

RAMSEY COUNTY  
**History**  
*A Publication of the Ramsey County Historical Society*

*A Different  
Sesquicentennial*

Remembering Fredrick McGhee

Paul D. Nelson

—page 13

Fall 2011

Volume 46, Number 3

*Gone But Not Forgotten?*

The Survival of Outdoor Sculpture in St. Paul

*Moira F. Harris, page 3*



*In 1958 Sculptor Robert Johnson crafted a golden eagle as a corporate symbol for Minnesota Federal Savings and Loan. The eagle and rock weighed 1,100 pounds, stood eighteen feet tall, and the eagle had a twenty-three-foot wingspan. After the savings and loan merged with another financial institution, the eagle took flight in mid-1986 to the campus of Northwestern College in Roseville, where it was installed near the school's entrance gates. Eagle photos at Minnesota Federal by Jay Pfaender; at Northwestern College by Moira F. Harris.*

## RAMSEY COUNTY HISTORY

*Executive Director*

Priscilla Farnham

*Founding Editor (1964–2006)*

Virginia Brainard Kunz

*Editor*

John M. Lindley

## RAMSEY COUNTY HISTORICAL SOCIETY

### BOARD OF DIRECTORS

Paul A. Verret

*President*

Cheryl Dickson

*First Vice President*

William Frels

*Second Vice President*

Julie Brady

*Secretary*

Carolyn J. Brusseau

*Treasurer*

Thomas H. Boyd

*Immediate Past President*

Norlin Boyum, Anne Cowie, Nancy Randall  
Dana, Cheryl Dickson, Charlton Dietz, Joanne A.

Englund, William Frels, Howard Guthmann,

Richard Heydinger, John Holman, Kenneth R.

Johnson, Elizabeth M. Kiernat, Rev. Kevin M.

McDonough, Nancy McKillips, Susan McNeely,

Debra Mitts-Smith, Laurie M. Murphy, Richard H.

Nicholson, Marla Ordway, Jay Pfaender, Jeffrey

Slack, Ralph Thrane, Richard Wilhoit.

*Directors Emeriti*

W. Andrew Boss

Richard T. Murphy Sr.

### EDITORIAL BOARD

Anne Cowie, *chair*, James B. Bell, Thomas H.  
Boyd, John Diers, John Milton, Debra Mitts-Smith,  
Laurie M. Murphy, Paul D. Nelson, Richard H.  
Nicholson, Jay Pfaender, David Riehle, G. Richard  
Slade, Steve Trimble, Paul A. Verret, Mary Lethert  
Wingerd.

### HONORARY ADVISORY BOARD

William Fallon, William Finney, George  
Latimer, Joseph S. Micallef, Marvin J. Pertzik,  
James Reagan, Rosalie E. Wahl.

### RAMSEY COUNTY COMMISSIONERS

Commissioner Victoria Reinhardt, chair

Commissioner Tony Bennett

Commissioner Toni Carter

Commissioner Jim McDonough

Commissioner Rafael Ortega

Commissioner Jan Parker

Commissioner Janice Rettman

Julie Kleinschmidt, manager,  
Ramsey County

*Ramsey County History* is published quarterly  
by the Ramsey County Historical Society, 323  
Landmark Center, 75 W. Fifth Street, St. Paul, MN  
55102 (651-222-0701). Printed in U.S.A. Copy-  
right © 2011, Ramsey County Historical Society.  
ISSN Number 0485-9758. **All rights reserved.**

**No part of this publication may be reprinted  
or otherwise reproduced without written  
permission from the publisher.** The Society  
assumes no responsibility for statements made by  
contributors. Fax 651-223-8539; e-mail address:  
admin@rchs.com; web site address: www.rchs.com

# RAMSEY COUNTY History

Volume 46, Number 3

Fall 2011

THE MISSION STATEMENT OF THE RAMSEY COUNTY HISTORICAL SOCIETY  
ADOPTED BY THE BOARD OF DIRECTORS ON DECEMBER 20, 2007:

The Ramsey County Historical Society inspires current and future generations  
to learn from and value their history by engaging in a diverse program  
of presenting, publishing and preserving.

## CONTENTS

- 3 *Gone But Not Forgotten?*  
The Survival of Outdoor Sculpture in St. Paul  
*Moira F. Harris*
- 13 *A Different Sesquicentennial*  
Remembering Fredrick McGhee  
*Paul D. Nelson*
- 15 *Growing Up in St. Paul*  
The West End Neighborhood of the Thirties and Forties  
*Douglas R. Heidenreich*
- 20 *Living la Vida en Ramsey County*  
A Journey through Ramsey County's Mexican Past  
*Leila Renee Albert*
- 25 *Book Reviews*

*Publication of Ramsey County History is supported in part by a gift from  
Clara M. Claussen and Frieda H. Claussen in memory of Henry H. Cowie Jr.  
and by a contribution from the late Reuel D. Harmon*

## A Message from the Editorial Board

Public art, like all reflections of popular sensibility, has changed over the years in Ramsey County. Molly Harris looks back at the evolution of our outdoor art, from zinc and cast-iron fountains and war heroes, to the Germania and eagle figures that graced insurance-company buildings, down to the colorful sculptures of Charles Schulz *Peanuts* characters. Leila Albert recounts the history of St. Paul's West Side, where people of Mexican descent were drawn by work opportunities and stayed to raise their families. Albert's accompanying book review essay and a current Landmark Center exhibit also highlight this community's struggles and achievements. Doug Heidenreich shares evocative memories of growing up in the West End neighborhood, where vacant lots acted as playing fields, and the coming of spring brought hollyhocks, rhubarb, and the trash man hauling away ashes produced by winter's coal-burning furnaces. And Paul Nelson notes the sesquicentennial of the birth of Fredrick McGhee, a pioneering African American criminal defense attorney and civil rights leader. As you settle down for a good read, don't forget that a membership makes a great holiday gift for anyone with personal Ramsey County memories.

