

United States Department of the Interior
National Park Service

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information.

X New Submission _____ Amended Submission

A. Name of Multiple Property Listing

The Architecture of Harold Spitznagel and His Firm in Sioux Falls, 1929-1972

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

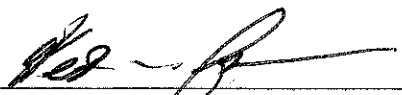
The Architecture of Harold Spitznagel and His Firm in Sioux Falls, 1929-1972

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

 _____ SD SHPO _____ 4-28-2022 _____
Signature of certifying official Title Date

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

United States Department of the Interior
National Park Service

The Architecture of Harold Spitznagel and His Firm in Sioux Falls, 1929-1972

South Dakota

Name of Multiple Property Listing

State

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Create a Table of Contents and list the page numbers for each of these sections in the space below.

Provide narrative explanations for each of these sections on continuation sheets. In the header of each section, cite the letter, page number, and name of the multiple property listing. Refer to *How to Complete the Multiple Property Documentation Form* for additional guidance.

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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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

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- Tier 1: 60-100 hours (generally existing multiple property submissions by paid consultants and by Maine State Historic Preservation staff for in-house, individual nomination preparation)
- Tier 2: 120 hours (generally individual nominations by paid consultants)
- Tier 3: 230 hours (generally new district nominations by paid consultants)
- Tier 4: 280 hours (generally newly proposed MPS cover documents by paid consultants).

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E: STATEMENT OF HISTORIC CONTEXTS

1: Biographies of Harold Spitznagel and Associated Architects

Harold Spitznagel

Harold Spitznagel was born on December 7, 1896, in Sioux Falls, South Dakota, to Charles and Mary Spitznagel. On his father's side, he was a first generation American, but just barely. His father was born in 1852 in Griessen a town near the Swiss border in the Grand Duchy of Baden, then part of the German Confederation.¹ The family emigrated to the United States and settled in Lafayette, Indiana in 1854.² His mother, Mary Winstoffer, was a nurse, born in Lansing, Iowa, in 1857 to Swiss emigrants.³ Harold's parents were married in Minneapolis in June of 1886, and their first son, Charles R. Spitznagel, who went by his middle name Reynolds, was born on April 6, 1887.⁴ Shortly thereafter, the family moved to Sioux Falls, where Charles opened a restaurant and then a bakery.⁵

Harold graduated from Washington High School in June 1916, and as an indication of where his interests lay, he was the art editor for his senior yearbook.⁶ In the fall of that year, he started his college career at the School of the Art Institute of Chicago.⁷ He spent two years there and then, in August of 1918, he enlisted in the U.S. Army.⁸ The U.S. War Department did not anticipate that World War I would be over in just a matter of months, so Harold was assigned to the Machine Gun Company of the 12th Infantry.⁹ He never saw active duty and was discharged as part of the Army's broader demobilization program in June of

¹ Alan K. Lathrop, "Designing for South Dakota and the Upper Midwest: The Career of Architect Harold T. Spitznagel, 1930-1974," *South Dakota History* 37, No. 4 (Winter 2007): 271; "Deutschland Geburten und Taufen, 1558-1898", database, FamilySearch (<https://familysearch.org/ark:/61903/1:1:NX53-SZ9> : 26 March 2020), Karl Spitznagel, 1852.

² Ancestry.com. U.S. and Canada, Passenger and Immigration Lists Index, 1500s-1900s [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc, 2010; Ancestry.com. 1860 United States Federal Census [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2009. Images reproduced by FamilySearch.

³ "Mrs. Spitznagel Dies, Funeral to be with Husband," *The Daily Argus-Leader* (Sioux Falls, S.D.), July 29, 1924, 5; Ancestry.com. 1910 United States Federal Census [database on-line]. Lehi, UT, USA: Ancestry.com Operations Inc, 2006.

⁴ "United States World War I Draft Registration Cards, 1917-1918", database with images, FamilySearch (<https://familysearch.org/ark:/61903/1:1:K68Q-WH1> : 25 August 2019), Charles Reynolds Spitznagel, 1917-1918.

⁵ *Sioux Falls City Directory for 1889-90* (Aberdeen and Sioux Falls, S.D.: Charles Pettibone & Co., 1889), 189; *Sioux Falls City Directory for 1894-5* (Sioux Falls, S.D.: Pettibone Directory Company, 1894), 179.

⁶ "High School Graduation Tonight," *The Daily Argus-Leader* (Sioux Falls, S.D.), June 1, 1916, 8.

⁷ "United States World War I Draft Registration Cards, 1917-1918", database with images, FamilySearch (<https://www.familysearch.org/ark:/61903/1:1:K68Q-WCM> : 20 January 2021), Harold Theodore Spitznagel, 1917-1918.

⁸ "United States, Veterans Administration Master Index, 1917-1940," database, FamilySearch (<https://familysearch.org/ark:/61903/1:1:WWKD-VWMM> : 27 October 2019), Harold Theodore Spitznagel, 13 Jul 1919; citing Military Service, NARA microfilm publication 76193916 (St. Louis: National Archives and Records Administration, 1985), various roll numbers.

⁹ Bryan F. Newmann and Shane D. Makowicki, *The U.S. Army Campaigns of World War I: Occupation and Demobilization* (Washington, D.C.: Center of Military History, United States Army, 2019), 11; *Twelfth U.S. Infantry 1798-1919, Its Story—By Its Men* (New York: The Knickerbocker Press, 1919), 343 (Interestingly, Harold was a member of both the art staff and the business staff involved in preparing this book for publication).

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1919.¹⁰

By then, Harold had already been accepted into the architecture program at the University of Pennsylvania (Penn), and he started courses there that fall. The architecture program at Penn was under the aegis of the School of Fine Arts, and students received a bachelor's degree in architecture with the option of staying on for a master's degree. According to the course catalog, a bachelor's could be obtained in four years, with the master's requiring as little as one additional year of study.¹¹

It took Harold five years to obtain his bachelor's degree, a year longer than the target time frame for students, but the time was not wasted. By the time he graduated, he had been elected to Tau Sigma Delta, a nationwide architecture honor society, as well as Sigma Xi, an honor society for scientists and engineers, which admitted only three architectural students in 1925.¹² Despite being an undergraduate, he was appointed as a drawing instructor in 1923.¹³ While he was a student at Penn, his parents died within days of each other in the summer of 1924.¹⁴

Spitznagel's work as an undergraduate was featured in the 1922 University of Pennsylvania Review of the Department of Architecture. His design, an Ionic order statue shelter, reflected the Beaux Arts curriculum of the department.¹⁵ Spitznagel's opinion of the curriculum has not been documented, but it bears mentioning that during his first two decades in the profession he used Classical elements sparingly and not at all after World War II.

Upon graduation, he received the American Institute of Architects (AIA) medal, which was awarded to the graduate who had the "highest record" in his class at Penn, as well as a silver medal in the school's Alfred Spayd Brooke Memorial Prize for "meritorious work in architectural design." He also received an award from the Beaux Arts Institute of New York.¹⁶

Harold's first job after graduation was with Herbert Foltz in Indianapolis. He did not stay in this practice for long, but while he was there, he served on the entertainment committee for the Indianapolis Architectural Club's annual meeting in 1925.¹⁷ He had served on Penn's Egyptian Pageant committee earlier that year.¹⁸ Going forward, Spitznagel would often serve on committees, as well as engaging in public speaking. This helped advance his reputation among his peers while furthering his career and the profile of his practice.

In September 1926, Harold married Engla Hanson, also a Sioux Falls native, in Sioux Falls; they were together until Harold's death in 1975.¹⁹

¹⁰ "Veterans Administration Master Index."

¹¹ "Catalogue of the University of Pennsylvania. 1920/1921," *University of Pennsylvania Bulletin* 21, No. 11 (December 11, 1920): 133.

¹² Lathrop, 272.

¹³ "Twenty Years Ago in the Argus-Leader," *The Daily Argus-Leader* (Sioux Falls, S.D.), September 11, 1943, 5.

¹⁴ "Mrs. Spitznagel Dies, Funeral to be with Husband" *The Daily Argus-Leader* (Sioux Falls, S.D.), July 29, 1924, 5.

¹⁵ "Review of the Department of Architecture," *University of Pennsylvania Bulletin* 22, No. 34 (May 20, 1922): 37.

¹⁶ "Spitznagel Wins Penn. U. Honors," *The Daily Argus-Leader* (Sioux Falls, S.D.), June 18, 1925, 5.

¹⁷ "The Indianapolis Architectural Club," *Pencil Points* (February 1926), 62.

¹⁸ "Harold Spitznagel to Aid in College Pageant," *The Daily Argus-Leader* (Sioux Falls, S.D.), April 15, 1925, 18.

¹⁹ "Miss Hanson is Bride of Harold Spitznagel Today," *Daily Argus-Leader* (Sioux Falls, S.D.), September 20, 1926, 14.

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By the fall of 1926, Harold had moved on from Foltz's practice in Indianapolis to the Burnham Brothers practice in Chicago. He was not with that firm very long, moving on to the firm of Graven and Mayger in 1927. At Graven and Mayger, he was responsible for the design of the Illinois Hotel, a 22-story structure on Stolp Island in Aurora, Illinois, that was the tallest building in Illinois outside of Chicago at the time of its construction.²⁰ It may seem surprising that Spitznagel was given this assignment less than three years after receiving his bachelor's degree, but he was 30 years old, had worked with architects in Sioux Falls while pursuing his degree, and had two years' instruction at the School of the Art Institute of Chicago to go along with his instruction at Penn.²¹ Additionally, the principals in the firm, Anker Graven and Arthur Mayger were both specialists in theater design, so this project, regardless of its high profile nature, was likely not a priority for the firm.²²

According to a summary of experience that Spitznagel prepared later during World War II, he said that during his early career, in addition to designing a \$700,000 hotel, he also designed theaters with a total value of \$2,000,000.²³ One of these theaters was apparently the extravagant Mayan Revival Fisher Theatre in Detroit, Michigan.²⁴ Identification of any other theaters designed by him is difficult, but one possibility is the Avalon, which was built in Detroit at roughly the same time as the Fisher Theater, and which had a budget of \$600,000.²⁵ Recently, many of the firm's records were discovered in Chicago and donated to the Bldg.51 Museum.²⁶ Examination of these files may shed additional light on Harold's work for this firm.

Spitznagel left Graven and Mayger in either late 1928 or early 1929.²⁷ The firm's principals dissolved their partnership by the middle of 1929, with Arthur Mayger moving his practice to Detroit in December of that year.²⁸ Work apparently slowed for the firm after the Fisher and Alabama theaters were completed, and it seems likely that Harold perceived that its prospects were dim.

From Graven and Mayger, Harold went to Schmidt, Garden and Erickson, a firm that had been at the forefront of the Prairie movement during the first two decades of the 20th century. While at Schmidt, Garden and Erickson, Harold was responsible for the design of several hospitals and commercial structures, according to his 1942 record of qualifications and experience. Hospitals which have a strong likelihood of being designed by him include the Menorah Hospital in Kansas City, Missouri, and an addition to the Leila

²⁰ Graven and Mayger were hired to design the Illinois Hotel, which was financed largely through the sale of a \$700,000 bond ("\$700,000 Illinois Hotel Building," advertisement, *Chicago Tribune*, November 29, 1926, 26; "Leland Tower, 1928," City of Aurora website, Access Date: September 3, 2021, <https://www.aurora-il.org/594/3-Leland-Tower-1928>; Lathrop, 273.

²¹ "Harold Spitznagel Returns from Chicago for Vacation," *Daily Argus-Leader* (Sioux Falls, S.D.), August 20, 1928, 16.

²² Graven and Mayger both worked for Rapp and Rapp, another Chicago firm that specialized in theaters, before leaving to start their own practice in 1926.

²³ "Record of Qualifications and Experience," 1 July 1942. Box A, Harold Spitznagel Papers (N 25), Northwest Architectural Archives, University of Minnesota Libraries, Minneapolis.

²⁴ "Harold Spitznagel Returns from Chicago for Vacation," *Daily Argus-Leader* (Sioux Falls, S.D.), August 20, 1928, 16.

²⁵ "Blame Spite for Bombings," *Detroit Free Press*, December 6, 1927, 4.

²⁶ "Bldg. 51 Museum Acquires 'Lost' Records of Architectural Firm Graven and Mayger," Urban Remains Chicago, Access Date: November 9, 2021, <https://www.urbanremainschicago.com/news-and-events/2017/08/04/bldg-51-museum-acquires-lost-records-of-architectural-firm-graven-and-mayger/>

²⁷ Date is conjectural, based on (23) and (24); "City Briefs," *Daily Argus-Leader* (Sioux Falls, S.D.), May 1, 1929, 7.

²⁸ "A.I.A. Member Locates Here," *Detroit Free Press*, December 8, 1929, part 4, p. 9.

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Y. Post Hospital in Battle Creek, Michigan.²⁹ Harold may also have had a role in designing the Lakeside Hospital now part of the UH Health System in Cleveland, Ohio.³⁰ Attribution of commercial projects to Spitznagel is hampered by the large number of commissions the firm received during his tenure. While employed at Schmidt, Garden and Erickson in 1929, Harold undertook the design of the Green Lantern restaurant at 216 S. Phillips Avenue in Sioux Falls.³¹ This earliest example of Harold's work in Sioux Falls has been heavily altered and no trace of his design remains.

