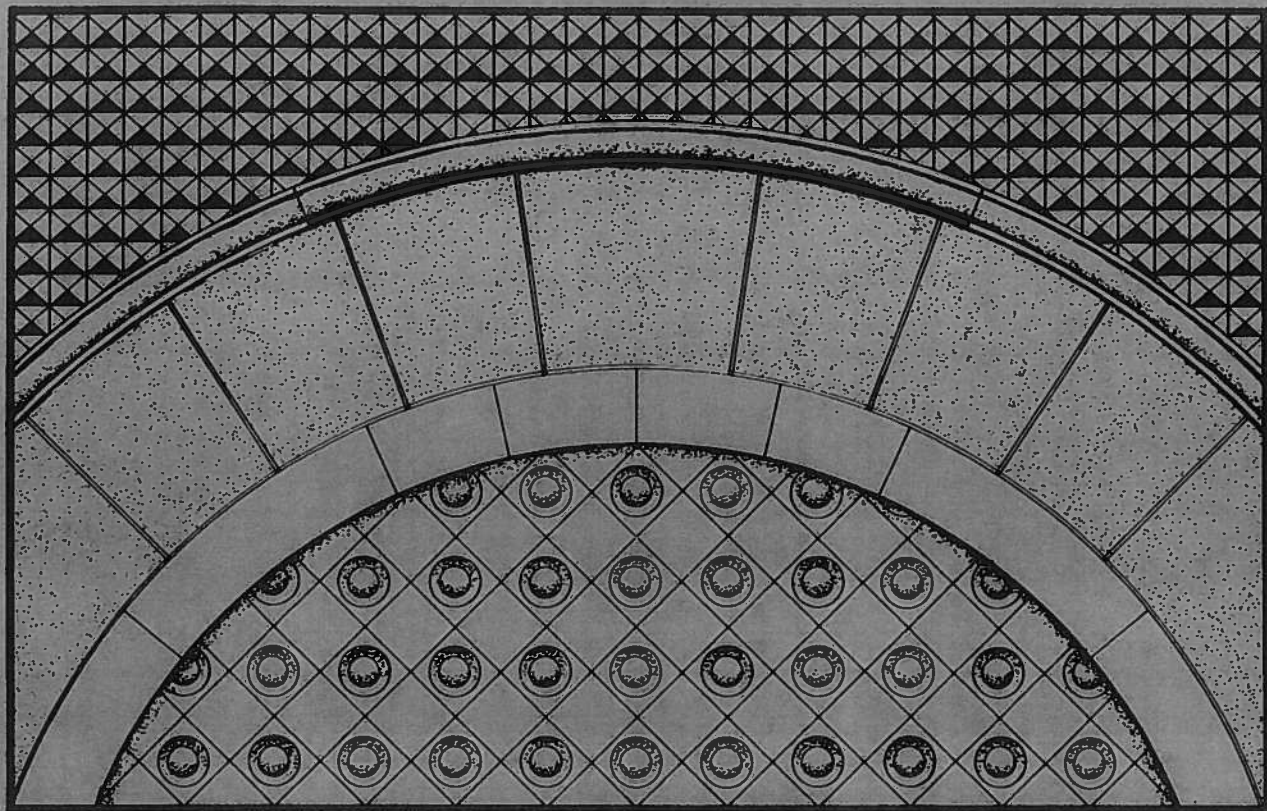


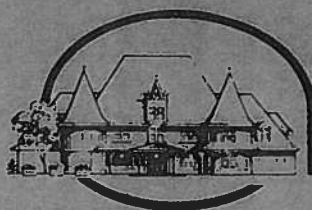
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DULUTH HISTORIC RESOURCES SURVEY

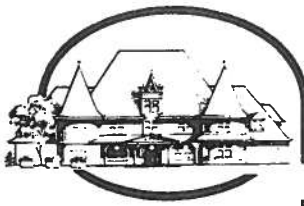
FINAL REPORT

September 1984



St. Louis County

Historical Society



St. Louis County

Historical Society

506 West Michigan Street, Duluth, Minnesota 55802
218-722-8011

Date September 20, 1985

Memo

To All Persons Concerned About Historic Preservation in Duluth

From L. Sommer, St. Louis County Historical Society Director ^{LS}

SUBJECT: Duluth Historic Resources Survey Final Report

On behalf of the St. Louis County Historical Society, I am pleased to send you a copy of the Duluth Historic Resources Survey Final Report.

This report summarizes more than two years' work by a team of historic preservation planners, architectural historians, researchers and photographers. It provides the first comprehensive inventory and evaluation of Duluth's historical, architectural and related cultural resources.

The purpose of the Duluth Historic Resources Survey Project was to inventory the city's historical resources and provide a sound basis for all future preservation planning work, including input for related land use, transportation, housing and other community development programs.

Hopefully, the publication of this report will also help increase public awareness of and interest in continued preservation of Duluth's significant historical and architectural resources.

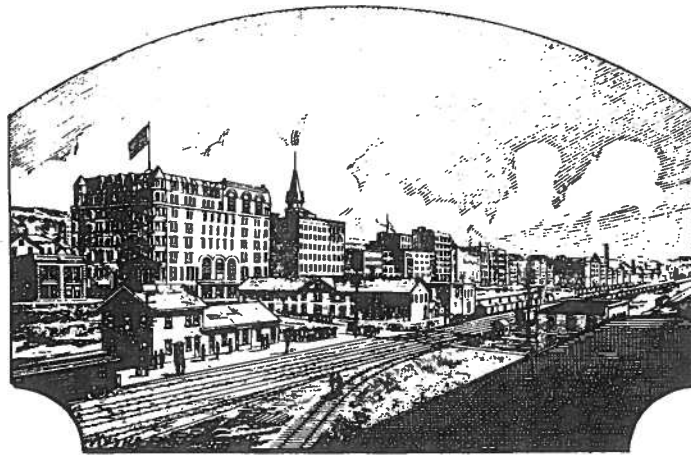
The Duluth Historic Resources Survey Project was completed with assistance from the Minnesota Historical Society, United States Department of Interior, Duluth Preservation Alliance, City of Duluth and several other agencies and individuals. The Society sincerely appreciates the assistance of everyone who assisted with the project.

Additional copies of this report are available from the Society office at 506 West Michigan Street (the Depot) for \$9.50, including tax and postage.

Thank you very much.

LS/jc

DULUTH HISTORIC RESOURCES SURVEY
FINAL REPORT



Lawrence J. Sommer
Project Director



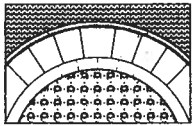
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506 West Michigan Street
Duluth, Minnesota

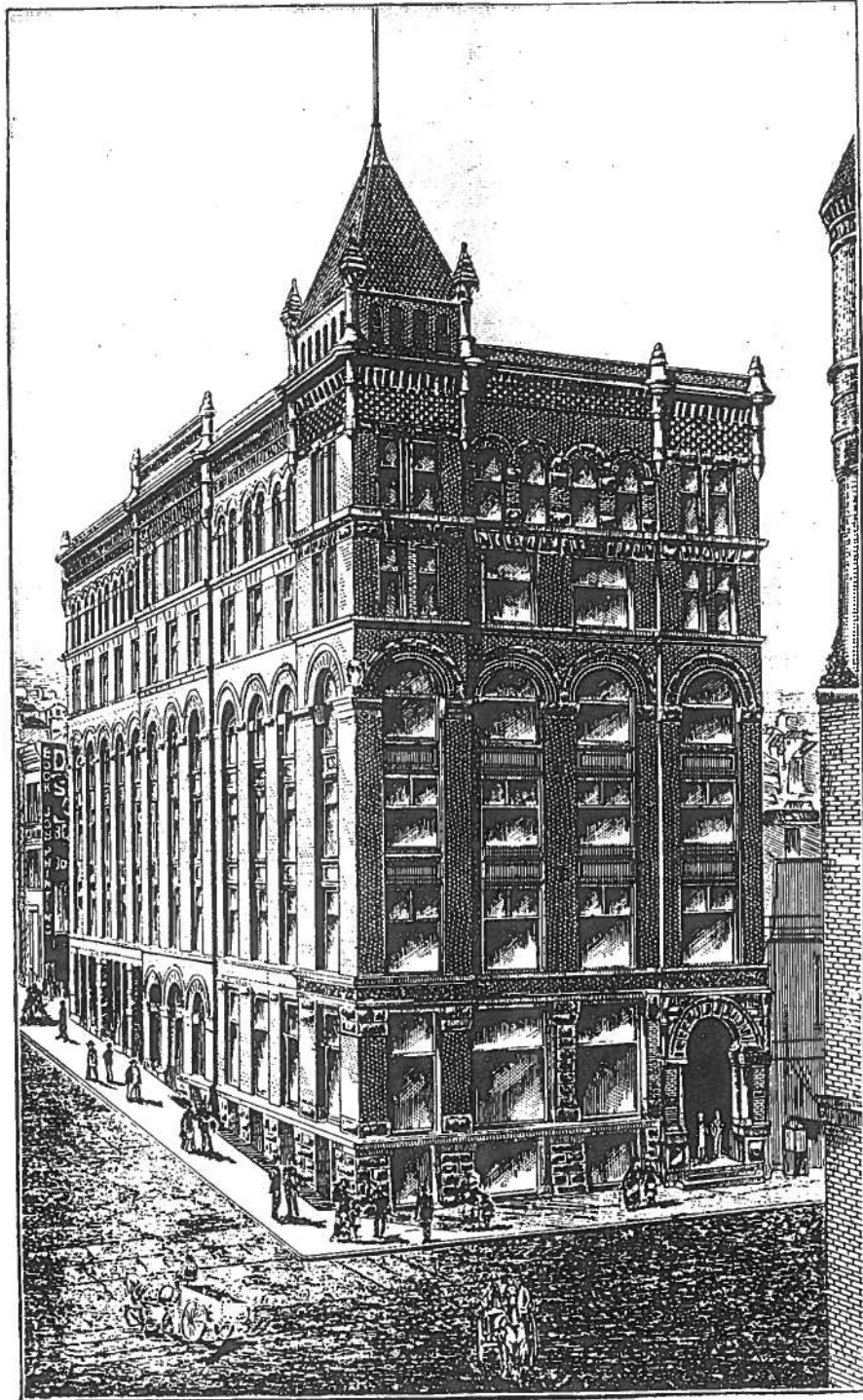
In general, the values of old buildings are many:

Some may be the locations of historic events of national, state, or local importance. Some may be associated with notable persons or groups, whether historic or contemporary. Some may be distinctive in architectural design, landscape treatment, or other artistic features. Some may have unique characteristics or may be interesting simply as curiosities. Such buildings and areas contribute to the variety and vitality of the urban scene by enriching the daily experiences of both resident and visitor.

