood lintels. A smaller, square window with four lights is located in the upper gable end of the facade. Window configuration on the remaining elevations includes two-over-two and one-over-one sash windows in paired and single placement.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 18

811 Seventh Avenue

Two story Colonial Revival dwelling with shingle wall cladding and a brick foundation. The house features a steeply pitched side gable roof, symmetrical fenestration, center portico, and exterior end, brick chimney. The facade contains single six-over-one sash windows on either side of the centered entrance that contains a paneled wood door flanked by narrow sidelights. A Greek Revival style, gabled pediment sided by wood brackets and partially engaged columns or pilasters provides shelter for the entrance. Three single six-over-one sash windows are located in the second story bays. Like the facade, the gable end elevations contain balanced bays with single, six-over-one sash windows and a single gable end vent.

812 Seventh Avenue

Small, one story gable end cottage with a projecting, gable end porch. The house does not embody any exterior details or ornamentation, but is a good example of utilitarian housing. The plain facade contains single one-over-one sash windows on either side of the center door, which is sheltered by the gable end porch roof that is supported by narrow wood posts.

816 Seventh Avenue

One and one-half story Tudor Revival cottage with stucco wall cladding, asphalt shingles, an interior ridge chimney, and a concrete foundation (with stucco cladding). The rectangular plan consists of an elongated side gable with a front cross gable and a gabled rear ell. A secondary gable end is also located on the facade and protrudes slightly to provide an enclosed entrance. While the dwelling does not feature many stylistic features, the double front gable ends, decorative half-timbering, and arched door are indicative of the popular Tudor Revival style. The facade contains three bays consisting of paired sash windows beneath the half-timbered large gable end, the projecting gabled entrance with arched door, and brick surround, and a narrow, 16-light, gable end window. Triple sash windows are located in the side gable wall of the facade. Concrete steps lead to the concrete stoop that is flanked by wrought iron railing.

819 Seventh Avenue

One and one-half story cross-gabled house with a large gable end facade composed of paired one-over-one sash windows in the upper gable end, paired sash windows with one-over-one light configuration and wood shutters, triple sash windows flanked by louvered shutters, and a projecting gable end entrance with a single flush door. Concrete steps descend from the concrete stoop and are sided by metal railings.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 19

820 Seventh Avenue

One and one-half story frame dwelling with steeply pitched cross gables, a three-sided square projecting bay, and a full-width open porch. The house is typical of late Victorian era homes, and exhibits decorative features such as fish-scale gable end infill, contrasting wood trim, denticulated porch cornice, and scroll-sawn brackets. The simple house design, along with the modest ornamentation is typical of Folk Victorian architecture, particularly in smaller towns.

824 Seventh Avenue

One story cottage with double front gables and a centered, projecting entrance with gable roof. A cross gable is located on the south side gable wall in approximately the center of the three bay elevation. The house embodies a similar form found throughout the neighborhood, but in this variation, the primary and secondary gable ends are joined by the enclosed entrance, which also features a gable end and arched entrance with brick surround and recessed door. Windows are double hung sash placed either individually or in pairs, and all openings are bordered by narrow wood framing. Another distinctive feature is the upper gable end facade window, which consists of paired, 8-pane windows with contrasting wood framing set in an arched recess with a small diamond-shaped ornament. Like the other double gable front houses in the surrounding area, this house features a moderately pitched roof with slightly projecting eaves and plain, or open, cornices.

829 Seventh Avenue

Two-story frame house with a moderately pitched, hipped roof, hipped dormers, and a wrap porch. Although the house is in a deteriorated condition, it is not yet completely dilapidated and still retains most of its historic features. Elements such as the wrap porch and corner porch entrance, the hipped roof with decorative supports, and the gable pediment are indicative of the Queen Anne style of architecture. The porch is the most outstanding exterior feature largely due to the rather unusual corner opening with pediment, the round column porch supports that flank the entrance, and the turned railings that extend from one side to the other.

911 Seventh Avenue

One story frame cottage with gable end roof, projecting eaves, and projecting front ell. This is another example of the double gable end facade composed of the primary full-width gable end with a secondary,

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 20

projecting gable approximately half the width of the main facade. The secondary gable contains an enclosed "porch" although this room was never really designed to function as a porch. Entrance to the house is located at the junction of the two gable ends and is accessible via the concrete steps and stoop located on the south wall of the secondary gable. The facade contains single sash windows on the primary gable and grouped sash windows are placed across the width of the secondary gable end.

917 Seventh Avenue

One story gable end bungalow with weatherboard siding, concrete foundation, and asphalt shingle roof. A cross gable is located on the south elevation, and a secondary front gable end is located on the facade. The simple house design features projecting eaves with exposed rafters, boxed cornices, and an interior side gable chimney. The house is dominated by the double front gable façade that features a large enclosed porch in the secondary gable end and is accessible via the northeast entrance. Grouped, three-over-one sash windows with vertical muntins fill the porch elevations but the remaining elevations contain either paired or triple windows with the same vertical, three-over-one configuration.

918 Seventh Avenue

Small side gable Minimal Traditional cottage with stucco cladding, brick-veneer foundation, and asphalt shingles. The rectangular house is a variation of the gable front and wing plan, topped by a moderately pitched gable roof with projecting eaves supported by narrow wood brackets or braces. A slightly projecting end gable is located in the south end of the facade and features contrasting vergeboards with brackets. The gable end contains the front entrance that consists of a single paneled wood door with metal and glass storm door, sheltered by a small shed awning. Concrete steps descend from the concrete stoop, and are sided by wrought iron railings. Paired sash windows are located on the side gable wall, or wing, of the house.

920 Seventh Avenue

One and one-half story side gable, Minimal Traditional house with a steeply pitched roof and a centered, projecting gable end entrance. The simple house is based on a simple rectangular plan with very little exterior ornamentation. The facade consists of single sash windows with narrow framing located on either side of the gable end projection. This gable end entrance features narrow vergeboards, a small gable vent, and narrow, single sidelight adjacent to the single panel flush door.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 21

921 Seventh Avenue

Similarly designed house as its neighbors, 917 and 923. All three houses feature the same rectangular plan house with double gable end facades. Several other homes in the neighborhood are based on identical plans, while others represent variations of the design. The house is identical to 923 and consists of the primary gable end dwelling with a secondary gable end projecting ell, which extends from one corner of the primary facade to approximately midpoint. The secondary gable contains a wide, eight pane window and single flush panel door with single sidelight. Concrete steps lead up to the concrete stoop located outside the door. A rectangular, single pane light is located in the upper gable end.

923 Seventh Avenue

Small gable end cottage identical in plan to 921 Seventh Avenue. The house embodies the same basic rectangular plan with large gable end fronted by a secondary gable end projecting ell, which extends from one corner of the primary facade to approximately midpoint. The secondary gable contains a wide, eight-pane window and single flush panel door with single sidelight, which is accessible via the concrete steps sided by metal rails. The upper gable end features a small, rectangular light. The larger, or primary gable end facade contains a single sash window with narrow framing.

928 Seventh Avenue

Impressive stucco ranch-style dwelling most easily classified as "eclectic". The large house is based on an elongated rectangular plan with varying roof pitches and irregular facade surfaces. The basic rectangular plan is topped by a low-pitched hipped roof intersected by three hipped roof projecting bays (one on facade, two at rear of house), a gable end projecting ell, and a center projecting bay with modified gable end. The house is characterized by the unusual facade fenestration that consists of four bays, each differing from the other. At the far southeast corner of the facade is a hipped roof ell, or projecting bay that contains a single sash windows with wood shutters. The second bay features a gable end with decorative wood timbering and a small gable vent, followed by the projecting gable end which culminates in a small tower rather than an apex, culminating in a chimney. A side-gabled, hipped roof tops the third bay, which contains an arcaded porch with arched openings and decorative supports. The fourth bay consists of an attached garage and features a gable roof.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 22

929 Seventh Avenue

Two story frame dwelling with a pyramidal hipped roof, full-width enclosed porch, and center, hipped roof dormer. Based on a basic Four Square plan, the house is characterized by its restrained ornamentation and simplicity of design. The primary decorative elements consist of the three-over-one sash windows with vertical muntins, and the projecting eaves of the moderately pitched hip roof. Both features are indicative of bungalow and Prairie styles of architecture that were extremely popular during the first half of the twentieth century.

616 Eighth Avenue

Two-story Colonial Revival style house sited on a large, landscaped lot. The combination brick and frame house is reminiscent of early to mid-twentieth century country residences, but does not fall into any one architectural classification. Basic features include the steeply pitched side gable roof with centered wall dormer, wide wood cornice, carved jambs, and brick stoop and steps. The symmetrical facade contains a center front entrance flanked by two single sash windows, and is placed below the gable end wall dormer, which is centered within the wide side gable roof. A one-story gable roofed ell lies directly behind the two-story building.

617 Eighth Avenue

One of the more outstanding examples of modern architecture from the post-WWII era, and a good example of South Dakota architect Harold Spitznagle's residential designs. The one-story Ranch style, dwelling is characterized by its horizontality, despite the T-shaped plan created by the projecting two-bay garage and rear addition. The overall design is very simple and consists of a combination of brick and vertical, cedar board cladding and wide, one-over-one sash windows with horizontal muntins and wood framing topped by a low-pitched, hipped roof. Extended eaves and wood shingles provide definition and add variety to the house plan, and the elongated, rectangular brick chimney that intersects the roof typifies mid-century domestic architecture. The facade fenestration consists of the two-bay garage, a deeply recessed entrance with a single panel door and paired one-over-one windows with horizontal muntins, and a second set of two windows with the same configuration.

620 Eighth Avenue

One and one-half story Victorian residence featuring weatherboard wall cladding, fish-scale shingles, and a cross-gable roof. The house plan consists of a primary gable front with an intersecting gable located on the

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 23

north and south elevations. A porch wing, consisting of first and second floor enclosed porches, features a flat roof and is located at the intersection of the front gable and the north gable end. Grouped windows enclose the full width of the walls on both porches. The facade contains simple Queen Anne features, including a cutaway bay window with scroll-sawn brackets, and a picture window with leaded glass flanked by single one-over-one sash lights. The paired one-over-one sash windows in the upper portion of the gable end are encased within the fish-scale shingle cladding and decorative lintels.

627 Eighth Avenue

Impressive two story dwelling featuring a combination cladding of stucco and wood shingles, a moderately pitched gable roof with cedar shakes, and a concrete foundation. This is one of the best representatives of Craftsman architecture in the district, and is remarkably intact. Based on a rectangular plan, elements such as the multi-level, projecting eaves with decorative brackets, contrasting cladding, and multiple-light windows are indicative of both the period of construction and of the Craftsman bungalow style. The facade consists of the two-story side gabled building with a center cross gable and secondary gable end that contains a one-story porch. A front entrance with single paneled wood door fronted by a metal and glass storm door, is accessible via concrete steps flanked by decorative capped wing walls and sheltered by the projecting gable end roof. Most windows contain single sashes with simple light configuration, but the facade contains triple windows on the lower story.

628 Eighth Avenue

Two story Tudor Revival dwelling characterized by the cross gable plan, flared eaves, multi-gable roof, and decorative half-timbering. Exterior materials consist of stucco and wood shingle wall cladding, rusticated, concrete block foundation, and a brick, interior ridge chimney. Upper level cladding consists of wood shingles while the lower walls are covered in stucco. The facade contains a primary side gable roof pierced by a secondary gable end with sloping eave and half-timbering. An arched front entrance is located at the southwest corner of the facade and projects slightly from the main elevation. A northwest flush entrance with vertical board door and decorative metal hinges is followed by a narrow, one-over-one sash window and a plate glass window with leaded glass transom complete the facade fenestration. The north elevation is dominated by the massive gable end with flared eaves and half-timbering which is bordered by wood stringcourses. Stucco wingwalls constructed in an undulating, or curving, form, flank the steps leading to the primary entrance.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 24

711 Eighth Avenue

One and one-half story side gable cottage with a half-story rear ell and a projecting gable end. The sloping eave of the front gable and the arched, recessed entrance reflect the influence of the Tudor Revival style in domestic architecture, although this dwelling represents a more modest adaptation of the style. Other features include paired and single sash windows, slightly projecting eaves with open cornices, and a partially exposed concrete basement. The facade consists of single and paired sash windows placed on either side of the centered gable end with flared eaves, and the primary entrance is fronted by concrete steps flanked by wrought iron railings. One of the most notable features is the arched hoodmold with denticulated brackets that adorns the entrance.

715 Eighth Avenue

One story stucco dwelling with a gable end roof, exterior eave wall chimney, and attic loft. The house is a unique synthesis of Tudor Revival and Mission Revival styles applied to a vernacular building. Features such as the contrasting vergeboard of the projecting eaves, moderately pitched roof, and projecting secondary gable end with arched entrance and brick surround are commonly associated with Tudor Revival architecture. Mission Revival elements include the stucco cladding (without half-timbering) and the decorative tiles bordering the arched doorway. The facade contains a side gable ell with multiple openings, the primary gable end with secondary gable intersected by the exterior chimney and fronted by the projecting gable end entrance. The arched, vertical-panel door with a half-round, multi-pane light set in a brick surround dominates the front entrance. A single sash window is located in the projecting gable, while paired one-over-one sash windows are located in the upper gable end.

718 Eighth Avenue

Very modest one-story pyramidal cube house with a square plan, pyramidal hipped roof, and three-quarter width open porch. The house does not fall into any stylistic category, but is typical of early twentieth century vernacular dwellings. Since exterior ornamentation is non-existent, the form itself represents utilitarian architecture applied to domestic dwellings. Facade fenestration is simple, consisting only of a single entrance and single one-over-one sash window. The open porch features a slightly hipped shed roof supported by plain wood posts. A center entrance is accessible via concrete steps with metal railings.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 25

721 Eighth Avenue

One story gable end dwelling with a projecting gable end entrance and attic loft. The modest house is based on a rectangular plan with a moderately pitched gable roof with plain eaves and narrow vergeboards and a symmetrical facade. A center gable end entrance contains a single, flush panel door placed slightly off-center, and flanked by single sash windows with metal awnings.

810 Eighth Avenue

One story concrete block bungalow featuring a hipped roof with interior ridge chimney, projecting eaves, and a full-width, open porch. The hipped roof extends over the porch and is supported by squared wood piers that rest upon a concrete coping. Rusticated concrete blocks compose the foundation of the house, while the upper portion of the building was constructed with plain faced concrete block. The use of concrete block may be credited to the owner, who was a cement contractor, but the exterior material alone makes the house one of the more unusual dwellings in the neighborhood. The garage also features a combination of rusticated and smooth concrete block, but was probably constructed at later date.

817 Eighth Avenue

Gable end bungalow with projecting eaves, open cornices, and a full-width enclosed porch with a hipped shed roof. The one and one-half story frame dwelling is based on a rectangular plan with a one story shed roof ell located on the north elevation. Facade fenestration consists of the one-story porch enclosed by grouped, one-over-one sash windows, a single panel door, and paired one-over-one sash windows. The primary entrance is located directly behind the porch entrance, and is flanked by a single window on the north and a solid wall on the south. Triple one-over-one sash windows are located in the center of the gable end, and are arranged with the two smaller lights on either side of the larger window. The one-story shed ell contains a single panel door with narrow sidelights.

821 Eighth Avenue

One story frame house with a pyramidal hipped roof and full-width open porch. Although the basic form and plain exterior classifies this dwelling as one of the many vernacular dwellings in the district, this house differs slightly from contemporaneous buildings because the open porch was recently restored, providing the house with subtle exterior detail. The three-sided projecting bay on the south elevation also contributes to the character of the house.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 26

822 Eighth Avenue

One story shingle style bungalow with an attic loft. The house is one of the best examples of Craftsman style architecture in the neighborhood, evidenced by the many detailed features, including the balanced cross-gable roof plan, projecting eaves with elongated and exposed rafters, vergeboards and false braces, and the decorative modillion stringcourse that borders the gable end. Other elements, such as the wood shingle wall cladding and the multi-paned sash windows indicate quality design and workmanship. The large gable end and full-width open porch dominate the facade. Again, open porches are not as common as closed porches in this neighborhood, particularly on bungalow or cottage style houses. Tapered piers support the porch at each end, and the entire porch is recessed so the facade remains unbroken by projecting bays. The north and south elevations feature a center gable end but also contain a smaller gabled wall dormer. This house was featured along with several other homes in the 1919 publication "Brookings, the Educational Center of South Dakota."