After the stock market crash in 1929, new construction dropped off dramatically, and the architectural profession was not immune to the effects of the incipient Depression. Recalling those years, Harold said, "I saw my friends with degrees of Master of Architecture running elevators and working in cafeterias in Chicago."³² By April, 1930, Harold had determined to return to Sioux Falls, and in June, 1930, he rented a small office in the Western Surety Building, and brought on George Scudder, an engineer, as a part-time associate.³³ Harold later observed that he was "more or less forced" to relocate to Sioux Falls, adding that he "decided it would be best to come back and starve at home."³⁴ Spitznagel's first commission after opening his own office was a bakery remodel. He took his fee in baked goods.³⁵

Spitznagel's professional reputation grew steadily during the 1930s and 1940s, so that by the 1950s, he was the perhaps the best-known architect in South Dakota. A measure of this success may be due to professional connections, as his work and the work of his firm was often featured in national magazines during that decade. He was also a gifted public speaker, and this undoubtedly contributed to his reputation as well. However, his work also had the respect of his peers. At some point in the early 1950s, Louis I. Kahn, who was then on the faculty at Yale University invited him to New Haven for a brief residency.³⁶ Kahn, who graduated from the University of Pennsylvania a year before Spitznagel, kept up a correspondence with him over the years.³⁷

Reflecting the strong portfolio of ecclesiastical architecture his firm assembled, Harold served on the architecture committee of the National Council of Churches of Christ for a time during the 1950s, and in 1959, he was one of the U.S. delegates to the International Conference on Architecture and the Church at

²⁹ The original rendering of the building was far different from the completed structure. "To Begin New Hospital," *Kansas City Times* (Missouri), March 14, 1930, 1; "The Jewish Memorial Hospital Will Overlook the Brush Creek Valley at Troost Avenue, A Handsome Georgian Edifice," *Kansas City Star* (Missouri), April 23, 1928, 2; "Hospital Addition to Supply 100 Beds," *Battle Creek Enquirer*, July 13, 1929, 1.

³⁰ "Lakeside Hospital, Cleveland | 222045 | EMPORIS," EMPORIS, STR Germany GMBH, Access date: September 3, 2021, <https://www.emporis.com/buildings/222045/lakeside-hospital-cleveland-oh-usa>.

³¹ "H. Spitznagel Architect," advertisement, *Daily Argus-Leader* (Sioux Falls, S.D.), August 15, 1929, 13

³² *Statistical Abstract of the United States 1931*, Vol 53, 874. Table No. 845; "The Architect and His Community, A P/A Case Study," *Progressive Architecture* (October 1951), 64-74.

³³ "City Briefs," *Daily Argus-Leader* (Sioux Falls, S.D.), April 15, 1930, 14; "Spitznagel Opens Architects Office," *Daily Argus-Leader* (Sioux Falls, S.D.), June 11, 1930, 5.

³⁴ "Architect and His Community"

³⁵ Lathrop, 273.

³⁶ No primary resource connects Spitznagel with Yale during Kahn's tenure, but Edward Dart listed him as one of the architects that he studied under while at Yale: https://en.wikipedia.org/wiki/Edward_D._Dart, this list apparently comes from Susan Dart's book, *Edward Dart, Architect*.

³⁷ Sarah Williams Ksiazek, "Critiques of Liberal Individualism: Louis Kahn's Civic Projects, 1947-57," *Assemblage*, No. 31 (December 1996), note 63 (p. 78).

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Chateau de Bossey in Switzerland.³⁸ Spitznagel also served as the president of the South Dakota chapter of the American Institute of Architects (AIA) in 1955. In 1959, he was elected a fellow of the AIA.³⁹ He served as a regional director of the AIA from 1958 to 1970 and as vice president of the national organization from 1966 to 1970.⁴⁰

Spitznagel's involvement with the firm that bore his name continued until June 30, 1972, although by 1970 he told Bess Balchen with the *AIA Journal* that most of the firm's design work was being done by his partners, adding that he was content to play the role of "wheel horse."⁴¹

In February 1974, Harold received one final honor, the Governor's Award for Distinction in Creative Achievement, from the South Dakota Arts Council. In his acceptance speech, he pointed out that "it is seldom realized by those so doing that the recognition is due to a great number of people rather than to the individual effort of a single person," adding, "I ... feel that in accepting this award, I have deprived some capable and creative artist of the recognition due him or her."⁴² Spitznagel passed away on April 26, 1975.

John August Schoening

John Schoening was born in Racine Wisconsin on January 29, 1898.⁴³ He attended the Armour Institute of Technology, now the Illinois Institute of Technology in Chicago, graduating in 1920 with a Bachelor of Science in Architecture.⁴⁴ He was a project manager at Schmidt, Garden & Erickson in Chicago from 1922 to 1931. In 1934, he moved west and went to work with Harold Spitznagel in Sioux Falls as the firm's first employee. Harold brought him on to assist with the Sioux Falls City Hall project and he stayed with the firm for 30 years, retiring in 1964. He and his wife, Frances moved to Hanford, California in the San Joaquin Valley shortly afterward; he passed away there in 1968 at the age of 70.⁴⁵

William ("Bill") Edward Bentzinger

Bill Bentzinger was born in Danville, Iowa, on April 7, 1916.⁴⁶ He took a Bachelor of Science in Architectural Engineering from Iowa State College (now University) in Ames, Iowa, in 1937.⁴⁷ After graduating, he took a sales position with the Masonite corporation, and by 1939 he had moved to Sioux Falls. He married Louella Welde in Fort Dodge, Iowa, on December 26, 1939. Harold Spitznagel brought him on as part-time help in 1942, and in 1945 he was hired full-time. He worked for the firm as both a project manager and as a designer from that point forward. As Harold began to scale back his involvement in the firm's management in the late 1960s, Bentzinger became the firm's second president. He stayed with the

³⁸ "The Argus-Leader's Citizen of the Week," *Sioux Falls Argus-Leader*, April 12, 1959, 10A.

³⁹ George S. Koyl, ed., *American Architects Directory* (New York: R.R. Bowker Company, 1962), 665.

⁴⁰ John F. Gane, ed., *American Architects Directory* (New York: R.R. Bowker Company, 1970), 866, 867.

⁴¹ Bess Balchen, "Ingredients for a Practice with Pleasure," *AIA Journal* (January 1970), 35-42.

⁴² Manuscript copy of 7 February 1974 speech, Box A, Spitznagel Papers.

⁴³ Ancestry.com. Wisconsin, U.S., Births and Christenings Index, 1801-1928 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

⁴⁴ *Bulletin of Armour Institute of Technology*, May 1920, 150. This information is considered definitive, as compared to the 1956 *American Architects Directory*, which lists the year of his B.S. as 1921.

⁴⁵ "John A Schoening," obituary, *Sioux Falls Argus-Leader*, November 11, 1968, 2.

⁴⁶ Draft Registration Cards for South Dakota, 10/16/1940-03/31/1947; Record Group: Records of the Selective Service System, 147; Box: 6, The National Archives in St. Louis, Missouri.

⁴⁷ Gane, ed., *American Architects Directory* (1970), 64.

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firm until his death on March 19, 1994.⁴⁸

Wallace (“Wally”) Stanley Steele

Wally Steele was born in St. Paul, Minnesota on October 22, 1925. After graduating from high school in 1943, he enlisted in the U.S. Army Air Corps, being discharged in June 1946. A few months later, on September 14, 1946, he married Alicemae O’Toole. He then enrolled in the University of Minnesota, graduating with a bachelor’s degree in Architecture in 1949, less than three years after matriculating. In 1949 and 1950 he worked with Brooks Cavin, a St. Paul architect who had studied under Walter Gropius at Harvard and worked with Eero Saarinen.⁴⁹ While he was working with Cavin, his design for a small home won third prize in a contest sponsored by the National Association of Home Builders. His design was featured in the March 1951 issue of *Architectural Forum*.⁵⁰ Steele took a position as a lecturer at the University of Minnesota in 1950 and taught there until 1952, when he was hired by Harold Spitznagel.⁵¹ He worked with the firm until his death at age 60 in 1986.⁵²

Marvin (“Marv”) Lauritz Peterson

Marv Peterson was the first South Dakota-born architect hired by Spitznagel. Peterson was born in Dell Rapids on May 26, 1939. He received a Bachelor’s in Architecture from the University of Minnesota in 1962 and went to work for the firm shortly afterward.⁵³ In 1976, Peterson left the Spitznagel Partners and, along with Dick Dempster and Leroy Bean, started Architecture, Inc., which retains a significant practice in Sioux Falls.⁵⁴

2: Contemporary Sioux Falls Architecture Firms

The city of Sioux Falls grew steadily during the years Spitznagel was in active practice. The population in 1930 was 33,362; by 1970 it was 72,488. While Spitznagel was, by the time he retired, the best-known architect in Sioux Falls, the firm was not without competitors during his tenure. When Spitznagel established his practice in 1930, Perkins and McWayne was the city’s leading firm. With the death of Robert Perkins in 1954, that firm was dissolved. George C. Hugill had started a practice in Sioux Falls in 1919, and in 1921 he entered a partnership with William Blatherwick. With the death of Hugill in 1950, the firm was renamed Hugill, Blatherwick and Fritzell, and in 1960 it was again renamed Fritzell, Blatherwick, Griffen and Berg. This firm was Spitznagel’s primary competition for educational and governmental projects in South Dakota.⁵⁵ Other smaller firms also competed with Spitznagel during the 1950s and 1960s. The firm

⁴⁸ “William Bentzinger,” obituary, *Argus Leader*, March 20, 1994, 3D.

⁴⁹ Gane, ed., *American Architects Directory* (1970), 874; “Collection: Brooks Cavin papers | University of Minnesota Archival Collections Guides (umn.edu),” University of Minnesota Archives, University of Minnesota, Date Accessed: September 3, 2021, <https://archives.lib.umn.edu/repositories/8/resources/2315>.

⁵⁰ *Architectural Forum* (March 1951), 118 and 119.

⁵¹ Gane, ed., *American Architects Directory* (1970), 874; University of Minnesota, *Publications of the Faculties, 1950-1951*, 44.

⁵² “Wallace Steele,” Obituary, *Argus Leader*, October 22, 1986, 13.

⁵³ Gane, ed., *American Architects Directory* (1970), 713.

⁵⁴ “Architecture Inc - New leadership builds upon core values,” Architecture Incorporated, Architecture Incorporated, Date Accessed: September 3, 2021, <https://architectureinc.com/news/new-leadership-builds-upon-core-values/>.

⁵⁵ Stephen C. Rogers and Jennifer Littlefield, “Dakota Resources: The Architect Biography Files at the South Dakota State Historical Preservation Office,” *South Dakota History* 37, No. 4 (Winter 2007): 329-348.

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owned by Howard Parezo secured the commission to design the new Minnehaha County Courthouse, while Ward Whitwam’s practice was awarded the commission to design highly visible interstate rest stops.⁵⁶ Ralph Koch started a practice in Sioux Falls in 1962, and in the late 1960s his firm undertook several projects in eastern South Dakota that included a library on the Dakota State campus and a dormitory on the Southern State campus (now the Mike Durfee Prison in Springfield). In 1969, Ralph Koch started a partnership with Robert Hazard and this firm is still in practice.⁵⁷

3: Harold Spitznagel & Associates, Principal Works

1930-1940 OVERVIEW

According to firm records and newspaper reports, Spitznagel undertook twenty-eight projects during his first decade in Sioux Falls. Of those projects, thirteen were residences, twenty-two were in Sioux Falls, and seventeen retain historic integrity on their exteriors. The other five Sioux Falls structures have either been demolished or cannot be identified.

During this decade, Harold’s residential commissions were, as a general rule, relatively unadorned structures with a faint Georgian Revival heritage. By contrast, his commercial work reflected Art Deco sensibilities, with the exception of Irving School, built in 1938, which was the first example of International Style architecture in South Dakota.

RESIDENTIAL WORK

Three residences designed by Spitznagel in this decade were featured in national publications. A house variously identified as a guest house or a summer home for John Morrell Foster that has since been demolished was featured in the February 1937 issue of *Architectural Record*, while the P.R. Billingsley house, located at 1816 S. 1st Avenue and which retains its historic integrity, was featured in the May issue of that magazine.⁵⁸ His unusual design for R. W. Bailey at 2016 S. Pendar Ln., in Sioux Falls was featured in the November 1940 issue of *Architectural Record*.⁵⁹

COMMERCIAL AND INSTITUTIONAL WORK

Spitznagel’s first thoroughly modern design was Irving School, constructed in 1938 at the corner of 11th Street and Spring Avenue in Sioux Falls, SD. The school was a radical departure from previous school district buildings in Sioux Falls, which featured symmetrical plans and facades in a variety of revivalist styles. Irving School was a program-first design, taking lessons from the Bauhaus School of Architecture and Design in Dessau, Germany. Symmetry was abandoned entirely, as the plan and facades of the building were subordinated to organization of the structure in a way that suited the varying needs of administrative, classroom and physical education functions. Ornament was minimized, consisting almost entirely of decorative relief patterns in the masonry curtain walls. Classroom windows were in bands, also a Modern

⁵⁶ Lloyd Noteboom, “Low Cost to be Selling Point on New Courthouse,” *Sioux Falls Argus-Leader*, October 19, 1958, 1; Jill Callison, “Concrete rest-stop tipis receive national recognition,” *Argus Leader* (Sioux Falls, S.D.), February 16, 2015, 1

⁵⁷ Gane, ed., *American Architects Directory* (1970), 501-502.

⁵⁸ “Portfolios of Current Architecture,” *Architectural Record* (February 1937), 25-27; “Portfolios of Current Architecture,” *Architectural Record* (May 1937), 36, 37.

⁵⁹ “Portfolio of Houses in Controlled Developments,” *Architectural Record* (November 1940), 63.