Ralph W. Miner, Conservation of Historical and Cultural Resources, 1969.



Cover: Stone detail from the Old Duluth City Jail, built in 1889, and designed by Oliver Traphagen. Drawing by Wade Lawrence.



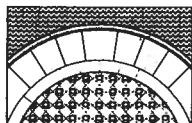


TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	1
INTRODUCTION.....	3
BACKGROUND	
Project Purpose.....	5
Time Schedule.....	5
Final Products of Project.....	5
HISTORICAL OVERVIEW OF DULUTH'S DEVELOPMENT	
Historical Background.....	7
Duluth's Settlement.....	12
Summary of Annexations.....	14
Duluth's Townsite Development, 1855-1895.....	15
Architectural Style as Developed in Duluth.....	16
STUDY METHODOLOGY	
Objectives.....	43
Types of Cultural Resources Inventoried.....	43
Criteria for Evaluation.....	45
Survey Methodology.....	46
Evaluation of Survey Results.....	47
SUMMARY OF SURVEY FINDINGS	
Summary	49
Key Maps.....	51
Commercial Buildings and Related Structures	
Group I.....	79
Group II.....	79
Group III.....	82
Group IV.....	87
Public Buildings	
Group I.....	88
Group II.....	88
Group III.....	89
Churches and Religious Buildings	
Group I.....	90
Group II.....	91
Group III.....	92
School Buildings	
Group I.....	93
Group II.....	94
Group III.....	95

Residential Structures - Apartment Buildings	
Group I.....	96
Group II.....	96
Group III.....	98
Group IV.....	102
Residential Structures - Houses	
Group I.....	102
Group II.....	104
Group III.....	116
Group IV.....	124
Monuments.....	125
Miscellaneous Buildings	
Group I.....	125
Group II.....	126
Group III.....	126
Group IV.....	126
Miscellaneous Districts.....	127
Miscellaneous Structures.....	127
Miscellaneous Sites.....	128

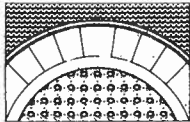
PLANNING FOR PRESERVATION IN DULUTH

Principles.....	129
Preservation Planning Objectives.....	132
Economic Considerations.....	134
Legal Aspects of Historic Preservation.....	135
Relation to General Community Planning and Development Activities....	139
An Approach to Area Preservation.....	141
Potential Preservation/Conservation Areas in Duluth.....	144
National Register of Historic Places.....	147
Relation of Duluth Historic Resources Survey to Federal Resource Protection Planning Process.....	150
Minnesota Resource Protection Planning Study Units.....	152

APPENDICES

Appendix A	Sample Copy of Survey Form.....	161
Appendix B	Sample Copy of National Register Form.....	163
Appendix C	Checklist of Local Works by Selected Architects.....	165
Appendix D	United States Secretary of the Interior's Recommended Standards for Historic Preservation Projects.....	173
Appendix E	Guidelines for Applying the Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings.....	175
Appendix F	Additional Urban Design Guidelines and Criteria.....	181
Appendix G	Advisory Council and Determination of Eligibility Procedures.....	185
Appendix H	Guidelines for Level of Documentation to Accompany Requests for Determination of Eligibility.....	191
Appendix I	Sample Local Preservation Commission Ordinance.....	199

SELECTED REFERENCES.....	211
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ACKNOWLEDGEMENTS

Project Sponsors

Minnesota Historical Society
State Historic Preservation Office
St. Paul, Minnesota
St. Louis County Historical Society
Duluth, Minnesota

Project Funding

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United States Department of Interior

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Other Project Assistance

The following individuals, agencies, and businesses provided significant assistance to the Duluth Historic Resources Survey project. Their cooperation and help is sincerely appreciated.

City of Duluth, Building Inspection Office

City of Duluth, Department of Planning and Development

Duluth Budgeteer and Scenic City News

Duluth News Tribune and Herald

Duluth Preservation Alliance

Nancy Asperheim

David Nelson

Laurel Ulland

Duluth Public Library

Virginia Hyvarinen

Minnesota Department of Transportation

Minnesota Historical Society

Russell W. Fridley

Henry A. Harren

Gloria Thompson

Minnesota State Historic Preservation Office

Dennis Gimmestad

Charles Nelson

Susan Roth

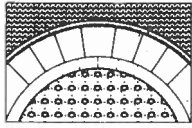
Northeast Minnesota Historical Center

Patricia Maus

St. Louis County Historical Society Board of Governors

University of Minnesota, Duluth

Finally, a special thanks, also, to the property owners and many others who contributed as generously of their time and who provided other assistance to this project.



INTRODUCTION

Perhaps more than any other element, a city's buildings embody its history. Duluth is no exception. Even a cursory examination of the docks and other industrial structures that line Duluth's waterfront and the homes and churches and other buildings that climb its steep hillsides provides clues to the city's fascinating ethnic and cultural background as well as to the relative prosperity with which the city grew.

Because of its location at the western end of the Great Lakes and because of the unusually significant economic activity in northeastern Minnesota during the latter decades of the nineteenth and early decades of the twentieth centuries, Duluth was a center of remarkably rich economic development. As a direct result of this development, Duluth has an exceptionally large number of historical, architectural, and related cultural resources.

Duluth's rich heritage has long been recognized as something unique and very special. A number of individuals have studied various aspects of the city's heritage. Articles, reports and other publications have been written. Over the years a number of local structures have also been listed in the National Register of Historic Places. Limited historic preservation efforts have also been made in a random fashion, usually in response to a crisis affecting a major local landmark. The vast majority of the community's historical, architectural, and related cultural resources have generally been ignored.

Obviously, not every old building or other structure in a place like Duluth can or should be saved. Many probably should not. At the same time, however, no building or other related cultural resource should be destroyed merely because it is old. Those resources that contribute significantly to the city's heritage must be preserved; others of local interest ought to be preserved whenever possible. With relatively few exceptions, economically feasible uses can usually be found for most older structures that have retained their basic architectural and structural integrity.

Although the very concept of historic preservation is an idea surrounded by emotion, the values of preservation activities are many. They may vary from community to community, with the extent of resources that exist, to be sure, but these values can be grouped and measured in terms of economic, planning and cultural benefits. The economic benefits of historic preservation are usually measured in terms of real estate values, tax benefits, retail sales, and tourism impact. Throughout the country, local governments and chambers of commerce are recognizing the planning benefits of historic preservation activities as key elements of community development programs, neighborhood renewal, alternatives to spreading urbanization, visual enhancement of the city and provision of a sense of place, permanence, and continuity.

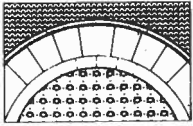
The cultural benefits that result from historic preservation activity are less tangible than the economic and planning benefits, but are nevertheless significant in terms of educational opportunities and aesthetic enjoyment.

The cultural values of historic preservation activities are also related to the fact that we live in an era of almost unbelievably rapid change. With new technologies altering our lives on a daily basis and with old things continually being replaced by new, it becomes increasingly difficult to put one's existence in clear perspective. All people, and particularly people who live in cities, need ways to recognize and hold their cultural and physical roots. A community's natural setting as well as its built environment can satisfy at least part of this need by serving as visible reminders of days gone by.

Few of Duluth's, or any other city's, cultural resources are of national importance, but many do have significance from a regional or local point of view. It is these resources that contribute most to Duluth's rich heritage and unique character and provide the basis for a realistic approach to a variety of historic preservation activities. The best of the city's cultural resources from every age of its development should be preserved, and conflicts between preservation and change must be resolved so that the best of the new can be successfully integrated with the best of the old.

Thus, it is a major purpose of any historic preservation effort to assure that those resources that make a city like Duluth unique are preserved and utilized in such a way that they actively contribute to our modern society either in their original role or in an appropriate adaptive use.

It is the intent and purpose of the present study to provide a basis for achieving the development of a comprehensive and sound approach to all future historic preservation efforts undertaken within the city of Duluth. The Duluth Historic Resources Survey attempts for the first time to grasp the full scope of Duluth's preservation needs and opportunities in a systematic fashion. Because of time and other limitations, however, this study cannot be regarded as a comprehensive solution to all of Duluth's preservation problems, nor can it provide answers to all of the city's preservation-related needs. Rather, it attempts to put local historic preservation needs and opportunities into perspective by outlining the additional steps that should be taken and by formulating a preliminary approach to planning for preservation that considers Duluth's unique situation.



BACKGROUND

Project Purpose

Since 1977 the State Historic Preservation Office of the Minnesota Historical Society has been surveying the entire state and compiling an inventory of sites and structures having historical, architectural, archeological or other related cultural significance. Between 1977 and 1983 over two-thirds of the state's 87 counties and most of the major cities have been surveyed. As a result of this work, hundreds of additional sites and structures have been added to the National Register of Historic Places. The Duluth Historic Resources Survey Project is a part of this on-going program to survey the entire state.