825 Eighth Avenue

Two story Victorian dwelling with weatherboard cladding, concrete block foundation, and asphalt shingle roof. The rectangular plan with a steeply pitched side gable roof is intersected at mid-point by a full-height cross gable, which is flanked by one-story open porches with hipped shed roofs and turned, wood supports. Projecting eaves and plain cornices characterize both the side gable and gable end roofs, while the elevation feature single and paired one-over-one sash windows with narrow lintels and sills.

828 Eighth Avenue

Two and one-half story Colonial Revival dwelling characterized by weatherboard cladding, rusticated concrete block foundation, and asphalt shingle roof. The plan is often referred to as a two-story cube or Four Square, and features a steeply pitched hipped roof with interior center chimney and hipped dormers on each elevation. The symmetrical fenestration and restrained ornamentation reflect the simplicity of design typical of Colonial Revival dwellings. Other Colonial Revival elements include the open porch with flat roof supported by paneled columns, the one-over-one sash windows with wood lintels and frames, and the grouped, one-over-one sash dormer windows. A three-sided, two story, projecting bay is located on both the north and south elevations. A single, gable dormer is located on the north, west, and south elevations, and each dormer contains a

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 27

single, sash window with contrasting wood framing beneath the slightly projecting eaves and plain cornices of the gabled dormer roof.

915 Eighth Avenue

Two-story Prairie style house with a pyramidal hipped roof, exterior side gable chimney, weatherboard cladding, rusticated, concrete block foundation, and brick porch or stoop. The house is typical of early to mid-twentieth century residential dwellings and is often classified as a Four Square plan. Exterior ornamentation is limited, and the only stylistic features are the projecting eaves with bracketed supports, the slightly hipped awnings over the front entrance and triple windows, and the brick porch or stoop with stepped wingwalls and contrasting caps. Facade fenestration consists of two sets of paired sash windows with louvered shutters on the second story, triple sash windows also flanked by louvered shutters on the first story, followed by a single paneled wood door with half-glass storm door. Other elevations contain triple and single sash windows with wood shutters.

921 Eighth Avenue

One story frame residence based on a cube plan and featuring a projecting, hipped ell. The house is characterized by weatherboard wall cladding, asphalt shingles, and concrete foundation with partially exposed basement. The moderately pitched pyramidal hipped roof extends forward to include the secondary hipped roof that covers the projecting front ell. A primary entrance is located at the intersection of the ell and the main house, on the south side of the dwelling. The window configuration ranges from grouped sash windows to single picture windows, as is found on the facade.

928 Eighth Avenue

Large two-story frame Foursquare with a steeply pitched hip roof, attic dormer, and full-width enclosed porch. Other features include single and paired sash windows with contrasting wood lintels, sills, and louvered shutters. The front porch features a slightly hipped shed roof and is enclosed by grouped three-over-three sash windows with vertical muntins. The primary entrance to the house is located in the center bay of the porch facade and is flanked by narrow side panels and square posts. Two single windows are located directly above the one-story porch and below the hipped roof dormer with triple windows.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 28

929 Eighth Avenue

One and one-half story frame cottage featuring a cross-gable plan with projecting eaves, boxed cornices, and a recessed center dormer. Despite the restrained exterior ornamentation, features such as the steeply pitched roof, large cross gable ends, and the varied wall surface (not flat), are typical of late nineteenth and early twentieth century cottages. The facade features a full-width enclosed porch with slender wood posts and one-over-one sash windows. The center door is flanked by narrow sidelights and accessible from the concrete steps centered between brick wingwalls. Paired sash windows are located in the recessed gable end that pierces the steeply pitched hipped roof of the porch. Cross gables on the north and south elevations feature overhanging gable ends above slightly projecting bays.

611 Ninth Avenue

One story stucco gable end bungalow with attic loft featuring stucco wall cladding, concrete foundation, and asphalt shingles. The most dominating feature of the house is the double front gable end facade consisting of a large full-width gable end wall and a secondary projecting gable end approximately half the width of the building. Both gable ends feature classic bungalow elements such as projecting eaves with small brackets, narrow vergeboards, an exterior side gable wall chimney, and grouped sash windows with either a three-over-one or five-over-one vertical light configuration.

616 Ninth Avenue

One story side gable Minimal Traditional house with a gabled pediment above the centered front entrance. Several concrete steps flanked by metal railings ascend to the concrete stoop, which is partially sheltered by the overhanging pediment supported by wood brackets. Single one-over-one sash windows are located on either side of the door. Striped metal awnings shade the windows and provide the minimal exterior ornamentation for the simple dwelling.

709 Ninth Avenue

Two story frame dwelling with a side gabled roof, through-cornice dormers, and a one-story full-width porch. A one-story rear ell with shed roof lies directly behind the main building. Although the house is not particularly decorative, the identifying elements include the full porch with flat roof supported by wood columns, the symmetrical facade fenestration, and the overall size and massing. The enclosed porch contains grouped, three-over-

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 29

one sash windows with vertical muntins, and extends across the entire lower facade, directly below two through-cornice dormers (the windows actually intersect the roof and cornice) with slightly hipped roofs.

710 Ninth Avenue

Modest one-story Minimal Traditional style dwelling typical of early to mid-twentieth century residential designs and the predecessor to the contemporary Ranch style house. This dwelling features a weatherboard cladding, concrete block foundation, side gabled roof and rectangular plan with a symmetrical fenestration. The centered entrance is contained within a slightly projecting gable end and is flanked by paired sash windows with vertical-board shutters with decorative piercing.

718 Ninth Avenue

Two story cube house with a moderately pitched hip roof and three bay facade. The house is not clearly classified as any particular style, but does embody characteristics associated with Colonial Revival domestic architecture, specifically the symmetrical fenestration, balanced form, and simple exterior decoration (restricted to shutters). The front entrance, consisting of a single door with small shed awning and concrete stoop with railings, is flanked by single windows, each with decorative, vertical-board shutters. The southeast window appears to be a replacement window for the original sash light. Three sash windows with wood shutters are located in the upper bays of the facade. A picket fence borders the southeastern edge of the property.

719 Ninth Avenue

One story cube with a pyramidal hip roof and intersecting front gable end. The small dwelling is based on a square plan modified only by the slightly projecting front gable. The projecting eaves with boxed cornices, shingle infill in the upper gable end, and the divided sidelights of the front entrance reflect the influence of more traditional styles of architecture, particularly Victorian and Colonial Revival. A small, diamond-shaped panel is located in the upper gable end and may cover an original window or gable vent.

723 Ninth Avenue

Two story frame cube with a hipped roof. The house does not embody any stylistic features and the only exterior embellishment is limited to the gabled portico supported by triangular braces. Facade fenestration

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 30

consists of triple sash windows and a single paneled door entrance with concrete stoop and metal railings, and the overhanging portico. Second story bays contain two single sash windows.

803 Ninth Avenue

Two-story frame Foursquare with weatherboard and shingle cladding, rock-faced concrete block foundation, and asphalt shingled roof. Traditional Craftsman bungalow style features include projecting eaves with wood brackets, contrasting wood beltcourse, shingle wall cladding, shed dormer, and front gable porch. The three-over-one sash windows with vertical muntins are arranged in single, paired, and triple configuration and all feature wood lintels and frames. The asymmetrical facade fenestration consists of grouped windows on either side of the paneled wood entrance on the first story, two sets of paired windows on the second story, and triple windows are contained in the shed dormer. A one-story porch shelters the front entrance and is located at the northeast corner of the facade. The gabled roof is supported by wood posts that rest upon brick walls with wood caps.

810 Ninth Avenue

Large two-story multiple dwelling originally designed for use as apartments and was initially one of only two apartment buildings in Brookings at the time of construction. The stucco building cannot be readily classified as any particular style, and is most easily termed "eclectic." The otherwise flat elevations are broken only by the paired one-over-one sash windows, stucco stringcourse, and the narrow watertable located above the partially exposed basement. The fifteen-unit apartment building is also characterized by the flat roof with crenelated parapet above a narrow cornice. A recessed entrance is located in the center of the west elevation or facade and contains a flush door with sidelights, covered stoop, and concrete steps flanked by concrete/stucco wingwalls.

811 Ninth Avenue

Two story side gabled Foursquare with subtle Craftsman or bungalow elements, particularly the projecting, bracketed eaves, centered dormer with shed roof, and the gable end open porch with narrow wood supports. The frame dwelling with rusticated concrete block foundation is also characterized by its irregular, or asymmetrical fenestration which consists of single and paired sash windows and single panel doors. The facade

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 31

contains grouped windows, a single door, and a small window on the first story (as well as the one-story open porch with gable roof) and paired sash windows on the second level. The shed dormer contains triple lights.

819 Ninth Avenue

One and one-half story bungalow with gabled roof, stucco cladding, concrete foundation, and asphalt shingles. Window configuration includes single and paired five-over-one sash windows with vertical muntins, wood lintels, sills and jambs. Light configuration is either three-over-one or five-over-one, depending on the window size. Other bungalow features include the projecting eaves with extended vergeboards, double front gables, and side-gable shed dormer. The gable end facade consists of the large one and one-half story gable end that contains paired windows on both the first and second floor and the one story projecting gable end that contains triple sash windows. The front entrance is located on the north wall of the secondary gable end and features a paneled wood, flush door with wood framing and sidelights.

820 Ninth Avenue

Large one and one-half story frame dwelling with a cross-gable plan and full-width one story porch with gable roof. The house is characterized by the gable end facade which is almost dominated by the large, enclosed porch, and the clearly visible cross gables, which intersect the side gable elevations. Facade fenestration consists of the one-story porch with off-center front entrance and grouped openings on the lower story, and second single sash windows on the upper facade level.

823 Ninth Avenue

Two story Colonial Revival style, frame house with weatherboard and wood shingle wall cladding, gambrel roof, and full-width open porch. Although the exterior ornamentation is restrained and the form is simple, the house exhibits subtle Colonial Revival detailing such as the steeply-pitched, gambrel roof with gabled dormer, shingled gable end infill, gabled porch roof, and the round gable vents. Other features include a three-sided oriel window, Palladian window, and leaded glass sash windows. The facade fenestration consists of the one-story full-width porch with pedimented gable roof supported by narrow wood posts. A three-sided bay containing one-over-one sash windows with leaded glass upper sashes is located on the first story adjacent to the single, half-glass and paneled wood entrance.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 32

The second story consists of the steeply pitched side gable of the gambrel roof intersected by the large, gable end wall dormer. Triple, one-over-one sash windows with leaded glass upper sashes and wood framing.

923 Ninth Avenue

One story cube with a pyramidal hipped roof and full-width enclosed porch. This house is a good representative of the cube form and reflects the various adaptations of a basic house type. In this case, the influence of the bungalow style is evident in the sloping pitch of the roof and the use of multi-paned lights to enclose the porch. The house also expresses the traditional symmetry found in other pyramidal cube houses through the placement of the central door with evenly placed openings on either side. Narrow, full-length side panels with glass-block infill flank the center door and are divided from the rest of the porch by narrow wood posts. Glass-blocks also fill the wrap cornice of the porch.

929 Ninth Avenue

Two story Foursquare with a hipped roof, three-quarter width porch with hipped shed roof, and a hipped dormer. The open porch is supported by plain wood pillars and does not obscure the lower facade which contains grouped one-over-one sash windows and a center, flush door. Second story facade fenestration consists of single and paired sash windows and the centered, roof dormer with triple lights. A one-story ell with gable roof projects from the north elevation.

623 Medary Avenue

Two-story Four Square with subtle Prairie Style influence reflected in the projecting eaves of the low-pitched hipped roof and the full-width enclosed porch with hipped shed roof and multiple lights. The pedimented porch entrance is somewhat indicative of the Colonial Revival style, but many vernacular houses in the early and mid-twentieth century combined features from several different architectural styles.

627 Medary Avenue

Two story Eclectic dwelling characterized by multi-planed roofs and intersecting gables. The frame house is dominated by the massive projecting gable end and recessed lower facade that extends to a side gabled ell and intersecting cross gable. The facade consists of the overhanging front gable end with paired sash windows that is divided from the lower gable end by a narrow beltcourse (horizontal band). A one-story ell with gabled roof is partially contained within the cross gable projects

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 33

slightly from the north elevation. Two single sash windows are evenly placed within the ell wall directly above decorative brick-work laid in a herringbone pattern. The primary entrance is also distinctive, and is characterized by the wide, vertical board door with elongated metal hinges and braces, framed by wide wood lintels and jambs.

914 Seventh Avenue -- Garage (old firehouse/Girl Scouts building)

One story brick building with steeply pitched gable roof, projecting eaves with boxed cornice, and exterior end chimney. The "ghost" of the old firehouse garage door is still visible on the north facade, next to a single door entrance. Recent adaptation for use as a three-bay garage required alteration of the east side gable wall.

709 Medary Avenue

One story Mission style dwelling with a gable roof, interior slope chimney, concrete foundation, stucco cladding and asphalt shingles. The double front gable facade consists of the full-width, primary gable end which contains two single sash windows with wood framing, and a secondary gable end that projects out from the primary facade and contains triple sash windows flanked by louvered shutters. The secondary gable end eave extends to a flat roofed, partially enclosed entry with an arched opening and decorative, false vegas (round beams that extend from the stucco facade).

711 Medary Avenue

One story side gable cottage with multiple front gables, stucco wall cladding, concrete foundation, and asphalt shingles. The simple dwelling is characterized by modest Tudor Revival details such as the steeply pitched gables, exterior eave wall chimney, and decorative (false) half-timbering. Facade fenestration consists of a single four-over-one sash window on the south side of the brick chimney, a center wall gable with half-timbering and a paneled wood, flush door, and a larger gable end which contains paired four-over-one sash windows. Although a contemporary, handicap accessible ramp and small gabled portico were recently added to the front entrance, it does not significantly obscure the historic features.

717 Medary Avenue

One story cube house with a pyramidal hipped roof and full-width enclosed porch, almost identical to the residence at 923 Ninth Avenue. Again, the basic form is the significant feature of the dwelling, which remains

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 34

largely unaltered from its original, or historic, appearance. The defining characteristics of the house include the low-pitched hip roof and the balanced, square configuration (hence the term "cube"), and the wide porch with grouped, screened openings on either side of the centered entrance.

721 Medary Avenue

One and one-half story frame bungalow with weatherboard siding, concrete foundation, and asphalt shingle roof. The house represents a variation of the typical cross-gable or gable end bungalow form because this plan consists of a large one-story gable end with a half-story cross gable. The facade contains a full-width open porch recessed beneath the gable end facade and supported by large columns with battered (sloping) sides. A smaller, secondary gable end is located directly above the porch entrance and is characterized by the projecting, bracketed eaves with extended vergeboards which also appear on the larger gable end.

601 Sixth Street

One story frame bungalow with a moderately pitched side gable roof and large cross gable. The house embodies distinctive bungalow characteristics such as projecting eaves with wood brackets or braces, side gable roof orientation, and the full-width open porch with paired column supports and a large gable end roof. An interesting decorative detail is the denticulated frieze that borders the gable end directly above the paired columns, and is somewhat reflective of Greek Revival ornamentation.

605 Sixth Street

One and one-half story frame dwelling that may be classified, according to the *Old House Journal*, as an example of the "Homestead House." The name was given to describe the numerous early twentieth century houses that do not belong to a particular stylistic category, but nonetheless embody distinctive features such as the cross-gable plan, straight walls, and simple rectangular form which was easy to construct and could be left without exterior ornamentation or adapted to include decorative features. This house is characterized by the front gable end with boxed cornice with returns, paired sash windows, and a flat roofed, open porch. The wing, or cross-gable portion also features moderately pitched gabled roofs, boxed cornices with returns, and sash windows with narrow sills and lintels.

703 Sixth Street

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 35

One and one-half story Colonial Revival style house featuring a steeply pitched, cross-gabled roof, projecting eaves with boxed cornices, contrasting wall cladding, and an open, wrap porch. The facade is dominated by the large gable end with two single sash windows with metal awnings and is surrounded by the decorative shingle in-fill with denticulated border. A shed roof divides the upper gable end from the wrap porch, and is supported by four squared pillars. Other decorative features include the large picture window with leaded, stained glass transom, located in the center of the lower facade.

