

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE: <u>Minnesota</u>	
COUNTY: <u>Ramsey</u>	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

**1. NAME**

COMMON:  
Summit Terrace

AND/OR HISTORIC:  
F. Scott Fitzgerald House

**2. LOCATION**

STREET AND NUMBER:  
599 Summit Avenue

CITY OR TOWN:  
St. Paul

STATE: Minnesota CODE: 27 COUNTY: Ramsey CODE: 123

**3. CLASSIFICATION**

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object <input type="checkbox"/>	Public <input type="checkbox"/> Private <input checked="" type="checkbox"/> Both <input type="checkbox"/>	Public Acquisition: In Process <input type="checkbox"/> Being Considered <input type="checkbox"/>	Occupied <input checked="" type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress <input type="checkbox"/>
PRESENT USE (Check One or More as Appropriate)			Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No: <input checked="" type="checkbox"/>
Agricultural <input type="checkbox"/>	Government <input type="checkbox"/>	Park <input type="checkbox"/>	Transportation <input type="checkbox"/>
Commercial <input type="checkbox"/>	Industrial <input checked="" type="checkbox"/>	Private Residence <input type="checkbox"/>	Other (Specify) <input type="checkbox"/>
Educational <input type="checkbox"/>	Military <input type="checkbox"/>	Religious <input type="checkbox"/>	Comments <input type="checkbox"/>
Entertainment <input type="checkbox"/>	Museum <input type="checkbox"/>	Scientific <input type="checkbox"/>	_____

**4. OWNER OF PROPERTY (see continuation sheet)**

OWNERS NAME:  
Miss Ethel Cline

STREET AND NUMBER:  
599 Summit Avenue

CITY OR TOWN: St. Paul STATE: Minnesota CODE: 27

**5. LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC.:  
Register of Deeds

STREET AND NUMBER:  
St. Paul City Hall

CITY OR TOWN: St. Paul STATE: Minnesota CODE: 27

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 2 acres

**6. REPRESENTATION IN EXISTING SURVEYS**

TITLE OF SURVEY:  
Historic Sites Committee Survey

DATE OF SURVEY: 1960 Federal  State  County  Local

DEPOSITORY FOR SURVEY RECORDS:  
St. Paul City Planning Board

STREET AND NUMBER:  
St. Paul

CITY OR TOWN: St. Paul STATE: Minnesota CODE: 27

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7. DESCRIPTION

CONDITION	(Check One)					
	Excellent <input type="checkbox"/>	Good <input checked="" type="checkbox"/>	Fair <input type="checkbox"/>	Deteriorated <input type="checkbox"/>	Ruins <input type="checkbox"/>	Unexposed <input type="checkbox"/>
INTEGRITY	(Check One)			(Check One)		
	Altered <input checked="" type="checkbox"/>	Unaltered <input type="checkbox"/>		Moved <input type="checkbox"/>	Original Site <input checked="" type="checkbox"/>	

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

Number 599 Summit Avenue is the westernmost, but one, of a row of eight locally-distinguished Victorian residences built in 1889. Known as Summit Terrace, the row is structurally one building, although the facade is composed of a variety of elements--projecting bays, conical turrets, and eaves galleries--executed in rough-faced brownstone. Underlying the external diversity is the approximate symmetry of the ground plans, each two units having much the same interior layout.

The facade of number 599, now heavily overgrown with vinesm consists of a projecting two-story bay flanked on the left or west side by a recessed entrance, which is paired with that of Number 601 and is fronted by a covered stoop topped by a high stone parapet. Above the bay, at the third story level, a stone gable containing a pair of arched windows and crowned by a carved finial projects from a mansard-style slate roof.

The entrance hall, lighted by a rectangular transom above the door, leads into a high-ceilinged living room occupying the front of the house. The partition which forms the entrance passage also separates the bay window area of the living room from the front door. There are two fireplaces: one on the west wall opposite the stairs, and corner fireplace which has been closed on the east side of the room, diagonally facing the bay window. The latter fireplace abutes the first landing of the handsomely-balustraded stairway, which rises in three flights around a square stairwell to the second and third stories. A skylight is at the top of the stairwell. It appears that the present living room may have originally been divided into a parlor at the front with a transverse stairhall behind, as the presence of two chimneys and the interior arrangement of the other units would indicate.

In the center of the house, beyond the wide doorway at the back of the living room, is situated the almost-square dining area, for which natural light is provided by a window at the right rear of the room overlooking a back court. A fireplace, no longer used, is located against the west wall of the room.

The relocation of the doorway between the dining room and the original butler's pantry beyond is the most significant structural change which has been made by the present owner. The doorway was moved slightly to the right and the former opening sealed up. Now a breakfast area, the butler's pantry is still lined by tall wooden cupboards on the north and west walls, while a large window in the east wall admits light from the rear court.

At the back of the butler's pantry, on the left, a doorway leads through a passageway to the large kitchen. From the right side of the passage, a pair of doors provide access respectively to an enclosed secondary stair as well as the basement and back door. The cellar steps feature turned newels and balusters. The kitchen itself, with two long windows set into the east wall, terminates with a pantry on the left and another outside door on the right. The latter has been permanently closed in recent years, however, and the wooden steps to the backyard removed. The rear exterior walls are faced with brick.