As stated in the project contract, the basic purpose of the Duluth Historic Resources Survey is "to comprehensively and systematically gather and evaluate detailed information about the community's historical, architectural, archeological and related cultural resources". The specific survey objectives include:

1. To identify the city's historical, architectural, and related cultural resources.
2. To provide a basis for all future preservation planning work.
3. To provide a basis for increased public awareness of and interest in the continued preservation of the city's significant historic resources.
4. To provide preservation planning input for related land use, transportation, housing, and other developmental programs.

Time Schedule

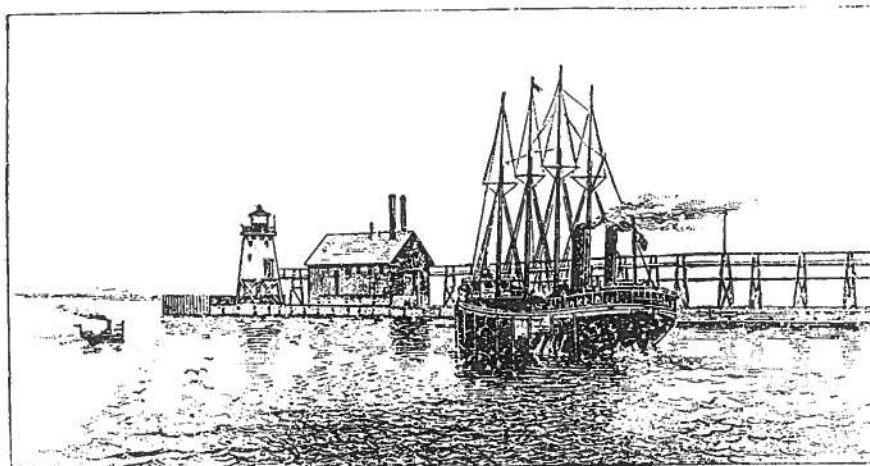
Work on the Duluth Historic Resources Survey Project began in June, 1983. The project completion date is September 30, 1984.

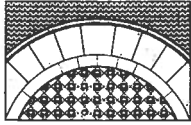
Final Products and Results of Project

The final products and results of the Duluth Historic Resources Survey Project include:

- A. A minimum of 25 additional nominations to the National Register of Historic Places.
- B. A final report covering all aspects of the study including detailed lists of all buildings, sites, structures and related historic resources inventoried.

C. A data file including original field survey forms, maps, photographs, research notes, and other related material generated as a result of the project. This data file will be deposited for permanent safekeeping at the Northeast Minnesota Historical Center in the University of Minnesota, Duluth Library. Copies of the survey forms, maps and related material are also available at the State Historic Preservation Office of the Minnesota Historical Society.





HISTORICAL OVERVIEW OF DULUTH'S DEVELOPMENT

The following overview of Duluth's historical development is excerpted and summarized from the following sources:

Lawrence J. Sommer, Landmark Structures of Duluth - Their History and Architecture, Duluth, 1971

Ryck Lydecker and Lawrence J. Sommer, editors, Duluth - Sketches of the Past, A Bicentennial Collection, Duluth, 1976

Historical Background

Only a few non-Indians lived at the head of the lakes before 1855. Although traders, explorers and missionaries had frequented the area since the seventeenth century, it was not until George Stuntz established a cabin and trading post in 1853 that settlement is considered to have begun. Stuntz came to Lake Superior as a surveyor under the direction of George B. Sargent, Surveyor General of Iowa, Wisconsin, and Minnesota. His primitive trading post was located on Minnesota Point near the present-day ruins of the old light house and was in the midst of an Indian encampment. Activity in northern Minnesota was primarily concerned with exploiting the rumors of rich copper deposits rather than settlement. To a large extent, these rumors were based on the reports of explorers and surveyors as well as mineral exploration carried on by the American Fur Company between 1845 and 1846.

By 1855 enough interest had developed in the economic potential of the region to bring in a few hundred hardy pioneers who hoped to cash in on the inevitable growth that would occur. Some idea of the frontier nature is seen in the fact that the lumber for the first frame building erected in 1854, the Pioneer Hotel, had to be sent from Chicago. There were no sawmills until the following year when Stuntz put his Iron River, Wisconsin, mill into operation.

This pioneer phase of settlement was short-lived. Duluth and many of the other north shore communities collapsed in the aftermath of the Panic of 1857 and did not emerge again until twelve years later. During late 1869 an exciting and important development aroused fervent interest in the head of the lakes. The spot had been selected as a railhead. In 1870, tracks actually reached the lake, and during the following six months the population grew from fourteen families to 3,500 persons. The hills of Duluth and Minnesota Point were covered with tents and crude shacks. One pioneer of that year, Fred W. Smith, described Duluth as he first saw it on Christmas eve:

A haphazard, scraggly, and repellent settlement. . . a combination of Indian trading post, seaport, railroad construction camp and gambling resort, altogether wild, rough, uncouth and frontier-like.

The immediate effects of the railroad were twofold. First of all, it offered a means for bringing settlers into northern Minnesota country, and secondly, it offered a transportation outlet for the increasing amounts of grain being grown on the midwestern prairies.

Even before completion of the first railroad, the populace of the emerging city realized the need for government organization. In 1869 a petition was circulated asking the state authorities to grant a charter. On March 6, 1870, the Minnesota legislature approved a charter for the City of Duluth, and the first municipal elections were held on April fourth.

The period between incorporation in 1870 and the collapse of Jay Cooke in 1873 was a boom time for Duluth. Roger S. Munger built the first grain elevator and the first coal dock on the bayfront during 1872. An opera house and the Clark House Hotel were also built in 1872, and the first blast furnace at the head of the lakes was constructed on Rice's Point in 1873. The Duluth ship canal was cut through, over the protest of Superiorites, in 1871, thereby obtaining a direct connection between the bay and lake and eliminating the necessity for either construction of piers and facilities on the lake itself or the roundabout trip through the natural mouth of the St. Louis River, known as the Superior Entry. By the time of the crash in 1873, definite neighborhoods were beginning to emerge. The most prestigious residential area during the 1870s was between Second and Sixth Avenues East and First and Fourth Streets and was called Ashtabula Heights.

The immediate effect of Jay Cooke's collapse was panic. Nearly three-fourths of the city's population fled before the close of the 1873 navigation season. Duluth's population plunged to 1,300 persons and a ten-year period of struggle began. While business stagnated and vacant homes were boarded up, the city itself reverted back to village status from 1877 until 1887.

But while Duluth was struggling to keep alive as even a village, events elsewhere were quietly setting the stage for the remarkable growth and development that occurred during the 1880s and 1890s. Thousands upon thousands of settlers, both from Europe and from other parts of America, were moving out onto the Great Plains, one of the last frontiers to be settled and opened for farming. While mechanized equipment enabled agriculture to be carried on these vast reaches of the midwest, the need for lumber to build homes and a place from which to ship the grain crops to eastern markets remained. Duluth's role in solving these problems is the story of the city's growth after 1876.

Two factors gave Duluth an important role in American expansion during the last two decades of the nineteenth century. First of all, its position on Lake Superior as the railhead of the first transcontinental railway made Duluth a natural place from which to ship grain. The capacity of the original elevator A was doubled in 1873, and in 1880 elevator B was begun, followed quickly by elevators C, D, E, F, and G, with three warehouses for overflow. In 1877, Duluth received and shipped 460,595 bushels of wheat; in 1886, the total was 22,425,730 bushels. An additional 10,000,000 bushels were turned away. The city's grain elevator capacity rose from 350,000 bushels in 1870 to more than 11,000,000 bushels by 1886.

Besides becoming one of the world's leading grain shipping terminals by 1885, the city of Duluth found itself in the midst of the Minnesota lumber frontier and became one of the world's largest sawmilling centers during the 1890s and early 1900s. By 1880 the white pine lumber industry had moved westward from New England and Michigan into the immense pine forests of Wisconsin and Minnesota. The need for lumber to build houses on the prairie, railroads' insatiable demand for ties and trestle timbers, and the growth of such large metropolitan centers as St. Paul, Minneapolis, St. Louis and Duluth itself, all combined to make logging and sawmilling chief economic activities.

Probably more than any other resource, lumber stimulated the development of Duluth into a major city after 1880. Duluth mills had the dual advantages of being close to the large supplies of pine and having the economy of Lake Superior for transport. They easily withstood the economic depression of 1893 and helped make Minnesota the world's largest producer of white pine lumber between 1890 and 1905. Sawmills, warehouses and docks lined the shores of Spirit Lake and St. Louis River. A multitude of products including boards, laths, shingles, barrels, wagons, doors, ties, and trestles were crafted from the lumber sawed by these mills. In 1882, nearly all of Duluth's production of 82,000,000 feet went into the Twin Cities market. This was nearly one-third of the total amount produced in Minnesota during that season.

Despite the vast cuts made during the 1880s, the truly outstanding production years were the late 1890s and early 1900s. During this brief period, pioneer sawmilling companies such as the Alger-Smith interests, the Edward Hines Lumber Company, the Heimbach, Scott-Graff Companies, and others helped put Duluth at the very pinnacle of the nation's lumber producing regions. The Edward Hines Lumber Company, for example, was the largest in the world and cut over one billion feet between 1902 and 1904. In 1902, the peak year, the Duluth district produced 1,031,775,000 feet of white pine lumber, a record never equaled. After 1910, lumber production slumped as northern forests were depleted and far western areas began to market fir and pine. Primarily because of lumbering, however, Duluth's population rose from 3,000 to 33,000 persons between 1880 and 1890. In 1887, Duluth was rechartered as a city, and by 1890 the city was the fifth largest seaport in the United States. By 1892, the population had risen to 50,000 persons, and Duluth had forty-one churches, thirty-four schools, and 100 saloons.