707 Sixth Street

One story gable end bungalow with side cross-gables and a full-width enclosed porch with hipped shed roof. Wall cladding is asbestos shingle, a popular synthetic siding material in the late 1920s 1930s. The house is sited on a heavily landscaped lot, and the massive pines partially obscure the house for most of the year. Characteristic elements include the moderately pitched cross-gable roof with large front gable end, projecting rafters, narrow vergeboards, and grouped or paired sash windows. Facade fenestration consists of the one-story, full-width porch enclosed with three-over-one, vertical muntin sash windows grouped on either side of the centered, front entrance. Directly above the shed roof of the porch are paired double-hung sash windows. Other notable features are the paired sash windows with contrasting wood frames located on the other elevations, many of which are shaded by full-length, prop-up awnings, and the partially exposed basement with small paired lights.

711 Sixth Street

One and one-half story frame dwelling with an unusual roof configuration. The house is based on a simple rectangular plan with a steeply pitched, side gable roof that extends to the almost flat roof of the full-width, one story porch. A one and one-half story gabled ell projects from the main house to intersect both the porch and side gable roofs, presenting an interesting synthesis of Folk-Victorian gable front and wing plan with some bungalow elements. The facade consists of the full-width porch enclosed by grouped three-over-one, vertical muntin sash windows (common bungalow feature) with an off-center single door entrance. The upper facade is dominated solely by the gable end ell which contains contrasting wall cladding, vergeboards, and paired sash windows with wood lintels.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 36

715 Sixth Street

One story gable end bungalow with an attic loft, stucco cladding, and wood trim. Although the house displays unique exterior details, it does not fall into any clearly defined architectural category aside from bungalow,

which is based on the general form. The house features a wide front gable end with low-pitched roof, intersected by cross-gables on the east and west elevations. The windows, which range from single to grouped placement, are characterized by the rather unusual ten-over-one light configuration and are set in contrasting wood framing. The three-bay facade contains a wide, single sash window with wood flower box supported by carved brackets, on either side of the gable end, projecting entrance, which contains a single door flanked by narrow, multi-paned sidelights and is fronted by the concrete stoop, steps, and capped wingwalls. Paired windows are located in the upper gable end.

817 Sixth Street

Another example of the "Homestead House," although this dwelling embodies classical elements as well, particularly the pediment-like gable inset within the hipped roof. Other features include the slender columns with plain capitals, and the wide picture window with leaded glass transom. The house is characterized by its basic, two story square plan with a moderately pitched hip roof, projecting eaves, and one story, full-width open porch with slightly hipped shed roof. All windows are one-over-one sash with narrow lintels, except the half-round window placed in the upper gable end which is centered above the facade cornice.

825 Sixth Street

One story side gable house typical of early Ranch style dwellings that features synthetic shingle siding (also common circa 1940), concrete foundation, asphalt shingle roof, and a brick, interior end chimney. The house is characterized by its elongated, rectangular plan and side gabled flat facade, which is broken only by the three-sided bay with multi-paned windows and wood framing, and the slightly projecting center bay which contains the single paneled wood and half-glass door beneath a modified portico. A single, multiple light window is located in the third bay of the facade.

901 Sixth Street

One and one-half story gable end bungalow with stucco cladding, concrete foundation, and a composite shingle roof. Characteristic Craftsman bungalow features include the cross gable roof with projecting eaves and

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 37

wood brackets, double front gable end facade, grouped windows, and a side bay with shed roof and exposed rafters. The facade contains the large primary gable end with triple, double-hung sash windows on the lower level and paired sash windows in the upper gable end. A secondary gable end projects from the southeastern corner of the facade and contains an enclosed porch with a side door entrance, located on the west wall.

907 Sixth Street

Large two story NeoClassical Revival dwelling with weatherboard cladding, rock-faced concrete block foundation, two brick, interior ridge chimneys, and a steeply pitched, cross-gable roof with asphalt shingles. This is certainly one of the older homes in the neighborhood and is also one of the remaining homes associated with prominent Brookings pioneers. The prominent dwelling features a variety of decorative exterior features, including the projecting roof eaves with boxed cornices and denticulated frieze, Palladian window, grouped windows with leaded glass transoms, and projecting, three-sided bay windows. The facade contains multiple bays and an irregular fenestration, but the dominating features are the large wrap porch with shed roof, the large two-story gable end with gabled attic dormer.

917 Sixth Street

One story Mission Revival style stucco dwelling with a simple block massing, a side gabled facade roof, and a flat, parapet roof that tops the main portion of the house. The defining features, aside from the unusual parapet roof, are contained in the four-bay facade which features a tall tower with pyramidal hipped roof supported by paired brackets. The tower serves as a type of portico, or covered entrance, to the house. A single door entrance with decorative wood and screen door is located at the rear of the tower and accessible via the concrete steps that ascend to the concrete floor of the tower. Remaining bays include the twelve-light French doors at the western end of the facade, followed by three single, eight-over-six sash windows set in arched depressions. Triple four-over-four sash windows are located on the east side of the tower.

616 Seventh Street

Two story gable end dwelling with some Craftsman detailing, such as the bracketed, projecting eaves, grouped windows, and projecting, gabled entrance with bracketed eaves and vergeboards. Most windows are one-over-one double hung sash windows with narrow wood framing, arranged in either single, paired, or triple placement. The lower facade contains triple sash windows and the projecting gable end entrance with single door and metal

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 38

and glass storm door. The upper facade consists of two single windows and a single window in the gable apex.

617 Seventh Street

One story side gable Minimal Traditional house with a centered, projecting gable entrance with single door, flanked by paired sash windows and a single sash window. Concrete steps descend from the concrete stoop and are sided by metal railings.

702 Seventh Street

Large two story stucco dwelling with a moderately pitched gable roof, two one story projecting ells, extended eaves with brackets, and multiple, paired sash windows. The facade consists of an off-center enclosed front entrance with a center door, large side-lights, and a projecting gable end roof with vergeboards. Tall wingwalls flank the stoop and line the front steps. The primary, two story gable end facade contains paired lights on the first story, two sets of paired windows on the second story, and three single lights in the upper gable end. A one-story ell extends west from the facade corner and also features grouped windows and a projecting gable end entrance.

703 Seventh Street

Two story Dutch Colonial frame dwelling with a rock-faced concrete block foundation, weatherboard and wood shingle cladding, and an asphalt shingle roof. The L-plan house with cross gambrel roof features a front gable end and a side gable wing and a one story open porch with low-pitched gable roof and narrow wood porch supports. A large picture window with beveled glass transom is located below paired sash windows in the gable end facade, and the facade wing contains the porch, a single door entrance, and single window on the lower story and a small single pane light in the upper side gable. The west elevation features paired gable ends with single sash windows and a second picture window with decorative transom. A wood beltcourse divides the upper and lower stories.

710 Seventh Street

One story gable end cottage with an upper attic loft, weatherboard cladding, and a moderately pitched roof with asphalt shingles. The house is based on a simple rectangular plan with more contemporary ell addition in the rear. Characteristic features include the recessed, full-width porch located under the primary gable end roof and enclosed by triple three-over-one sash windows with vertical muntins on either side of the centered front entrance which is flanked by narrow sidelights. The upper facade contains only a single sash window.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 39

711 Seventh Street

One and one-half story Folk-Victorian dwelling with a combination cross-gable and hip roof, modified L-plan, and a small gable end ell. Defining characteristics include the steeply pitched gable and hip roof and the compressed massing. The three-bay facade features the one story open porch with flat roof supported by plain wood posts and leads to a single paneled door entrance. A prominent gable end with contrasting cladding, narrow vergeboards, and a decorative diamond-shaped gable vent fills the second bay, and also contains paired one-over-one sash windows and a single window with shed awning on the upper and lower stories, respectively. The third bay consists of the hipped roof and a single one-over-one sash window. Decorative fishscale or diamond-shaped roof shingles add to the unique character of the dwelling.

716 Seventh Street

One story Folk Victorian hipped roof cottage with a basic square configuration and three-quarter width, shed roof porch. The delicately turned porch supports are reminiscent of the Folk Victorian style, but may not be original to the house. Ornamental wood lattice-work covers the porch foundation and provides additional exterior detail. The simple facade consists only of the open porch, a large two-over-two double hung sash window and a single door entrance with narrow wood lintel and jambs. Other elevations contain similar two-over-two sash windows, arranged in irregular placement.

717 Seventh Street

Unusual multiple level stucco building influenced by the International Style of Architecture. The building was originally built based on plans published in a Sioux Falls newspaper and adapted to function as both a dental office and apartment housing. Its current use is for a single dwelling. Dominant features include the cubed plan, flat roof and elevations, and the multiple levels that contain single sash windows with decorative metal awnings. The facade features a recessed front entrance with a curved, glass block window beneath an upper patio or deck level. A third level of the facade contains two single windows with awnings on either side of a centered, circular window.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 40

725 Seventh Street

Very similar International Style design constructed as a private residence almost a decade before the dental office but based on the same architectural plans. The house is characterized by its multi-level, cube form, flat roof, stucco cladding, and decorative striped metal window awnings. Three levels are composed of three "cubes": a projecting front section containing the garage, two single windows on the upper level and a single window adjacent to the garage door; the slightly recessed, one story cube which contains the recessed front entrance and a large picture window; and the third block, which is fronted by the upper patio or deck (roof of second cube) and contains a single window.

805 Seventh Street

Large two story Craftsman dwelling dominated by the steeply pitched cross gable roof, combination stucco and wood wall cladding, and projecting eaves with open cornices. The facade consists of a two story gable end divided into three sections: the upper gable end, which contains a single light and flares slightly out over the two single windows of the second story, and the lower gable end facade, which is slightly recessed beneath the upper sections of the gable end. The change in wall cladding accentuates the two single windows, paired windows, and single panel door of the lower gable end and the side gabled wing section with ribbon windows.

902 Seventh Street

Two-story modified Prairie style Foursquare with a hipped roof, hipped dormers, and a full-width, one story enclosed porch. The moderately pitched hip roof has projecting eaves and is pierced on each elevation by a centered, hipped dormer with triple lights. The facade fenestration consists of the broad front porch with hipped shed roof and grouped sash windows on either side of the center entrance flanked by single windows. Two sets of paired sash windows are located in the upper facade beneath the roof dormer.

903 Seventh Street

One story pyramidal hipped roof cottage with stucco wall cladding, concrete foundation, and asphalt shingle roof. Unlike many other hipped cube cottages in the district, the typical full or three-quarter width porch is absent. The basic square plan and simple exterior fenestration are completely intact, and the house also features a small lean-to addition with shed roof on the west elevation. Defining features include the facade fenestration which consists of paired one-over-one sash windows with

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 41

contrasting wood lintels, sills, and jambs and a center entrance with single door, wood framing, and concrete stoop.

906 Seventh Street

Two-story gable end Craftsman dwelling characterized by the dichromatic, contrasting wall cladding (shingle on upper and lower stories; weatherboard in middle section), wood beltcourses, projecting eaves with extended vergeboards, and enclosed side porch. The facade features a centered entrance with gabled portico supported by tapered wood posts and flanked by stepped, brick wingwalls. A single six-over-six double hung sash window is located on the west side of the entrance and the east facade bay contains the grouped sash windows of the sun porch. Two sets of paired six-over-one sash windows are located in the second story facade just below the single light in the upper gable end. Narrow wood beltcourses divide the partially exposed basement, first story, second story, and upper gable end. A shed roofed lean-to is located on the west elevation.

907 Seventh Street

Two-story Prairie Style foursquare house with a pyramidal hipped roof, projecting eaves, through-cornice hipped dormers, and a one story full-width enclosed porch. The square plan is characterized by flat wall surfaced pierced by single and paired sash windows with three-over-one configuration and vertical muntins and a wood beltcourse or water table that divides the upper walls from the partially exposed basement. Four hipped dormers intersect the main roof and cornice on each elevation and contain paired windows. Two paired three-over-one sash windows are located on either side of each dormer.

911 Seventh Street

One and one-half story gable end frame dwelling with a cross-gable plan, projecting eaves, boxed cornices with returns, and full-width open porch. The boxed cornices with returns reflect the influence of the Greek Revival and Colonial Revival styles of architecture, but this is still a vernacular building. The facade is characterized by the large gable end with wood beltcourse above a single window in the upper gable end and the lower facade contains a large picture window with decorative transom and single door entrance beneath the flat roofed porch.

919 Seventh Street

One and one-half story Craftsman influenced bungalow cottage with wood shingle cladding and a moderately pitched cross gable roof. The gable end facade features projecting eaves with decorative wood brackets and exposed rafters. Six one-over-one sash windows enclose the front porch facade

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 42

that includes a narrow watertable and is flanked by tapered engaged columns. A recessed side entrance is located at the southeastern corner of the house.

927 Seventh Street--Listed on the National Register

Two story Folk Victorian house with a rusticated concrete block foundation, weatherboard wall cladding, and asphalt shingles. The house features a steeply-pitched, cross gable roof and floor plan with one story hipped roof porches on either side of the projecting gable end. Defining features include the cross gable configuration and the turned spindles and railing of the open porch. The three-bay facade consists of a centered, projecting gable end with a single picture window with decorative transom on the lower level and paired sash windows in the upper section. The southeast bay contains the side gable wall and one story enclosed porch with hipped roof, located at the junction of the cross gables. Finally, the southwest bay features a single sash window and single door entrance beneath the open porch and a small window in the side gable wall above the porch roof.

521 Eighth Street

Two story Colonial Revival house featuring a steeply pitched, side gable main roof and a secondary gable roof on the one story wing. All roofs are characterized by projecting eaves and boxed cornices with returns. A full height, exterior end, brick chimney is located on the west gable end wall. Defining features associated with the Colonial Revival style include the boxed cornices with returns, rectangular plan with wings, steeply pitched gables, symmetrical fenestration, and multi-light windows with louvered shutters. The facade features a centered entrance with paneled wood door beneath a gabled portico and flanked by single eight-over-eight sash windows. Three single eight-over-eight sash windows are located in the upper facade.

612 Eighth Street

One story Colonial Revival style house characterized by the moderately pitched side gable roof with slightly extended eaves and open cornices. Two gabled dormers pierce the side gable and are placed symmetrically. Each dormer contains a single six light double-hung sash window with wood lintels and framing. The symmetrical facade consists of a centered, projecting entrance, or enclosed entry porch, with a gable roof and projecting eaves with narrow vergeboards. The half-glass and paneled wood

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 43

door is flanked by fluted jambs and topped by a wide cornice. Single, eight-over-one sash windows with louvered shutters are located on either side of the centered entrance.

616 Eighth Street

One story cottage with a moderately pitched side gable roof with masonite cladding, asphalt shingle roof, and concrete foundation. The simple rectangular plan consists of the side gabled main building with a front, projecting gable end. Facade fenestration consists of the front gable end with triple, one-over-one sash windows and a side entrance with single door and metal and glass storm door, followed by paired, three-over-one sash windows with vertical muntins.

617 Eighth Street

One and one-half story cottage based on Tudor Revival form, specifically the steeply pitched side gable primary roof with intersecting gable end and secondary front gable end with arched entrance. The facade fenestration consists of the projecting gable end which contains paired, six-over-six sash windows and a single window with identical light configuration, the secondary gable end with an arched entrance and paneled wood door, and the side gable wall with paired six-over-six sash windows.

620 Eighth Street

One story gable end bungalow cottage with a low-pitched main roof, slightly projecting secondary gable end, and a projecting gabled enclosed entrance. Other defining features include the cross gable end on the east elevation, projecting roof eaves, and boxed cornices. The symmetrical facade consists of paired six-over-one sash windows, the gabled entrance with paneled wood and half-glass door, and triple six-over-one sash windows. A single window with identical light configuration is located in the upper gable end.

621 Eighth Street

Very unusual two-story dwelling with eclectic features such as the low-pitched, hipped shed porch roof supported by flared columns and an elongated, rectangular false pediment above the centered, porch opening. The flared columns and rectangular "pediment" of the porch are slightly representative of Egyptian Revival architecture. The facade contains a centered half-glass and wood door with narrow sidelights flanked by triple sash windows. Second story fenestration consists of a narrow center window flanked by paired six-over-one sash windows. The east and west elevations

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 44

feature unusual gable ends with curved vergeboards and decorative brackets. A contrasting belt course divides the upper and lower gable end walls.

624 Eighth Street

One story cottage with a moderately pitched side gable roof with shingle cladding, asphalt shingle roof, and concrete foundation. The simple rectangular plan consists of the side gabled main building with a front, projecting gable end. Facade fenestration consists of the front gable end with triple, one-over-one sash windows and a side entrance with single door and metal and glass storm door, followed by paired, three-over-one sash windows with vertical muntins.