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innovation.⁶⁰

The February 1937 issue of *Architectural Record* mentioned above also featured Spitznagel's redesign of the façade of the Western Surety Building on Phillips Avenue, the principal street in downtown Sioux Falls. Spitznagel's office in that building was featured in the November 1937 issue of *Architectural Forum*, and his redesign of the KSOO studios on South Phillips Avenue was featured in the February 1938 issue of *Architectural Forum*.⁶¹ Spitznagel's design for the Hollywood Theater on North Phillips Avenue was featured in the January 1940 issue of *Architectural Record*, while a small bar at an undisclosed location was included in the May 1940 issue of that magazine.⁶² Sport Bowl, a bowling alley adjacent to the Hollywood Theater on North Phillips Avenue, was included in the February 1941 issue of *Architectural Record*, although it had been completed a year earlier.⁶³ These commissions were largely Art Deco and Moderne in style, but with occasional Modernist touches.

In 1939 and 1940, Harold's firm designed a pair of apartment buildings, one for William Thomas at 221 W. 21st Street and the other, for William Laird at the southwest corner of 18th Street and Phillips Avenue, both in Sioux Falls. Both of these structures are well-preserved examples of the restrained Georgian Revival style that Spitznagel favored for his early residential commissions. These apartment buildings were targeted toward a high-end clientele. Both included lower-level units that were initially leased to live-in housekeepers.

The History Club building, commissioned by the city's oldest women's club and located about a block north of the Laird-Hall apartments on Phillips Avenue, was constructed around the same time as the Laird-Hall apartments.⁶⁴ This building demonstrates Spitznagel's sensitivity to context. Like Laird-Hall and the Thomas Apartments, it is styled in a simplified Georgian Revival mode that complements the fabric of the neighborhood. The structure's façade resembles a one-story house, effectively disguising the large meeting hall with a stage included on the main floor.

EARLY SIGNIFICANT COMMISSIONS

Spitznagel's first major South Dakota commissions came during the middle of this decade. Along with Joseph Schwarz (occasionally spelled Schwartz), he was awarded a contract to design a new municipal building for the city of Sioux Falls in September 1933.⁶⁵ The project was funded by the Public Works Administration a New Deal relief agency. Both architects were in solo practice at the time and their collaboration on the municipal building was not part of a larger slate of joint projects. In fact, Schwarz retired from practice shortly afterward and the resulting increase in workload on the City Hall project prompted Harold to hire John Schoening, with whom he had worked at Schmidt, Garden and Erickson, as

⁶⁰ "\$120,000 'Streamlined' Irving School Ready for Classes Monday," *Daily Argus-Leader* (Sioux Falls, S.D.), January 2, 1938, 4.

⁶¹ "Portfolios of Current Architecture," *Architectural Record* (May 1937), 43; "Offices," *Architectural Forum* (November 1937), 424; "Radio Station," *Architectural Forum* (February 1938), 147, 148.

⁶² "Building News: Auditorium at an Angle Makes Efficient Use of Rectangular Site," *Architectural Record* (January 1940), 39-41; "Bars," *Architectural Record* (May 1940), 74.

⁶³ "Sports Buildings," *Architectural Record* (February 1941), 75, 76.

⁶⁴ "History Club Home Answers Dream of its 250 Members," *The Daily Argus Leader* (Sioux Falls, S.D.), September 13, 1940, History Club supplement, p. 2.

⁶⁵ "State Relief Program Outlined," *The Daily Argus-Leader* (Sioux Falls, S.D.), September 29, 1933, 1.

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the firm's second architect.⁶⁶ Spitznagel's design for City Hall, presented to the city at the end of 1934, was featured in the December 1937 issue of *Architectural Forum*, with striking photography by Bill Hedrich, a Chicago-based photographer who would go on to photograph most of Spitznagel's major commissions.⁶⁷

An early example of the style that came to be known as 'WPA Moderne', the Sioux Falls City Hall has more artwork and higher quality materials—especially the granite quarried from Milbank, S.D., on the exterior façades—than typical for South Dakota structures built in this style. The Sioux Falls City Hall also marked the beginning of Harold's collaboration with sculptor Palmer Eide, who designed the reliefs placed above first floor windows.⁶⁸ The building exterior remains exceptionally well-preserved, as does the main floor lobby and council chambers.

Harold's second major commission was Sylvan Lake Lodge, in the Black Hills of South Dakota. He was the second choice of the Custer State Park Board. Their first choice, Frank Lloyd Wright, was willing to undertake the project. He and Harold had taken a tour of the Black Hills and Badlands in 1935. However, Wright balked at the board's request that he furnish a proposal plan and sketch before being hired. Wright's objection was well-grounded; the American Institute of Architects considered requesting sketches without compensation to be a violation of professional ethics.⁶⁹ Although he was not awarded the commission, Wright was so fond of the Black Hills and Badlands that he brought the Taliesin Fellowship to South Dakota in 1936.⁷⁰

Spitznagel said that the board's request was as insulting as asking a noted surgeon to perform an operation on a dog before consenting to surgery. Having said that, he believed that he had alienated the board and thus had no realistic chance of being hired in Wright's place.⁷¹ To his surprise, he was awarded the commission in 1937. The lodge was a unique synthesis of native materials, Art Deco styling and the Georgian Revival massing characteristic of his domestic architecture to that point. Sylvan Lake Lodge was the subject of an in-depth feature in the August 1946 issue of *Progressive Architecture*.⁷²

1941-1950 OVERVIEW

When the U.S. became involved in World War II, Sioux Falls was selected as the location for a large radio operator training school. Spitznagel, who had been appointed in 1934 as the advising architect for the South Dakota office of the Federal Housing Administration (a New Deal agency), was placed in charge of base-related housing first in Sioux Falls and then Rapid City and the Black Hills Ordnance Depot near

⁶⁶ Lathrop, 274.

⁶⁷ "Public," *Architectural Forum* (December 1937), 478-481.

⁶⁸ "Palmer Eide," Augustana University, Augustana University, Access Date: September 3, 2021, <http://www.augie.edu/palmer-eide>.

⁶⁹ Suzanne Barta-Julín, "Art Meets Politics: Peter Norbeck, Frank Lloyd Wright and the Sylvan Lake Hotel Commission," *South Dakota History* 32, No. 2 (Summer 2002): 117-148.

⁷⁰ The Taliesin Fellowship was Frank Lloyd Wright's name for his apprenticeship training program. Apprentice architects and their families lived in Wright's Taliesin home and studio in Wisconsin and later at Taliesin West in Arizona (<https://franklloydwright.org/the-taliesin-fellowship/>). Jack Cannon; "Was Wright Wrong?" *Sioux Falls Argus-Leader*, September 5, 1965, C1.

⁷¹ "Was Wright Wrong"; Mary Duffy, "Wright Choice?" *Rapid City Journal*, July 1, 1999, A7, A8.

⁷² "Sylvan Lake Hotel," *Progressive Architecture* (August 1946), 53-55.

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Provo.⁷³

As World War II drew to a close, Spitznagel's firm began to take on private sector commissions. These projects were initially similar to those undertaken in the late 1930s, with smaller retail remodeling jobs and residences dominating.

As was the case with John Schoening, who was brought on to assist with the added workload on the City Hall project created by Joseph Schwarz's retirement from active practice, William Bentzinger was added to the firm's staff in 1942 on a part-time basis to assist with War Department projects. However, by 1945, Spitznagel had lined up so much work for the immediate postwar period that he was able to make Bentzinger a full-time member of the design staff. Jim Lucas was also added to the staff that year as an interior designer, and the following year, his brother Evan Lucas was also brought on as an interior designer.⁷⁴

DEFENSE COMMISSIONS

The firm's commissions were exclusively war-related from 1941 to 1945, while the U.S. was involved in hostilities, and in connection with his position as director of housing for the Army, included the design of the residential sector of the Black Hills Ordnance Depot in Fall River County, South Dakota. Spitznagel was also involved in planning of the large air base in Sioux Falls, although much of that design work followed War Department and Army specifications, with little input from design professionals.

The Air Corps, like the rest of the armed services, was strictly segregated during World War II. However, African-American radio operators were trained in Sioux Falls as well as whites. This necessitated two USO facilities in downtown Sioux Falls. Both USOs were built in auto dealerships that had been idled by the war. Harold's firm was hired to design the 'negro' USO facility, located at 121 North Dakota Avenue, across from the Sioux Falls city hall.⁷⁵ The building has since been demolished.

RESIDENTIAL WORK

One of the more noteworthy dwellings in the immediate postwar period was Spitznagel's design for his own house, located at 1209 S. Holly Drive in Sioux Falls, currently in an excellent state of preservation. For almost the first time, Harold was able to work outside the Georgian Revival mode in domestic architecture. The design owes a clear debt to Frank Lloyd Wright's residential work, with extensive built-in furnishings and natural materials.

The overall program is similar to the typical ranch house of the 1950s, with separate and distinct service, living, and sleeping areas. However, the details reflect sensitivity to the house as a structure to be lived in and not a commodity to be sold. Spitznagel's house has no street-facing living spaces. "A man must have a picture window because the Jones have one, but that same man wouldn't frame the view he sees from that window and hang it in his home," Harold once observed, adding that the picture windows that a typical homebuyer expects to have on the front of a home exposes his "inner life" to the outside prompting

⁷³ "Spitznagel Gets U.S. Appointment," *The Daily Argus-Leader* (Sioux Falls, S.D.), November 8, 1934, 16; "S.F. Architect Plans Housing," *The Sunday Argus-Leader* (Sioux Falls, S.D.), January 31, 1943, 4; "Apartments For 430 Families Provided At Provo Ordnance Depot," *The Daily Argus-Leader* (Sioux Falls, S.D.), December 13, 1943, 8.

⁷⁴ Lathrop, 294.

⁷⁵ "Negro USO Approved," *The Sunday Argus-Leader* (Sioux Falls, S.D.), October 3, 1943, 3.

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him to take immediate steps to cover the “big gaping hole” with shades and drapes.⁷⁶

The living and dining rooms in Spitznagel’s house are located at the rear, and the exterior walls of both rooms are dominated by large windows which face, not the street, but the backyard. His home was featured in the July 1946 issue of *Better Homes and Gardens*.⁷⁷

A similar, but smaller home designed by Spitznagel was included in the February 1947 issue of *Better Homes and Gardens*, as a ‘five star’ design.⁷⁸ Readers could obtain blueprints, specifications and a materials list for the home from the magazine. Three more homes by Spitznagel’s firm would be featured in *Better Homes and Gardens* during this decade.

COMMERCIAL AND INSITUTIONAL WORK

FIRST WORK FOR AUGUSTANA AND THE CATHOLIC DIOCESE OF SIOUX FALLS

Two years after completing his own house, Harold’s firm secured commissions for a dormitory on the Augustana College (now Augustana University) campus and a grade school for St. Mary’s parish in Sioux Falls. These two commissions marked the beginning of a period of fruitful collaboration with the Diocese of Sioux Falls, as well as other churches in the region, and with Augustana, a private institution affiliated with the Evangelical Lutheran Church in America. Every building on the Augustana campus constructed between 1949 and 1972 was designed by Spitznagel or his firm. Spitznagel’s work for Augustana and the firm’s ecclesiastical work are the principal legacies of Spitznagel in Sioux Falls.

Spitznagel’s school for St. Mary’s parish, located on 5th Avenue between 28th and 29th Streets was included in a *Progressive Architecture* feature in 1951.⁷⁹ It is noteworthy for its butterfly roof treatment, which was used on five more elementary schools in the Sioux Falls area over the next two decades.⁸⁰

Several of Spitznagel’s commercial projects from this decade were featured in a 1951 *Progressive Architecture* practice profile, including remodeled public spaces at the Carpenter Hotel on Phillips Avenue, the Northwestern Bank lobby at the corner of 9th Street and Main Avenue, Johnson’s Furniture Store on South Main Avenue, the façade alterations to the Cataract Hotel at 9th Street and Phillips Avenue, the E.C. Olson menswear store on South Phillips Avenue and the Barkalow Candy Store at the corner of Ninth Street and Phillips Avenue.⁸¹ However, none of these projects have survived, with many of the buildings having been demolished.

ECCLESIASTICAL WORK

Christ the King church in Sioux Falls and St. Michael’s church in Clark were the firm’s first two church

⁷⁶ “State Lumbermen Hold First Session; 800 Are Expected,” *The Daily Argus-Leader* (Sioux Falls, S.D.), April 16, 1952, 18.

⁷⁷ Bob Jones, “New House,” *Better Homes and Gardens* (July 1946), 34-39, 89, 90.

⁷⁸ John Normlie, “A Cold Climate House with a Warm Climate Plan,” *Better Homes and Gardens* (February 1947), 36, 37, 138.

⁷⁹ “Architect and His Community”

⁸⁰ The five other schools with a butterfly roof treatment were St. Lambert’s, a Catholic elementary, as well as Horace Mann, Eugene Field, Laura Anderson, and Jane Addams, all part of the Sioux Falls school district.

⁸¹ “Architect and His Community”

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commissions, both for the Catholic Diocese of Sioux Falls. The Christ the King church is part of a larger parish complex that also includes a small convent and a school, all of which were designed by Spitznagel in the late 1940s. Both churches are decidedly modern in design. Christ the King is especially noteworthy for its unique massing. Later churches by Spitznagel show possible influence from Eliel and Eero Saarinen's Lutheran Christ Church in Minneapolis, a National Historic Landmark structure, but Christ the King predates the Saarinen's work. This church features a truncated A-frame roof with butterfly roofs projecting to either side of the main structure. The support structure of the roof is reinforced concrete, painted white, creating a much airier space than would be seen in later Modern churches. St. Michael's Catholic Church in Clark, which has a relatively simple Modernist design was included in the January 1951 issue of *Progressive Architecture*.⁸²

1951-1960 OVERVIEW

Like the 1940s, the 1950s were a transformational decade for Spitznagel's firm. In 1940, Spitznagel and Schoening were a small two-person outfit whose largest project to date was the Sioux Falls City Hall. Their largest commercial project was a medium-sized movie theater, and the bulk of their work was residential in character. By 1950, the firm had been hired to design the Huron Arena, which would be the largest in the state when completed. They also produced a masterplan for the Augustana campus, and they had established a good working relationship with the Catholic Diocese of Sioux Falls. In short, the firm was poised for rapid growth during the postwar boom.