*Anne Cowie,*  
Chair, Editorial Board

---

# *Gone But Not Forgotten?*

## The Survival of Outdoor Sculpture in St. Paul

*Moira F. Harris*

Outdoor sculpture is challenged by vandalism, theft, climate extremes, urban redevelopment, pigeon poop, neglect, and changes in taste. Although a sculpture seems more permanent than a mural, due to size and weight, it can be just as ephemeral and easy to harm. As the 2008 *Fall Report of Public Art Saint Paul* said:

Whether works were made of bronze and stone to speak of history, heritage and heroes; whether they were shaped in steel or wood in abstract expression of beauty; whether they comprise entire landscapes or structures for our exploration and discovery, public artworks speak to us of who we are. They deserve our care.<sup>1</sup>

Books such as *Lost Twin Cities*, *Lost Minnesota*, and *St. Paul's Architecture*, and, in fact, the entire field of historic preservation, deal with architecture.<sup>2</sup> Surveying architecture and then preserving it began in the 1960s in St. Paul with the Historic Sites Survey of 1964.<sup>3</sup> That led to the establishment of the city's Heritage Preservation Commission and the successful campaign to preserve and transform the old Federal Courts Building into Landmark Center.<sup>4</sup>

### **Where Did They Go and Why?**

Outdoor sculpture lacks similar scholarship. Knowing which sculptures have been created and are now gone and those which still exist will help those interested in preserving this form of our cultural heritage. As of 1987 there were over 120 outdoor sculptures located in St. Paul.<sup>5</sup> No one really examined the city's sculpture until the 1990s when the national program, SOS! or Save Our Sculpture! was launched.<sup>6</sup> In St. Paul the SOS! program was directed by Christine Podas-Larson, founder of Public Art Saint Paul, and Thomas Zahn, an architectural historian. Through the auspices of Public Art Saint Paul, planning public art for the city began. Thus, while the future status of outdoor sculpture and its condition were being considered, the lost works of the past were forgotten.

Just as caring for architecture involved surveys of contemporary structures and research into what had been lost, sculpture deserves similar treatment. Old postcards and photographs of vanished public art tickled my curiosity and resulted in the present inquiry into the subject. This article deals with outdoor sculpture once permanently on view in the city.<sup>7</sup> All examples are considered "public art" as they are or were outdoors in plain sight, but some were privately owned either as three-dimensional trademarks or as decorations while others were given to or

purchased by the city. One of the questions that volunteers working on behalf of SOS! sought to answer was who had paid for each piece of sculpture? Another question was who now owned the sculpture, if conservation was deemed necessary.

### **Art for the City's Squares and Parks**

Art came slowly to St. Paul. First there had to be a place to put it such as a public building or a space like a park. As early as 1849, when St. Paul became Minnesota's territorial capital, land was given to the city for parks. Parks took shape in the 1870s and were developed until 1885 under the direction of the City Council. The Board of Park Commissioners, which then assumed the task, later called these first parks "City squares," because they were exactly that: squares of land flanked by buildings and with each originally named for its donor.<sup>8</sup> Around Irvine Park (named for John Irvine) the



*In this postcard from about 1915, the recently constructed Minnesota Capitol and several of the substantial mansions that were a part of St. Paul's Capitol Heights neighborhood overlook Central Park and its fountain. Photo courtesy of Moira F. Harris.*

buildings were residences; businesses flanked Smith Park (named for Robert A. Smith, but now known as Mears Park, named for Norman Mears); while Rice Park (named for Henry Rice) had a mix of public and private structures along its four side streets, much as it does today.

Central Park's land was the gift in 1884 of several families who would build their homes nearby. Before its planning was undertaken, Central Park was the site of the first three Winter Carnival Ice Palaces.<sup>9</sup>

Lafayette Park, further east, was once described as neighboring "a small colony of old homes of distinguished early settlers."<sup>10</sup> Railways and freeways, and the eventual departure of many families for Summit Avenue residences brought about this neighborhood's demise.<sup>11</sup> Bounded by Ninth, Grove, Locust and Willius streets, Lafayette Park was arranged much like Smith, Rice, and Irvine Parks, with paths converging on a central fountain.

The acreage for Como (1873), Phalen (1890), and Highland was acquired later. These far larger parks were crossed by streets, not bounded by them. These landscape parks or pleasure gardens were large enough to house various recreational amenities: golf courses or water activities in summer, and snow or ice sports in winter. Later Ice Palaces were located in Como, Phalen, and Highland Park, and on Harriet Island. These parks were destinations reached by streetcar or, eventually, by automobile. Yet, they too, offered space for art.

Developing a park meant deciding how it should be used. Picturesque parks needed fountains and gardens, while recreational parks needed ball fields and playgrounds. The city squares were clearly formal spaces. A newspaper description of "Sunday in the Parks" suggests:

At Rice Park but few of the settles or rustic benches were unoccupied during the day, especially during the afternoon. The inviting shade of the trees and the invigorating color of the well-kept grass plats invited rest, and people rested there. The occupants were largely of the sterner sex, but the gentler were not unrepresented, as was shown by the baby carriages wheeled about to give infant heirs an airing and the occasional glimpse of an



*An enlarged section of another early twentieth century postcard offers a close-up view of the two-tiered fountain with its many cherubs that once graced Summit Park. Photo courtesy of Moira F. Harris.*

Easter hat in close proximity to the shoulder of a tourist's jacket. Children accompanied by their mothers in Sunday clothes walked sedately about the grass plats and kicked pebbles from the gravel walks, apparently half impressed with the idea that they must neither soil their clothes nor make much noise, and also that their elders were making only a pretense of watching them.<sup>12</sup>

Andrew Schmidt points out that the history of park development in St. Paul would involve a struggle between the picturesque and recreational concepts. He notes that Horace W. S. Cleveland, who drew up the first plans for Como Park in the late 1880s, favored picturesque parks as a refuge from urban life, while Frederick Nussbaumer, Como's first superintendent, thought parks should offer amenities including spaces for organized recreation along with a variety of floral plantings.<sup>13</sup>

Decorative fountains with sculptures on top which helped create the picturesque look were seen in trade exhibits at early American world's fairs, such as the Centennial Exposition of 1876 in Philadelphia or the World's Columbian

Exposition of 1893 in Chicago. Firms such as J. W. Fiske, W. H. Mullins, and J. L. Mott Iron Works displayed their wares at these fairs. Fountain figures they sold were available in zinc, bronze, and copper, in various patinas or even painted. Bases could and were often separately ordered. Many designs were based on European prototypes, but the models and casts were often American made by M. J. Seelig.

Outdoor sculpture decorating the grounds of a number of American world's fairs was also offered for sale. One catalogue, disposing of "100,000 statues of staff and plaster," and even "Large full life size EAGLES with spread wings," trumpeted:

The Fountain.

The Grandest Piece of Work on the Ground . . .

The FOUNTAIN representative of NEPTUNE.