Even while the lumberjacks were cutting northern Minnesota's pine, the woods were full of prospectors searching for gold, copper, iron and other mineral wealth. Since the days of the voyageur, rumors of iron deposits had circulated in diaries and letters. Interest was stimulated in 1865 and 1866 by a report of gold at Lake Vermilion. By May, 1866, three hundred gold seekers arrived at the lake, mining operations were started, and a "gold rush" town rose in the wilderness. No gold was found, and the search was soon abandoned, but not without notice of the great iron ore deposits in the vicinity.

Throughout the late 1860s and the 1870s geologists and prospectors combed much of northeastern Minnesota locating ore-bearing lands. George R. Stuntz was one of the first explorers and prospectors to discover iron deposits on the Vermilion Range, having located beds of iron during the Lake Vermilion gold rush. Stuntz's discovery eventually aroused the Charlemagne Tower interest of Pennsylvania in the Vermilion Range. Between 1875 and 1882, George C. Stone,

agent for Tower, conducted explorations and acquired mineral lands in the area. Throughout the summer of 1883, preliminary work on the Tower-Soudan mines progressed, and in 1884 the first shipment of ore reached Two Harbors over a newly-constructed rail line.

While Tower was busy establishing mines on the Vermilion Range during the late 1880s, mineral explorations were also being carried on to the west in the Mesabi Hills region. At the forefront of Mesabi explorations were the Merritt brothers of Duluth who obtained 141 mineral leases. Because the ores in this area were near the surface, the Merritts set about developing open-pit mining concepts.

Getting the rich Mesabi Range ore to market proved to be a tougher task than mining it, and the problems that developed cost the Merritts one of the greatest fortunes of all times. In constructing the Duluth, Mesabi and Northern Railroad, the Merritt brothers finally had to ask John D. Rockefeller for financial help, thus setting off a chain of events that forced the Merritts to give up control of their holdings by 1900.

As soon as word of the Mesabi Range discoveries spread, there was a rush of men to Duluth. There was wild speculation in mining stocks. New companies were formed overnight. Hotel lobbies and the Produce Exchange were crowded with speculators, and men made or lost paper fortunes in a few hours. Many of the great Duluth fortunes were made through acquisition of lands which were later leased to mining companies on a fee basis.

Among the major mining firms established during the 1890s were Henry W. Oliver's Oliver Iron Mining Company, the Lake Superior Consolidated Iron Mines Company, the Carnegie Steel Corporation, the Federal Steel Company, the Minnesota Iron Company, and James J. Hill's Great Northern Railway interests. In 1901, John P. Morgan consolidated the Merritt-Rockefeller interests and several smaller companies into the United States Steel Corporation which took in the Federal, Consolidated, and Carnegie-Oliver companies as a single operating subsidiary known as the Oliver Iron Mining Company.

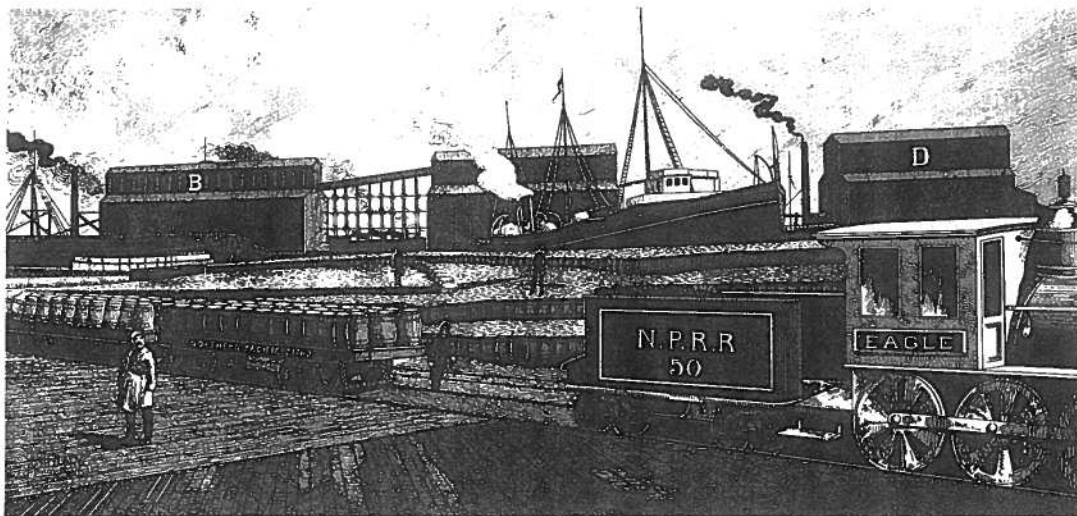
Minnesota iron mining dominated the 1890s overshadowing even the huge lumber industry. From the first discoveries to the billion dollar United States Steel consolidation in 1901, hundreds of mining companies were formed. In 1890, for example, there were 284 registered companies operating on the Vermilion and Mesabi Ranges. While many of these companies were small and eventually sold out, or merged with larger ones, many family fortunes were nevertheless made through land sales, lease acquisitions, and transportation, in addition to actual mining operations.

Duluth, because of its location as a transportation hub and gateway to the mining districts, became the home of numerous mining pioneers, company officials, lawyers, brokers, engineers, and consultants whose interests served the industry. Many of the residences constructed between 1890 and 1920 were built by these men and still remain as some of the finest homes in the city. Few cities the size of Duluth can boast of so many homes as elegant as those constructed by the magnates of Minnesota's iron mining. Development of the city's most noted residential districts including the East Hillside, London Road, and the Glen Avon-Hunter's Park areas occurred during the decade between 1895 and 1905.

Primarily as a result of the needs and interest stimulated by mining and lumbering, the period between 1890 and 1920 also saw the development of a large number of other Duluth industries ranging in size from the U.S. Steel Plant and the largest hardware suppliers in the world -- the Marshall Wells Company -- to smaller manufacturing and service firms which dealt in everything from fruit to woollens. Western portions of the city, with a relative abundance of flat land and access to rail and water transportation, were most affected by this development. While many of western Duluth's residents were laborers in nearby plants, a number of significant houses and one of the city's best-planned residential areas, Morgan Park, were constructed prior to 1920.

By 1920, the city had nearly reached its modern boundaries, and its population had nearly reached its peak. By 1920, Minnesota's white pine lumber industry had moved west, and the iron mining industry was firmly established as the major economic force in northeastern Minnesota.

After 1920, Duluth began a slow economic and population decline that has continued up to the present time. Despite the optimistic projections of an earlier time, Duluth never became the "Pittsburgh of the North". Fortunately, however, much of the city's late nineteenth and early twentieth century architectural legacy has survived relatively more intact than in many other American cities that have experienced rapid post World War II growth. Today this architectural legacy is one of Duluth's most important cultural assets.



Duluth's Settlement

Like any other city, Duluth grew up in stages. Beginning during the 1850s as a cluster of small independent communities nestled along St. Louis Bay and the North Shore of Lake Superior, Duluth had, by the early twentieth century, survived a series of economic changes and consolidated itself along the high bluffs that extend eastward along the Bay and Lake from Fond du Lac to Lester River.

By the turn of the century, Duluth had reached its approximate geographical extent, and the various neighborhoods or districts were well established.

The outline that follows attempts to outline the pattern of community settlement that eventually developed into what is today the city of Duluth.

Fond du Lac: The earliest settlement at the head of the lakes. The name Fond du Lac refers to the entire area, but the settlement of Fond du Lac was located near the base of the first rapids on the St. Louis River. It has been the location of white settlement and commercial activity since the eighteenth century.

Oneota: First settled in 1855, Oneota was generally located between what is now 39th and 47th Avenues West. The townsite was platted in 1856. The first school house at the head of the lakes was constructed at Oneota.

Rice's Point: Also known for a short time as Port Byron, Rice's Point was first settled in 1855 and platted in 1858. Its location was the peninsula that juts out from the Point of Rocks between St. Louis Bay and the Duluth harbor. The first ferry to Superior, Wisconsin operated from Rice's Point near the present Blatnik High Bridge.

Portland: First platted in 1855, Portland was for a time the largest settlement east of Oneota. Portland extended from Second to Ninth Avenues East up the hill to what is now Portland Square. In 1869, Portland was replatted so the streets would line up with those of neighboring Duluth. Washington Avenue between Superior and First Streets is the only remnant of Portland's original street system. The Vermilion Trail to Winston City and the gold fields at Lake Vermilion near Tower-Soudan began at the intersection of Washington Avenue and First Street. The area's first brewery was also established at Portland during the 1850s. It later became Fitger Brewing Company.

Duluth: The original town of Duluth was located at the base of Minnesota Point between Fourth and Eighth Avenues West. It was originally platted in 1856 as upper and lower Duluth and incorporated as a city in 1857. Because of economic depression, Duluth reverted to village status in 1873 and was not reincorporated as a city until 1887. Between 1870 and 1894 Duluth annexed all other townsites into what is the modern city of Duluth.

Minnesota Point Townsites: In addition to Duluth itself at the base of Minnesota Point, other townsites platted on Minnesota Point during the 1850s included Middleton, Cowell's Addition, North Duluth, and Park Point.

Fremont: The site of the Duluth Union Depot is about all that remains of the original townsite of Fremont. Most of this townsite was platted on floating bogland that broke loose from the mainland and disintegrated from the harbor currents that resulted after the digging of the Duluth ship canal.