The firm had also outgrown its offices on the top two floors of the National Bank Building, at the northeast corner of Phillips Avenue and 9th Street. A two-story standalone structure was built at the southeast corner of 26th Street and Summit Avenue. Initially, the firm occupied the top floor and rented out the lower floor. Eventually, they would occupy both floors, before constructing a new office on North West Avenue in 1973.

Wallace Steele was the only architect hired during the 1950s; however, the firm also began to hire engineers in order to provide a more complete range of services to its clients. The ownership of the firm changed in the late 1950s as well. Originally a sole proprietorship, Spitznagel incorporated the firm in 1958 as Harold Spitznagel and Associates.⁸³

CONTROVERSY OVER A CIVIC CENTER DESIGN

Along with Spitznagel's growing influence came growing scrutiny. In 1958, Spitznagel found himself the target of a lawsuit charging malfeasance and excessive fees. Though the case was ultimately dismissed, it reflected the extent to which Spitznagel had become a public figure and something of a lightning rod.

In 1955, the city hired Spitznagel to prepare a basic design for a Civic Center along with cost estimates, sketches and models that would be used to put together a bond issue for voters.⁸⁴ By May 1956, Spitznagel had produced a plan for a round structure with a rectangular floor space and a domed roof. The proposed seating configuration closely resembled that of the 1951 Garrett Coliseum in Montgomery, Alabama, while

⁸² "1951 Design Survey; Religion: Churches," *Progressive Architecture* (January 1951), 74.

⁸³ "Spitznagel Firm Files Incorporation Papers," *The Daily Argus-Leader* (Sioux Falls, S.D.), August 24, 1958, 12A.

⁸⁴ "Civic Arena Body Recommends Architect," *The Daily Argus-Leader* (Sioux Falls, S.D.), April 26, 1955, 1.

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the domed roof resembled that of the 1955 Charlotte Coliseum (now Bojangles' Coliseum).

This bond issue failed on June 12, 1956. While a majority of voters favored the arena, the total fell short of the 60% threshold required to authorize a bond. The arena issue was quiet the rest of the year and into 1957. However, in January 1958, Henry Foss, a retired police officer sued various city officials and Harold Spitznagel over the \$10,859.32 in fees that the city had paid Spitznagel.⁸⁵ Foss contended that the city had violated state law by awarding a design contract to Spitznagel without first putting it up for bids. The suit continued through 1958 and into 1959. Circuit Court Judge George Rice dismissed Foss's complaint on April 9, but Foss appealed the dismissal to the state supreme court, which also ruled in favor of Spitznagel and the city of Sioux Falls.⁸⁶

While the legal process was underway, Foss and his lawyers contended that the fees charged by Spitznagel were excessive and called the arena an "ill-conceived and promotional venture."⁸⁷ Publicly, Spitznagel retained a sense of humor about the matter, once introducing Mayor Fay Wheeldon as his "partner in crime," however, the lawsuit brought a type of attention that the architect was unaccustomed to.⁸⁸

COMMERCIAL AND INSTITUTIONAL WORK

The Huron Arena, which was constructed in 1950 and 1951, was the firm's first project that required close collaboration with structural engineers during the design phase. The roof is supported by welded and riveted tangent arches that function as both columns and beams. Similar support systems are used at the Cambria County War Memorial Arena in Johnstown, Pennsylvania, and the Canton Memorial Civic Center in Canton, Ohio, two other arenas of similar size and age. In the Johnstown and Canton arenas the long axis of arena and basketball court correspond, meaning that seating is distributed evenly around the court. This is not the optimum configuration for watching a basketball game, though it was the standard approach for arena design in this era. For basketball, seats along the sidelines are preferred, with those closest to center court being most valuable. Thus, in the Huron Arena the long axis of the arena's rectangular plan corresponds with the short axis of the basketball court. This configuration maximizes the number of 'good' seats available within the building's footprint. Similar planning and programming steps would be seen in the landmark Sioux Falls Arena constructed a decade later.

Other significant commercial commissions included the Ottumwa, Iowa, Country Club, which retains its historic integrity and was included in the February 1951 *Progressive Architecture* profile,⁸⁹ Rural Electrification Administration offices near Colman, South Dakota, remodeling the Fantle's department store

⁸⁵ "No Commission Remarks on Suit," *The Daily Argus-Leader* (Sioux Falls, S.D.), January 18, 1958, 1.

⁸⁶ "Decision Favors Architect, Commissioners in Fee Case," *The Daily Argus-Leader* (Sioux Falls, S.D.), April 10, 1958, 1; "\$10,859 Fee to Architect is Appealed," *The Daily Argus-Leader* (Sioux Falls, S.D.), October 30, 1958, 1; *Foss v. Spitznagel*, 97 N.W.2d 856 (S.D. Supreme Court, 1959).

⁸⁷ "Decision Favors Architect"; "Judge Rice Hears Motion to Dismiss Architect Fee Case," *The Daily Argus-Leader* (Sioux Falls, S.D.), March 21, 1958, 1.

⁸⁸ Lloyd Noteboom, "Magnanimous S.F. Hosts Vanquished Rapid Cityans," *The Daily Argus-Leader* (Sioux Falls, S.D.), February 22, 1958, 1.

⁸⁹ "Architect and His Community," 70-72.

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on the southeast corner of Main Avenue and 9th Street in Sioux Falls, and an innovative mixed-use annex to the Northwestern Security National Bank across Main Avenue from Fantle's. Spitznagel had already remodeled the bank's public spaces; with this commission several structures south of the bank were demolished and replaced by one-story storefronts with a rooftop parking deck accessed off 9th Street. A drive-up window was added to the second floor of the bank.

Significant institutional and commercial commissions secured in the final years of the decade included the Bethany nursing home at the southeast corner of Lake Avenue and 37th Street in Sioux Falls, the Suburban Lanes bowling Alley at 34th Street and Spring Avenue in Sioux Falls, the National Bank of Huron (now Wells Fargo), and a second commission to design an arena for the city of Sioux Falls. Spitznagel was also hired to design a new visitor center for Mount Rushmore, which was the backdrop for a pivotal scene in Alfred Hitchcock's *North by Northwest*, released in 1959. All of these projects except for the Mount Rushmore visitor's center retain their design integrity. The Mount Rushmore visitor's center was demolished and replaced in 1994.

The 1950s saw Spitznagel begin working for the two large Sioux Falls hospitals, designing an annex for McKennan Hospital as well as a nurses' home for Sioux Valley (later Sanford-USD) Hospital.

Significant educational commissions during the decade included Patrick Henry Junior High at the southeast corner of 5th Avenue and Oak Street in Sioux Falls, and Thomas Edison Middle School, at the intersection of 28th Street and West Avenue in Sioux Falls, as well as high schools in Pierre, Spearfish and Watertown. Bridging the gap between educational and institutional work was Howard Wood Field, a 10,000 seat outdoor stadium with football and track facilities built for the Sioux Falls School District at the intersection of Western Avenue and Russell Street.

Spitznagel also completed Harding Hall on the South Dakota State College (now University) campus in Brookings. It was the firm's first work for the university and for the South Dakota Board of Regents. Spitznagel would go on to design fourteen more buildings for the college before Harold retired, including two dorms in the 1950s. By 1958, when Hilton M. Briggs was named the 13th president at South Dakota State, Spitznagel's reputation was such that Briggs would not consider hiring any other architect or firm for projects on the campus. "I wanted the best architect available, and that was Spitz," Briggs recalled. "When the Board of Regents said I should spread work around to other firms, I told them, 'you can spread work around on other campuses. I want the best.'"⁹⁰

Generally, Spitznagel's work fell within a few hundred miles of Sioux Falls, with projects rarely ranging farther afield than the Black Hills. However, in 1959, the firm was awarded a contract to design an annex for the U.S. embassy in Ottawa, Canada. Though Spitznagel was told more than once that the project was of an urgent nature, it was never built.⁹¹

AUGUSTANA CAMPUS WORK

Projects for Augustana College (now University) during the 1950s included Mikkelsen Library, Mortenson Commons, and Solberg Hall. Spitznagel's collaboration with South Dakota State lasted as long as

⁹⁰ Interview with the author, May 15, 1997.

⁹¹ Isabell Gournay and Jane C. Loeffler, "Washington and Ottawa: A Tale of Two Embassies," *Journal of the Society of Architectural Historians* 61, No. 4: 504, note 38.

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the firm's collaboration with Augustana. In fact, the total square footage of work done for SDSU far exceeds that of work done on the Augustana campus. However, the firm's work dominates the campus of Augustana to an extent not seen at South Dakota State. Of the eighteen buildings on the block between University Place (formerly 28th Street) and 33rd Street, and Grange and Summit Avenues which may be considered Augustana's main campus, ten were designed, either in whole or in part, by Spitznagel's firm during his lifetime. And of the eight buildings that were not designed by Spitznagel, one is a garage and two are converted houses. Spitznagel's buildings for Augustana generally retain a high degree of design integrity, and the central campus is an ideal candidate for historic district designation with a period of significance running from 1949 to 1974.

ECCLESIASTICAL WORK

Significant ecclesiastical commissions for Spitznagel in the 1950s included three Lutheran churches in Sioux Falls: Zion Lutheran Church on the southwest corner of 22nd Street and Duluth Avenue in Sioux Falls, Our Savior on the south side of 33rd Street across from Augustana's main campus, and St. Mark's, on 28th Street between Elmwood and Lincoln Avenues.

Outside Sioux Falls, Wallace Steele's 1953 design for the First Congregational Church in Spencer, Iowa, received an award citation from *Progressive Architecture*.⁹² He revisited the plan and massing of the church with the First Presbyterian Church at the intersection of West Avenue and 28th Street in Sioux Falls in 1956. During this decade, work for the Catholic Diocese included St. Mary's parish complex, which included a church, rectory, and convent on the same parcel as the school designed by the firm in 1949.

St. Mary's, Our Savior, and the First Presbyterian Church were highlighted in the 1960 *Architectural Forum*.⁹³ Bill Bentzinger's design for St. Mary's was awarded a silver medal by the Architectural League of New York in 1958, while Steele's design for the First Presbyterian Church was given a merit award in 1960 by the Church Architecture Guild of the National Council of Churches of Christ.⁹⁴

RESIDENTIAL WORK

During the 1950s, a steady flow of residential commissions came to the firm. Often the clients were individuals who worked for organizations that had longstanding relationships with Spitznagel. Examples in Sioux Falls included homes for the Jordan, Egger, and Scudder families, who were connected with firms that had hired Spitznagel to design or remodel their offices. Noteworthy residential commissions included two that were featured in *Better Homes and Gardens*, the first, a home in Brookings, built for Russell and Pauline Cole, was featured in the March 1952 issue.⁹⁵ The second, a house in the Black Hills that was part of the magazine's Five Star Plan series, was featured in the June 1953 issue.⁹⁶ Both homes feature Spitznagel's characteristic placement of living spaces at the rear of the house, with broad glass expanses that open onto the privacy of a back yard, rather than exposing private spaces to the publicity of street and sidewalk. Other

⁹² "Annual Design Survey," *Progressive Architecture* (January 1954), 121.

⁹³ "Rooms for Worship," *Architectural Forum* (April 1960), 140-143.

⁹⁴ Lathrop, 296; "Harold Spitznagel," TSP, Inc., Access Date: September 3, 2021, <https://teamtsp.com/haroldspitznagel/>; Gretchen Buggeln, *The Suburban Church: Modernism and Community in Postwar America* (Minneapolis: University of Minnesota Press, 2015), 85-124.

⁹⁵ "Here's a Private World on a City Lot," *Better Homes and Gardens* (March 1952), 58-61, 140-142.

⁹⁶ John Normile, "Relaxed Living in a Small House," *Better Homes and Gardens* (June 1953), 54-57, 240.

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noteworthy residences include the W.R. Laird home, located in Riverview Heights, off 18th Street and Garfield Drive, the R.G. May residence at 5016 S. Old Yankton Place, A.E. Eggers residence at 801 E Ridge Road, and the F.S. Kohlmeyer residence at 1900 S. Lincoln Avenue. All of these homes currently retain design integrity and the Eggers, Kohlmeyer, and May residences, in particular, are individually distinctive and outstanding examples of Modern design.

1961-1970 OVERVIEW

As the 1960s began, Spitznagel enjoyed a national reputation that has so far remained unparalleled among South Dakota-based architects. The firm's largest project to date was also on the drawing board, the Sioux Falls Arena. Spitznagel opened the firm's first satellite office in Huron in 1963, overseen by Frank Stitzel.⁹⁷ A second branch office, in Rochester, Minnesota, was opened in 1969.⁹⁸ In 1967, the firm changed its name to The Spitznagel Partners, Inc.⁹⁹

COMMERCIAL AND INSTITUTIONAL WORK

THE SIOUX FALLS ARENA

The Sioux Falls Arena is a thoroughly unique solution to a design problem posed by two deeply embedded aspects of the regional psyche: fiscal conservatism and passionate support of high school basketball. The arena proposal that was defeated in 1956 called for a roughly 10,000 seat arena at a cost of \$2,500,000. By way of contrast, the War Memorial arena in Rochester, New York, which was completed in 1955 with only 8,476 seats for basketball, cost \$6.5 million dollars.¹⁰⁰

That there was ample demand for a large arena in Sioux Falls could be inferred from the successful high school basketball tournaments that were then being held in Spitznagel's 8,000 seat arena in Huron, a town with less than a quarter of Sioux Falls' population.