It rises out of the water to a height of 40 feet. It can be taken down in parts and reset.

Will last for a long time. Write for further information and price.<sup>14</sup>

Cities and communities selected metal sculpture for park fountains and military memorials for several reasons. Mass produced figures were readily available through catalogues and they were cheaper than commissioning a unique piece in bronze or marble from a sculptor. For example, the various Civil War infantrymen (actually made of zinc) standing at parade rest were priced at less than \$500 (although the bases for the figures cost extra) while, on the other hand, the bronze figure the State of Minnesota asked Jacob Fjelde to create for the battlefield memorial at Gettysburg was budgeted at \$20,000. Zinc sculptures were popular in the period between 1875 and 1900. Many cities ordered them for park and civic-building decoration. By the 1920s, however, they were out of fashion.

For Rice, Irvine, Lafayette, Central, and Smith Parks the basic design was of grass and flower plots, crossed by paved or gravel paths leading to the central space. And there, in the middle of each square, was a single-pan fountain with sculpture on a tall base. In Smith Park, a Civil War

infantryman stood with his left foot forward and both hands grasping the muzzle of his rifle. This figure was originally modeled by Henry Ellicott and sold by J. W. Fiske.<sup>15</sup> On either side of its base were seated female figures. The *Boy and Swan* group standing on an acanthus leaf pan in Rice Park was based on a German sculpture by Theodor Kalide, copied in America and sold through J. L. Mott Iron Works.<sup>16</sup> The nymph with her water jar was probably also derived from a European source. Photographs of this fountain in Central Park show four female figures standing around the base. In Summit Park, as the postcard image shows, four standing cherubs waved shells from the rim of its pan, and more cherubs climbed a second column to the top. Water came from both the cherubs' shells and from the lion faces along the rim of the pan. Priced at \$1,000 to \$1,200 depending on the finish (painted or bronzed), this was one of the more elaborate of the city's fountains.<sup>17</sup> Irvine Park had no figural sculpture, but it did have a fountain.

Irvine Park's fountain came as a result of public pressure. On April 5, 1881, eighty-four residents of that neighborhood signed a petition to the Common Council of St. Paul arguing that, although land for the park had been given freely to the city, no park had ever been developed. Residents had already paid for a fence and were willing, if not eager, to fund a

music bandstand if the city would agree to grade the streets, provide police protection so that "thieves, tramps and immoral persons of all sexes, ages, races, and colors" would cease "indulging in open and disgraceful drunkenness and debauchery." Their last request was that a fountain be erected in the center of said park, and additional iron seats be placed therein.<sup>18</sup>

Despite the Minnesota winters, fountains were popular and considered appropriate outdoor amenities until the 1920s. In the early years, a woman who once lived in the Windsor Hotel (which stood where the Hotel St. Paul does now), wrote in praise of one park:

Within easy reach of the Windsor Hotel was Rice Park, the square which the St. Paul Public Library now faces. It was very pretty in the 1880's. Centering from a large fountain of cast iron representing a boy clutching a goose by the neck, gravel paths and beds of colorful flowers spread out through the park.<sup>19</sup>

### Sculpture for Domes and Niches

One other outdoor sculpture took her place on a building in downtown St. Paul at this time. Hers was the highest place of all as she stood atop the dome of the second State Capitol (erected in 1883, razed in 1938).<sup>20</sup> Three Minnesota capitol buildings have been built in St. Paul. The first,



In Smith Park (today's Mears Park) a statue of a Civil War infantryman once stood watch over a fountain adorned with two seated female figures. Photo courtesy of Moira F. Harris.

built in 1851, burned in 1881. The second, on whose dome *Lady Justice* stood, was designed by LeRoy Buffington, and opened for business in 1883. Both were located on the block bounded by Wabasha, Cedar, Exchange and Tenth streets. The third capitol, designed by Cass Gilbert, was completed in 1905. The second capitol was retained as a storage facility for three decades longer. It was razed in 1937–1938. The Arts and Science Center would later be built on that site.

State capitol and county courthouse buildings often featured cast or sheet metal figures of *Lady Justice* on their domes. The ladies usually carried scales in their outstretched left hands and swords pointing down in their right hands. They measured eight to twelve feet high, or even taller, in order to be noticed from the ground.

Paul Gaines helped St. Paul's *Lady Justice* make her way to Glencoe where she served as a yard decoration until she was donated to the McLeod County Historical Society.<sup>21</sup> Although precise data is so far lacking on her exact provenance, the strongest resemblance of the State Capitol *Lady Justice* is to a sheet zinc figure sold by the W. H. Mullins and its predecessor companies between 1879 and 1887.<sup>22</sup> Probably the best known



In contrast to Summit Park's fountain, the single-tier fountain in Rice Park featured the sculpture known as *Boy and Swan*. Photo courtesy of Moira F. Harris.



As can be seen here, Lady Justice was one of the most widely viewed examples of outdoor sculpture in St. Paul when she stood on top of the dome of the second State Capitol, about 1885. Charles Alfred Zimmerman photo. Photo courtesy of the Minnesota Historical Society.

of any Mullins statues in Minnesota is *Herman the German* in New Ulm.

A recent book on courthouses notes that Justice figures stood on courthouses in New Ulm, Windom, Red Wing, Rochester, Pipestone, Jackson, Le Center, and Bemidji.<sup>23</sup> Another *Lady Justice* was removed from her courthouse dome perch in 1961 and now stands on the ground in Walker.

Through the 1880s and 1890s, St. Paul went on a building spree. The second State Capitol and Ramsey County Courthouse and City Hall were joined by new offices for banks and insurance companies. City blocks were quickly filled with solid stone buildings, some of which needed a spot of decoration such as a three dimensional depiction of the occupant's trademark. Thus both the *Germania* figure of the Germania Life Insurance Company and the *New York Eagle* of New York Life Insurance Company were placed in niches over the main entrances to those office structures in 1889. While Stanford White, the architect who designed other office buildings for the New York Life Insurance Company, recommended his friends,

Augustus and Louis St. Gaudens, to create a giant eagle for the firm's buildings, *Germania's* sculptor is unknown.

### The First Professional Sculptors

All of the outdoor sculpture so far mentioned was created elsewhere. Before the arrival of two Norwegian-born sculptors in the Twin Cities, Minnesota had neither a large group of artists capable of doing the works requested nor, in the case of bronze, were there any places to cast a sculpture.