Belville: Also platted in 1856, Belville was located between 40th and 43rd Avenues East and extended from the lakeshore back to McCulloch Street. When the Lakeside Land Company was organized during the 1880s, it developed the areas of Lester Park, Lakeside, and London Road, including the town of Belville. In 1889 the entire area was incorporated into the Village of Lakeside.



DULUTH IN 1883.

Summary of Annexations

Between 1870 and 1895, Duluth succeeded in annexing all of the original north shore townsites into the modern city of Duluth. These annexations may be summarized as follows:

- 1870 Annexations: Portland
Rice's Point
Endion
Middleton
Upper and lower Duluth (including Cowell's Addition, North Duluth, and part of Chester Park)
(As a result of the Panic of 1873, Duluth lost Rice's Point and Park Point)
- 1881 Annexations: Rice's Point
- 1887 Annexations: Park Point
Chester Park
- 1891 Annexations: Duluth Heights
Glen Avon
Hunter's Park
Kenwood
Morley Heights
Piedmont Heights
Woodland
- 1893 Annexations: Lakeside Village (including London Addition and Lester Park)
- 1894 Annexations: Bay View Heights
Morgan Park
Riverside
West Duluth (including Oneota)
- 1895 Annexations: Gary
New Duluth
Fond du Lac

Duluth's Townsite Development 1855-1895



(Dates given are dates of annexation.)

Architectural Style as Developed in Duluth

The most obvious characteristic of architecture is style, a somewhat vague term which during the late nineteenth century referred to any one of several schools of thought regarding architectural form. Most of the true "revival movements" and new schools of design actually had their beginnings in the eighteenth or early nineteenth centuries. As the century progressed, a profusion of variations and modifications emerged. In fact, a major feature of mid- and late nineteenth century architecture was the noticeable lack of genuine development insofar as the progress of architectural styles was concerned. Styles were borrowed, altered, or chosen almost in a wholesale fashion. Differences and variations on certain basic themes or styles were more closely related to changing taste and fashions rather than to basically changed concepts of what a building should be.

To be sure, economic and social conditions were changing rapidly during the second half of the nineteenth century, and the effects of these changes on such things as architecture cannot be ignored. Between 1870 and 1920, the period most important to this study, Minnesota and the nation were experiencing economic expansion at a rate never before seen anywhere. In spite of periodical panic and depression during this period, nearly half the continent was peopled, the last frontier was crossed, and the United States entered wholly into the machine age.

During this remarkably wild and speculative era, the first great American fortunes were made by the magnates of manufacturing, transportation and commerce. These men proved that during the late 1800s it was very possible to rise from the lowest levels of economic structure to the very top -- even if the methods used were sometimes questionable. Dubious business practices were generally overlooked, however, as Americans boomed forth their gospel of growth. Many of the so-called "robber barons" and "captains of industry" were admired as American heroes.

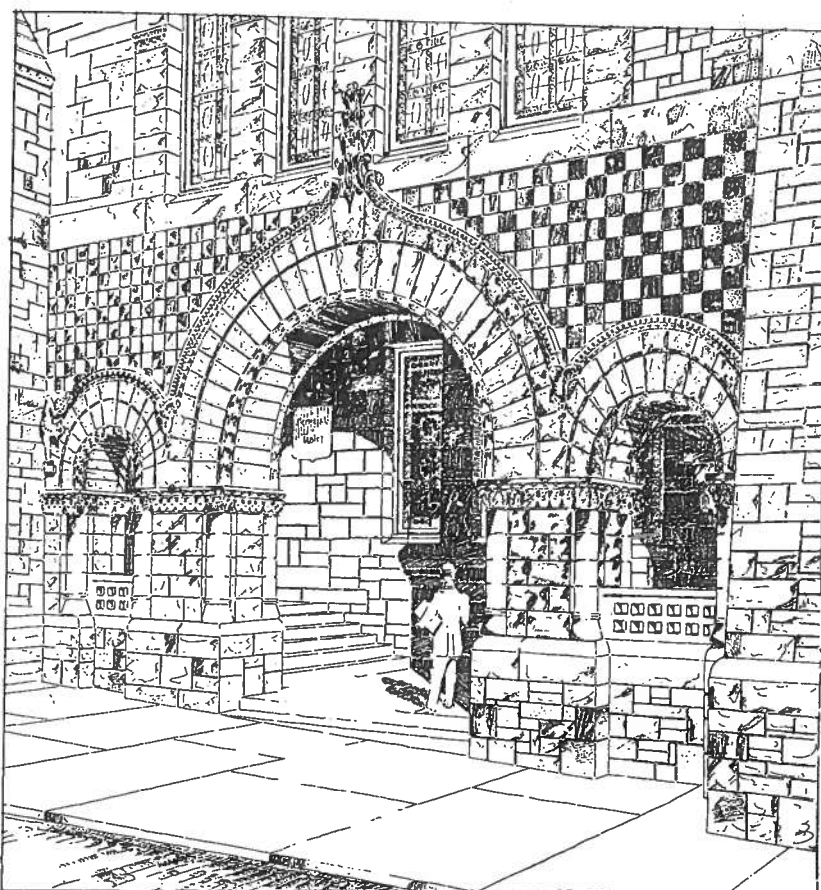
Creating visible expressions of wealth occupied no small amount of time for America's many "Horatio Algernons". The homes these men built were the most obvious and easily-understood reflections of their fortunes. Wild styles and elaborate plans that rivaled the princely palaces of Europe were often the order of the day.

The variety of so-called "styles" that did appear during the nineteenth century is vast. American architecture during the nineteenth century became in reality a series of "movements" led by various architects who happened to be advocates or promoters of one particular style. Some of the more prominent even gave their names to different architectural types. Thus, the later Romanesque Revival style of architecture, for example, was often called Richardsonian after its most famous advocate, Henry H. Richardson.

Although nearly all buildings can be identified by an architectural style, it is important to realize that pure examples of any particular style are rarely found, particularly in a place like Duluth, which experienced its greatest period of growth during a time of ever-changing public taste in terms of architectural development. It is also important to note that most buildings change during the course of their existence. Additions are made, details removed, and building functions themselves are altered; all these things can

affect the appearance and architectural style of a particular building. As a result, most Duluth buildings are not pure examples of a particular architectural style, but rather represent a mixture of elements borrowed from several, sometimes unrelated styles.

Duluth, like most other midwestern cities, has examples of many different late nineteenth and early twentieth century styles. An overview of the city's remarkably rich architectural heritage follows.



First Presbyterian Church, about 1895.

SECOND EMPIRE

Background

Second Empire architecture takes its name from the French Second Empire on the reign of Napoleon II (1852-1870). The first great building constructed in this style was New Louvre or great addition to the Palace of the Louvre (1852-1857). In America, James Renwick's designs for the Corcoran Gallery in Washington, D.C. and the Main Hall of Vassar College were among the earliest examples of Second Empire design. The Second Empire Style was at the peak of its popularity in the United States during the third quarter of the nineteenth century. It was used on all types of buildings.

General Characteristics

A mansard roof is the hallmark feature of the Second Empire Style. Most Second Empire buildings were usually two or three stories and were constructed of brick, wood, or stone. The plan would be either regular or irregular, but principal facades were usually symmetrical in arrangement. Ornamental treatment varies widely and often includes brackets and other details also common on Italianate structures.



310-312 West 3rd Street

ITALIAN VILLA and ITALIANATE

Background

Italian Villa and Italianate Style buildings were among the most popular nineteenth century picturesque designs. Popularized by Andrew Jackson Downing, Alexander Jackson Davis and others, these styles were inspired by Italian examples both in the northeastern region of Venetia and the southwestern region of Tuscany. Most examples were not designed by architects, but rather were constructed by builders according to plans found in numerous pattern books available at the time.

General Characteristics

A square or L-shaped plan, wall surfaces that are smooth and uniform, round-arched windows often grouped together, slight-pitched roofs either gabled or hipped or even both, bay windows, porches and balconies are all common elements of Italian Villa and Italianate buildings. Square towers or a cupola are almost universal as are bracketed eaves. In fact, the style is often called the "bracketed style". Windows, doorways and porches have varied ornamental treatment.