The city's next effort to pass a bond issue came in April 1959, for the much-reduced amount of \$1,480,000. This time voters approved the bond by a narrow margin of 235 votes.¹⁰¹

In preparation for the 1956 arena proposal discussed earlier, Spitznagel had visited arenas in Montgomery, Alabama; Charlotte, North Carolina; and Hutchinson, Kansas.¹⁰² The Charlotte Coliseum was a clear influence on the 1956 arena proposal. However, the firm's second proposal was *sui generis*, and largely a response to calls for a reduction in overall cost. Of contemporary arenas, only the Hutchinson Arena and the Garrett Coliseum in Montgomery, Alabama, have features that can be compared to the Sioux Falls Arena. All three arenas have roofs supported by arches, resulting in a higher roofline at midcourt,

⁹⁷ Lathrop, 301; Frank Stitzel graduated from Kansas State University, and was with Spitznagel's firm from 1963 to 1969, when he opened his own practice in Olathe, Kansas ("Bypaths of Business," *Kansas City Star* (Kansas City, MO), April 20, 1969, 19E)

⁹⁸ Lathrop, 301.

⁹⁹ Advertisement, *Sioux Falls Argus-Leader*, November 27, 1967, 11

¹⁰⁰ Bill Beeney, "City to Take Pride In War Memorial, Wide Vistas Unfold," *Rochester Democrat and Chronicle*, October 29, 1955, 2A; "Opening of War Memorial Building Today Represents Realization of Years of Hope," *Rochester Democrat and Chronicle*, October 16, 1955, 2C.

¹⁰¹ "Runoff Between Wheeldon, Hanson; Fieldhouse OK'd," *Sioux Falls Argus-Leader*, April 22, 1959, 1.

¹⁰² "Final Preliminary Studies of Civic Arena Submitted," *Sioux Falls Argus-Leader*, January 6, 1956, 1.

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allowing for a greater number of seats with the best sightlines. Like the Sioux Falls Arena, the roof of the Garrett Arena dips to a fairly low elevation at the ends of the court as well.

However, that's where the similarities between the structures end. The Sioux Falls Arena roof is supported by four massive steel arches that bear on angled trusses at either end of the facility, which transfer the roof load to reinforced concrete piers that jut from the corners of the building and frame the main entries. Over 80% of the roof load, including all of the roof area between the outer arches and half of the roof area between the outer arches and the exterior walls of the arena bear on these piers.¹⁰³

To maximize the number of 'good' seats, the Sioux Falls arena has an octagonal footprint, which remains a rarity among arenas of any size.¹⁰⁴ As the roof height decreased towards the ends of the court, the arena footprint was also reduced, thus trimming the number of undesirable seats by two practical mechanisms. About 75% of the 4,432 permanent seats in the arena are located between the baselines of the basketball court, with the greatest number of seats located in the sections at or near center court.¹⁰⁵ The original design included bleacher seating for 5,118, giving a total capacity of 9,550. Bids came in at \$1,424,442, providing a per-seat cost of only \$149.15, less than a quarter of the cost per seat of Rochester's War Memorial arena, which opened five years before the Sioux Falls Arena project started.

Spitznagel's ongoing relationships with institutions like Augustana, the Sioux Falls School District, and South Dakota State were predicated on the firm's consistent delivery of projects providing efficient design solutions that displayed the designer's skill through careful proportioning and creative problem solving. Coming in the middle of Spitznagel's two busiest decades in practice, the Sioux Falls Arena is an outstanding example of maximizing functionality while minimizing cost.

Unfortunately, the Arena's design proved to be difficult to adapt to changing times. Beginning with the Palace at Auburn Hills near Detroit, Michigan, and the Skydome (now Rogers Centre) in Toronto, Canada, sports arenas large and small began to expand the spaces reserved for luxury suites and for in-game concessions.¹⁰⁶ The Sioux Falls Arena allocated a minimum amount of space to concessions, and with the compact overall footprint, there was little room for expansion. Similarly, the configuration of the arena made the addition of luxury suites difficult, and when a minor league hockey franchise moved into the facility, the measures that had been carefully taken to provide excellent basketball sightlines left only a handful of seats with a full view of the ice.

Other significant commercial and institutional projects undertaken by Spitznagel's firm in the early 1960s included the Minnehaha Country Club in Sioux Falls, the National Bank of South Dakota office tower at the southwest corner of 8th Street and Main Avenue, the Union Savings Bank (now Liberty National Bank) at the northwest corner of 10th Street and Main Avenue, and Lincoln High School, on the east side of

¹⁰³ This figure was derived by measuring the area of the Arena roof using aerial photography provided by the GIS division of the city of Sioux Falls.

¹⁰⁴ Locally, the Rushmore Civic Center, designed by The Spitznagel Partners after Harold retired, has an octagonal footprint, as does Rupp Arena, in Lexington, Kentucky.

¹⁰⁵ This figure derived by estimates using polygons drawn in a CAD program over seating charts.

¹⁰⁶ "Last of its Kind: Charlotte Coliseum to be Demolished Sunday," ESPN.com, ESPN, Access Date: September 3, 2021, <https://www.espn.com/nba/news/story?id=2889956>. (Note that this Coliseum was not the facility used as a reference for early arena proposals); "The Winning Team," advertisement, *FanFare*, May 1989, 12 (A supplement included with the May 31, 1989 *National Post* of Toronto).

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Cliff Avenue at the I-229 interchange.

Outside Sioux Falls, major projects included the post office and federal courts building in Pierre, dormitories on the South Dakota State campus in Brookings, and several projects in Huron, including a new high school, grade school and library, as well as buildings on the Huron College campus.

Spitznagel’s commercial and institutional commissions in the mid-1960s included schools in Worthington, Minnesota, Sheldon, Iowa, and for the Bureau of Indian Affairs in Pierre. Work on college campuses included the Rotunda and Nursing/Home Economics building on the South Dakota State campus, the Lee Center for Fine Arts on the University of South Dakota campus, and a student union for Huron College. Spitznagel also designed a new building for the state library in Pierre. Notable commercial work included the First Federal Savings and Loan building at the northwest corner of 11th Street and Minnesota Avenue in Sioux Falls (now Bank Midwest), and headquarters for American College Testing, Inc. (ACT) in Iowa City.

In the late 1960s, Spitznagel did more work for South Dakota State, including preliminary planning for the Stanley J. Marshall Health Physical Education and Recreation Center. Fine Arts and Humanities centers were designed for both Huron College and Augustana. Government projects included municipal buildings in Brookings and public pools in Spellerburg Park in Sioux Falls and Pipestone and Luverne, Minnesota. New schools were designed for Freeman, South Dakota, and Le Mars and Sibley, Iowa.

However, the firm’s major commission during this period was a significant expansion of McKennan Hospital in Sioux Falls. Because hospital design had become, and remains, a highly specialized field, Spitznagel partnered with Caudill Rowell Scott Architects of Houston, which provided consulting services during the programming and design development phases of the project.¹⁰⁷

RURAL HOUSING TOWERS

Major housing and urban renewal legislation passed in 1968 led to the construction of mid-rise apartments in several smaller towns around Sioux Falls. Spitznagel began seeking commissions for these projects in 1969. Their first proposal, for a 12-story building in Madison, SD, was not selected. However, two subsequent pitches from that year led to the Nokomis Tower, another 12-story project in Pipestone, Minnesota, and the Blue Mound Tower in Luverne, Minnesota. The Luverne project is noteworthy for its inclusion of a central atrium, a design feature that had become popular with the design of Kevin Roche and John Dinkeloo’s Ford Foundation headquarters in New York, finished in 1963, and John Portman’s Peachtree Center in Atlanta in 1967. In 1970, Harold attributed the success of their proposal for the Luverne project to lessons learned from the Madison proposal, “Although we lost to a high rise building proposal, we found that our design did have a lot of appeal to the authority; so on the next opportunity we decided to stick with it. Of course, benefiting by constructive criticism and also becoming more knowledgeable, we polished up both the design and the proposal. This time we got our first commission of this sort.”¹⁰⁸

THE PHILLIPS AVENUE MALL

¹⁰⁷ Lathrop, 303.

¹⁰⁸ Balchen.

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In the mid-1960s, Harold Spitznagel became an outspoken critic of the suburbanization of downtown Sioux Falls, saying “if present trends continue, there’ll be a few buildings and a sea of parking lots” in the downtown area. When consultants recommended a crosstown expressway that would connect I-29 and I-229 along railroad right-of-way at the city’s perimeter and along 14th Street through the downtown region, he was among the most vocal opponents, noting that “it’s true the highway would make it possible to get almost anywhere in the city in a hurry” before adding, “there would be no place left to go.”¹⁰⁹ Less successful was his opposition to the 11th Street viaduct.¹¹⁰

Ironically, one of the firm’s biggest failures came from an attempt to suburbanize downtown Sioux Falls. Taking a cue from Minneapolis, which had converted Nicollet Avenue into an eight block long pedestrian ‘mall’ with only a narrow 24’ wide curvilinear path for buses, the city of Sioux Falls closed a section of Phillips Avenue, then a three lane wide, south bound one-way with parallel parking on either side. The street was converted into a pedestrian only mall between 9th Street and 11th Streets in 1972, according to designs furnished by Spitznagel’s firm. The project was intended to reduce the migration of retail business from downtown to suburban malls, but it failed to achieve this goal. Phillips Avenue was reopened to vehicle traffic between 10th and 11th Streets in 1986 and between 9th and 10th in 1990.¹¹¹

AUGUSTANA CAMPUS WORK

During the 1960s, Spitznagel’s work for Augustana included the Gilbert Science Center, a large classroom structure located on the southeast corner of the main campus, a residence for the college president, and three dormitories. The first dormitory, Bergsaker Hall, was constructed in 1963 at the southwest corner of the main campus. Stavig and Granskou Halls, two 8-story dormitories constructed at the northwest corner of the main campus were constructed in 1968. The president’s residence at the extreme south end of the campus was also constructed in 1968.

ECCLESIASTICAL WORK

Spitznagel’s firm had no major ecclesiastical commissions in Sioux Falls during the early 1960s, but several were accepted outside the city. Notable among these are the First Lutheran Church in St. Peter, Minnesota, and the Jehovah Lutheran Church in St. Paul, Minnesota.

Jehovah Lutheran Church in St. Paul is one of just two Spitznagel buildings from this period that used custom cast concrete panels along the exterior. The other was a commercial project, the X-Ray Clinic (now Paragon Health and Wellness) in Sioux Falls, on the west side of Minnesota Avenue near 23rd Street. For Jehovah Lutheran, the cast concrete panels feature a stylized ‘IHC’, a variant of the ‘IHS’ Christogram that is more commonly seen on churches. With the X-Ray clinic in Sioux Falls, the cast panels feature an abstract arrangement of dots and lines that suggest electronic circuitry, in keeping with the original purpose of the building.

Ecclesiastical projects undertaken in the late 1960s include the Chapel in the Hills in Rapid City, a recreation of a twelfth century Norwegian ‘stave kirke,’ the Holy Name Catholic Church in Watertown that was featured in the December 1971 issue of *Architectural Forum*, Trinity Lutheran Church in Spencer, Iowa,

¹⁰⁹ “Spitznagel Attacks Plan for Crosstown Freeway,” *Sioux Falls Argus-Leader*, September 22, 1966, 9.

¹¹⁰ “Spitznagel Sees Threat of Blight in Viaduct Location,” *Sioux Falls Argus-Leader*, June 14, 1966, 5.

¹¹¹ Jon Walker, “Downtown Mall Plan Revealed,” *Argus Leader* (Sioux Falls, S.D.), February 13, 1990, C1.

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and Our Redeemer Lutheran Church in Bryant, South Dakota.

RESIDENTIAL WORK

Even as the practice grew along with the size and scope of its commissions, Spitznagel continued to accept residential commissions, but only two were completed in Sioux Falls during this decade: the president’s house on the Augustana campus and the Louis Warren residence.

1970-1972

Spitznagel retired from the practice in 1972. During his final years with the firm, significant government commissions included an indoor pool for Sioux Center, Iowa, a library for the city of Brookings, a combined post office and federal building in Aberdeen, and the EROS data center near Garretson. The firm also began working on the Rushmore Plaza Civic Center, which would feature an octagonal arena similar to the Sioux Falls Arena coupled with a large theater, based on experience that the firm had gained designing performing arts venues for college campuses in eastern South Dakota. The firm also secured another mid-rise public housing project, the Tower Apartments in Watertown. The final significant Sioux Falls commission secured by the firm during the survey period was the public safety building, a jail and combined city police/county sheriff’s office annexed to the Minnehaha Court House; however, the principal design work on this project was undertaken after Spitznagel’s retirement in 1972.¹¹²

Educational commissions of note included a new physical plant building for Augustana, a stadium for the School of Mines and Technology in Rapid City, and a school in Parkston. Significant commercial commissions were the north branch of the Western Bank (now US Bank) at the northeast intersection of Minnesota Avenue and Blackhawk Street in Sioux Falls, the Staurolite Inn in Brookings (now Econolodge), and the McGreevy Clinic at the northeast corner of 20th Street and 7th Avenue in Sioux Falls.