During his brief life and career in Minnesota that first Norwegian, Jacob Fjelde (1859–1896), created a number of famous outdoor works in Minneapolis: *Hiawatha and Minnehaha*, *Minerva*, *Ole Bull*, and, in St. Paul, the bust of *Henrik Ibsen* in Como Park. Fjelde did a number of busts of important Minnesotans as well as the memorial figure to the First Minnesota at Gettysburg. During his much longer life and career John Karl Daniels (1875–1978) was given commissions for the *Pioneers* and the *Bison* statue once in front of North American Life Insurance in Minneapolis while in St. Paul his works include memorials to *Knute Nelson* and *Leif Erickson* and the *Earthbound* statue on the State Capitol grounds, and the *Soldiers and Sailors* memorial (often referred to as “Josias King,” from the name of the model) in Summit Park. Daniels created works for other Minnesota cities as well as completing other memorials for Minnesota's dead on Civil War battlefields.

### Honoring Heroes

In the 1890s, thirty years after the Civil War ended, cities and Grand Army of the Republic (G.A.R.) posts began to erect memorials to those who had left home to fight for the North and had not survived. The first such memorial in St. Paul was the fountain figure in Smith Park, and the second was John Karl Daniels's soldier on top of the tall shaft in Summit Park erected in 1903. Acker Post of the G.A.R. began thinking about having a Civil War memorial in the city as early as 1882. An association to secure funds was established the next year, but, wrote the post's historian



Lady Justice once stood on the dome of Minnesota's second Capitol. In this photo from 1989, she stands in the yard of the home of Paul and Eunice Gaines in Glencoe, Minnesota, more than three decades after the Capitol building was razed. Mrs. Gaines donated the sculpture to the McLeod County Historical Society whose president Everett Hantge is shown with her. Photo courtesy of McLeod County Historical Society.

eight years later, “The Monument is not yet visible to the naked eye.”<sup>24</sup>

The period from 1900 until World War I was a busy time for commemorative sculpture, often honoring literary figures and political heroes.<sup>25</sup> The German community sponsored the statue of *Johann Christoph Friedrich Schiller* (1907) by the German sculptor Ignatius Tascher in Como Park. Not far away was the bust of *Ibsen* (1912), sponsored by Norwegian lodges. The Daughters of the American Revolution honored Nathan Hale, a man from their chosen period of history with a statue on Summit Avenue, while a state-wide committee gathered contributions for *John A. Johnson*, a memorial statue which was placed in front of the State Capitol in 1912.<sup>26</sup> All of these statues were of bronze

and remain in place today. Two other memorial figures, of zinc, honor St. Paul firemen in Calvary and Oakland cemeteries. They were designed by Caspar Buberl and were sold by the J. W. Fiske Company.<sup>27</sup> Artists also worked on sculpture for the new Saint Paul Cathedral and for the present State Capitol.

In later years the Capitol Mall would become a favorite location for statues of explorers, governors, political leaders, memorials to women, the police, and to those who had fought in recent American wars: World War II, Korea, and Vietnam. Before that time, as the city's trove of outdoor artwork grew, many persons were critical of what already was in place.

### The Fall of Germania

If a sculpture map for the city had been drawn in about 1905, it would have shown statues on bank or insurance com-



On April 1, 1918, an unidentified photographer captured the removal of the statue Germania from its niche at the Germania Life Insurance Company Building in St. Paul. First installed when the building was completed in 1889, no one knows what became of this statue. Photo courtesy of the Minnesota Historical Society.

pany buildings, in parks, and on top of fountains. Within a dozen years or so a number of those statues shown on such an imaginary map had vanished.

*Germania* was the first to hit the pavement. This enormous, eighteen-foot-tall, bronze or marble (depending on the account) symbol of German culture stood over the entrance to the Germania Life Insurance Building at Fourth and Minnesota streets and had faced the world from there since 1889. Clad in a breastplate, helmet, and long skirts, she carried a sword, grasped a shield with a double-headed eagle on it, and held aloft a flag. With the exception of the flag and shield design, the figure bore a startling similarity to Thomas Crawford's *Statue of Freedom* (1855) that has crowned the United States Capitol dome since 1863.

The Germania Life Insurance Company was founded in New York City in 1860 by Hugo Wesendonck and had many customers of German descent. The *Germania* statue placed on the insurance company's building in St. Paul related to the Niederdenkmal monument erected along the Rhine River above Rudesheim, Germany, in 1883.<sup>28</sup>

*Germania* became a conventional symbol to invoke memories of her homeland. In the parade organized by the German community for the first Winter Carnival in 1886, a passenger dressed as Germania shared a carriage with somebody costumed as the American counterpart, Columbia.<sup>29</sup> Predictably, *Germania* was not a politically correct symbol to display in the midst of World War I. The company not only renamed itself as the Guardian Life Insurance Company, but removed *Germania* from her niche in March 1918.<sup>30</sup> The building manager said that he had received orders from the home office to remove the statue. He added, "... there will be no ceremonies and there is no announcement regarding ultimate disposition."<sup>31</sup> Less than one month later *Germania* was gone. The building was razed in 1970.

### The Fountains Depart

In the 1920s St. Paul's park commissioners began removing sculpture from the parks. As reported in the *Pioneer Press*, tastes had changed:



A close-up photo from 1898 taken when the water was turned off at the Central Park fountain shows the details of the water-pouring female figure and its supporting statuary. Photo courtesy of the Minnesota Historical Society.

The cast iron art in the form of fountain statuary in three of St. Paul's parks is doomed and will pass down the trail that leads to oblivion in the wake of the cigar store Indian and the painted antelopes and cupids that graced the front lawns of some of the city's early mansions. The soldier that has topped the fountain in Smith park came down Saturday. . . .

Like many another soldier, the upstanding figure in Smith park had been cast in a mold and that method of coming into existence is not considered conducive either to art or to originality. Experts on city beautification say that such statuary and the kind of fountain it goes with have been out of date for a score of years.<sup>32</sup>

Smith Park lost its Civil War figure, and the *Boy and Swan* fountain no longer stood in the center of Rice Park. Central Park (now the site of a parking ramp near the State Capitol), lost its water-pouring lady. In contrast, the very small Summit Park received a carved monument in



This photo from about 1930 captured the Griswold Fountain's nude boy in Summit Park. In the background is the Cathedral of St. Paul. St. Paul Daily News photo. Photo courtesy of the Minnesota Historical Society.