702 Eighth Street

Two story cube house with Colonial Revival style, off-center portico, which features a flat roof supported by narrow round columns with plain capitals. The frame house features a steeply pitched hipped roof with interior eave wall brick chimney and a slightly projecting three-sided bay located on the upper and lower center section of the west elevation. Most windows are one-over-one light configuration, placed individually.

703 Eighth Street

One and one-half story Queen Anne style dwelling characterized by the multiple planed, cross-gabled roof asymmetrical fenestration, and varied wall surfaces. Although the house does not exhibit highly decorative features such as gingerbread, wrap porch, turret, or spindlework, the form is associated with late Victorian and Queen Anne architecture. Facade features include a one story enclosed porch with hipped shed roof and one-over-one sash windows, a second story cross gable with single light, and the one and one-half story gable end, which contains paired sash windows in the upper facade and a three-sided bay with single sash windows.

708 Eighth Street

Large two and one-half story stucco building originally designed as a multiple dwelling, and still used for apartment housing. The house is fairly plain, but does embody Craftsman style elements such as projecting rafters with wood brackets, cross gable wall dormers, and a two story, open, entry porch with gabled roof and bracketed eaves. The symmetrical facade fenestration consists of a single sash window followed by the first story entrance porch with single door, fronted by concrete steps and sided by wood railings, and a large sash window with transom. Second story

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 45

fenestration is identical, with the exception of the porch, which has screened openings and a stucco half-wall on the north side. Paired sash windows are located in the uppermost gable end.

711 Eighth Street

One story pyramidal roof cube cottage with an interior, eave-wall brick chimney and a rear ell with hipped roof. The facade contains single sash windows on either side of the projecting entrance with gabled roof and narrow vergeboards.

716 Eighth Street

One and one-half story Craftsman bungalow characterized by the multiple level eaves with extended rafters and wood brackets, cross gable plan, and full-width, one story enclosed porch. This is one of the better examples of Craftsman style bungalows in the district. The facade consists of double gable ends, the secondary of which contains the large porch. Unlike other, smaller bungalows with the double gable facade, this house features two roofs, a primary and secondary, but they share the same walls. The asymmetrical fenestration is dominated by the grouped, one-over-one sash windows of the porch, which create a "ribbon window" effect. The remaining elevations share this feature, as well as the same contrasting wood framing. Other notable features include the dual cladding materials: stucco fills the upper walls and weatherboard is used in the lower wall sections.

719 Eighth Street

Two story Colonial Revival style Foursquare with a moderately pitched hipped roof with wood brackets at each corner, and two one story side gabled, wings. The identifying feature associated with Colonial Revival style is the centered front entrance with portico. The portico, or covered entrance, is characterized by the arched pediment supported by triangular, wood brackets. The symmetrical plan consists of one story wings on either side of the main building, which contains two second story windows and two lower level windows (flanking the entrance), is also indicative of Colonial Revival domestic architecture.

722 Eighth Street

Two story cross gable plan Victorian dwelling with a one story wrap porch, decorative gable end infill, steeply pitched gables with projecting eaves, and weatherboard cladding. The house is characterized by the cross gables

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 46

featuring fishscale shingles in the upper gable ends and decorative half-round windows. The three bay facade contains a center door flanked by single one-over-one double hung sash windows and two, single one-over-one sash windows on the second story. Lower facade fenestration is dominated by the wrap porch, which features a center door flanked by two side panels with grouped, screened openings on each side.

723 Eighth Street

Two story cross-gabled, Folk Victorian house with very restrained ornamentation and simple plan. The facade consists of a gable end and side gable, often referred to as an "upright and wing" configuration. In this case, however, the wing is not elongated like its more typical counterparts. The dominant gable end and wall features an open cornice with slightly projecting eaves, and arched gable vent, paired one-over-one double hung sash windows with louvered shutters, and a single pane window with beveled glass transom and shutters. The side gabled facade contains only the single door entrance with small stoop sheltered by a shed roof. A slightly projecting, three-sided bay with single one-over-one sash windows is located in the west elevation.

803 Eighth Street

One-story variation of the double gable end facade but with some Craftsman style bungalow elements. This particular variation consists of a multiple front gable facade with deeply recessed front entrance, or umbrage, beneath the primary gable end. Common bungalow features include the interior end chimney, projecting eaves with brackets, grouped windows, and gabled wall dormers with bracketed eaves. Small, narrow awning windows are visible in the partially exposed basement level. Typical window configuration includes triple and paired sash windows, single sash windows, and individual casement windows. A metal shed awning shades the triple windows of the lower facade.

807 Eighth Street

One story frame bungalow sharing the same general plan as its neighbor, 803 Eighth Avenue. The smaller gable end projecting ell contains four double hung sash windows, arranged as a group and features extended eaves with decorative vergeboards and corner brackets. The larger, or primary gable end, is accessible via the single door entrance with small concrete stoop. The exterior eave wall chimney pierces the projecting eave of the east side gable roof, and is adjacent to the small cross gable on the west elevation. Other features include exposed rafters and a partially exposed basement.

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 47

824 Eighth Street

Another example of the popular one story cube cottage with pyramidal hipped roof, weatherboard siding, and rusticated concrete block foundation. This dwelling does not, however, feature the symmetrical facade fenestration so common with this house type, but instead features a single one-over-one sash window followed by a single door entrance and a larger, sash window. A second large window with one-over-one light configuration is located in the final bay.

902 Eighth Street

One and one-half story stucco bungalow with shingle cladding, rusticated concrete block foundation and asphalt shingled, moderately pitched gable roof. A variation of the popular gable front and wing, the house also features a cross gable wing that extends from the side gable portion of the house. The large gable end appears as a dormer in the side gable roof. The house features projecting eaves with exposed rafters, narrow vergeboards on the gable ends, and an interior end brick chimney. Paired one-over-one double hung sash windows flank the paneled wood and half-glass door on the facade, while the other elevations contain single sash windows with the same light configuration and narrow wood framing. The gable front projects slightly from the side gable ell, creating a recessed entrance, but does not include a porch.

903 Eighth Street

One story Bungalow characterized by moderately pitched, cross gable roof, projecting eaves with exposed rafters and vergeboards, a double gable end facade, grouped windows, and partially exposed basement. This property is one of three adjacent dwellings built by Fred Best, and all three are based on the same plan with minimal differences. The most defining feature is the double front gable end facade, which consists of the broad primary gable end of the main dwelling and the projecting secondary gable end ell that extends from the corner of the facade to mid-point. Triple fifteen-over-one sash windows with contrasting wood framing and a multiple light fixed sash window are located in the secondary gable end facade while only a single fifteen-over-one sash window, also with contrasting framing, appears in the primary gable end facade. Entrance to the house is located in the west wall of the secondary gable end and is fronted by concrete steps and sided by a stepped brick wingwall. The east and west elevations contain the main side gable wall with a centered cross gable end, and three sets of paired multiple light sash windows.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 48

906 Eighth Street

One story gable end cottage with modest bungalow features such as the rectangular plan with low-pitched, gabled roof, projecting eaves with exposed rafters and the projecting gabled entry porch with extended eaves and narrow vergeboards. The facade is characterized by the symmetrical fenestration contained within the broad gable end, including the single, sash windows on either side of the gabled entry porch which contains a single half-glass and wood door and is fronted by concrete steps and stepped wingwalls. A rectangular, fixed pane window with vertical muntins is located in the upper gable end.

907 Eighth Street

One story frame bungalow with cross-gabled roof and rectangular plan. Identical in plan and fenestration as 903 and 911 Eighth Street, which were also built by the same contractor. The house embodies the same characteristic bungalow features, such as projecting eaves, exposed brackets, vergeboards, and grouped, multiple light windows.

910 Eighth Street

Two story Dutch Colonial (subcategory of Colonial Revival) house with a side Gambrel roof, two interior end chimneys, and a gable-end portico over the centered, front entrance. A one story wing with hipped roof extends from the east elevation and contains a large, multiple paned window. The symmetrical, three-bay facade consists of the centered front entrance fronted by a concrete stoop and sheltered by a projecting, gabled portico supported by large wood brackets. A single, large window with multiple lights is located on either side of the front entrance and rests directly below the slightly projecting upper facade wall. Each window features a wood window, or flower box, with wood brackets directly below each sill. Three single double hung sash windows occupy the upper three bays.

911 Eighth Street

The third in a series of three gable end bungalows with double gable end facades built by Fred Best. The exterior details, cross gable plan, and window fenestration is identical to 903 and 907 Eighth Street.

914 Eighth Street

One story cross gable Bungalow characterized by the large gable end facade, moderately pitched gable roof with projecting eaves and sawn brackets, and the one story enclosed porch. Other features include the large, gable roof, wall dormers which are centered on the east and west elevations and

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 49

also feature bracketed eaves. The lower facade is dominated by the three-quarter width porch which features a low-pitched gable end roof with extended eaves and vergeboards, but no brackets. Wide, one-over-one windows enclose the porch, and are placed in pairs on either side of the centered, front porch entrance. Flared, wood piers support the porch roof at the front corners. The upper facade contains only triple sash windows set in contrasting wood frames.

919 Eighth Street

One story multiple gabled bungalow based on a rectangular plan with a double gable end facade, moderately pitched roof, and projecting eaves with exposed rafters. The secondary gable end project forward from the main facade to form an extension of the facade. The small recessed area created by the projection serves as the primary entrance. Stepped concrete wingwalls form a partial wall in front of the recessed entrance, which is sheltered by the projecting eaves of the gabled roof. The partially exposed basement contrasts with the upper wall cladding, and a contrasting beltcourse creates a second division just below the paired windows in the secondary gable end. Facade fenestration consists of the large window with fifteen-light transom in the primary gable end and paired, fifteen-over-one sash windows and an elongated, fixed pane window with fifteen lights in the secondary gable end.

922 Eighth Street

Another variant of the basic cube cottage with low pitched, pyramidal hipped roof. The square plan features an irregular fenestration consisting of single sash windows of varying size on each elevation, except the facade. Facade fenestration is dominated by the triple sash windows placed on either side of the centered entrance, which features a paneled wood door with wood and screen door, and narrow, five-pane sidelights set in paneled wood framing.

923 Eighth Street

Identical plan and facade fenestration as 919 Eighth Avenue, except the placement of the secondary gable end is on the east side rather than the west end of the primary gable end. The exterior features, such as the projecting eaves with exposed rafters and vergeboards, recessed entrance with wingwall, partially exposed basement, and contrasting beltcourse corresponds exactly with its neighbor.

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 50

605 Ninth Street

One and one-half story frame dwelling characterized by the asymmetrical, cross gable roof plan which features a large gable end facade with extended east eave, and a rear, end gable ell. The house is typical of late Victorian architecture, and is a good example of vernacular interpretations of the basic features such as varied roof plans, uneven wall surfaces, and unusual facade orientation. The facade features a single paneled wood and half-glass door with narrow, four-light sidelights, topped by a gabled pediment with beveled jambs and fronted by a low concrete stoop and concrete steps. A single sash window with decorative transom and narrow lintel is adjacent to the entrance and located on the west side of the partial, inset porch with narrow wood posts. The arched porch entrance also features a flat lintel. Paired sash windows with a half-round lintel and flat sill fill the upper gable end facade.

610 Ninth Street

One story Bungalow featuring a rectangular plan, double front gable end facade, and a large cross gable end on the east elevation. Typical bungalow features include the extended eaves with open cornices and narrow vergeboards, grouped windows, and multiple gables. Facade fenestration consists of the larger, primary gable end with triple, sash windows set in contrasting wood framing, and paired sash windows in the upper gable end, also with wood frames. The secondary, projecting gable end contains five sash windows arranged as a group with wood frames, flanked by engaged columns with contrasting vertical borders. A side entrance with single door is located on the west wall of the secondary gable end, at the junction of the two gables.

617 Ninth Street

Another variation of the one story double gable end Bungalow characterized by moderately pitched cross gable roof, extended eaves with exposed rafters and vergeboards, and grouped, three-over-one sash windows with vertical muntins and wood framing. This house varies in that the side entrance on the secondary gable end is recessed within an open entry porch contained within the gable end. The primary gable end facade features a single sash window on the west side of the projecting gable end, and a single sash window is visible through the open porch on the east facade. Secondary gable end fenestration consists solely of four sash windows grouped with wood framing, and the stepped wingwall and squared wood post of the porch. The west cross gable end contains triple and paired windows on the lower elevation and paired sash windows in the upper gable end.

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 51

625 Ninth Street

One and one-half story Victorian dwelling with weatherboard cladding, asphalt shingle roof, and rusticated concrete block foundation. The house is characterized by the steeply pitched multiple gable roof with projecting eaves, uneven wall surfaces, through-cornice dormers, and one-story open porch with turned supports. Facade features include a large picture window with decorative transom and single door entrance on the lower level, which is sheltered by the slightly hipped shed roof of the porch. A single one-over-one sash window with contrasting wood framing is located in the second story gable end, followed by a through-cornice, or inset, gabled dormer with pediment, which contains a single one-over-one sash window.

703 Ninth Street

Two story Colonial Revival dwelling featuring a rectangular plan with cross gables east and west elevations, weatherboard cladding with fishscale gable end infill, projecting eaves, decorative beltcourse, and a one story, wrap porch. The gable end facade fenestration contains the open porch with hipped shed roof supported by squared piers and a west end entrance with gabled pediment. A single door entrance and large picture window with colored-glass transom are located on the lower facade wall behind the porch. The upper gable end facade contains paired sash windows with contrasting wood frames and shutters located between the hipped shed porch roof and the narrow beltcourse dividing the shingled gable end. A round ornament is centered in the upper gable end.

725 Ninth Street

Two story frame Victorian house with an unusual multiple level roof and basic cross plan. The house is characterized by roof arrangement, which consists of a steeply pitched, pyramidal hipped roof fronted by a projecting gable end, and the steeply pitched side gable roof located behind the hipped section. The facade contains a single door and single sash window (lower and upper levels, respectively) on the hipped roof section, followed by paired sash windows on the upper and lower levels of the slightly projecting gable end wall. A round gable vent is located in the apex of the gable, and the one story open porch with flat roof extends across the lower facade.

803 Ninth Street

One story side gable Minimal Traditional house with a gabled entry porch featuring a flared west eave that reflects the influence of Tudor Revival domestic architecture. The house is based on a simple, rectangular plan

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 52

with a moderately pitched side gable roof and plain eaves. Single, sash windows with decorative shutters are located on each side of the enclosed entry porch with a steeply pitched gable roof and single door entrance fronted by a low, concrete stoop, concrete steps, and metal railings. A single window is located in the upper gable ends on the east and west elevations.

821 Ninth Street

One story gable end cottage with an east side cross gable end. The house is characterized by the wide gable end facade with projecting secondary gable end, both of which feature projecting eaves and boxed cornices with returns, which are reminiscent of Greek Revival temple front designs. A single double hung sash window with five-over-one configuration and vertical muntins, is located in the east side of the lower facade, and paired three-over-one sash windows are in the upper gable end. A single panel door and a five-over-one sash window are contained in the lower bay behind the open porch. The projecting gabled porch is supported by plain wood posts which flank the porch opening. Concrete steps ascend to the porch and are sided by weatherboard wingwalls with flat caps.

824 Ninth Street

One and one-half story Homestead house characterized by the steeply pitched gable end roof with cross gable, projecting eaves, boxed cornices, a through-cornice gable with shed roof, and a full-width porch. The facade features two single sash windows with contrasting wood framing in the upper gable end and a one-story porch with low-pitched gable roof, enclosed by grouped, one-over-one sash windows. A single door entrance is set off-center in the porch facade, and is fronted by a concrete stoop with concrete steps. Stepped wingwalls with contrasting caps flank both the stoop and steps.

825 Ninth Street

Two story Victorian house with steeply pitched, cross gables, projecting eaves, vergeboards, fishscale shingle gable end infill, and a one story enclosed porch with hipped shed roof and pedimented entrance. Other features include a three sided bay beneath the second story overhang in the west gable end, and a brick, interior ridge chimney. The facade consists of the large gable end centered between two cross gables and contains a single window in the upper gable end followed by paired sash windows on the second story. Fishscale shingles fill the upper gable end from the apex to the lintels of the paired windows. The lower facade is dominated by the

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 53

full-width porch with screened openings, and is accentuated by the gabled pediment located above the single door entrance.