THE FIRM AFTER SPITZNAGEL’S RETIREMENT

The firm started by Harold Spitznagel is still in operation today. In 2002, the name was changed from The Spitznagel Partners, Inc. to TSP, Inc.¹¹³ The main office remains in Sioux Falls, with satellite offices in Omaha, Nebraska, and Rochester, Minnesota, as well as in Rapid City and Watertown, South Dakota.

4: SPITZNAGEL’S STYLE

In the firm’s earliest work, that which can be attributed most reliably to Harold himself, an Art Deco sensibility prevails. Landmark structures like the Sioux Falls City Hall and Sylvan Lake Lodge are unmistakably Art Deco—albeit in the austere guise of WPA Moderne. Notable exceptions include Irving School, which was purely Modern in conception and style, and residential commissions, which can best be generalized as Georgian Revival but with a reduced ornamental vocabulary. He described himself in 1951 as “one of the waning school raised on the eclectic traditional bottle and weaned on contemporary design,” adding, with some self-deprecation, “our work is probably not sufficiently 'hairshirt' for the more

¹¹² This schematic shows that both siting and size of the project changed significantly after Spitznagel retired. Tom Graves, “County Board Receives Public Safety Building Location Plan,” *Sioux Falls Argus-Leader*, August 29, 1973; p. 1.

¹¹³ Advertisement, *Argus Leader* (Sioux Falls, S.D.), October 8, 2002, 6A

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progressive boys, and quite as offensive to the confirmed traditionalist.”¹¹⁴

Nonetheless, Spitznagel was the first architect to apply International Style, especially Bauhaus, design language and planning methods in South Dakota from Irving School in 1938 up until the late 1950s. Irving School in particular reflected the Bauhaus focus on ‘inside out’ design, with the massing and organization of the structure primarily influenced by the purpose of the enclosed space. Bauhaus influences would dominate the firm’s early commercial and institutional work, especially in the extensive use of plate glass windows, exposed metal structural elements and frequent use of asymmetrical facades and plans. Additional examples in Sioux Falls include the CENGAS building on Main Avenue, the KELO building at the southwest corner of 13th Street and Phillips Avenue, the Mikkelsen Library on the Augustana Campus, dormitory buildings on the South Dakota State campus in Brookings, and many of the firm’s primary and secondary schools.

Beginning in the late 1950s, the firm’s commissions began to show influences from Louis I. Kahn’s later work, such as the First Unitarian Church in Rochester, New York, the Richards Medical Laboratories on the University of Pennsylvania campus, and the Phillips Exeter Academy Library in Exeter, New Hampshire. These later projects by the firm are characterized by recessed windows, or the use of concrete ‘light hoods’, as in the Humanities Center, the Gilbert Science Center and the mid-rise Granskou and Stavig dormitories on the Augustana Campus, as well as the Nursing/Home-Economics building and Rotunda on the South Dakota State campus. Influences of Brutalist architecture begin to appear on the firm’s projects in the mid-1960s, starting with the frieze of the Northwestern Auto Bank at 108 S. Dakota Avenue, but becoming especially noticeable with the Stanley J. Marshall HPER Center on the South Dakota State campus and the McKennan Hospital additions, where concrete columns and beams are exposed with a Béton brut finish.¹¹⁵

Spitznagel’s work for public entities was often a balancing act between conflicting interests. On the one hand, administrators in the 1950s and 1960s had first-hand experience with the Depression, as did a majority of the body politic, and this produced a fiscally conservative approach to the construction of needed infrastructure that could, at times, be self-defeating and unnecessarily penurious, as was the case with Thomas Edison Junior High, which was completed in 1954 and needed an addition two years later. At the same time, institutions like South Dakota State and cities like Sioux Falls and Rapid City were experiencing rapid growth, leading to a demand for new facilities on an unprecedented scale.

The challenge Spitznagel faced in public commissions was to do as much as possible with as little as possible, and the success of the firm’s work in this sector is not measured by whether the designs proved to be influential, or whether they garnered national recognition. In the 1951 *Progressive Architecture* profile, Harold noted that some of the most “photogenic” architecture that had been built recently was also a source of ongoing maintenance problems for its owners, adding that he and his designers “have simply attempted to solve the problem as straightforwardly as possible and leave the client with the fewest number of headaches.”¹¹⁶

The postwar era of expansion and growth saw the firm add several architects, the earliest of which

¹¹⁴ “Architect and His Community,” 76.

¹¹⁵ Béton brut is French for “raw concrete” and became the term used in architecture for concrete exterior or interior walls left exposed and unfinished or unpolished. This was a defining trend of the architectural style that became known as Brutalism. Brutalism had origins in Europe in the 1950s and spread globally through the 1960s and 70s.

¹¹⁶ Ibid.

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were William Bentzinger and Wallace Steele. From this point on, the design of any particular project is difficult to assign to one architect or another. Harold did not insist on a rigorously defined 'house' style, as compared to projects undertaken by larger firms like Skidmore Owings and Merrill.¹¹⁷ In the 1951 *Progressive Architecture* profile, Harold characterized oversight of his designers as being rather loose. "I have always assigned a job to an individual and had him follow through on his own," Spitznagel said, adding, "I act as a sort of critic so that the design of the office has a sense of continuity; and because of the fact that I write the checks, they probably pay more attention to me than would be the case if this were a purely academic venture."¹¹⁸

In a 1967 address to the North Carolina chapter of the American Institute of Architects, Spitznagel described the influences on the designers he employed, saying humorously that his firm included:

... a dedicated representative of all of the well known architects from Frank Lloyd Wright to Paul Rudolph, all anxious to imprint their idol's mark on one or more of our products. This may be all well and good, but unfortunately they would like to conduct their experimentation at OUR expense [emphasis theirs]. At the present time I believe that I have a miniature I. M. Pei, a Mies van der Rohe, a Louis Kahn, a Corbusier and oh yes, one who is wavering between Philip Johnson and The Architects Collaborative not having as yet made up his mind as to whose details he intends to trace.¹¹⁹

This observation contains within it an implicit criticism of the pursuit of *style* at the expense of practicality. Spitznagel's buildings are not generally recognizable based on some trademark feature or design technique, which may or may not suit the needs of the client. Rather, they are best identified by an understated competence and suitability toward their program.

MID-CENTURY ECCLESIASTICAL ARCHITECTURE

Though Harold was not responsible for the design of many of the churches the firm produced during the 1950s and 1960s, he chose to assign Catholic architects and designers to Protestant commissions and vice versa. He believed that by assigning a designer from a different faith, the solution would reflect the needs and preferences of the congregation, as the designer would not be able to rely on forms and solutions that he was familiar with in the practice of his own faith.¹²⁰ Spitznagel's firm designed a large number of churches and other ecclesiastical structures (e.g. convents, rectories, parochial schools, etc.) during Harold's tenure. Many of these are significant examples of modern architecture on a local and, occasionally, a regional level. With these projects, Spitznagel and the other designers working with his firm were given more creativity in formal or spatial manipulation than in the firm's other large commissions.

Whereas program and plan were the dominant factors influencing the firm's institutional and commercial commissions, the program for most churches designed by Spitznagel was relatively simple. Nearly all have a traditional layout, that is, they have a nave and a chancel with pulpit and altar. Likewise,

¹¹⁷ Compare the work of Skidmore Owings and Merrill architects Gordon Bunshaft and Bruce Graham, especially Lever House (New York, 1952) by Gordon Bunshaft and the Inland Steel Building (Chicago, 1958) by Bruce Graham and Walter Netsch.

¹¹⁸ "Architect and His Community"

¹¹⁹ Harold Spitznagel, "The Inside Story," *North Carolina Architect* (August 1967), 10, 20-25.

¹²⁰ Jennifer Hyk, "Harold T. Spitznagel," *Architecture SD* (Summer 2016), 12-17.

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the construction materials for these churches are not unusual. Brick predominates and where wood is used, it is typically in panels minimally finished. Structural members may be steel, reinforced concrete or wood, just as in the firm's other projects. The architect's creativity in these projects is in the manipulation of form and space. Because of this, these churches are some of the best examples of formalist architecture in South Dakota.

The Catholic Diocese of Sioux Falls had an early interest in modern architecture. For instance, Sts. Peter and Paul Catholic Church in Pierre, designed by Barry Byrne (an early student of Frank Lloyd Wright) in 1939, has a starkly modern exterior and its interior space, though loosely traditional, with central aisle and chancel, has a nave shaped more like an auditorium than the traditional rectangular shape.¹²¹

Within Protestant denominations, an early form that was popular was the 'A-Frame' or 'Teepee' church.¹²² This form was a simplification of the previous century's Gothic revival churches, large and small, ornate and unadorned. These Gothic Revival churches featured high ceilings, exposed roof superstructure and a long, rectangular nave—all of which were carried over into the A-frame church. Concessions to Modernism included the elimination of elaborate ornament and the simplification of the building's form. Two examples of this form are the First Congregational Church in Spencer, Iowa, and the First Presbyterian Church in Sioux Falls, both designed by Wallace Steele of the Spitznagel firm. Steele's First Presbyterian Church was recognized with a national award in 1960, but by then the A-frame form was falling out of favor.

Spitznagel's first two Lutheran churches in Sioux Falls, Zion Lutheran and Our Savior, were characterized by a simplification of the worship space like the A-frame churches. However, these had a rectangular form with a flat roof. The side walls of the nave in Our Savior were punctured by randomly spaced stained glass windows inset between narrowly spaced vertical trim pieces that added texture to the walls. Both of these churches, as well as their Jehovah Lutheran Church in St. Paul and St. Mary's Catholic Church in Sioux Falls reflect a strong influence from Eliel and Eero Saarinen's Christ Church Lutheran in St. Paul. The Zion Lutheran bell tower, in particular, bears a striking similarity to Saarinen's design.

After Le Corbusier's 1955 Notre Dame du Haut in Ronchamp, France, architecture saw a renewed interest in the manipulation of the space within a church in order to enhance the religious experience of the congregant. While the plans of Spitznagel's churches were never as irregular as Notre Dame, exploration of ideas that Le Corbusier pioneered can be seen in the firm's designs for Trinity Lutheran Church in Spencer, Iowa, as well as the irregular layout of the Church of the Holy Name in Watertown.

Church commissions were not particularly remunerative for Spitznagel's practice. Harold once observed: "Maybe we have designed too many churches." Like many of the firm's secular commissions, construction budgets were often tight, but Harold considered furnishing a first-rate design at a low cost to be part of the 'fun' and 'challenge' of practicing in Sioux Falls, regardless of client.¹²³

¹²¹ Vincent L. Michael, "Expressing the Modern: Barry Byrne in 1920s Europe," *Journal of the Society of Architectural Historians* 69 No. 4: 534-555.

¹²² Buggeln, 85-124.

¹²³ Bechlen, 42.

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ATTRIBUTION/LOCATION BASIS:

- 1 - Spitznagel Project Number
- 2 - *Argus Leader*
- 3 - Spitznagel Papers, Northwest Architectural Archives
- 4 - *Polk's City Directory*
- 5 - National publication
- 6 - USGS aerial photography, Sioux Falls GIS, other aerial photography sources
- 7 - Other sources
- * Indicates a highly doubtful attribution

STATUS

- U - Unknown
- D - Demolished
- S - Existing
- L - Listed on the National Register

ADDRESS	HISTORIC NAME	YEAR BUILT	ATTRIBUTION AND LOCATION BASIS	STATUS
Unknown	Summer House for J. M. Foster	1936	3, 5	U
Unassigned	Augustana Classroom Building	1948	1, 2, 6	D
Unknown	Summer Residence for Wayne Donahue	1935	1, 3	U
3201 E 10th St	Eastside Bowling Center	1961	1	S
430 W 11th St	Irving School	1938	1, 2	D
4101 E 16th St	Hilltop swimming pool - Frank Olson	1971	1, 2	S
1305 W 18th St	Addition to Sioux Valley Hospital	1963	1, 2	S
1503 W 18th St	Sioux Valley Hospital Nurses Home	1961	1, 2	S
1816 S 1st Ave	P.R. Billingsley Residence	1931	3	S
2000 S 1st Ave	Residence For Mr. & Mrs. Max Rysdon	1937	3, 4	S
420 S 1st Ave	Green Monument Company	1947	1, 2	D
220 W 21st St	Apt. building for Mr. & Mrs. Wm. B. Thomas	1938	1, 2	L
3101 W 22nd St	Minnehaha Country Club	1961	1, 2	S
3101 W 22nd St	Minnehaha pool & bath house	1964	1, 2	S
304 E 27th St	Residence For Mr. & Mrs. Lyle Olson	1935	1, 4	S
401 E 27th St	Dr. F. S. Stahmann Res	1949	1, 4	S
203 E 29th St	Mrs. Frank (Lyla) Baysore residence, Sioux Falls.	1941	1, 3	S
1613 S 2nd Ave	Henry Bailin Residence	1935	3, 4	L