1924 for which Martha Griswold had given \$2,000 thirty years earlier. Martha Griswold died in 1896 and her bequest was for a fountain in memory of her late brother Lewis to be used alike by people, horses, and cattle. She had hoped that it would be located in Summit Park, near the Cathedral's eventual location. A small sculpture, perhaps five feet in height, showing a nude boy emerging from a rock was carved of Bedford

limestone by John Karl Daniels and placed where Mrs. Griswold had wished. Unfortunately the stone statue with its fountain was too great a temptation for vandalism. A photograph from 1950 indicates that the boy lost a leg and then his head. By 1960 the entire sculpture had been removed.<sup>33</sup>

It had taken the city's Board of Park Commissioners two decades to remove the fountain figures, but they eventually succeeded. In the *Annual Report* for

1902, the Board of Park Commissioners had noted the following:

#### City Squares

Considerable repairs to seats, fountain basins, and turf were necessary in most all of the small parks. The amounts for these betterments were \$1,327.90. The questionable ornamental fountains, which years ago were placed in the small parks by the city council are fast becoming dilapidated, and the board will soon be confronted with the necessity of replacing these cast iron monstrosities with some more durable and tastefully designed fountains. All of the small parks were maintained as usual, and in accordance with the appropriation.<sup>34</sup>

The Board of Park Commissioners, it seems, was not totally anti-fountains since, in their report of 1895, they bemoaned the fact that Como Park had none; it was in fact "destitute of fountains." They hoped that some generous citizen would consider donating a fountain to remedy the situation.<sup>35</sup> Dr. Rudolph Schiffmann, a former member of the Board, heard the request and gave the mermaid fountain that still bears his name to the park. Shortly thereafter Cass Gilbert received a commission to carve a simple marble bird bath as a memorial to the Mannheimer family, and then came *Venus*.

#### The Venus Fountain

Unlike *Germania*, the fountain of *Venus Rising from the Waves* or *Venus Anadyomene* was not a corporate symbol or nationalist icon, but a nude goddess raising a non-concealing drapery over her head while standing above jets of water. This concept of the birth of Venus comes from antiquity and appealed to numerous artists over time. They portrayed the goddess of love emerged from the sea riding on a clamshell. She was blown to shore by wind gods with cherubs riding dolphins heralding her arrival. Botticelli, Boucher, and Bouguereau all painted her.<sup>36</sup> The French sculptor Charles Cordier is supposed to have been the first to turn her arrival into a fountain ensemble with the conch shells held by the cherubs emitting the jets of water.<sup>37</sup>

One of the displays at the World's





An early twentieth-century postcard featured this version of Aphrodite or Venus Rising from the Waves (1889) that was a part of the fountain in City Hall Square that was adjacent to St. Paul's second City Hall. When plans were made to build a third City Hall, Aphrodite was moved in 1929 to Como Park. Today all that remains of this statue resides on the second-floor east landing at Landmark Center. Photo courtesy of Moira F. Harris.

Columbian Exposition in Chicago in 1893 offered different sizes and versions of *Venus Rising from the Waves* fountain ensembles. Customers could order various heights of fountains, with or without cherubs and dolphins, created in various metals with patinas from grayish to bronze. St. Paul ordered a zinc *Venus Rising from the Waves* fountain and four zinc vases for its second City Hall and Ramsey County Courthouse, which was built in 1889. The fountain stood on the grassy lawn (City Hall Square) at the corners of Fifth and Wabasha streets. The vases were placed on either side of the sidewalks leading to the front and back entrances. Designed by architect Edward

Bassford, the building occupied the block bounded by Fourth and Fifth Streets, Wabasha and Cedar.

In correspondence relating to the City Hall and Courthouse building, the purchase of the *Venus* fountain and the four zinc vases is noted. The City of St. Paul paid \$1,265.84 for one #350 *Venus* fountain, a 12-foot diameter basin, two #331 vases, and another pair, #350 model vases, from J. W. Fiske of New York. The order was shipped in late August 1889. After the fountain, basin, and vases reached St. Paul, the local sign painting firm of Bazille and Partridge was hired to give the zinc ensemble a finished look. Vases and the fountain were to receive one coat of lead and oil paint, one coat of bronze [paint], and then two coats of carriage body varnish so that they would match the treatment given the building's iron stairway.<sup>38</sup>

When the city decided to build a new city hall, the *Venus* fountain, usually referred to as *Aphrodite* in St. Paul, was saved. *Venus* moved first to Como Park in about 1929. George Nason, former city landscape architect, described her new location in one of his newspaper articles in 1932:

From the annual display garden, with its columned pergola, at Como Park, two stone steps in a low wall, flanked by massive Roman braziers, lead to the Aphrodite garden.

Aphrodite, the goddess of pulchritude, presides over this garden. The birth of Aphrodite from the waves of the sea is depicted in a cast pewter [*sic*, zinc] fountain which is the central feature of the garden. . . . The figure stood for many years in the city hall square, and was moved to Como when this garden was constructed in 1929 and 1930. . . . At the end of the garden walk is a stone tea house, donated to the department by John E. Cable and W. S. King. . . .<sup>39</sup>

At some date between the 1940s and 1977, the *Venus* fountain may have been damaged and was sent into storage.<sup>40</sup> From storage, *Venus* rose once more and was given to George Fisher, a city lawyer. He then apparently lent it to a friend who kept it at his home in Marine on St. Croix. When the Federal Courts building was undergoing its transformation into Landmark Center, Fisher decided to return *Venus*, her cherubs and dolphins to

St. Paul as a Bicentennial gift. Visitors to Landmark Center can view what remains of *Venus* on the second-floor east landing. At first an attempt was made to have her function again as a fountain, but she leaked. So the *Venus* figure was removed and now stands on a leaf-strewn base, minus the cherubs and dolphins.

### Flight of the Eagles

Eagles have a better survival rate than lovely ladies in St. Paul. Both the eagle once above the entrance to the New York Life Insurance Building and Minnesota Federal's bird had to move.

The New York Life Insurance Company erected buildings in both of the Twin Cities, but only St. Paul's, at Sixth and Minnesota streets, rated an eagle. The commission for the sculpture was given to Augustus Saint Gaudens who sketched the concept of a nurturing eagle landing on a ledge above its nest



Originally this statue, known as the New York Eagle, stood above the entrance to the New York Life Insurance Company building. In 1967, when the building was demolished, the eagle moved on to a parking ramp. Now restored and relocated to Overlook Park, it once more holds an honored place among St. Paul's outdoor sculptures. Photo (1986) by Moira F. Harris.