2020 East 3rd Street

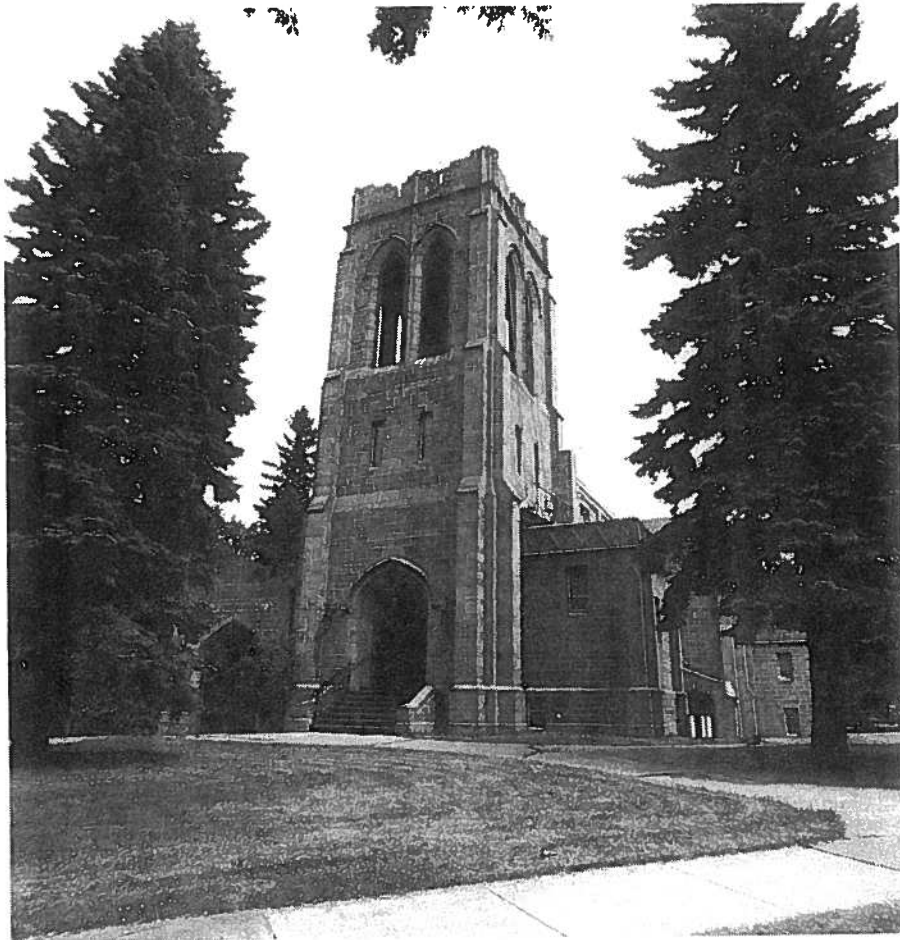
GOTHIC REVIVAL

Background

Although the Gothic Revival Style of architecture appeared in Minnesota as early as the 1850s and went through a second Victorian phase during the 1870s and 1880s, it is a later manifestation that became popular shortly before the turn of the century and lasted almost up to World War II that is most important in Duluth. Following the Columbian Exposition of 1893 and popularized by Boston and New York architect Ralph A. Cram and his partner Bertram G. Goodhue, the Gothic Revival Style became almost synonymous with church architecture, although it was also used for homes, schools and other buildings. Indeed, Duluth is fortunate to have no less than four separate buildings designed by Goodhue himself.

General Characteristics

Typically, late Gothic Revival buildings are constructed of cut stone or reinforced concrete and have irregular plans, steep gable roofs, pointed arched window and door openings, towers or spires and intricate window tracery of wood or stone. Wall surfaces tend to be smooth in contrast to earlier Gothic Revival designs, and color schemes are monochromatic.



United Protestant Church
8757 Arbor Street, Morgan Park

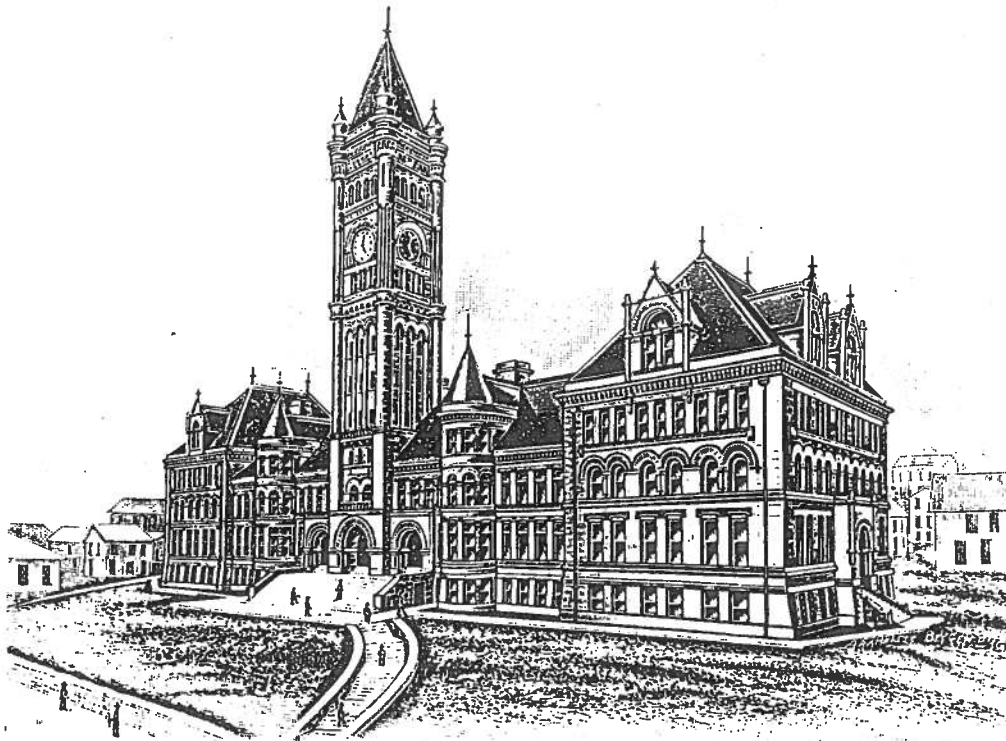
ROMANESQUE REVIVAL and RICHARDSONIAN ROMANESQUE STYLES

Background

The early Romanesque Revival began around the middle of the nineteenth century. During the 1850s and 1860s numerous churches and public buildings were designed in the Romanesque Style. During the 1880s, Romanesque Revival architecture was revitalized by Henry H. Richardson. His designs for churches, commercial buildings, court houses and other large structures exerted such an influence that his name became synonymous with the style.

General Characteristics

The hallmark feature of the Romanesque Revival and later Richardsonian Romanesque Styles is the use of semi-circular arched openings. Often the round arch is repeated in a series of receding decorative bands designed to emphasize the thickness of the walls. H. H. Richardson gave Romanesque buildings greater mass and weight by emphasizing rusticated stone masonry, low arches, squat columns and heavy slate roofs. Roofs are steep gabled and massive square towers are also common design features.



Old Duluth Central High School, Lake Avenue and Second Street

CHATEAUESQUE STYLE

Background

Based on traditions founded in sixteenth-century France and exemplified by the famous Chateau along the Loire River Valley, the popularity of Chateausque Style mansions and other large buildings in America is directly the result of the influence of Richard Morris Hunt who was the first American architect to study at the Ecole des Beaux Arts in Paris and who later designed such American landmarks as Biltmore near Ashville, North Carolina and Ochre Court at Newport, Rhode Island. Chateausque Style buildings are almost universally of monumental scale.

General Characteristics

Masonry construction, assymmetrical plans and silhouettes with high, steep-sided hipped roofs, rising to a ridge topped with metal cresting, tall chimneys, round towers or turrets, and wall dormers are all universal features of Chateausque Style design. Windows are either butted or round-arched and ornamental detail is typically either Gothic or Renaissance in character.



Duluth Union Depot, 506 West Michigan Street

QUEEN ANNE

Background

The popular success of the Queen Anne Style in America dates from the 1876 Philadelphia Exposition at which the British government erected two half-timbered structures. English architect Richard Norman Shaw is usually credited as the originator of the style. Nostalgic in nature, Queen Anne buildings were meant to reflect the sturdy and simple construction methods of the days of England's Queen Anne who reigned a century and a half earlier. During the last two decades of the nineteenth century, great public enthusiasm for the style resulted in the construction of literally hundreds of thousands of Queen Anne houses all across America. It became America's most popular late nineteenth century architectural style. Duluth is fortunate to have several outstanding examples remaining although nearly all of the finest Queen Anne houses built in the city have been substantially altered or no longer exist.

General Characteristics

Among the most common characteristics of Queen Anne architecture are irregularity of plan and massing, varied colors, and a variety of different materials used in the same building. Windows take many forms, with bay and oriel windows common. Roofs are high and multiple, and round or polygonal turrets along with tall chimneys are often used. Multiple gables and large, elaborate porches are also key design features.



Bell House (Destroyed)

PRINCESS ANNE

Background

A direct descendant of the late nineteenth century Queen Anne Style, Princess Anne Style homes with their relatively simple and plain surfaces reflect changing early twentieth century tastes and the movement away from the excessive and even garish architectural decoration of the earlier Victorian Era. Of no little importance also was the fact that a Princess Anne house was much cheaper and easier to construct and maintain than the more elaborate Queen Anne examples.

General Characteristics

Princess Anne homes retain much of the size and assymetrical massing of earlier Queen Anne Style homes, but are generally much less elaborate in terms of materials used, wall surfaces and ornament. Overall, they appear relatively plain compared to a Queen Anne example.



1517 East Fourth Street

SHINGLE STYLE

Background

About 1880, beginning in New England, the Shingle Style began to supplant Queen Anne as the most up-to-date mode for houses. To be sure, the style developed from the Queen Anne but was significantly different, because the frame is totally concealed and the walls and roof are perceived as only thin skins enclosing a volume of space. Obviously, wooden shingles were used as the covering material in virtually all Shingle Style buildings. The style was most often used for houses and was particularly popular for elaborate coastal resort retreats, although examples can be found across the country.

General Characteristics

The distinguishing feature of a Shingle Style house or other building is the use of wooden shingles to uniformly cover at least the upper story walls and often the entire exterior. Moderately-pitched roofs with broad gable ends, dormers, turrets, and verandas are also typical. Although complex in terms of mass, Shingle Style buildings are much simpler than Queen Anne in terms of color, texture, and variety of materials.



302 North 24th Avenue East

GEORGIAN REVIVAL

Background

The Georgian Revival had its beginnings in New England during the 1880s with two houses by McKim, Mead, and White; one at Newport, Rhode Island and one at Boston. For the remainder of the nineteenth century, the firm of McKim, Mead, and White maintained their position as the leaders of the Classical Revival movement, which included the Georgian Revival Style. The style remained extremely popular until well after World War I and, indeed, many pseudo-Georgian buildings (mostly poor imitations) are still being built.

General Characteristics

High foundations, a rectangular plan, strictly symmetrical facades, hipped double-pitched or gambrel roofs, and formal entries are all hallmarks of Georgian Revival Style houses. Construction is usually of frame or brick. Georgian Revival houses are usually always two or three stories high and have facades that are arranged in an odd number of bays or divisions. Ornament is based on classical models and can include Palladian windows, porticoes, classical columns and pilasters, fanlight entries, classical cornices, and embellished dormers.