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416 S 2nd Ave	Henry Carlson Office	1953	1, 4	S
233 E 30th St	Residence For Mr. & Mrs. S. C. Fantle Jr.	1938	1, 3, 4	S
1110 W 33rd St	Men's dorm Augustana College	1963	1, 2, 6	S
909 W 33rd St	Our Savior's Lutheran church	1958	1, 2, 5	S
507 E 35th St	A. E. Godfrey Residence	1950	1, 2, 3, 4	S
420 W 37th St	Benz Mortuary	1951	1, 4	D
1500 W 38th St	Luther Manor	1961	1, 2	S
711 W 41st St	Volkswagen Building	1966	1, 4	S
1405 S 5th Ave	Residence For Dr. & Mrs. C. P. Schneider	1935	1, 3, 4	S
1814 S 5th Ave	Residence For E. W. Lemonds	1935	1, 4	S
2019 S 5th Ave	St. Mary's School	1948	1, 5	S
2109 S 5th Ave	St. Mary's Rectory	1950	1, 4	S
2109 S 5th Ave	St. Mary's Church	1958	1, 2, 5	S
2200 S 5th Ave	Patrick Henry Junior High	1957	1, 2	S
2813 S 5th Ave	T. M. Bailey Residence	1939	1, 3	S
1200 S 7th Ave	McGreevy Clinic	1973	1, 2	S
801 S 7th Ave	United Tractor & Equip. Co	1946	1, 4	S
909 S 7th Ave	Egger - Scudder Steel Company	1960	1, 4, 6	S
308 E 8th	Gores Coal Company	1946	1, 2	S
818 E 8th St	Adams Super Market	1950	1, 2	S
230 W 9th St	Sioux Falls City Hall	1936	1, 2, 5	L
412 W 9th St	May-Boe-Johnson bldg	1964	1, 2	S
1916 S Austin Dr	Donald Wayne Sutherland Residence	1954	1, 3, 4	S
2801 S Carter Pl	Gordon Bell Residence	1951	1, 4	S
1000 W Cherokee St	Du-Al Manufacturing Company	1971	1, 2, 6	S
1325 S Cliff Ave	McKenna Hospital Phase II	1976	1, 2	S
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1325 S Cliff Ave	McKenna Hospital Addition	1957	1, 2	S
2900 S Cliff Ave	Lincoln High School	1965	1, 2	S
620 S Cliff Ave	Office & Warehouse E. J. Gustafson Company	1950	1, 4	S
108 S Dakota Ave	Northwest Security Nat'l. Bank drive-in	1966	1, 2, 5	S
1615 E Dana Dr	William Bentzinger res	1954	1, 4	S
900 W Delaware St	Buffalo Express Office	1972	1, 2	S
1400 S Duluth Ave	Zion Lutheran Church	1954	1, 2	S
1300 W Elkhorn St	Nash-Finch warehouse	1970	1, 2	S
2001 S Elmwood Ave	St. Mark's Lutheran Church	1958	1, 4	S
512 N Euclid Ave	Henry Billion Residence	1951	1, 3, 4	S
1701 N F Ave	Polly Parrot Potato Chip Factory	1960	1, 2	S
1005 S Garfield Dr	Dr. W. R. Laird Res	1951	1, 4	S
2108 S Grange Ave	Augustana Service Center Building	1972	1, 7	S
2112 S Grange Ave	Commons building Augustana College	1959	1, 2, 6	S
2120 S Grange Ave	Humanities complex, Augustana College	1970	1, 2, 6	S
2312 S Grange Ave	Men's dormitory Augustana College	1955	1, 2, 6	S
2413 S Grange Ave	Augustana married student housing	1975	1, 2	S
2817 S Grange Ave	President's house, Augustana College	1968	1, 2, 6	S
1115 S Holly Dr	Joe Floyd Residence Rem & renovation	1958	1, 4	S
1209 S Holly Dr	Spitznagel's Residence	1946	1, 4, 5	S
1215 S Holly Dr	George M. Scudder Residence	1947	1, 3	S
805 S Kiwanis Ave	Great Plains Zoo	1962	1, 2	S
1800 S Lake Ave	Christ the King Church and Parish Center	1949	1, 2	S
1801 S Lake Ave	Christ the King School & Convent	1955	1, 2	S
1900 S Lincoln Ave	Dr. F. C. Kohlmeyer Residence	1952	1, 4	S
100 N Lyon Blvd	Cattle Barn, Sioux Empire Fairgrounds	1955	1, 2, 6	S
ADDRESS	HISTORIC NAME	YEAR BUILT	ATTRIBUTION AND LOCATION BASIS	STATUS
100 N Lyon Blvd	Grandstand Sioux Empire Fair	1958	1, 2, 6	S

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1710 N M Ave	Brown Drug Warehouse	1973	1, 2, 6	S
2401 W Madison St	Murray Apartments	1968	1, 2	S
109-111 N Main Ave	Argus Leader Building	1931	2	D
141 N Main Ave	National Bank of SD building	1964	1, 2	S
101 S Main Ave	Parking ramp and drive-in window Northwest Sec. Nat'l Bank	1957	1, 2	S
114 S Main Ave	Central Electric & Telephone Co. (CENGAS)	1941	1, 2, 3, 4	S
133 S Main Ave	Union Savings Bank	1965	1, 2	S
208 S Main Ave	Frye's Furs	1934	2	S
314 S Main Ave	Johnson Furniture Company	1946	1, 2, 5	S
500 S Main Ave	Parish Hall, Calvary Cathedral (Episcopal)	1951	1, 2, 3	S
600 S Main Ave	Great Lakes Pipeline Office	1954	1, 2	S
2016 S Menlo Ave	Augustana Dorm (women)	1949	1, 2, 6	S
1500 N Minnesota Ave	Western Bank, north branch	1971	1, 2	S
1416 S Minnesota Ave	Dental office for C. C. Matson	1936	1, 4	D
1417 S Minnesota Ave	X-Ray clinic	1961	1, 2	S
225 S Minnesota Ave	First Federal Savings & Loan	1966	1, 2, 6	S
3015 S Minnesota Ave	Dakota Farm Implement	1949	1, 2, 6	S
5008 S Old Yankton Pl	Louis Warren Residence	1968	1, 6, 7	S
5016 S Old Yankton Pl	R. G. May Residence	1958	1, 6, 7	S
2015 S Pendar Ln	Residence For Henrietta and Ruth Bach	1936	1, 3, 4	S
2016 S Pendar Ln	Residence For Mr. & Mrs. R. W. Bailey	1937	1, 3, 5	S
2030 S Pendar Ln	Paul Weber Residence	1947	1, 3, 4	S
200 N Phillips Ave	Nickel Plate System Office and Restaurant	1946	1, 2, 4	D
212 N Phillips Ave	Hollywood Theater	1938	1, 2, 3, 5	D
218 N Phillips Ave	Roth Hat Shop and Haberdashery	1944	1, 4	D
ADDRESS	HISTORIC NAME	YEAR BUILT	ATTRIBUTION AND LOCATION BASIS	STATUS
222 N Phillips Ave	Sport Bowl	1940	1, 5	D
1001 S Phillips Ave	Laird-Hall Apartments	1940	2, 3	L

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101 S Phillips Ave	Barkalow Brothers	1944	1, 5	D
108 S Phillips Ave	E.C. Olson Menswear	1947	1, 2, 3, 5	D
2012 S Phillips Ave	Glenn Kloppenburg Residence	1933	2, 4	S
216 S Phillips Ave	Green Lantern Restaurant	1929	2	S
228 S Phillips Ave	Tip Top Restaurant	1931	2	S
501 S Phillips Ave	KELO office and studio	1959	1, 2	S
758 S Phillips Ave	History Club	1939	1, 2	L
2009 S Prairie Ave	High rise student housing for Augustana	1968	1, 2, 6	S
824 E Rice St	Stockyards Branch, Northwest National Bank	1963	1, 2	S
801 E Ridge Rd	A. E. Egger Residence	1959	1, 4	S
705 E Ridge Road	Wm. H. Jordan Residence	1958	1, 4	S
1 S Riverview Heights	David W Jewitt residence	1941	3, 4	S
16 S Riverview Heights	Fred P. Hall residence	1938	3, 4	S
18 S Riverview Heights	Tom Harkison Res	1950	1, 4	S
2 S Riverview Heights	Frank A Willers residence	1948	1, 4	S
27 S Riverview Heights	E.C. Main residence	1931	3, 4	S
35 S Riverview Heights	Residence For Mr. & Mrs. George Hult	1936	1, 4	S
6 S Riverview Heights	Ben Fantle Res	1947	1, 4	S
817 W Russell	Sioux Racquet Club	1979	1, 2*	S
1301 W Russell St	Holiday Inn	1961	1, 2	S
500 W Russell St	NSP service center	1974	1, 2*	S
2621 S Spring Ave	Suburban Lanes	1959	1, 2	S
3128 W Spruceleigh Ln	George Stevens Residence	1950	1, 4, 6	S
1800 S Summit Ave	Office Building 1800 S. Summit	1951	1, 2	S
ADDRESS	HISTORIC NAME	YEAR BUILT	ATTRIBUTION AND LOCATION BASIS	STATUS
2101 S Summit Ave	Entrance gate, Augustana College	1966	1, 6	S
2117 S Summit Ave	Augustana Library	1955	1, 2, 6	S
2407 S Summit Ave	Gilbert Science Building Augustana College	1966	1, 2, 6	S

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400 E Twin Oaks Rd	George Hassenstein Residence	1955	1, 2, 6	S
2008 S Walts Ave	High rise student housing for Augustana	1968	1, 2, 6	S
1600 N Wayland Ave	Riverside School	1949	1, 2	S
1501 N Weber Ave	Visitors store for J. Morrell & Co.	1939	1, 2, 3	S
1112 N West Ave	The Spitznagel Partners, Inc.	1973	1, 2	S
1201 N West Ave	Sioux Falls field house Arena	1961	1, 2	S
308 N West Ave	Office building Western Surety Co.	1958	1, 2, 4	S
2101 S West Ave	Edison Jr. High School	1954	1, 2	S
2300 S West Ave	First Presbyterian Church	1958	1, 2, 5	S
1200 N Western Ave	Howard Wood Field Complex	1957	1, 2, 6	S
1601 S Western Ave	Spellerberg Park Pool	1968	1, 2	D
2600 S Western Ave	Thelen Dental Clinic	1959	1, 4	S

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F: ASSOCIATED PROPERTY TYPES

1: Evaluating "The Work of a Master."

There are two challenges in evaluating the work of Harold Spitznagel’s firm as the work of a master under Criterion C for the National Register of Historic Places. The first is the sheer volume of work performed by Spitznagel in Sioux Falls from 1930 to 1972. Over a hundred buildings were designed by Spitznagel’s firm in 42 years, amounting to more than two buildings per year, and the firm’s clients ranged from large institutions to individual homeowners, with a corresponding range in project types and budgets. Thus, there is no broad standard for evaluating Spitznagel’s work. Different evaluation factors apply to different property functions and types and are included in this section with the registration requirements for each category.

Additionally, Spitznagel was not merely the head of a prolific firm named after him. He was the state’s first Modern architect. The output of his firm was highly influential on architects in the area. For that reason, significant works by Spitznagel run the risk of being buried by derivative works that may be identified as such only by looking at construction dates. For example, Harold was one of the first architects in the United States to use a ‘butterfly roof’ on a grade school.¹²⁴ His reasoning was that the corridor ceiling did not need to be as high as the ceilings in the classrooms, and that by sloping the roof upward toward the outside walls, classrooms would benefit from tall windows walls that would provide plenty of natural light.¹²⁵ However, this design was soon copied by other architects in Sioux Falls, such that what was innovative in 1949 became commonplace. Only by studying Spitznagel’s work can the source of this innovation be identified.

Spitznagel’s designs for dormitories on the South Dakota State campus were copied by other architects that embraced their simple pragmatism. Examples of dormitories that mimic the configuration used at South Dakota State can be found on the campuses of the University of South Dakota and the University of Sioux Falls. Similar instances played out in the commercial arena as well. Spitznagel’s design for the National Bank of South Dakota was applied by another firm to the Northwestern Bell tower—on a larger and less graceful scale—before that building had its curtainwall replaced due to asbestos contamination and flaws in its installation.

Following are discussions of various property types that Harold Spitznagel and his firm worked on in Sioux Falls from 1930 to 1972. For each property type, there are factors for consideration in evaluating their eligibility for the National Register of Historic Places under Criterion C as the work of a master to represent Spitznagel’s body of work.

To nominate a resource under this multiple property cover, the resource should be firmly identified in

¹²⁴ The form had been used in factories from the early 1900s. Its use elsewhere can be traced to the early 1930s. Le Corbusier incorporated a butterfly roof in an unbuilt 1930 design for Maison Errazuriz, a vacation home for Eugenia Errazuriz. The first built example, by Antonin Raymond, was constructed in Japan in 1933 and profiled in the July 1934 issue of *Architectural Record*. The earliest known example of this roof style in the United States was Marcel Breuer’s Geller House in 1945. Spitznagel began designing his first butterfly roof school in 1948; around the same time that another example, Denair Elementary School in Denair, California, was under construction.

¹²⁵ Herb Bechtold, “Public to See New School with Modern Construction Features,” *The Daily Argus-Leader* (Sioux Falls, S.D.), March 19, 1950, 10.

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the historical record as being designed substantially by Spitznagel or his firm within the period from 1930 to 1972, as well as being built substantially according to their design. Sources for historical research to confirm a property’s association with Spitznagel might include blueprints, plans or other architectural drawings; original plaques, cornerstones, or other markings on the resource itself; correspondence; and newspaper or magazine articles (especially those from the period of construction). Other resources such as city directories, aerial photography, and other articles or publications may be necessary to confirm details about the building’s client, location, construction date, or building features. Resources must retain sufficient historic integrity to the Spitznagel design according to the National Register criteria for evaluation.

Examples are noted in this section of especially innovative or well-executed designs, but these should not be considered an exhaustive list. There may be other resources that meet the registration requirements under this multiple property cover.

Other Sioux Falls resources associated with Spitznagel may also be evaluated under other National Register criteria for significance. The scope of this multiple property cover only pertains to evaluation of a property under Criterion C for the subcategory “work of a master.”

There may also be resources that have been attributed to Spitznagel, but the association cannot be confirmed with available historical records so that the property cannot be nominated under this multiple property cover. These resources should also be evaluated under all National Register criteria for significance.