902 Ninth Street

Two-story Folk Victorian dwelling with moderately pitched cross gable roof, contrasting gable end infill, simple fenestration, and a one-story wrap porch. A one-story ell with gabled roof is located on the east elevation. Facade fenestration includes two single one-over-one sash windows in the upper facade, and three sash windows and a single door entrance on the lower level. The open, wrap porch features a hipped shed roof supported by six, slender columns.

912 Ninth Street

Two-story Dutch Colonial dwelling with cross Gambrel roof, weatherboard wall cladding, concrete block foundation, asphalt shingle roof, and full-width enclosed porch. A one story shed roof addition extends beneath the west cross gambrel end. The facade is characterized by a large, front-facing gambrel roof with triple, one-over-one sash windows topped by a continuous lintel. A diamond-shaped vent is located on either side of the triple windows. The full-width porch is included under the main roof, and enclosed by triple, one-over-one sash windows placed on either side of the centered, paneled wood door with single light. The east and west front-facing gambrels repeat the triple window with diamond vent pattern.

619 Harvey Dunn Street

One and one-half story cross-gabled Folk Victorian dwelling featuring moderately pitched gables, weatherboard cladding, projecting eaves with boxed cornices, "stick style" decorative framing, and a full-width open porch with hipped shed roof, delicate porch supports and spindlework cornice. The dominating characteristics include the gable end facade with ornamental, spindled vergeboards, gable vent, paired sash windows with contrasting wood framing, single door entrance and large picture window with beveled glass transom. The wood and half-glass entrance door features a narrow wood lintel and jambs, and the picture window bears similar contrasting framing as all other windows. The gable end facade features a square attic, or gable, vent above paired sash windows with wood shutters in the upper section, followed by a lower facade fenestration that includes a single paneled wood door and large picture window with stained glass transom. A wooden picket fence borders the property.

705 Harvey Dunn Street

Another representative of the double gable end cottage. The one story, rectangular, stucco house features a primary gable end facade which

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7

Page 54

contains a square, gable end window and single, one-over-one sash window flanked by wood shutters. A secondary front gable end extends from the western edge of the primary gable end and contains a single one-over-one sash window with shutters. The center bay features a projecting, gabled entrance with elongated west eave and a single paneled wood door with contrasting lintel and jambs. Brackets for window flower boxes are located beneath each of the lower facade windows.

709 Harvey Dunn Street

One story gable end Bungalow characterized by projecting eaves, stucco wall cladding, partially exposed basement, exterior eave wall brick chimney, cross-gable end, and gabled entry porch. The gable end facade features a rectangular upper gable end window with vertical muntins, triple three-over-one sash windows with vertical muntins followed by a single door entrance, and a single window with five-over-one vertical light configuration. The gable end, open entry porch has a west side entrance marked by concrete steps and low wingwall or abutment.

713 Harvey Dunn Street

One and one-half story house featuring a large gable end facade with a west cross gable end ell and an enclosed entry porch with gabled roof. The simple house has little exterior ornamentation except the beveled wood lintels, sills, and jambs that surround the windows and front entrance. The facade consists of a single, six-over-one sash window in the upper gable end followed by large picture windows that flank the gabled entry porch on the lower facade. The projecting, gable end porch contains only the single door but features an elongated west eave which extends nearly twice the length of the east eave.

723 Harvey Dunn Street

One and one-half story house influenced by Colonial Revival designs, which is expressed through the moderately pitched side gable roof, rectangular plan with cross gable end, gabled dormer, and projecting gable end entrance. The contrasting weatherboard and rusticated stone wall cladding is also unique for the district, and accentuates the upper gable ends. The facade is comprised of the one and one-half story gable end located at the west end of the facade and contains a single, sash window on the upper level, followed by a large, multiple pane window on the lower level, adjacent to the entrance. A single, paneled wood door is centered in the projecting gable end entrance which also features dual cladding. A brick, exterior chimney is located at the junction of the gabled entrance and the side gable wall, which contains a single, multiple light window and a gabled roof dormer with single window.

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 55

803 Harvey Dunn Street

Very unusual one story, stucco dwelling based on Spanish Eclectic and Pueblo Revival styles. The defining stylistic features include the very low pitched, combination hipped and flat roof; smooth surfaced, flared walls; and exterior end chimney with stucco cladding and an arched chimney top. The house also features large, triple windows with single plate glass panes on the facade and an inset porch with flat roof and grouped openings between the main house and the attached garage.

808 Harvey Dunn Street

One and one-half story Minimal Traditional house with subtle Colonial Revival elements such as the gabled roof dormers, symmetrical fenestration, and projecting, gabled entrance. The frame house features a steeply pitched, side gable roof pierced by two gabled dormers with a single window, and a three-bay facade composed of single sash windows on either side of a centered, gable end entrance with single door.

809 Harvey Dunn Street

One and one-half story brick cottage typical of circa 1940 domestic architecture. The house is based on a variation of the gable front and wing plan, but differs in the orientation of the one story gable end which projects forward from the one and one-half story side gable wing. A centered, exterior end chimney flanked by single, narrow windows provides the focal point for the gable end elevation. Grouped sash windows are located in the east wall of the gable end. The side gable facade contains a single door entrance below a multiple light, shed dormer.

819 Harvey Dunn Street

One story frame bungalow with a moderately pitched, side gable roof with a centered cross gable and projecting secondary gable. The facade features triple six-over-one, double hung sash windows followed by a single door entrance inset in the secondary gable end, and paired six-over-one sash windows.

824 Harvey Dunn Street

Two story Four Square with a steeply pitched hipped roof and one-story full width open porch. The house features weatherboard cladding above a concrete block foundation, single windows with one-over-one light configuration, and four hipped dormers located on each side of the hipped

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 56

roof. Facade fenestration is comprised of a single sash window, single door entrance, and large picture window on the lower facade and three single sash windows on the upper level. The open porch features a hipped shed roof supported by plain, square piers.

825 Harvey Dunn Street

One and one-half story frame house based on a cross gable plan with projecting eaves, plain wood brackets, and a one story full-width porch. The facade features paired one-over-one sash windows in the upper gable end and a single door entrance followed by a large picture window with transom on the lower facade. The open porch has a slightly hipped shed roof supported by square posts and a side entrance marked by concrete steps beneath the projecting gable end with narrow vergeboards.

**BROOKINGS UNIVERSITY RESIDENTIAL HISTORIC DISTRICT
PROPERTY LIST**

Contributing Primary Resources (C) = 179

Non Contributing Primary Resources (NC) = 66

Contributing Secondary Resources (C) = 124

Non Contributing Secondary Resources (NC) = 52

Total Contributing: 303

Total Non-Contributing: 118

N/A denotes the absence of a secondary building. Attached garages or sheds are simply noted as "attached." All secondary resources are categorized as a garage, shed, carriage house, barn, or outbuilding. Although the building may not be currently used as a barn or carriage house, it is listed according to its original use. Contributing resources were assigned an estimated date of construction, which in most cases, coincides with the construction date for the house, but there are examples of later additions. Non-contributing resources typically post-date the period of significance or reflect extensive deterioration or remodeling of the original exterior features.

** indicates properties listed on the South Dakota State Register of Historic Places.*

*** indicates properties listed individually on the National Register of Historic Places.*

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

Page 57

<u>Property Name</u>	<u>Address</u>	<u>Status</u>	<u>Date</u>	<u>Secondary Buildings</u>
T. Steadman House	616 Fifth Avenue	(C)	1897	N/A
Bjerke House	620 Fifth Avenue	(C)	1932	Garage(C)1932
Homer Rexford House	624 Fifth Avenue	(C)	1895	Outbldg(C)1915
Fred Cole House	628 Fifth Avenue	(NC)	c.1920	N/A
L.C. Deming House	704 Fifth Avenue	(C)	1901	Garage(NC)1990
John Johnson House	705 Fifth Avenue	(NC)	1897	N/A
Farrankopf House*	710 Fifth Avenue	(C)	1895	Garage(NC)1985
H.O. Simon House	711 Fifth Avenue	(C)	1920	Garage(C)1930 Shed (NC)1980
L.C. Deming House	715 Fifth Avenue	(C)	1910	N/A
A.O. Anderson House	607 Sixth Avenue	(C)	c.1930	Garage(C)1930
Olaf Johnson House	611 Sixth Avenue	(C)	1900	Garage(C)1940
House	612 Sixth Avenue	(NC)	c.1920	Garage(NC)1970
Wm. Achteberg House	615 Sixth Avenue	(NC)	1901	N/A
F.H. Barton House	617 Sixth Avenue	(C)	1900	N/A
E.A. Hanson	618 Sixth Avenue	(C)	1914	Garage(C)1915
H.C. Hanson	621 Sixth Avenue	(C)	1910	N/A
Patterson House	622 Sixth Avenue	(C)	1925	Garage(C)1935
Urban Mathias House	625 Sixth Avenue	(NC)	1940	N/A
Bird House	626 Sixth Avenue	(C)	c.1930	Outbldg(C)1930
House	629 Sixth Avenue	(C)	c.1915	N/A
Clay Smith House	630 Sixth Avenue	(C)	c.1930	Garage(C)1930
P.W. Waltz House	704 Sixth Avenue	(C)	1920	N/A
Otterness House	705 Sixth Avenue	(C)	1919	Attached
Frank Simmons House	708 Sixth Avenue	(NC)	1909	Outbldg(C)1920
Gagel House	711 Sixth Avenue	(C)	1901	N/A
House	714 Sixth Avenue	(C)	1905	N/A
Dr B.T. Green House	715 Sixth Avenue	(C)	1913	Outbldg(C)1930
Arthur Marvin House	716 Sixth Avenue	(C)	1915	Outbldg(C)1915
A.A. Bohl House	719 Sixth Avenue	(C)	1916	Garage(C)1930
P.J. Bergeim House	720 Sixth Avenue	(C)	1897	Garage(C)1915
G.L. Flittie House	725 Sixth Avenue	(C)	c.1935	Garage(C)1935
Evans House	726 Sixth Avenue	(C)	1901	Garage(C)1920
C.G. Peterson House	728 Sixth Avenue	(C)	1894	Garage(NC)1992
P.O. Peterson House	729 Sixth Avenue	(C)	1898	N/A
W.A.Caldwell House**	804 Sixth Avenue	(C)	1902	Garage(C)1930
Dr. M.C. Tank House	812 Sixth Avenue	(C)	c.1940	Garage(NC)1990
Kendall House	819 Sixth Avenue	(C)	c.1945	N/A
Coffey House	820 Sixth Avenue	(C)	c.1930	Garage(C)1935
Van Fishback House	825 Sixth Avenue	(C)	1915	Semi-Attached

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 58

H.H. Korstad House	828	Sixth Avenue	(NC)	1899	Garage(NC)
House	835	Sixth Avenue	(C)	c.1910	Shed(C)1920
John Olberg House	905	Sixth Avenue	(C)	1899	N/A
Turner House	613	Seventh Avenue	(C)	c.1920	Garage(C)1920 Shed(C)1920
House	618	Seventh Avenue	(NC)		
C.E. Hall House	613	Seventh Avenue	(NC)	c.1915	Garage(C)1920
Walter Lee House	616	Seventh Avenue	(C)	1940	Barn(C)1940
Rental House	617	Seventh Avenue	(NC)	1915	N/A
House	620	Seventh Avenue	(C)	c.1945	Garage(C)1945
Tinker House	623	Seventh Avenue	(NC)	1922	Attached
Lizzie Nelson House	628	Seventh Avenue	(C)	c.1925	Garage(C)1925
Frank Barton House	629	Seventh Avenue	(NC)	1901	Garage(NC)
Rossman House	703	Seventh Avenue	(C)	1909	Garage(C)1915
H.E. Spaulding House	708	Seventh Avenue	(C)	1928	Garage(C)1930
Prof.C. Larson House	711	Seventh Avenue	(C)	1920	Stable(C)1920
Spaulding House	712	Seventh Avenue	(C)	1935	Garage(C)1935
A.T. Grove House	715	Seventh Avenue	(C)	1907	Garage(C)1910
Hans Jerde House	718	Seventh Avenue	(C)	1892	Shed/Garage(C)1930
Ralph Marden house	722	Seventh Avenue	(NC)	1899	Garage(C)1915
W.H. Deeth House	723	Seventh Avenue	(C)	1907	Garage(C)1920 Shed(C)1920
Lew Skinner House	811	Seventh Avenue	(C)	c.1925	Gargage(NC)
Vance House	812	Seventh Avenue	(C)	1930	Garage(NC)
Wm. Cameron House	815	Seventh Avenue	(NC)	1921-24	Garage(C)1925
Henry Bloem House	816	Seventh Avenue	(C)	1935	Garage(C)1940 Shed (NC)
Emil Hanson House	819	Seventh Avenue	(C)	1935	Outbldg(C)1940
House	820	Seventh Avenue	(C)	1910	Garage(C)1920
Carl Fletcher House	824	Seventh Avenue	(C)	1935	Garage(C)1935
John Whitmus House	828	Seventh Avenue	(NC)	1914	Outbldg(C)1915
Ramey House	829	Seventh Avenue	(C)	1900	Carriage House(C)1900
Dr. J. Taylor House	911	Seventh Avenue	(C)	1928	Outbldg(C)1930
Prof. Beard House	917	Seventh Avenue	(C)	c.1920	Garage(NC)
O.W. Slocum House	918	Seventh Avenue	(C)	1935	Garage(C)1935
H. Carr House	920	Seventh Avenue	(C)	1940	Garage(C)1940
A.R. Johnson	921	Seventh Avenue	(C)	1916-1920	Garage(NC)
George Purvis House	923	Seventh Avenue	(C)	c.1920	Garage(C)1920
Cliff. Hillyer House	928	Seventh Avenue	(C)	c.1945	Attached
P.H. Collins House	929	Seventh Avenue	(C)	1931-1934	Garage(NC)

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 59

Jack Barnes Hosue	610	Eighth Avenue	(NC)	c.1940	Garage(C)1940
House	611	Eighth Avenue	(NC)	c.1945	Attached
J.F. Erwin	616	Eighth Avenue	(C)	1905	Barn(C)1905
V.O. Nelson House	617	Eighth Avenue	(C)	1948	Attached
C.D. Kendall House	620	Eighth Avenue	(C)	1909	Garage(C)1915
Elmer Sexauer House	627	Eighth Avenue	(C)	1916	Garage(C)1916
A.J. Kendall House	628	Eighth Avenue	(C)	1915	Garage(C)1915
L.J. Bortnem House	705	Eighth Avenue	(NC)	1933	Attached
Donelson House	711	Eighth Avenue	(C)	1947	Garage(NC)1986
J.D. Grover	714	Eighth Avenue	(NC)	1909	N/A
Forrest Fenn House	715	Eighth Avenue	(C)	1940	Garage(NC)1980
Rio Miner House	718	Eighth Avenue	(C)	1907	N/A
House	719	Eighth Avenue	(NC)	1940	Garage(C)1940
8th & 8th Apts.	720	Eighth Avenue	(NC)	c.1985	N/A
House	721	Eighth Avenue	(C)	c.1940	Garage(C)1940
Sweenhardt House*	810	Eighth Avenue	(C)	1907	Garage(C)1910
D.B. Doner House	816	Eighth Avenue	(NC)	1945	Barn(C)1920
E. Gilbertson House	817	Eighth Avenue	(C)	c.1925	Barn(C)1925
G.N. Rude House	821	Eighth Avenue	(C)	1901	Garage(NC)
C.H. Michel House	822	Eighth Avenue	(C)	1917	Outbldg(C)1917 Shed(C)1920
Ole Rude House	825	Eighth Avenue	(C)	1901	N/A
N.E. Hansen House	828	Eighth Avenue	(C)	1911-12	N/A
House	908	Eighth Avenue	(NC)		Attached
Dodsley House	915	Eighth Avenue	(C)	c.1925	Attached
Apartments	916	Eighth Avenue	(NC)	c.1970	N/A
Ross Davies House	921	Eighth Avenue	(C)	c.1935	Garage(NC)
N.T. Nelson House	924	Eighth Avenue	(NC)	1919	N/A
Simonson House	928	Eighth Avenue	(C)	1920	N/A
Clark Martin House	929	Eighth Avenue	(C)	1925	Garage(NC) Cellar(C)1940
T. Tolagson House	611	Ninth Avenue	(C)	1919	Garage(C)1919
House	616	Ninth Avenue	(C)	1945	Garage(C)1945
Lutheran Church	621	Ninth Avenue	(NC)	c.1965	Attached
Lutheran Church	629	Ninth Avenue	(NC)	c.1970	N/A
Charles Class House	705	Ninth Avenue	(NC)	1913	Garage(C)1920
Wm. Glaesman House	709	Ninth Avenue	(C)	1933	N/A
House	710	Ninth Avenue	(C)	1948	Garage(C)1948
Neil Stewart House	715	Ninth Avenue	(NC)	1909	Garage(NC)
Elliott House	718	Ninth Avenue	(C)	1920	Garage(C)1920
Dr. McCracken House	719	Ninth Avenue	(C)	1901	N/A