Sally, left, and Linus, are part of St. Paul's Peanuts statues. Here the author's grandchildren, Caroline and Kevin Harris, mimic their bronze counterparts in Landmark Park. Photo by Moira F. Harris.

of eaglets while grasping a snake in its talons. His brother, Louis St. Gaudens, then created the sculpture and oversaw its casting in bronze.<sup>41</sup> The eagle and its offspring were set in place over the main entrance to the building in 1890 and remained there until the wrecking ball arrived in 1967.

Then the sculpture began its journey. Its first home was a rather dangerous location outside a parking ramp at Jackson and Fourth streets. It was too accessible a spot. As columnist Don Boxmeyer wrote, the eagle was scratched, gouged, climbed upon, and hit by falling debris.<sup>42</sup> Finally its then owners, the Dynex Corporation, donated the sculpture to Public Art Saint Paul and the eagle's future was secured. Funds were raised to conserve the statue while a search was undertaken for a new location. In 2004, the sculpture, now called *The New York Eagle*, was installed on a new base in Overlook Park at Summit Avenue and Ramsey Hill. As Christine Podas-Larson has noted, this placed the St. Gaudens near Paul Manship's *Indian Hunter and His Dog* and William O. Partridge's *Nathan Hale*, creating a triangle of significant sculpture in the city.<sup>43</sup>

Minnesota Federal Savings and Loan Association's eagle was a corporate symbol as was *Germania*. The gleaming golden fiberglass bird was the work

of Robert Johnson who also created the fiberglass replica of Paul Manship's *Indian Hunter and His Dog* which temporarily replaced the original on Summit Avenue from 1967–1992. The eagle was commissioned by Minnesota Federal and installed on its building at Fifth and Minnesota streets in 1958.

When Minnesota Federal merged with First Federal Savings and Loan of Minneapolis and a replacement logo involving the letter "M" and the number "1" was created, the eagle had to go. No preservationist criticism greeted the Association's announcement that they planned to remove the eagle. "Apparently," said Jay Pfaender, then vice president of marketing, "if it is (of historical significance) nobody is saying so." The eagle was donated to Northwestern College in Roseville. It can be seen near the campus entrance gates at Lydia Street and Snelling Avenue.<sup>44</sup>

### **Sour Taste Left by the Sugarman**

Yet another bank merger endangered another of St. Paul's sculptured landmarks, and the final outcome was an artistic disaster. In 1971 the First National Bank invited George Sugarman to create a work for its headquarters building at Fifth and Minnesota streets. What

Sugarman designed and had fabricated by the Lippincott firm of New Haven, Connecticut, was a 19-ton installation of various colored aluminum shapes (circles, lines, squiggles) to be built into a niche over their main door. Until 2008, the bank corporation, although selling the building, retained ownership of Sugarman's *St. Paul Sculptural Complex*. Then it disavowed ownership, allowing the new owners to sell the work.

Public Art Saint Paul tried to raise money for its acquisition, but the Sugarman sculpture was sold to Grubb & Ellis, a real estate firm in Houston, Texas. To the horror of many art lovers, Sugarman's unique piece was taken apart, repainted, and dispersed. Now nineteen sites in Texas display portions of it, called by some, "Sugar Babies."<sup>45</sup> Like altar triptychs or medieval illustrated books, the Sugarman sculpture was no longer considered valuable in its original form, but it could be separated.

### **Parks and Sculpture Today and Tomorrow**

Clearly taste, urban redevelopment, and corporate needs affect the cultural environment. Corporations sell their headquarters buildings and no longer need or perhaps want the art that was commissioned for them. Parks are redesigned to better serve the people who use them. New parks are added, some featuring sculpture such as the Western Sculpture Park, developed and organized by Public Art Saint Paul.

Various formal layouts were tried at Mears Park until the decision to opt for a more informal and natural setting was adopted. The park was redesigned by Brad Goldberg and Don Ganje in 1992. Larry Millet termed the result "the finest modern-era design of any kind in Lowertown."<sup>46</sup> Goldberg and Ganje's design featured a stream, trees, floral plantings, and a band shell that created an informal space that welcomed residents of the area to come, stroll, sit awhile, and walk their pets. Their design suggested an early plan for the square. In 1886 a large boulder found near Shakopee was to become the centerpiece of a fountain forty feet in diameter, built with artificial waterfalls and places to grow evergreens

and flowers. This plan was not realized since the more formally geometric arrangement with the Civil War soldier became the park's focal point.<sup>47</sup>

Central Park vanished in the redevelopment of the Capitol Mall in the 1960s. Lafayette Park, badly damaged by a major wind storm in 1904, grew smaller as roads and railroad tracks encroached on its terrain. Irvine Park remains the least changed of the early City squares. Walkways still lead to its central fountain, a replica of what was once there.

Rice Park was rearranged to accommodate a very different fountain figure, called *The Source*, by Minnesota sculptor Alonzo Hauser. Nearby stands the pensive statue of *F. Scott Fitzgerald* by another Minnesotan, Michael Price. And not far away are three bronze children sitting on a bench facing the Hotel St. Paul. They are based on the comic strip characters drawn by Minnesota-born artist Charles Schulz. His other *Peanuts* folk are in still another new park that replaced the Commercial State Bank building to the east of Landmark Center.

The *Peanuts* figures were the idea of Randi Johnson, owner of TivoliTwo, and a Schulz family friend. After Schulz died in 2000, she suggested the five-year program of fiberglass figures based on the "Cows on Parade" initiative begun in Zurich. In Switzerland the idea had been to attract residents and visitors to downtown areas where painted cows, purchased by local businesses, stood on the sidewalks. At the end of the summer the cows were auctioned and the proceeds given to charity. Cities throughout the world have thereafter held their own versions of the annual parade concept with sharks, lions, moose, pigs (in Austin, Minnesota), and bridges (in Duluth). Proceeds from the five *Peanuts* parades were used to fund the *Peanuts* bronze figures in the two parks.<sup>48</sup>

While many people visited St. Paul to see the *Peanuts* parades and purchased the large fiberglass figures at live and online auctions, others were quite unhappy over the permanent outdoor versions. They felt that Rice Park, especially, was a more formal space, a Victorian space, and the *Peanuts* characters were quite inappropriate.<sup>49</sup>

Another controversy over outdoor sculpture arose when members of a beer collectors' group offered to the city a monument featuring another cartoon character, the Hamm's Beer Bear. Eventually that monument was accepted and dedicated on September 16, 2005. In each of these cases the final decision over whether to accept the gift of art and where to place it was left to the City Council, as had been the case in the early years of St. Paul.