2130 East Third Street

COLONIAL REVIVAL and NEO-COLONIAL REVIVAL

Background

Beginning in the 1890s and lasting well into the first quarter of the twentieth century, another aspect of the reaction against the excesses of Victorian Era architectural styles was manifested in a return to the earlier colonial period of American history as the inspiration for several popular architectural styles. Some examples were exact copies of buildings from the actual Colonial period. Georgian manor houses, for example, were quite common.

General Characteristics

Typically, Colonial Revival and Neo-Colonial houses were somewhat of a curious combination of Victorian size and plan and Colonial ornament such as Palladian windows and simple moldings with Classical detail. All were large, comfortable and well-built.



2617 East Third Street

RENAISSANCE REVIVAL

Background

Another of the Classical Revival styles is the Renaissance Revival, which was inspired by the formal Italian Renaissance palazzi of northern Italy. Usually associated with large public buildings such as city halls, libraries, and museums, the Renaissance Revival Style was also popular among the wealthy when constructing large urban "palaces".

General Characteristics

Renaissance Revival Style buildings usually have two or more stories, flat or low-pitched roofs concealed by a balustrade, a rectangular plan, often with wings, symmetrical facades with story divisions emphasized, and classical ornamental detail.



Chancery Building, 215 West Fourth Street

BEAUX-ARTS CLASSICISM

Background

Generally a marriage of classical and Renaissance decorative motifs, Beaux-Arts Classicism drew its inspiration from seventeenth and eighteenth century French models. During the period around the turn of the century, many Beaux-Arts Classicism public and quasi-public buildings such as libraries, city halls, and railroad stations were built throughout the United States.

General Characteristics

Beaux-Arts structures are generally large buildings of stone or masonry construction, rectangular plan with low-pitched roofs concealed by a balustrade or parapet. Facades are formal and symmetrical. Monumental entries with long flights of steps are also typical. Ornament includes paired columns, statuary and other figure sculpture, along with other classical details.



202 North 24th Avenue East

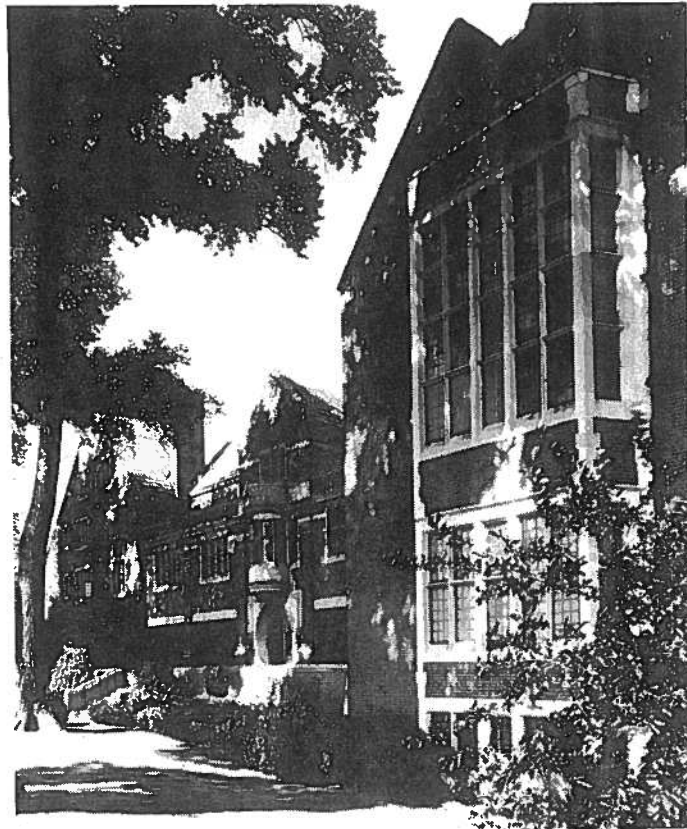
JACOBETHAN REVIVAL

Background

The term "Jacobethan," a combination of Jacobean and Elizabethan, refers to English architecture of the reigns of Elizabeth I and James I. The Jacobethan Revival itself dates from the 1830s in England and from the late nineteenth century in America. Andrew Jackson Downing was one of the most prominent American architects to expound on the virtues of Jacobethan design during the later decades of the nineteenth century. The style's popularity reached its peak during the late 1890s and early years of the twentieth century, although some outstanding examples were built after World War I. Although popular for homes, the Jacobethan Revival Style probably had its greatest impact on educational buildings, where it was commonly referred to as "Collegiate Gothic".

General Characteristics

In Jacobethan Revival buildings, windows, gables, and chimneys take distinctive forms. Windows are rectangular and are typically divided into small rectangular lights by stone or metal mullions. Chimneys are tall with separate shafts for each flue grouped or lined up in rows. Doorways are usually round-arched. Brick with stone ornament are the most common construction materials. Roofs are either ridged or flat and parapeted. Slate is commonly used as a roofing material. In every case the quality of construction materials and level of craftsmanship is superb.



Kitchi Gammi Club, 831 East Superior Street

ENGLISH REVIVAL STYLES

Background

Based on interest in the English Arts and Crafts movement, English Revival Styles look back to medieval England for inspiration. Interest in English Revival design reached its peak in America between about 1910 and 1930. Several subcategories are often recognized and include Tudor Manor, Cotswold Cottage, and Country Estate. Generally, English Revival homes and other buildings were architecturally designed and constructed of the finest available materials by highly skilled craftsmen. In some cities entire suburbs of English Revival homes were built.

General Characteristics

Although there are great variations in size, materials, and detail among different types of English Revival buildings, typical features include steep gabled roofs, bay and oriel windows, leaded glass casement windows grouped in pairs, and tall intricate chimneys. Stone, stucco, and brick are the most common construction materials, and roofs are often covered with tile or slate. Carved stone and terra cotta ornament was popular as was heavy oak woodwork with iron strapwork ornament. Enclosed courtyards, gardens, and gatehouses were often associated with larger estates.



2430 East Second Street

TUDOR

Background

Although originally based on sixteenth century English precedents, Tudor Style houses have been popular in America since the first English settlers arrived on the New England coast. The Tudor Style has enjoyed a number of revivals, first during the late Victorian period, when "picturesque" house styles were the fashion. After the Queen Anne Style reached its peak around the turn of the century, Tudor houses and other buildings again became very popular. Another period of great interest in the Tudor Style occurred during the 1920s and 1930s. The style has remained popular, although most modern examples pale in comparison to those constructed during the late nineteenth and early twentieth centuries.

General Characteristics

Key identifying characteristics of Tudor Style buildings include half-timbering, steep roofs, tall medieval chimneys, and small diamond-shaped window panes often appearing in bay and oriel windows. Brick and stucco are the most common construction materials, although stone was often used in larger structures. Timbers were usually heavy oak beams designed to give the building a picturesque look.



2314 East Fifth Street

DUTCH COLONIAL REVIVAL

Background

Reflecting an interest in "back-to-nature" around the turn of the twentieth century, the Dutch Colonial Revival Style represents what could be called a cross between a Dutch farmhouse, a Georgian manor house, and an American barn. The use of a gambrel roof to provide ample headroom in an attic originated in England and was adapted by the Dutch in the eighteenth century. It was also introduced into the American colonies at about the same time. Remaining popular in the Netherlands until the mid-nineteenth century, Dutch Colonial Revival homes enjoyed a resurgence in America after the 1876 Philadelphia American Centennial Exposition. The style has remained popular.

General Characteristics

The gambrel roof is the key identifying feature of a Dutch Colonial Revival house. Most are 1-1/2 or 2 stories with dormer windows lighting the upper floor. Shingles or clapboards are the most common exterior coverings although these surfaces were also used in combination with stone or brick. Color schemes went from all dark in the 1880s to all white by the 1920s. Trim colors were generally lighter than the body of the house. Detail was often borrowed from both medieval and classical precedents.



2329 West Second Street

SPANISH COLONIAL REVIVAL

Background

The development of Spanish Colonial Revival Style architecture in the United States stems from an intense interest created by the 1898 Spanish American War coupled with natural curiosity about exotic, tropical Spain. From California and Florida to northern Minnesota, thousands of Spanish Colonial Revival homes were constructed during the early decades of the twentieth century. Several substyles also developed, including Mission Style, Mediterranean, and Venetian. While each had particular identifying characteristics and were in vogue at somewhat different times, buildings of all types were designed in the various Spanish motifs. Another unique subtype, the Pueblo or Adobe Style, is confined primarily to the southwestern United States and has its antecedents in very early Spanish colonial missions at such places as Santa Fe and Taos.

General Characteristics

Tile roofs, white stucco walls, exposed wood, terra cotta ornament, round-arched door and window openings, and wrought iron grillwork are key features of almost all Spanish Colonial Revival Style buildings. There are, to be sure, many variations, regional and otherwise, but these structures are all easy to recognize because of their unique appearance, whether a cottage, mansion, church, or city hall.



St. Margaret Mary Catholic Church, 1471 88th Avenue West

HOMESTEAD

Background

Originally designed to provide economical shelter for rural, working families, the two-story construction of a Homestead house gave maximum floor space under a single roof and were relatively easy for unskilled carpenters to construct. Lack of expensive ornamentation reduced construction time and kept maintenance to a minimum. Homestead houses were common well into the twentieth century.

General Characteristics

General characteristics of Homestead houses typically include two stories, a rectangular plan, and simple gabled roof. The exterior is quite plain, most often of clapboard, but sometimes brick or stone. The entry door is usually on the gable end and there is usually a porch extending the full width of the front facade.