CONTINUATION SHEET

Section 7

Page 60

E.J. Hart	723 Ninth Avenue	(C)	1918	N/A
Binnewies House	803 Ninth Avenue	(C)	1916	Garage(NC)1960
Best Apartments	810 Ninth Avenue	(C)	1924	Garages(C)1930
Rental House	811 Ninth Avenue	(C)	1916	Garage(C)1920
House	816 Ninth Avenue	(NC)	c.1960	Attached
Worden House	819 Ninth Avenue	(C)	1910-1915	Garage(C)1915
H.C. Hanson	820 Ninth Avenue	(C)	1915	Garage(C)1915
House	823 Ninth Avenue	(C)	1910	Outbldg(NC)1915
Student Center	919 Ninth Avenue	(NC)	c.1920	Garage(C)1920
Lundeen House	923 Ninth Avenue	(C)	1912	Garage(NC)
W.R. Richards House	929 Ninth Avenue	(C)	1915	N/A
Dr.Gulbrandsen House	623 Medary Avenue	(C)	1920	Garage(NC)
Wm. Gamble House	627 Medary Avenue	(C)	1936	Playhouse(C)1940
Shop/House	709 Medary Avenue	(C)	c.1930	Garage(C)1930
H.K. Klages House	711 Medary Avenue	(C)	1935	Garage(NC)
Randlett House	717 Medary Avenue	(C)	1920	Garage(C)1920
T.L. Chappell House	721 Medary Avenue	(C)	1916	Garage(C)1930
Johnson House	601 Sixth Street	(C)	c.1935	N/A
Gilbert Gullick House	605 Sixth Street	(C)	1915-16	N/A
Real Estate Offices	611 Sixth Street	(NC)	1998	N/A
Mr. Movies	615 Sixth Street	(NC)	1997	N/A
Henry Skinner House	703 Sixth Street	(C)	1897	Garage(NC)
James Sloan House	707 Sixth Street	(C)	c.1920	Garage(C)1920
Chas. Gullick House	711 Sixth Street	(C)	1909	Garage(C)1940
Shope/House	715 Sixth Street	(C)	1928	Garage(C)1930
J.W. Holliday House	721 Sixth Street	(NC)	1907	Garage(NC)1965
Harold Kellogg House	725 Sixth Street	(NC)	c.1935	Attached Shed(C)1935
Phillips House	803 Sixth Street	(NC)	c.1910	Garage(NC)1920
House	805 Sixth Street	(NC)	1955	Attached
White House	811 Sixth Street	(NC)	1909	Barn(C)/1925 Shed(NC) Garage(NC)
C. Westcott House	817 Sixth Street	(C)	1901	Garage(C)1920 Shed(C)1915
Cole House	825 Sixth Street	(C)	c.1948	Attached
E.Johnson House	901 Sixth Street	(C)	1919	Garage(C)1930
Philo Hall House*	907 Sixth Street	(C)	1903	Garage(NC) Carriage House(C)1903
Madsen House	917 Sixth Street	(C)	1937	N/A

CONTINUATION SHEET

Section 7

Page 61

House	517	Seventh Street	(NC)	c.1960	N/A
House	611	Seventh Street	(NC)	c.1950	Attached Outbldg(C)1935
House	616	Seventh Street	(C)	c.1920	Garage(C)1930
House	617	Seventh Street	(C)	c.1940	Garage(NC)1940
Conrad Lee House	702	Seventh Street	(C)	1913	N/A
M. Carlisle House	703	Seventh Street	(C)	1899	Garage(C)1940 Shed(NC)
House	706	Seventh Street	(NC)	c.1910	Garage(C)1920
John Groff House	710	Seventh Street	(C)	1921-24	N/A
H. Fishback House	711	Seventh Street	(C)	1900	Garage(C)1900
Poole House	716	Seventh Street	(C)	1899	Garage(C)1925
Starkson Dental Offc.	717	Seventh Street	(C)	1948	Attached
Starkson House	725	Seventh Street	(C)	1939	Attached
Archibald House	805	Seventh Street	(C)	1910	N/A
House	811	Seventh Street	(NC)	c.1950	Garage(NC)1950
House	817	Seventh Street	(NC)	c.1950	Garage(NC)1950
J. Blakely House	902	Seventh Street	(C)	1915	Garage(C)1915
Warner House	903	Seventh Street	(C)	1916-1920	N/A
Steen House	906	Seventh Street	(C)	1917	Garage(C)1917
D.S. Wycoff Hosue	907	Seventh Street	(C)	c.1920	N/A
R.C. Wycoff House	911	Seventh Street	(C)	c.1920	N/A
House	915	Seventh Street	(NC)	c.1935	N/A
House	914	Seventh Street	(NC)		N/A
Fred Crosser House	919	Seventh Street	(C)	1931-1934	Shed(NC)
Graham House**	927	Seventh Street	(C)	1892	N/A
House	521	Eighth Street	(C)	c.1945	Attached
House	612	Eighth Street	(C)	c.1940	Shed/Garage(C)1940
Rental House	616	Eighth Street	(C)	1920	Garage(C)1920
Coffey House	617	Eighth Street	(C)	1941-43	Garage(NC)
House	620	Eighth Street	(C)	c.1940	Garage(C)1940
P.N. Pedersen House	621	Eighth Street	(C)	1921	Garage(NC)
Fred Harms House	624	Eighth Street	(C)	1921-23	Garage(C)1923
Carl Schultz House	702	Eighth Street	(C)	c.1920	Garage(NC)
Christopherson House	703	Eighth Street	(C)	1901	Garage(C)1915
Nelson House	708	Eighth Street	(C)	1914	Shed(C)1930
Chas. Collins House	711	Eighth Street	(C)	c.1930	N/A
W.S. Elliott House	716	Eighth Street	(C)	1916	Garage(C)1916
Austin House	719	Eighth Street	(C)	1941	N/A
Wm. Elliott House	722	Eighth Street	(C)	1899	Garage(NC)
Carl Harza House	723	Eighth Street	(C)	c.1895	Garage(C)1925

CONTINUATION SHEET

Section 7 Page 62

Warnstead House	803	Eighth Street	(C)	c.1925	Attached
Harold Carter House	807	Eighth Street	(C)	1924-25	Garage(C)1940
Lester Guss House	809	Eighth Street	(NC)	c.1940	Shared w/807
Eighth & Eighth Apt.	810	Eighth Street	(NC)	C. 1990	
E.J. Waby House	815	Eighth Street	(NC)	1934	Outbldg(C)1934
A. Poole House	819	Eighth Street	(NC)	1909	N/A
Bucholz House	824	Eighth Street	(C)	1915	Garage(C)1930
Robert Storm House	902	Eighth Street	(C)	1924	Garage(C)1924
Rental House	903	Eighth Street	(C)	1918-1919	N/A
T.H. Cox House	906	Eighth Street	(C)	1935	Garage(C)1935
Rental House	907	Eighth Street	(C)	1919	Garage(C)1919
Walter Schaffner	910	Eighth Street	(C)	c.1930	Garage(NC)
Rental House	911	Eighth Street	(C)	1918-1919	N/A
Crothers House	914	Eighth Street	(C)	1940	Garage(C)1940
Matt Bedessem House	915	Eighth Street	(NC)	1915	Attached
House	919	Eighth Street	(C)	1928-1930	N/A
H.L. Kohler House	922	Eighth Street	(C)	c.1920	Garage(C)/1920
Carr Houses	923	Eighth Street	(C)	1927	Garage(C)1930
Rental House	928	Eighth Street	(NC)	c.1925	Garage(C)1925
Tidball House	605	Ninth Street	(C)	1901	Garage(C)1940
R.D. Anderson House	609	Ninth Street	(NC)	c.1950	Garage(NC)1950
James Thornber House	610	Ninth Streets	(C)	1919	Garage(NC)
John Mattson House	615	Ninth Street	(NC)	1940	Attached
House	616	Ninth Street	(NC)	c.1965	Attached
Arbogast House	617	Ninth Street	(C)	c.1930	Garage(C)1935
House	622	Ninth Street	(C)	c. 1930	
F.D. Norton House	625	Ninth Street	(C)	1910	N/A
A. Farrankopf House	703	Ninth Street	(C)	1915	Garage(NC)1930
J.G. Hutton House	707	Ninth Street	(NC)	1916	Garage(NC) Outbldg(NC)
G.L. Brown House	715	Ninth Street	(NC)	1913	N/A
House	716	Ninth Street	(NC)	c.1940	shared w/720
House	720	Ninth Street	(NC)	c.1945	Garage(C)1945
House	721	Ninth Street	(NC)	c.1940	Semi-Attached
Arthur Crosier	725	Ninth Street	(C)	1900	Attached
Rental House	803	Ninth Street	(C)	c.1940	Garage(C)1940
Apartments	809	Ninth Street	(NC)	c.1970	N/A
Apartments	815	Ninth Street	(NC)	c.1970	N/A
Bergeim House	816	Ninth Street	(NC)	1920	Garage/Outbldg (C)1920
G.C. Bunday House	821	Ninth Street	(C)	1941-43	Garage(C)1943
Purdy House	824	Ninth Street	(C)	c.1920	Attached
A.B. Chase House	825	Ninth Street	(C)	1915	Garage(C)1925

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 63

Mitchell House	902 Ninth Street	(C)	1910	Garage(NC)1985 Outbldg(NC)1985 Playhouse(NC)
House	912 Ninth Street	(C)	c.1920	Outbldg(C)1920
E.C. Chilcott House	619 Harvey Dunn	(C)	1900	Garage(C)1920
House	625 Harvey Dunn	(NC)	c.1960	Attached
House	701 Harvey Dunn	(NC)	1933-35	Garage(C)1935
House	705 Harvey Dunn	(C)	c.1930	Garage(C)1930
E.W. Hardies Houses	709 Harvey Dunn	(C)	1925	Garage(C)1930
Lloyd West House	713 Harvey Dunn	(C)	1938	Garage(C)1938
W. Leary House	716 Harvey Dunn	(NC)	1927-30	Garage(NC)
Raymond Greo House	723 Harvey Dunn	(C)	1946	Attached
House	803 Harvey Dunn	(C)	1948	Attached
House	808 Harvey Dunn	(C)	c.1945	Garage(C)1945
Wm. Wold House	809 Harvey Dunn	(C)	c.1930	Garage(NC)1930
Kuhlman House	815 Harvey Dunn	(NC)	1918	Garage(C)1920
N.P. Larson House	819 Harvey Dunn	(C)	1938	Outbldg(C)1938
Lyle Sitt	821 Harvey Dunn	(NC)	c.1930	Shed(C)1930 Garage(NC)
House	824 Harvey Dunn	(C)	c.1940	Garage(C)1940
Dan Seney	825 Harvey Dunn	(C)	1935	Attached

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 64

VIII. STATEMENT OF SIGNIFICANCE

The Brookings University Residential Historic District is eligible for listing on the National Register of Historic Places under Criterion A (significance to the broad patterns of our history) in the area Community Planning and Development, and under Criterion C (distinctive characteristics of a type, period, or method of construction) in the area of Architecture. The district is significant as a uniform collection of late nineteenth and early to middle twentieth century residences that are strongly associated with the residential development of Brookings by not only the merchant and professional class, but also by the faculty and staff of South Dakota State University. Many of the original residents were professors and support staff at the University, and many more were students residing in private homes, boarding houses, and apartment buildings. The district is significant within the statewide contexts entitled "Permanent Rural and Urban Pioneer Settlement (1885-present)" and "Depression and Rebuilding (1893-1929)" in the areas of Urban Development and Changing Urban Patterns.

The district is composed of one of Brookings' largest and most intact middle and upper-middle class residential neighborhoods dating from the late nineteenth to middle twentieth centuries. The 421 primary and secondary resources are indicative of both local and national trends in domestic architecture from the late nineteenth through the middle twentieth centuries. The 178 contributing properties contained within the district boundaries express a high degree of integrity, both individually and collectively. The integrity of buildings and setting reflect the community's commitment to preservation, and the neighborhood's character is indicative of urban residential life in Midwestern towns during the late nineteenth century to mid-twentieth century. Houses in the Brookings University Residential Historic District represent a variety of architectural styles and types, and provide excellent resources for studying regional and vernacular adaptations of popular styles in domestic architecture.

In addition to its architectural significance, the Brookings University Residential Historic District is significant for its associations with the residential development of Brookings in conjunction with the development of South Dakota State University and the impact of the University's growth on

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 65

the surrounding neighborhood. Not only do the buildings reflect periods of growth and indicate popular architectural forms in the region, but many of the historic residents in the district had significant roles in the perpetuation of commercial enterprise and higher education in Brookings. Many residents were professors at the University who either found permanent homes in the neighborhood, or who temporarily lodged at a boarding house or rental house. The faculty, like the many students and boarders who comprised a significant percentage of the neighborhood population, found housing for shorter periods of time. City directories from the period 1900 to 1940 indicate multiple persons residing at the same residence, indicating that homeowners often let one or more rooms, and several buildings in the district operated as apartments or boarding houses. City directories for the years 1915 to 1935 indicate that several addresses, including 715 Fifth Avenue, 610 and 617 Seventh Avenue, 923 Ninth Avenue, 717 and 721 Medary, 824 Eighth Street, and 605 Ninth Street, had several different residents listed during those years.

Neighborhood residents closely associated with South Dakota State University, include several professors who built or occupied homes in the district. Professors N.E. Hansen, W.P. Beard, E.R. Binnewies, H.C. Severin, H.H. Hoy, H.L. Kohler, Arthur Crosier, C.E. Chilcott, and E.W. Hardies, owned houses in the district, and several other professors, such as J. Hutton, G.L. Brown, O.H. Lawrence, A. Kuhlman, A.H. Wheaton, H. Loomis, and J.G. Hutton are listed as tenants and/or boarders in city directories.

The neighborhood population was not restricted to professors and students, for many prominent residents associated with medicine, pharmacy, business, and commerce, claimed residency in the district. Doctors such as B.T. Green, Harold Kellogg, O.H. Lawrence, Henrich Tillisch, and J.B. Taylor also resided in the neighborhood, as did dentists Lentz, Starkson, and Blackford. Pharmacists Clyde and James Tidball and A.J. and C.D. Kendall also built large houses in the neighborhood, and several contractors, including Matt Bedessem, Fred Best, Art Marvin, and N.T. Nelson built several houses during the early twentieth century as well as their own residences. Other prominent builders who resided in the district are Andrew and Martin Wold, of the A.M. Wold Construction Company, that built many public buildings throughout the state, including at least two county courthouses. Businessmen L.C. Deming, Fred Cole, Charles Gamble, William Gamble, H.E. Spaulding, T. Tolagson, and Elmer Sexauer also resided in the district. Other notable civic and business leaders include W.H. Skinner, W.A. Caldwell, Van Fishback, and Philo Hall.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 66

In addition to their business interests, many of the district's residents were civic leaders of the community, serving on the city council, school boards, the Board of Trade, and in countless other public capacities. Residents of the district were instrumental in establishing institutions such as the South Dakota State University, Brookings Hospital and Brookings Manor, and other local public services. The civic and professional activities of the women who resided in the district are not typically documented. Many were undoubtedly co-proprietors of Brookings' businesses, and many others probably worked at the University as well as other institutions and businesses throughout the city. Many women are listed in city directories as the head of the household, and other women, such as Lizzie Nelson, owned and operated boarding houses in the neighborhood. It is assumed that women who lived in the historic district also helped found Brookings' church congregations and were instrumental in the development of educational, charitable, and health care institutions such as the public school system, public library, and local hospitals.