Across Smith Street is another small city space, Hamm Square, which has harbored two quite different configurations of stone and water. As is perhaps obvious, fountains remain a feature of many St. Paul parks with or without sculpture. Artist LeRoy Nieman once told local journalist Gareth Hiebert (1921–2005), also known to readers as columnist "Oliver Towne," "that's what a city needs . . . lots of fountains and pools and sculptures to soften the stark blacktop, sharp corners and edges."<sup>50</sup>

Many older statues have undergone conservation work and are now back in place looking almost as good as new while also preserved for many additional years in the outdoors. Among the works that have recently been treated and repaired are Charles Brioschi's *Christopher Columbus*, the *Quadriga* on the Minnesota State Capitol by Daniel Chester French and Edward Potter, Paul Manship's *Indian Hunter*, the St. Gaudens' *New York Eagle*, William O. Partridge's *Nathan Hale*, and Charles Ginnever's *Protagoras*. Some of these statues also have a group of "stewards" who will monitor their condition and report any problems to the police and trained conservators. Public Art Saint Paul launched this program in 2008.

The role of decision maker in the arts has been a shared responsibility. In the nineteenth century the City Council and then the Board of Park Commissioners decided what to purchase and what gifts to accept. In the twenty-first century these organs of city government remain, yet now there are additional participants in creating the city's cultural landscape. These include the federal and state governments, nonprofit arts groups such as Forecast, COMPAS, and Public Art Saint



On September 16, 2005, artist Bill Stein, who often drew the Hamm's Bear advertising symbol, unveils his rendering of the design for the Hamm's Bear monument. This granite sculpture was donated to the city by the Hamm's Beer Club, a group of collectors of Hamm's memorabilia, and is located adjacent to the north entrance to the Hamm Building, on the mall at West Seventh Place. Photo by Moira F. Harris.

Paul, as well as museums and art schools. All of these actively promote and support art as well as offer training and jobs to artists through grants and commissions. As a result, the community now includes a significant number of professional sculptors, unlike the situation in the 1880s.

Awareness of the city's cultural heritage cannot always protect or preserve sculpture, or architecture for that matter. Yet, knowing what there has been is very important. Knowing about the past provides a comparison, a benchmark to understand and appreciate the city's artistic history, its development, and changes in taste.

*Moira F. (Molly) Harris holds a Ph.D. in art history from the University of Minnesota. Author of several books and articles about Minnesota art and popular culture, she has written several articles for Ramsey County History in the past with her most recent one (coauthored with her husband Leo J. Harris) appearing in the Spring 2010 issue.*