2: Apartment Buildings

There are relatively few examples of this category type in Sioux Falls, although Spitznagel did construct a number of apartment buildings outside the city. Output in Sioux Falls is effectively limited to three buildings: the Thomas Apartments, the Laird-Hall Apartments, and the Murray Apartments.

Each of these projects embodies characteristics that are strongly reflective of the period in which they were built and the income and status of the target renters. Two of the properties that fall under this category, the Thomas Apartments (aka Joan Apartments) and Laird-Hall Apartments, are already listed in the National Register of Historic Places as contributing properties in the Sherman Historic District (NRIS #03001530) and All Saints Historic District (NRIS #84003349) respectively. The Murray Apartments have been resided with vinyl and therefore have diminished historic integrity and are not eligible for listing under this multiple property cover.

3: Commercial Buildings

This category includes buildings constructed for uses as varied as medical, financial, and telecommunications. Commercial work was the second largest source of income for Spitznagel’s firm from 1959 to 1968, accounting for about a fifth of total billing.¹²⁶ Within this category, Spitznagel’s Sioux Falls projects were dominated by banks, office buildings, and medical facilities. Three Sioux Falls banks—the Security National Bank, Western Bank and the National Bank of South Dakota—were later acquired by Minneapolis-based bank holding corporations that through a variety of changes in names and ownership

¹²⁶ Balchen.

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became US Bank and Wells Fargo. Spitznagel designed a number of branches for these banks, as well as the mid-rise office building in downtown Sioux Falls that houses the main branch for the National Bank of South Dakota (later US Bank). Spitznagel also designed two significant additions to the McKennan Hospital complex during the period covered by this nomination.

Alteration of exterior features can have a significant impact on the integrity of commercial properties. The many Spitznagel commissions in downtown Sioux Falls have design integrity inextricably linked to the building’s façade. Where the façade has been altered beyond recognition, a property cannot be considered eligible, even if the interior spaces remain largely consistent with Spitznagel’s original designs.

In other instances, where Spitznagel’s primary contribution was remodeling the interior of an existing structure, those renovations would need to be preserved in order to be eligible for its association with Spitznagel. However, it does not appear that any work by Spitznagel that was restricted to interior spaces has remained intact in Sioux Falls, though there may be locations outside the city where this is the case.

Among Spitznagel’s commercial projects in Sioux Falls, the National Bank of South Dakota Building, the KELO studio, the Central Electric and Telephone Building, the First Federal Savings and Loan, Northwestern Autobank, and the Western Surety Building are significant examples of Spitznagel’s design for commercial projects.

4: Educational Buildings

Over thirty-four years, beginning with the Irving School in 1938, Harold Spitznagel and his firm built or added onto two parochial schools, one elementary school, two junior high schools and a senior high school in Sioux Falls. Furthermore, the butterfly roof used first on St. Mary’s Elementary and Riverside (now Laura B. Anderson) Elementary was used by other firms in their designs for Sioux Falls elementary schools. Spitznagel was also hired to design Howard Wood Field, originally the home field for Washington High School and later Augustana College, as well as the site of the first game played by the Minnesota Vikings.¹²⁷

Spitznagel also established a long-term relationship with Augustana, starting with a master plan in 1948 and Tuve Hall in 1949. From 1949 to 1972, no other architect would be hired to design a building on the Augustana Campus.

Spitznagel’s work for Augustana, the Sioux Falls School District and the Catholic Diocese of Sioux Falls may be characterized by its efficiency and use of relatively inexpensive architectural devices such as window walls, proportioning, interior and exterior courtyards, and brickwork to create visual interest and enhance quotidian spaces built under rather austere budgetary constraints.

While nearly all of the schools designed for the Sioux Falls School District and the Catholic Diocese have been added onto or altered, it does not follow that they are ineligible for nomination. Where the majority of the additions to the original structure were designed by Spitznagel during the period of significance covered by this form, the structure may still be considered eligible. Additions or alterations that substantially covered or caused the removal of character-defining features, or large additions that contest with the original design in terms of scale, massing, placement, or style, may lead a Spitznagel school to not

¹²⁷ “Vikings History Timeline,” Vikings Official Team Website, Minnesota Vikings Football, Access Date: September 3, 2021, <https://www.vikings.com/team/legends/timeline>.

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be eligible for nomination to the National Register because of a loss of integrity.

Educational buildings that could be significant as “the work of a master” include St. Mary’s school, as well as Tuve, Granskou and Stavig Halls, the Mikkelsen Library, and the Humanities Center on the Augustana Campus. The main Augustana Campus represents a significant grouping of building and campus design by Spitznagel.

5: Government Buildings

Spitznagel’s first significant commission in South Dakota was the Sioux Falls City Hall. In subsequent years, municipal, state, county and federal commissions proved to be a steady, if small, source of income for the firm. From 1959 to 1968, government projects amounted to about 8.7% of the firm’s annual billings.¹²⁸

As with educational properties, additions and alterations over time to government facilities are common. If the original structure’s historic characteristics are still discernable and are not overwhelmed by the additions or alterations to the structure, it may still be a candidate for nomination. Additions or alterations that substantially covered or caused the removal of character-defining features, or large additions that contest with the original design in terms of scale, massing, placement, or style, may lead it to not be eligible for nomination to the National Register because of a loss of integrity. Where a change in use has occurred, if this change in use has not required major changes to the exterior of the building, the property may still be considered eligible. With few exceptions, the interiors of these buildings were intended to support flexible uses. The overall shape of the building, or aspects of the exterior can adequately convey that purpose even where the interior has been altered. However, in some instances, where the interior was designed especially for a specific use and the significance is tied to the design of interiors, it may lessen integrity if there have been major alterations to significant primary spaces like lobbies, major corridors, or auditoriums that affect the volume of a space or remove/cover significant historic finishes.

Spitznagel’s principal governmental projects in Sioux Falls were the City Hall and the Arena. The City Hall is already listed in the National Register as part of the Sioux Falls Downtown Historic District (NRIS #94001393). The Arena, significant for its plan and the engineering of the structure, has a hotel connected to the east and a convention center to the west.

Although this survey covers the city of Sioux Falls and Spitznagel was awarded several commissions on the grounds of the South Dakota State Penitentiary—enough that Harold once observed with some amusement that the firm’s output ranged from “Sunday schools to bars and penitentiaries,” this work has not been evaluated for significance, as nearly all, if not all of it, cannot be observed from outside the facility and access to the interior of the facility is limited. Should any of this work be considered for nomination at a future date, the evaluation methods outlined here can be applied.

6: Houses

There is a distinct difference between early homes designed by Harold Spitznagel and his firm and the firm’s larger scale work. While hiring an architect is required by law for buildings above a certain size, it was—and remains—a luxury for home design. Therefore, budgetary constraints that exert an overarching

¹²⁸ Balchen.

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influence on many of Spitznagel’s commercial projects and nearly all of its educational, institutional and religious projects, are not as influential on these projects.

These homes represent the work of an acknowledged master architect, Harold Spitznagel, and the architects under his supervision. Further, many of these properties designed in the postwar period are outstanding individual examples of the Modern movement’s impact on residential architecture. For instance, Spitznagel’s houses, especially those designed after World War II, often display a keen grasp of Modernist design language and planning concepts.

The firm’s primary output in its first two decades was concentrated on the Pendar Lane neighborhood south of 26th Street in Central Sioux Falls, and the River View Heights neighborhood off Kiwanis Avenue between 18th and 22nd Streets along what was then the western edge of the city. Subsequent commissions were scattered throughout the city but tended toward the south.

Under this multiple property cover, the National Register eligibility of a house designed by Spitznagel may be impacted by a loss of integrity from significant alterations, such as the use of non-historic replacement siding or cladding, the removal of original exterior design elements, and the replacement of windows with units that have non-historic materials or design, such. Examples include the use of synthetic or aluminum siding, the removal of brick trim and accent panels, the use of vinyl windows, or changing the sash type or configuration of fenestration. Additions to the main structure that overshadow or hide the original design or that required the demolition or alteration of key design elements may render a house ineligible for listing.

However, not all additions would render the property ineligible. Adding a third bay to a two-car garage need not compromise the overall integrity of the home’s design. Non-permanent additions such as decks and patios need not negatively impact eligibility for a property, unless adding such required a significant alteration to the building itself (e.g. the addition of a patio door on a significant elevation). Spitznagel houses are typically designed to focus family activities toward the rear of the house, incorporating the yard, special attention should be paid to the preservation of primary interior spaces and rear elevations.

7: Industrial Buildings

Industrial commissions were a very small percentage of Spitznagel’s work output during the period covered by this survey. By and large, Sioux Falls industrial projects were confined to property that had been the Army Air Force base during World War II—located north and west of the intersection of Russell Street and Minnesota Avenue—and the railyards north of the McKennan Hospital. Somewhat surprisingly, earlier structures designed by Spitznagel tend to have retained their integrity more often than later structures.

Many of these structures are no longer owned by the firms that commissioned their construction, and accordingly, their use has been altered somewhat. Additionally, some properties have had additions and alterations that impact the exterior. As with other properties, the alteration to the exterior should be judged with sensitivity to context as well as the individual structure. With industrial uses, some alteration is to be expected in the course of a building’s use and reuse.

Among industrial buildings, the Buffalo Express building at 900 W Delaware Street is perhaps the best example of the “work of a master,” displaying features seen on Spitznagel commercial/industrial projects like a wide concrete band along the building’s cornice, brick walls, and recessed window bays with angled

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concrete sills.

8: Religious Buildings

Care must be taken in evaluating religious buildings for nomination to the National Register. *National Register Bulletin* 15, "How to Apply the National Register Criteria for Evaluation" cautions: "A religious property requires justification on architectural, artistic, or historic grounds to avoid any appearance of judgment by government about the validity of any religion or belief," adding, "A religious property's significance under Criterion A, B, C, or D must be judged in purely secular terms." However, inasmuch as these churches exemplify a major change in the *design* of worship spaces, they can be considered eligible under Criterion C as the work of a master.

Religious work by Spitznagel in Sioux Falls was not confined to a single denomination, and significant commissions were carried out for Lutheran, Catholic and Presbyterian churches. Three Sioux Falls churches, St. Mary's Catholic, Our Redeemer Lutheran, and First Presbyterian received contemporary notice and recognition from secular architectural publications, emphasizing their unique contributions to the built environment, regardless of denomination served.

Changing needs for serving religious communities have led to additions to many church structures. These additions need not negatively impact the integrity of the church design depending on factors of scale, massing, placement, and style. A primary aspect of determining eligibility apart from the building's exterior is the character of sanctuary in the church itself. Where distinctive exterior traits are present, as for instance belltowers or distinctive roof or wall treatments, these should still be clearly evident despite additions to the complex as a whole. The sanctuary itself should be largely intact. Additions, if present, should not dominate the significant elevations of the original structure.

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G: GEOGRAPHICAL DATA

The city limits of Sioux Falls, South Dakota, as of January 1, 2020.

H: SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

The starting point for the process of identification and evaluation was a spreadsheet of project numbers furnished by TSP, Inc., the successor firm to Spitznagel’s original office. This spreadsheet has project numbers that extend back to 1931. Business names were cross-checked with *Polk’s City Directory for Sioux Falls* in corresponding years. Where new construction was apparently undertaken, business entries from later copies of *Polk’s* were referenced to compare addresses before and after the apparent start of construction.

Some projects in the spreadsheet already had street addresses included. These addresses were cross-referenced with *Polk’s* and Google’s Streetview tool to verify that the address provided met the following criteria. The property was expected to remain with the homeowner or businessowner for several years after construction, thus the address provided for the individual or business in *Polk’s* should match the address in the spreadsheet for several years, not just the year of the project. The property as recorded in Google Streetview needed to match the period of construction. Addresses provided for some homes, including one for R.G. May, were found to be inaccurate on comparison of the address provided with Google Streetview and later copies of *Polk’s*. Where *Polk’s* data was inconclusive, the *Argus Leader* archives, as hosted by Newspapers.com were surveyed for information about the home or business. The spreadsheet was also compared with a list of commissions on the TSP, Inc. website. This led to the inclusion of four additional projects. Finally, Newspapers.com was searched generally for ‘Spitznagel,’ and by this means two additional projects from the 1930s were identified.

Only projects that were new construction or additions to buildings already designed by Spitznagel and his firm were evaluated. The primary reason for this is the difficulty of identifying work by Spitznagel conclusively on structures that were designed by multiple firms. Further, these additions and alterations are unlikely to rise to a level of significance that would merit inclusion of the building in the National Register. Outbuildings, such as garages, were excluded from the inventory, as there is a low probability that the design would be significant enough to merit listing in the National Register if the overall property does not qualify.

Through these efforts, 139 properties were identified with reasonable certainty. Of these 139 properties, 18 have been demolished. Among the remaining 121 properties, 3 have not been located, due to vague mailing address conventions that prevailed during the mid-20th century or ‘summer home’ status with no address on record. Of the 118 properties that have been both identified and mapped, 13 have been heavily altered and are almost certainly ineligible. Nine have been altered significantly and would require closer scrutiny before a proper determination of eligibility can be made.

Integrity evaluation was based on knowledge of Spitznagel’s broader corpus, as well as stylistic changes over time. Very few additions to Spitznagel buildings have sought to mimic the Modernist vocabulary of the original structure.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Name of Property Minnehaha County, South Dakota
County and State The Architecture of Harold Spitznagel and His Firm in Sioux Falls, 1929-1972
Name of multiple listing (if applicable)

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I. MAJOR BIBLIOGRAPHICAL RESOURCES

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"Project list.xls," a spreadsheet of project numbers, dates, names and cities furnished by TSP, Inc., to the author.