517 - 517½ East Sixth Street

AMERICAN FOURSQUARE

Background

Often ignored or simply referred to as a "plain house", the American Foursquare is one of the most commonly found examples of post-Victorian era domestic architecture. American Foursquare houses appear by the thousands in countless neighborhoods across the United States. Although some architectural historians point out that during the first two decades of the twentieth century public taste was experiencing a reaction to the sometimes garish exuberance of the Victorian era, the essence of American Foursquare design was that it provided an inexpensive way to provide large amounts of comfortable living space. The square plan did indeed enable a minimum of land, foundation and roof to enclose a considerable volume of usable space.

General Characteristics

A typical American Foursquare house has two stories, a square, box-like shape and a low, hipped roof with broad overhanging eaves. The exterior is usually plain and there is also usually a porch extending across the full width of the facade. Often a dormer is constructed in the front roof and bay windows are occasionally used to provide visual relief to the flatness of the sides. The most common wall materials are stucco, clapboard siding, or wooden shingles.



3410 Minnesota Avenue

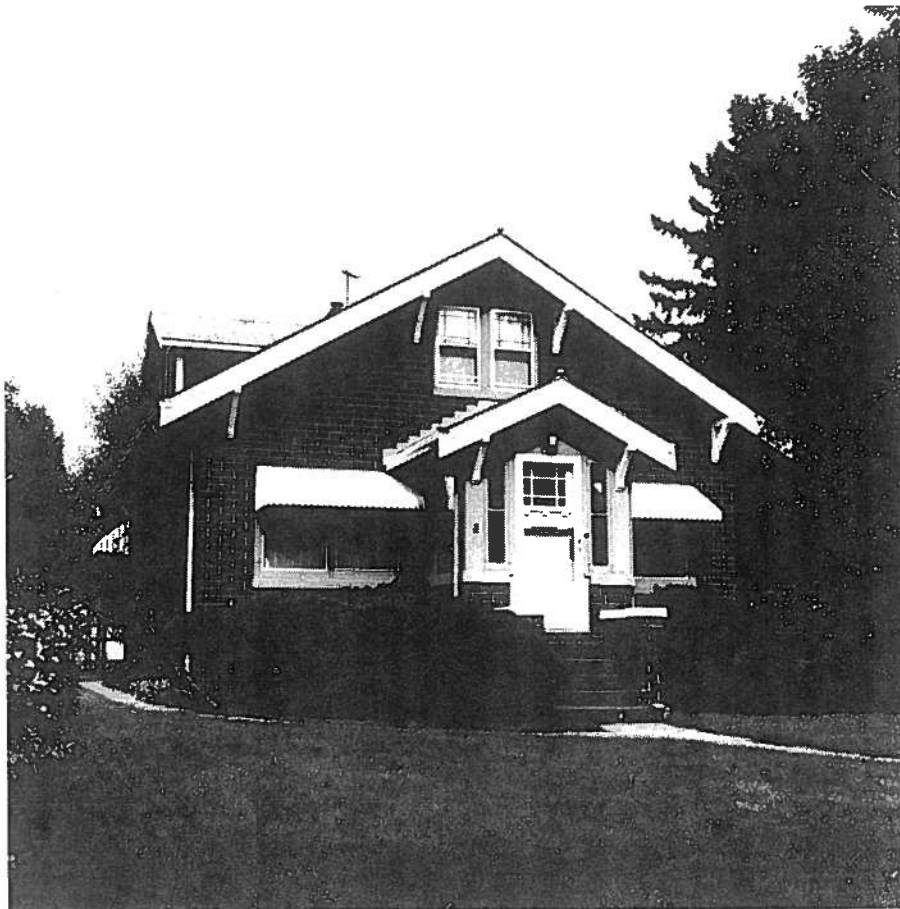
BUNGALOW

Background

Although the term "bungalow" itself originated in India to refer to a type of nineteenth century rest house placed along roads for travelers, bungalow houses became popular in America as inexpensive builder's catalog dwellings designed to serve the new urban middle and working classes that were emerging as a major economic force during the first four decades of the twentieth century. The first American bungalows appeared in California, where the style flourished to the point where the term "California bungalow" practically became synonymous with the word "bungalow" itself.

General Characteristics

As many as nine or ten different types of bungalows have been identified by architectural historians. Basic to all, however, are such elements as a rectangular plan, low-pitched gable roofs with wide eaves and dormer windows. Wood is the most common construction material, and typical ornament includes such features as decorative shingles, brick or stone chimneys, and heavy, rustic porch posts. Although the true bungalow is a small, single-story house, a large number of 1-1/2 and even 2 story bungalows were constructed. Sometimes these dwellings are referred to as "bungaloid style" houses.



203 Norton Street

CRAFTSMAN

Background

Craftsman Style homes reflected the philosophy of Gustav Stickley and the early twentieth century Arts and Crafts Movement which was based on a reaction to the elaborate decoration of the late nineteenth century. The essence of the movement as applied to architecture was the honest use of materials and expression of structure. Because of the influence of California architects Greene and Greene, the Craftsman Style is often associated with rustic cottages, but in reality, elements are found in the Prairie Style as well. Many different types of buildings besides bungalows embrace Craftsman Style principles.

General Characteristics

Rustic building materials such as fieldstone, cement, hand-split shakes, and heavy timbers combined in such a manner that the structural elements become the decoration itself and the essential features of Craftsman Style itself.



1331 East Seventh Street

COMMERCIAL STYLE

Background

As steel frame construction of tall buildings became common, it became possible to eliminate exterior load bearing walls, thus opening many new possibilities for architectural treatment of large commercial structures. Architect Louis Sullivan was one of the pioneers of modern "curtain wall" construction and his buildings in Chicago, St. Louis, and elsewhere are considered to be the forerunners of modern skyscrapers.

General Characteristics

Commercial Style buildings are generally large, multiple-story structures with flat roofs edged by a projecting cornice and street facades that are divided vertically. Ornamental detail includes prominent cornices, terra cotta and metal panels, and sculptured treatment of the main entry. They are almost always constructed of iron or steel framework with masonry walls.



DeWitt - Seitz Building, 394 Lake Avenue South

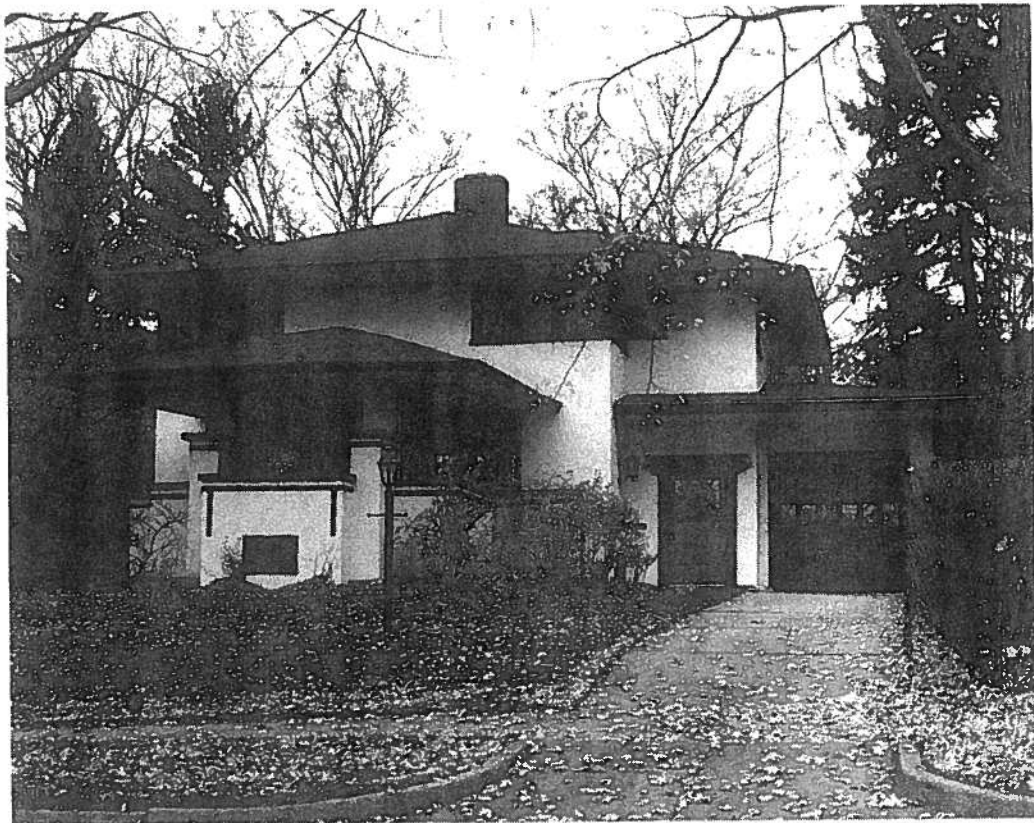
PRAIRIE STYLE

Background

Although originally developed by Frank Lloyd Wright in Illinois and Wisconsin at the turn of the century, the popularity of Prairie Style houses in Minnesota was largely due to the influence of the Minneapolis architectural firm of Purcell and Elmslie. The designs of these Minnesota masters, and of Wright himself, were shamelessly copied and interpreted by many other local architects and builders. Prairie Style houses, characterized by their simple shapes and low horizontal emphasis were very popular during the early decades of the twentieth century.

General Characteristics

Most Prairie Style houses are of two stories with single story wings reaching out in different directions. Rooflines are low, often hipped and have broad projecting eaves. Piers supporting porches and the roof itself are usually rectangular and massive. Ribbon windows are typical. Both brick and plaster, over wood frame construction, are common. Overall, the emphasis of Prairie Style design is on the horizontal rather than the vertical.



2423 East Second Street