## Endnotes

1. *Fall Report*, Public Art Saint Paul, 2008, 2.
2. Larry Millett, *Lost Twin Cities* (St. Paul: Minnesota Historical Society Press, 1992); Jack El-Hai, *Lost Minnesota* (Minneapolis: University of Minnesota Press, 2000); Jeffrey A. Hess and Paul Clifford Larson, *St. Paul's Architecture* (Minneapolis: University of Minnesota Press, 2006). *Ramsey County History* devoted an entire issue (36:2 [Summer 2001]) to this subject.
3. See H. F. Koeper, *Historic St. Paul Buildings* (St. Paul: City Planning Board, 1964). In a foreword, Georgia Ray DeCoster, chair of the committee, summarized its recommendations. The survey covered only buildings built before 1920, and mostly those in the downtown loop. The committee felt that buildings should be marked with plaques, featured on walking and bus tours, floodlit, and recommended that similar surveys of buildings in other older St. Paul neighborhoods should be done. The report and its files on individual buildings are available in the Research Center of the Ramsey County Historical Society, St. Paul, Minn.
4. Biloine W. (Billie) Young, *Landmark: Stories of a Place* (St. Paul: Minnesota Landmarks, Inc., 2002).
5. My book, *Monumental Minnesota, A Guide to Outdoor Sculpture* (St. Paul: Pogo Press, 1992), was a first attempt to discover this aspect of the state's cultural heritage.
6. Doug Stewart. "All right, Troops—Fan Out and Find Every Last Artwork," *Smithsonian* (April 1995): 140, 141.
7. There is, of course, sculpture that is truly ephemeral. For the great railroad completion celebrations of 1883 (Northern Pacific) and 1893 (Great Northern), as well as the G.A.R. Encampment of 1896, there were temporary arches erected over downtown streets. The floats in those parades often had sculptured elements. For the St. Paul Winter Carnivals snow and ice sculptures have long been expected. More recently five years of *Peanuts* fiberglass figures filled St. Paul sidewalks every summer between 2000 and 2005.
8. The seven member Board of Park Commissioners of St. Paul was created in the legislative session of 1886–1887. By 1888, there were twenty-five "very pretty parks" with a total area of 300 acres. Frank C. Bliss, *St. Paul: Its Past and Present* (St. Paul: F. C. Bliss Publishing, 1888), 210.
9. Paul D. Nelson, "Another Lost Neighborhood; The Life and Death of Central Park—A Small Part of the Past Illuminated," *Ramsey County History*, 39: 3 (Fall 2004): 4–16 and Moira F. Harris, *Fire and Ice: The History of the Saint Paul Winter Carnival* (St. Paul: Pogo Press, 2003), 28–30.
10. "Local Memories of St. Paul by the Old Settler," *St. Paul Pioneer Press*, July 24, 1932, 2d section, 1.
11. Marshall R. Hatfield. "Once Upon a Time: 'Tasteful, Elegant' Lafayette Park and the Vanishing Homes of St. Paul's Elite," *Ramsey County History* 29:2 (Summer 1994): 4–21.
12. *St. Paul Globe*, May 17, 1886, 2.
13. Andrew Schmidt. "Planning St. Paul's Como Park," *Minnesota History*, 58:1 (Spring 2002): 42.
14. *Material from the Omaha Exhibition* (Chicago: Chicago House Wrecking Company, 1899), 3, 34, 36, 48.
15. Carol A. Grissom, *Zinc Sculpture in America 1850–1950* (Newark, Del.: University Press of Delaware, 2009), 502.
16. *Ibid.*, 337.
17. The French Group Fountain (No. 71) as shown in a J. W. Fiske catalogue from 1908–1913.
18. Ramsey County Archives, St. Paul Common Council, Minnesota Historical Society.
19. Alice Montfort Dunn, "People and Places in Old St. Paul," *Minnesota History* 33:1 (Spring 1952): 3.
20. Millett, 64–67.
21. Information from Lori Pickell-Stangel, McLeod County Historical Society, January 2010. The photo of the *Lady Justice* figure in the graden first appeared in the *Glencoe Enterprise*, August 3, 1989, p. 1, 4.
22. Grissom, 185–87.
23. Doug Ohman and Mary Logue, *Courthouses* (St. Paul: Minnesota Historical Society Press, 2008), 34.
24. Josiah B. Chaney. *History of the Acker Post No. 21, G. A. R., St. Paul, Minn.* (St. Paul: H. L. Collins Company, 1891), 30.
25. The literary tradition would continue statewide, with statues honoring Selma Lagerlof in Minneapolis, F. Scott Fitzgerald in St. Paul, and Vilhelm Moberg in Chicago City.
26. A second cast of Andrew O'Connor's statue stands in front of the courthouse in Johnson's hometown, St. Peter, Minnesota.
27. Grissom, 558, 559.
28. *The New York Times*, September 28, 1883. Ten years later Americans could have seen a temple enclosing a *Germania* statue at the Chicago World's Columbian Exposition, carefully created of 30,000 pounds of chocolate by the Stollwerck firm of Cologne. See H. H. Bancroft, *The Book of the Fair* (New York: Bounty Books, 1894), 371–2.
29. *St. Paul Pioneer Press*, February 2, 1886, 1.
30. Millett, 216–17. Advertisements were placed in local newspapers by H. and Val J. Rothschild, the building's managers, emphasizing the change. See *St. Paul Pioneer Press*, March 3, 1918, 2nd section, 10. A photograph in the advertisement shows *Germania* in place.
31. *St. Paul Daily News*, March 1, 1918, 13.
32. "Iron Statuary in 3 St. Paul Parks Will Be Removed," *St. Paul Pioneer Press*, February 22, 1925, 1.
33. Jerry Lundquist, "Monuments Mark City's History Carry Brands of Passing 'Kilroy's,'" *St. Paul Pioneer Press, Pictorial* magazine, July 23, 1950, 10–11. Only the head remained in 1960, according to Como Park data. Daniels would later use the theme of a figure emerging from stone in his monument to veterans, *Earthbound* (1956).
34. *Annual Report*, Board of Park Commissioners, City of Saint Paul, 1902, 27.
35. *Fourth Annual Report of the Board of Park Commissioners of the City of St. Paul* (St. Paul: Pioneer Press Company, 1895), 15.
36. A well known modern interpretation appears in Rip Cronk's 1980 mural, "Venus Reconstituted." His Venus, already on shore, has left her clamshell behind and donned roller skates to mix with the crowds on the boardwalk of Venice, California. See Robin J. Dunitz, *Street Gallery: Guide to 1000 Los Angeles Murals* (Los Angeles: RJD Enterprises, 1993), 182.
37. Grissom, 323. Grissom lists eighteen other Venus fountains known to have once existed. A few have been repaired and one was even painted.
38. Correspondence: letters to David Day, superintendent, from J. W. Fiske, August 26 and 28, 1889; and to Day from Bazille and Partridge, September 6 and 24, 1889, in *Joint Ramsey County Courthouse and City Hall Papers*, Minnesota Historical Society.
39. George L. Nason, "Visiting around St. Paul Parks," *St. Paul Dispatch*, August 30, 1932, 1.
40. Roberta Sladky told the author that as of November 1977 the Venus fountain was in storage at Como Park. This information was confirmed by Janice Quick by email on October 6, 2009. At the time of this writing nobody at Como Park could verify its location or disposition.
41. A second cast of the sculpture was made for the New York Life Insurance building in Omaha. The sculpture remains on what is now the FirstTier Bank, 1700 Farnam Street, in Omaha, as reported by surveyors for SOS! IASNE000050. The third casting of the eagle was installed on the New York Life Insurance building in Kansas City, Missouri. The building, designed by McKim, Mead & White, and its eagle, underwent restoration in 2002.
42. Don Boxmeyer, "'New York Eagle' will spread wings again," *St. Paul Pioneer Press*, January 9, 2000, B1, 4.
43. Judy Woodward, "A New Look for Overlook," *Avenues*, February 2004, 8; Christine Podas-Larson, "St. Gaudens' New York Eagle: Rescue and Restoration of St. Paul's First Outdoor Sculpture; Icon of Its Past," *Ramsey County History*, 37:3 (Fall 2002), 12–15.
44. "Bank's Golden Eagle to Rest in Roseville," *Minneapolis Star Tribune*, May 6, 1987, 13B.
45. Mary Abbe, "St. Paul Landmark Winds up in the Chop Shop," *Minneapolis Star Tribune*, June 26, 2009, 3E.
46. Larry Millett. *AIA Guide to the Twin Cities* (St. Paul: Minnesota Historical Society Press, 2007), 345.
47. *St. Paul Globe*, May 17, 1886, 2.
48. Moira F. Harris, "Having a Swine Time," *Public Art Review* 12:1 (Fall 2000), 38–40; and "Peanuts in Saint Paul," in *Saint Paul Almanac 2010*, edited by Kimberly Nightingale (St. Paul: Arcata Press, 2009), 210–12.
49. Karl J. Karlson, "Civic Group Says Nuts to 'Peanuts,'" *St. Paul Pioneer Press*, December 7, 2004, 1, 10A.
50. Gareth Hiebert, "Fountains, Sculptures, Soothing Downtown," *St. Paul Sunday Pioneer Press*, June 8, 1975, L1, 2.

Published by the Ramsey County Historical Society  
323 Landmark Center  
75 West Fifth Street  
Saint Paul, Minnesota 55102

NON-PROFIT  
ORGANIZATION  
U.S. Postage  
PAID  
Twin Cities, MN  
Permit #3989

ADDRESS SERVICE REQUESTED



*Torre de San Miguel (Tower of St. Michael) is a major landmark on St. Paul's West Side and a powerful emblem for Minnesota's first urban barrio. For more on the history of Mexican-Americans in this neighborhood and Minnesota, see page 20. Photo by Lelia R. Albert.*