The history of Brookings from 1879 through 1948 is divided into three contextual periods which coincide with statewide historic contexts and a fourth contextual period that postdates the contexts outlined in the state guide. The first three contexts, Permanent Rural and Urban Pioneer Settlement (1858-present), Depression and Rebuilding (1893-1929) and The Great Depression (1929-1941) are subdivided into areas of significance that relate specifically to Brookings' history. The fourth contextual period addresses urban and residential development during World War II and the immediate postwar period, and is also subdivided by topic. Each of contexts are described separately below. Houses from all four periods are represented within the historic district.

Permanent Rural and Urban Pioneer Settlement, 1858-present

Early Settlement, the Railroad, and Town Founding, 1862-1890

Brookings, South Dakota is located approximately three miles east of the Big Sioux River in the center of Brookings County, where it serves as the county seat for surrounding townships such as Volga, White, Medary, and Aurora. The town is surrounded by prairie, cultivated into fertile farm land, and is bordered on the northwest corner by Six Mile Creek. Three primary factors contributed not only to the establishment and growth of

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 67

Brookings, but also to its continued prosperity when so many South Dakota boom towns dwindled or became extinct. Good soil and fertile fields, the arrival of the railroad, and the presence of South Dakota State University helped determine the fate and ultimate success, of the community.

Brookings County was formed on April 5, 1862, and its present-day boundaries were officially designated in 1873.¹ Most of the early pioneers sought the rich farm lands which characterize northeastern South Dakota as an agricultural center for the state, and when the Chicago and North Western Railroad began moving west from Minnesota, eastern settlers migrated toward Brookings County and the eastern part of Kingsbury County. By 1879, the Dakota Central Division of the Chicago and North Western Railway was established and platted towns, including Brookings, along the western tracks through Brookings County.²

Settlers interested in establishing a commercial and trade center purchased Section 26, Township 110, Range 50 from the railway company, who in turn platted the town in 1879. The new town was named in honor of Judge Wilmot W. Brookings, one of the prominent early pioneers in the Dakota Territory, who never actually resided in Brookings, but was nonetheless highly regarded statewide as a governor of the Dakota Territory, a member of the state Constitutional Convention, and as an organizer of the Dakota Southern Railroad. The original town site was platted in December 1879, followed by additions donated by prominent citizens W.H. Skinner, George Sexauer, and F. Peterson.³ Later that same year, Brookings retained the county seat. Although not among the very earliest additions, the proposed district contains large portions of Peterson's Second Addition (1882), Morehouse Addition (1887), Skinner's Third Addition (1902), Morehouse Subdivision (1902), and Clevenger's Addition (1907).

Not only did the arrival of the railroad create the town of Brookings, but ensured its future through geography. Surrounding towns by-passed by the railroad foundered when cutoff from direct transportation corridors, and many of the neighboring residents flocked to Brookings in hopes of successful business enterprises. Within three years of the railroad's arrival, Brookings County population escalated from approximately 250 people to nearly 5,000 residents. By 1890, the Brookings County population reached 10,132 residents, and nearly one-third of the population resided within the Brookings city limits, which had by that time, received incorporation and secured a city charter.⁴

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 68

The End of the Dakota Boom and Depression, 1890-1900

The late 1880s and 1890s witnessed tremendous growth in Brookings County and the rapid development of Brookings. Agriculture and the products and services associated with agriculture provided the core of most income and employment in the county and established a strong economic base for later development and expansion. There are no circa 1880 properties within the district boundaries, but there are at least 20 houses dating to the late 1890s, and testify to continued residential and economic development despite the depressed economic climate across the state.

The economic depression affected the entire nation from 1893 to 1897 due to a combination of factors, including drought, declining prices for agricultural goods, and the national transformation from agrarian to industrial society. These factors notwithstanding, building continued in Brookings, and there are many excellent examples of early residential architecture from the period 1895 through 1899. These houses are scattered throughout the district, but reflect a variety of styles and types, including Folk Victorian, Queen Anne, cube cottages, and "Homestead Houses." Breakthroughs in the manufacture and dissemination of building goods impacted residential construction through mass-produced, quality materials and mill-work (carved wood used for ornamentation) that was easily transported via railroad. As a result, better houses were built in less time, and popular national styles appeared in the western regions. Queen Anne dwellings such as 710 Fifth Avenue, 728 Sixth Avenue, 729 Sixth Avenue, and 703 Eighth Street, represent higher style architecture and is generally constructed by more prominent residents. Two of the best examples, located at 728 and 729 Sixth Avenue, belonged to C.G. and P.O. Peterson, who contributed to the settlement and business development in town. Other notable dwellings include the Folk Victorian style houses built by Mable Graham at 927 Seventh Street, and by Homer Rexford, a leading real estate broker, at 624 Fifth Avenue.

Depression and Rebuilding (1893-1929)

Turn-of-the-Century Growth, 1900-1920

The arrival of the twentieth century meant the gradual return of prosperity, and the year 1900 marked the electrification of Brookings municipality. The first electric street lights set the precedent for continued electrification over the next several years, followed by telephone service, concrete sidewalks, numbered streets, better roads, and rural mail service. Downtown businesses replaced the old wood buildings

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 69

and initiated the construction of new, brick and concrete block structures, marking the economic stability and commitment to future success.⁵ Horticulturist Neils Hansen promoted the creation of parks, sponsored tree planting programs, and encouraged the city to cultivate landscape features such as shrubs, trees, and bedding plants. Many of the trees in the district are the result of Hansen's efforts among the neighborhood and at the college.⁶ During this time, George Sexauer started the Sexauer Company, a major grain storage and distribution facility in 1900, and the South Dakota Agricultural College was re-christened as South Dakota State College in 1907.⁷ The college now boasted 23 departments, including Agricultural Engineering, Chemistry, Domestic Science, English, Economics and Philosophy, History, Horticulture, Pharmacy, and Zoology. Increased department size required additional instructors, and student enrollment exceeded 200 collegiate, preparatory, and graduate students.⁸

New houses in the district increased by more than 50 properties over the first two decades of the 20th century, and the buildings represent Folk Victorian, Queen Anne, Dutch Colonial, Colonial Revival, NeoClassical, Foursquare, Prairie, and Craftsman Bungalow styles. Typical house types for this period include the pyramidal cube cottage, bungalowoid cottage, and gable-front and wing plans. Banker and agricultural implements dealer W.A. Caldwell constructed his impressive NeoClassical dwelling at 804 Sixth Avenue in 1902, city attorney Philo Hall built a Victorian house at 907 Sixth Street in 1903, and businessman Van Fishback built a large Craftsman Bungalow at 825 Sixth Avenue in 1915. Elmer Sexauer, heir to the prosperous Sexauer Company, completed his grand Craftsman style home at 627 Eighth Avenue in 1916; Dr. Burtis Green built his Dutch Colonial Revival residence at 715 Sixth Avenue 1913, and Professor N.E. Hansen moved into a new Colonial Revival dwelling at 828 Eighth Avenue in 1912.

Large houses designed to accommodate boarders also appeared during this period, specifically the Nelson House at 708 Eighth Street (1914), and the Lizzie Nelson House at 628 Seventh Avenue (1920), both of which reflect the strong influence of Craftsman style bungalow architecture applied to domestic dwellings. The more modest houses of the period consist of the popular one story cube house with a pyramidal hipped roof, which most often featured spartan exterior decoration, but may express Folk Victorian influence through open porches with spindlework. The Gagel House at 611 Sixth Avenue, G.N. Rude House at 821 Eighth Avenue, Professor T.L. Chappell House on Medary, and the Professor H.L. Kohler residence at 824 Eighth Street represent this common house form.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 70

A Decade of Transition, 1920-1930

During the years 1920 through 1930, Brookings, like all towns across the nation, faced serious social and economic change as the 1920 census revealed that for the first time in American history, the national population was more urban than rural. Over 51 percent of the national population lived in cities rather than rural communities, and the trend showed no signs of slowing. Throughout all small towns, people expressed increased concern about retaining traditional values, ways of living, and community identity. As the town population in Brookings escalated from roughly 3,000 residents in 1910 to nearly 4,300 people by 1930, and over thirty percent of the county population lived within the town of Brookings.⁹ Citizens in town felt a need to bolster this growth through town promotion. Booklets such as *Brookings, The Educational Center of South Dakota* were published by publicity committees, civic groups, and women's clubs to advertise their community resources and keep the population steadily rising. City improvements during this period were in keeping with the general promotion and included new parks, swimming pools, paved streets, lighting, and new construction.

The economic climate was good, and many businesses flourished in Brookings, and new additions appeared regularly. Land prices gradually recovered from the depression, and agricultural regulations helped equalize economic growth to include agrarian enterprise. Modernized machinery transformed not only farming, but domestic activities as well. Charles Pugsley ushered in a new administration at the College, and student enrollment increased from 405 to 698 during the years 1919 to 1923. Under his guidance, the college re-organized into five divisions: Agriculture, Engineering, Home Economics, General Science, and Pharmacy. New programs like Speech, Rural Journalism, and Nursing also contributed to high enrollment figures.¹⁰ By the end of Pugsley's administration, school enrollment skyrocketed to a high of 1,376 students.¹¹

Approximately 47 of the 243 primary buildings in the district date from 1920 to 1930, and by this time, the neighborhood reached most of its present configuration and appearance. Most of the houses constructed during this time were new, one and two story, frame or stucco dwellings. While the traditional cottage, four-square, and bungalow house types continue to be popular, the houses built during this period follow national models. Colonial Revival examples include the Lew Skinner House at 811 Seventh Avenue (c.1925) and the A. Farrankopf House at 703 Ninth Street. Dutch Colonial houses were built by A.O. Anderson at 607 Sixth Avenue

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 71

(1920), Walter Schaffner at 910 Eighth Street (c.1930), and on 912 Ninth Street (c.1920). Most of the districts' Prairie Style Four Squares were built during this period, including the Dodsley House at 915 Eighth Avenue (1925), the D.S. Wycoff House at 907 Seventh Street(1920), and the Professor C. Larson House at 711 Seventh Avenue (1920). Fred Best constructed the Best Apartments at 810 Ninth Avenue in 1924, and built several other small houses as well.

Most of the dwellings from this period consist of simple cube or rectangular plans, with hipped or gable roofs, and either wood or stucco cladding. One of the more popular forms, aside from the one-story cube, is the double front gable-end house that is characterized by a basic rectangular plan with a primary gable end and a projecting secondary gable end. This type is popular through the 1930s and frequently embodies basic bungalow design features.

The Great Depression (1929-1940)

Although city directories and tax rolls indicate some construction during this decade, the total for new construction in the district is almost half the quota set by the preceding decade. Like the rest of the nation, Brookings suffered the economic hardships of the Great Depression and the drought that led to severe poverty and agricultural disaster across the state. Residents today recall that not only was there a housing shortage during the late 1920s, but that new materials for construction were very difficult to obtain and even more expensive because of their scarcity. Few houses were built during the thirties, and impending war crises further depressed new house construction. Construction was limited to emergency-type shelters and war-related buildings.¹² Several government-sponsored building projects occurred in Brookings, specifically the Municipal Hospital (1936), the Armory (late 30s) and the Junior High School (1936), most private building projects were put on hold.¹³ Brookings residents John Bibby and Kay and Win Cheever recall the Depression era as a period when neighborhoods and houses adjusted to the change in economics and demographics. Boarding houses and rented rooms were very common, and in many cases, houses were not altered to accommodate extra tenants, but divided by curtains or small partitions. In an attempt to provide student housing the College erected over one hundred barracks apartments and fifty trailers to compensate for shortages.¹⁴

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 72

The University also suffered cuts in funding and decreased enrollment during this period, but still survived, thanks in large part to government subsidization. The Works Progress Administration and the National Youth Association helped with repairs and the minimal construction necessary to keep the school operational.¹⁵

While most of the construction during this period included more modest bungalow or cube cottages, or other small dwellings, two buildings in the district are noteworthy for their unique architecture. The Starkson House and Starkson Dental Office at 725 and 717 Seventh Street are among the most unique dwellings in Brookings. The stucco International Style buildings were constructed based on architectural plans published in a Sioux Falls paper and the buildings were constructed in the years 1939 and 1948. Both buildings retain their original appearance.

Other notable residences built during this period include the H.K. Klages House at 711 Medary, a circa 1935 Tudor Revival dwelling, a Mission Revival house at 709 Medary (1935), and the Mission Revival style Madsen House, built in 1937 at 917 Sixth Street.

World War II and the Post-War Period, 1941-1948

The onset of WWII decreased population in Brookings temporarily, but eventually led to increased growth during the postwar years. The war effort helped repair the economy and improved employment opportunities in Brookings and the surrounding areas as communities faced labor shortages for the first time in over a decade. Crops and agricultural products were in high demand, so Brookings residents joined together to help local farmers produce the large quantities of goods. Shortages in material goods and other supplies affected businessmen and other manufactures, which temporarily impeded non-agrarian enterprise.

Town planners and business leaders recognized the need to capitalize on the potential prosperity of the postwar years and the value of attracting returning servicemen to the community for permanent residence. Once again, the University was instrumental in Brookings' success and longevity because federally sponsored programs such as the G.I. Bill encouraged veterans to pursue higher education and government loan programs made new construction of homes more affordable. The benefits of increased population are undeniable, but immediately following the war, Brookings faced a severe

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8

Page 73

housing shortage.¹⁶ In 1946, an estimated 1,100 vets enrolled at South Dakota State College, and the temporary housing built during the war did not adequately serve the numbers of students. A Chamber of Commerce survey reflected the high demand for housing, and by 1950, new construction included approximately fifty-one new homes, and an additional ten houses were moved in to the city limits.¹⁷ The decline in new construction during the depression, coupled with the influx of G.I. students at the University and increased marriage rates, created a unique situation of too many students and residents and not enough housing and a high demand for new construction. Many residents in the district opened their homes to boarders, and for the next few years, people simply adjusted to the crowded living conditions.

Approximately 35 new houses were added to the district during this period, but most of the new construction occurred on the periphery of town, as was common in postwar residential development. Subdivisions farther out from town were very popular, and it was both convenient and economical for developers to construct groups of houses in the undeveloped areas rather than within established neighborhoods. Minimal Traditional and Ranch Style houses were extremely popular in the postwar decade, and there are several good examples of these styles in the district. The Kendall House at 819 Sixth Avenue (1945) represents high style Ranch houses, the Forrest Fenn House at 715 Eighth Avenue typifies the Minimal Traditional style, 521 Eighth Street is an excellent example of late Colonial Revival domestic designs, and 803 Harvey Dunn reflects an unique synthesis of Spanish and Mission Revival styles.

The V.O. Nelson house at 617 Eighth Avenue is one of Brookings's most significant post-war dwellings not only as an example of contemporary domestic architecture, but also as one of the remaining houses designed by Sioux Falls architect Harold Spitznagle. Originally built for Fred Cole, the one-story Ranch style house epitomizes the circa 1945 residential designs that utilized radiant heating, open floor plans, views to patios, and built-in storage.

The district also contains several single-family Ranch style houses and modern apartment complexes that date to circa 1950 through 1990, but the distribution, size, massing, and overall design of the buildings do not significantly impact the historic character of the district.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8 / Notes Page 74

CONCLUSION

The relationship between the University and Brookings is one of the most important features in the county's history because the school had such a dramatic social, economic, and cultural impact on the establishment and development of both Brookings and the surrounding communities. The city's growth is inherently tied to the school's prosperity and the significant reputation perpetuated by its faculty and students.

The proposed Brookings University Residential Historic District reflects the association between the two entities, and is significant for the architectural resources contained within the district boundaries, which reflect the changing residential patterns and urban development of Brookings, South Dakota. The large collection of buildings represents the progression and evolution of domestic architecture, ranging from elaborate houses to very modest cottages, that typifies local, regional, and national trends in architectural form, style, and function. According to local historian George Norby, the neighborhood has always been an enclave for University professors, and neighborhood resident John Bibby agrees that, historically speaking, University professors constituted at least fifty percent of the residents. Today, as in the past, however, the changing demographics and character is more strongly influenced by the students. In recent years, an increasing number of students found residence in the numerous rental houses, boarding houses, and apartments in the district. The integration of single-family residents and long-term homeowners with the transient students who occupy the multiple dwellings testifies to the continued alliance between the University and the neighborhood.

Notes

¹ Gustav Sandro. "History of Brookings County," (Master's Thesis, University of South Dakota, 1936), 15; 24

² I. Van Ommerman, *Brookings Centennial, 1879-1979: A Commemorative Book*. (Brookings, South Dakota: Centennial Book Committee, 1979), 1-2.

³ Ibid., 15.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 / Notes Page 75

⁴ Sandro, 20.

⁵ *Brookings County History Book*. (Brookings, South Dakota: Brookings County History Book Committee, 1989), 67.

⁶ David Gilkerson, Interview with author, October 18, 1997.

⁷ Todd David Epp. "Hobos and Hyacinths," *South Dakota Magazine* (July/August 1992), 55.

⁸ *Brookings County Book*, 215.

⁹ Sandro, 32.

¹⁰ Van Ommerman, 18.

¹¹ J. Howard Kramer, *South Dakota State University: A History*. (Brookings: SDSU, 1975), 75.

¹² *Brookings County History Book*, 111.

¹³ Ibid., 105.

¹⁴ Ibid., 111.

¹⁵ Van Ommerman, 21.

¹⁶ Ibid., 113-114.

¹⁷ *County History Book*, 116.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
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Section 9 Page 76

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
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United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 9 Page 78

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United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 9 Page 79

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 10

Page 80

X. GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION:

The proposed Brookings University Residential Historic District in Brookings, Brookings County, South Dakota is bounded on west side beginning at the southwest corner of the lot at 607 Sixth Avenue, then turns north up the alley along the west lot lines of 607 through 615 Sixth Avenue to the southeast corner of 616 Fifth Avenue, then turns west and continues along the south lot line of the same property. The line continues north along the west side of Fifth Avenue up to the second block then continuing west to the alley behind 705 Fifth Avenue up to the northwest corner of the lot at 715 Fifth Avenue, then continuing east along the north edge of the lot at 710 Fifth Avenue. At the alley behind 710 Fifth Avenue, the boundary continues north to the northwest corner of the lot at 729 Sixth Avenue, then turns north and runs along the western borders of the lots at 819 through 905 Sixth Avenue, before continuing eastward along the northern borders of the lots at 605 through 615 Ninth Street. The northeast corner of the lot at 615 is the turning point for the boundary as it continues north along the west lot line of 617 Ninth Street and the west lot lines of 911 through 929 Seventh Avenue and 619 Harvey Dunn Avenue.

The district is bounded on the north beginning at the northwest corner of the lot at 619 Harvey Dunn, continuing east along the northern borders of the lots at 701 through 825 Harvey Dunn. The eastern boundary continues from the northeast corner of the lot at 825 Harvey Dunn and continues south along the east lot lines of 824 Harvey Dunn and 929 Ninth Avenue through 825 Ninth Avenue. At the northeast corner of the lot at 824 Ninth Avenue, the boundary continues east along the northern borders of the lots at 902 and 912 Ninth Street then continues south along the alley and east lot lines of 820 through 810 Ninth Avenue and along the east lot line for 915 Eighth Street. The line continues east behind the north lot line of 919 and 923 Eighth Street, then turns south along the east lot line of 923 Eighth Street, before turning east then south to continue along the east lot lines for 928 Eighth Street and 721 through 623 Medary Avenue. The south boundary line continues from the southeast corner of the lot at 623 Medary Avenue and continues west then south along the east lot line for 917 Sixth Street, then continues along the entire south lot line for 971

National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 9

Page 81

through 607 Sixth Avenue. The district is bounded on the north and south by Harvey Dunn Street and Sixth Street (Highway 14), and on the west and east by Fifth Avenue and Medary Avenue. The district boundaries contain approximately 17 full and partial city blocks located east of Main Street.

The boundary of the Brookings University Residential Historic District is indicated by the bold black line on the accompanying map entitled "Brookings University Residential Historic District, Brookings, South Dakota."

BOUNDARY JUSTIFICATION:

The boundary of the district encompasses a concentration of 421 adjacent residential buildings that date from the period 1895 to 1948. The buildings are similar in function, age, scale, and massing. This group of properties retains integrity of design, materials, workmanship, feeling, and association. The district is clearly bounded on the north and east by University and commercial buildings, and on the south by increasing commercial development. University buildings that border the district were excluded because they are owned by South Dakota State University and are not associated with the residential development and building patterns. There is very little commercial activity within the district boundaries.

National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page _____

PHOTOGRAPHS

Brookings University Residential Historic District
Brookings, Brookings Co., South Dakota

Photographed by: Megan D. Eades
Date: October 1997
Negatives: South Dakota State Historic Preservation Office

**5 x 7 prints will accompany the final nomination and will be listed individually in the final copy. This is a list of views presented in the proof sheets, which will remain with the Commission and the SHPP Staff. All negatives will be held at the SHPP office in Pierre.*

Proof Sheet #- Frame #

1.1	728 Sixth Avenue
1.2	725 Sixth Avenue
1.3	719 Sixth Avenue
1.4	716 and 714 Sixth Avenue
1.5	715 Sixth Avenue
1.6	711 Sixth Avenue
1.7	708 Sixth Avenue
1.8	704 Sixth Avenue
1.9	705 Sixth Avenue
1.10	630 Sixth Avenue
1.11	629 Sixth Avenue
1.12	629 Sixth Avenue
1.13	630 Sixth Avenue
1.14	618 and 622 Sixth Avenue
1.15	617 and 621 Sixth Avenue
1.16	607 and 611 Sixth Avenue
1.17	711 Fifth Avenue
1.18	710 Fifth Avenue
1.19	704 Fifth Avenue
1.20	624 Fifth Avenue
1.21	620 and 624 Fifth Avenue

National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page

1.22	620 and 624 Fifth Avenue
1.23	616 Fifth Avenue
1.24	616 Fifth Avenue
2.1	streetscape west side Ninth Avenue
2.2	912 Ninth Street
2.3	912 Ninth Street
2.4	902 Ninth Street
2.5	825 Ninth Street
2.6	824 Ninth Street
2.7	803 and 809 Ninth Street
2.8	725 Ninth Street
2.9	707 Ninth Street
2.10	622 Ninth Street
2.11	625 Ninth Street
2.12	617 and 625 Ninth Street
2.13	610 Ninth Street
2.14	610 Ninth Street
2.15	605 Ninth Street
2.16	905 Sixth Avenue
2.17	835 Sixth Avenue
2.18	825 Sixth Avenue
2.19	825 Sixth Avenue
2.20	820 Sixth Avenue
2.21	812 Sixth Avenue
2.22	819 Sixth Avenue
2.23	804 Sixth Avenue
2.24	729 Sixth Avenue
3.1	628 Eighth Avenue
3.2	627 Eighth Avenue
3.3	627 Eighth Avenue
3.4	628 Eighth Avenue
3.5	620 Eighth Avenue
3.6	617 Eighth Avenue
3.7	616 Eighth Avenue
3.8	616 Eighth Avenue

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page

3.9	611 Ninth Avenue
3.10	710 Ninth Avenue
3.11	718 Ninth Avenue
3.12	corner 8th Street and Ninth Avenue
3.13	810 Ninth Avenue
3.14	803 and 811 Ninth Avenue
3.15	819 Ninth Avenue
3.16	820 Ninth Avenue
3.17	823 Ninth Avenue
3.18	721 Medary
3.19	717 Medary
3.20	711 Medary
3.21	709 Medary
3.22	627 Medary
3.23	627 Medary
3.24	623 Medary

4.1	917 Sixth Street
4.2	917 Sixth Street
4.3	907 Sixth Street
4.4	907 Sixth Street
4.5	901 Sixth Street
4.6	901 Sixth Street
4.7	825 Sixth Street
4.8	817 Sixth Street
4.9	817 Sixth Street
4.10	815 Sixth Street
4.11	715 Sixth Street
4.12	716 Sixth Street
4.13	715 Sixth Street
4.14	711 Sixth Street
4.15	711 Sixth Street
4.16	707 Sixth Street
4.17	707 Sixth Street
4.18	703 Sixth Street
4.19	605 Sixth Street
4.20	601 Sixth Street
4.21	601 Sixth Street
4.22	601 Sixth Street
4.23	616 Seventh Street
4.24	702 Seventh Street

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page

4.24A	702 Seventh Street
5.1	921 Seventh Avenue
5.2	923 Seventh Avenue
5.3	929 Seventh Avenue
5.4	920 Seventh Avenue
5.5	928 Seventh Avenue
5.6	929 Seventh Avenue
5.7	928 Seventh Avenue (rear view)
5.8	streetscape 900 block 8th Avenue
5.9	929 Eighth Avenue
5.10	928 Eighth Avenue
5.11	921 Eighth Avenue
5.12	915 Eighth Avenue
5.13	828 Eighth Avenue
5.14	825 Eighth Avenue
5.15	828 Eighth Avenue
5.16	822 Eighth Avenue
5.17	821 Eighth Avenue
5.18	822 Eighth Avenue
5.19	817 Eighth Avenue
5.20	810 Eighth Avenue
5.21	722 Eighth Street from Eighth Avenue
5.22	718 Eighth Avenue
5.23	715 Eighth Avenue
5.24	711 Eighth Avenue
6.1	log
6.2	703 Seventh Street
6.3	710 Seventh Street
6.4	711 Seventh Street
6.5	717 Seventh Street
6.6	725 Seventh Street
6.7	717 Seventh Street
6.8	725 Seventh Street
6.9	716 Seventh Street
6.10	805 Seventh Street
6.11	902 Seventh Street
6.12	903 Seventh Street
6.13	906 Seventh Street

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page

6.14	907 Seventh Street
6.15	914 Seventh Street
6.16	919 Seventh Street
6.17	927 Seventh Street
6.18	927 Seventh Street
6.19	928 Eighth Street
6.20	928 Eighth Street
6.21	923 Eighth Street
6.22	919 Eighth Street
6.23	922 Eighth Street
6.24	922 Eighth Street
7.0	616 Seventh Avenue
7.1	610 Seventh Avenue
7.2	616 Seventh Avenue
7.3	620 Seventh Avenue
7.4	628 Seventh Avenue
7.5	NW corner 703 7th Street
7.6	703 Seventh Avenue
7.7	712 Seventh Avenue
7.8	711 Seventh Avenue
7.9	712 Seventh Avenue
7.10	718 Seventh Avenue
7.11	723 Seventh Avenue
7.12	streetscape south side 8th Street
7.13	621 Eighth Street (side view)
7.14	812 Seventh Avenue
7.15	811 Seventh Avenue
7.16	816 Seventh Avenue
7.17	820 and 824 Seventh Avenue
7.18	820 Seventh Avenue
7.19	824 Seventh Avenue
7.20	829 Seventh Avenue
7.21	911 Seventh Avenue
7.22	917 and 923 Seventh Avenue
7.23	921 and 923 Seventh Avenue
7.24	918 Seventh Avenue

CONTINUATION SHEET

Section _____ Page

8.1 log
8.2 log
8.3 914 Eighth Street
8.4 915 Eighth Street
8.5 915 Eighth Street
8.6 910 Eighth Street
8.7 910 Eighth Street
8.8 906 Eighth Street
8.9 911 Eighth Street
8.10 907 Eighth Street
8.11 907 Eighth Street
8.12 906 Eighth Street
8.13 902 Eighth Street
8.14 902 Eighth Street
8.15 903 Eighth Street
8.16 807 Eighth Street
8.17 803 Eighth Street
8.18 722 Eighth Street
8.19 722 Eighth Street
8.20 722 Eighth Street
8.21 723 Eighth Street
8.22 716 Eighth Street
8.23 719 Eighth Street
8.24 711 Eighth Street
8.24A 719 Eighth Street

9.1 blank
9.2 log
9.3 711 Eighth Street
9.4 708 Eighth Street
9.5 708 Eighth Street
9.6 703 Eighth Street
9.7 703 Eighth Street
9.8 702 Eighth Street

9.9 702 Eighth Street
9.10 624 Eighth Street
9.11 621 Eighth Street
9.12 621 Eighth Street
9.13 620 Eighth Street
9.14 617 Eighth Street
9.15 617 Eighth Street

CONTINUATION SHEET

Section _____ Page

9.16 612 Eighth Street
9.17 619 Harvey Dunn Street
9.18 619 Harvey Dunn Street
9.19 705 Harvey Dunn Street
9.20 709 Harvey Dunn Street
9.21 713 Harvey Dunn Street
9.22 723 Harvey Dunn Street
9.23 723 Harvey Dunn Street
9.24 723 Harvey Dunn Street
9.24A 803 Harvey Dunn Street

10.1 blank
10.2 log
10.3 803 Harvey Dunn Street
10.4 809 Harvey Dunn Street
10.5 809 Harvey Dunn Street
10.6 808 Harvey Dunn Street
10.7 819 Harvey Dunn Street
10.8 825 Harvey Dunn Street
10.9 825 Harvey Dunn Street
10.10 824 Harvey Dunn Street
10.11 streetscape HD looking west from 912
10.12 streetscape 7th Ave. looking SW
10.13 streetscape 9th Street looking W
10.14 streetscape 9th Street looking SW
10.15 streetscape 8th Street looking E
10.16 streetscape 8th Street looking E
10.17 streetscape east side 7th Ave. looking S
10.18 streetscape west side 7th Ave. looking S
10.19 streetscape west side 8th Ave. looking S
10.20 streetscape 6th Ave. looking N
10.21 streetscape NW corner 6th St. and 8th Ave.
10.22 521 Eighth Street
10.23 521 Eighth Street
10.24 streetscape 8th Street
10.24A streetscape 900 block 8th Street

CONTINUATION SHEET

Section _____ Page

- 11.1 718 Eighth Avenue
- 11.2 714 Eighth Avenue
- 11.3 705 Eighth Avenue
- 11.4 611 Eighth Avenue
- 11.5 610 Eighth Avenue
- 11.6 610 Seventh Avenue
- 11.7 616 Seventh Avenue
- 11.8 617 Seventh Avenue
- 11.9 620 Seventh Avenue
- 11.10 623 Seventh Avenue
- 11.11 629 Seventh Avenue
- 11.12 708 Seventh Avenue
- 11.13 722 Seventh Avenue
- 11.14 815 Seventh Avenue
- 11.15 819 Seventh Avenue
- 11.16 828 Seventh Avenue
- 11.17 726 Sixth Avenue
- 11.18 720 Sixth Avenue
- 11.19 625 Sixth Avenue
- 11.20 626 Sixth Avenue
- 11.21 612 Sixth Avenue
- 11.22 615 Sixth Avenue
- 11.23 628 Fifth Avenue
- 11.24 705 Fifth Avenue

- 12.1 517 Seventh Street
- 12.2 611 Seventh Street
- 12.3 611 Sixth Street
- 12.4 623 Sixth Street
- 12.5 721 Sixth Street
- 12.6 725 Sixth Street
- 12.7 803 Sixth Street
- 12.8 805 Sixth Street
- 12.9 811 Sixth Street
- 12.10 616 Ninth Avenue
- 12.11 705 Ninth Avenue
- 12.12 709 Ninth Avenue
- 12.13 715 Ninth Avenue
- 12.14 723 Ninth Avenue

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section _____ Page

12.15 816 Ninth Avenue
12.16 923 Ninth Avenue
12.17 929 Ninth Avenue
12.18 1011 Eighth Avenue
12.19 924 Eighth Avenue
12.20 916 Eighth Avenue
12.21 816 Eighth Avenue

12.22 720 Eighth Avenue
12.23 721 Eighth Avenue
12.24 719 Eighth Avenue

13.1 blank
13.2 821 Ninth Street
13.3 815 Ninth Street
13.4 816 Ninth Street
13.5 721 Ninth Street
13.6 720 Ninth Street
13.7 716 Ninth Street
13.8 715 Ninth Street
13.9 703 Ninth Street
13.10 616 Ninth Street
13.11 615 Ninth Street
13.12 609 Ninth Street
13.13 521 Eighth Street
13.14 616 Eighth Street
13.15 824 Eighth Street
13.16 809 Eighth Street
13.17 815 Eighth Street
13.18 819 Eighth Street
13.19 915 Seventh Street
13.20 911 Seventh Street
13.21 817 Seventh Street
13.22 811 Seventh Street
13.23 706 Seventh Street
13.24 617 Seventh Street

14.1-15 blank
14.16 929 Seventh Avenue
14.17 816 Seventh Street
14.18 621 Ninth Avenue

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section _____ Page

14.19 719 Ninth Avenue
14.20 919 Ninth Avenue
14.21 625 Harvey Dunn
14.22 701 Harvey Dunn
14.23 716 Harvey Dunn
14.24 815 Harvey Dunn
14.25 821 Harvey Dunn