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**B. SIGNIFICANCE**

PERIOD (Check One or More as Appropriate)

Pre-Columbian <input type="checkbox"/>	16th Century <input type="checkbox"/>	18th Century <input type="checkbox"/>	20th Century <input checked="" type="checkbox"/>
15th Century <input type="checkbox"/>	17th Century <input type="checkbox"/>	19th Century <input type="checkbox"/>	

SPECIFIC DATE(S) (If Applicable and Known) 1919-1920

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

Aboriginal <input type="checkbox"/>	Education <input type="checkbox"/>	Political <input type="checkbox"/>	Urban Planning <input type="checkbox"/>
Prehistoric <input type="checkbox"/>	Engineering <input type="checkbox"/>	Religion/Philosophy <input type="checkbox"/>	Other (Specify) <input type="checkbox"/>
Historic <input type="checkbox"/>	Industry <input type="checkbox"/>	Science <input type="checkbox"/>	_____
Agriculture <input type="checkbox"/>	Invention <input type="checkbox"/>	Sculpture <input type="checkbox"/>	_____
Art <input type="checkbox"/>	Landscape <input type="checkbox"/>	Social/Humanitarian <input type="checkbox"/>	_____
Commerce <input type="checkbox"/>	Architecture <input type="checkbox"/>	Theater <input type="checkbox"/>	_____
Communications <input type="checkbox"/>	Literature <input checked="" type="checkbox"/>	Transportation <input type="checkbox"/>	_____
Conservation <input type="checkbox"/>	Military <input type="checkbox"/>		_____
	Music <input type="checkbox"/>		_____

STATEMENT OF SIGNIFICANCE (Include Personages, Dates, Events, Etc.)

During the 1920's when such works as The Great Gatsby had brought F. Scott Fitzgerald to the height of his reputation, he embodied the essence of the disillusioned post-war literary outlook. "He was that rare kind of writer, a genuine microcosm with a real gift of objectivity. This combination explains his success. It is the reason that the force of his best work always transcends its subject matter."1 As his later works proved, Fitzgerald was much more than a spokesman for a generation. His greatest contribution stemmed from his ability to forge his insights into lasting works of art.

The family of F. Scott Fitzgerald moved to 593 Summit Avenue about 1914, and lived there until 1918. They then moved to another house in the same row, number 599, which became their permanent home in St. Paul. As Scott had become a boarder at Newman Academy in 1911, and then attended Princeton from 1913 to 1917, he returned to St. Paul only for vacations during these years. In July, 1919, however, he returned to 599 Summit Avenue and set to work on a protracted literary effort. Using an earlier, rejected manuscript as a basis, Fitzgerald created his first published novel, This Side of Paradise, which inaugurated his fame. After the completion of this novel, he remained at the house until November, writing short stories. He also returned for the Christmas holidays, but departed for New Orleans in January, 1920. Although Summit Terrace was only one of several St. Paul locations in which Fitzgerald lived, it typifies the environment on which he drew for some of the finest of his later stories. Number 599 is the St. Paul house most significantly associated with the productive period of the author's career, and it memorializes a crucial phase of his development.2

Although the interiors of the houses in which Fitzgerald lived have been somewhat modified, their exteriors are virtually unchanged. The remainder of the row, which forms their integral setting, appears to maintain the same degree of integrity.

Biography

Francis Scott Key Fitzgerald was born in 1896 in St. Paul Minnesota, and spent most of his boyhood there and in New York State. In 1913, he entered Princeton University, where his social life and extra-curricular activities limited his academic achievement. He left college in 1917 to

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**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

Koeper, H.F., Historic St. Paul Buildings (St. Paul: City Planning Board, 1964, pp. 80-81.  
 Kunitz, Stanley J., and Howard Haycroft, Twentieth Century American Authors, N.Y: H.W. Wilson Co., 1942.  
 Mizener, Arthur, The Far Side of Paradise, Boston: Houghton Mifflin Co., 1965.  
 Nyren, Dorothy, ed., A Library of Literary Criticism, N.Y: Frederick Ungar Co., 1964.  
 Spiller, Robert E., et.al., Literary History of the United States, N.Y: The Macmillan Company, 1960, pp. 1298-1299.

**10. GEOGRAPHICAL DATA**

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN ONE ACRE		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		44° 56' 29"	93° 07' 29"	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

**11. FORM PREPARED BY**

NAME AND TITLE:  
Robert Gamble and Edmund Preston, Historians

ORGANIZATION: National Survey of Historic Sites and Buildings DATE: \_\_\_\_\_

STREET AND NUMBER:  
801-19th Street

CITY OR TOWN: Washington STATE: D.C. CODE: \_\_\_\_\_

**12. STATE LIAISON OFFICER CERTIFICATION**      **NATIONAL REGISTER VERIFICATION**

<p>As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:</p> <p>National <input type="checkbox"/> State <input type="checkbox"/> Local <input type="checkbox"/></p> <p>Name _____</p> <p>Title _____</p> <p>Date _____</p>	<p>I hereby certify that this property is included in the National Register.</p> <p>_____  <i>Chief, Office of Archeology and Historic Preservation</i></p> <p>Date _____</p> <p>ATTEST:</p> <p>_____  <i>Keeper of The National Register</i></p> <p>Date _____</p>
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4. (cont'd)

Owners of Number 593: Roy W. and Wilma Hinz (also owners of Nos. 589 and 591): Other proprietors of Summit Terrace are Dr. Harold Adams, No. 587; Mr. John Mullen, No. 595; Mr. Kenneth Griswold, No. 597; and Mr. Vern Olsen, No. 601.

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Summit Terrace

7. Description Continued (1sheet)

The second and third-floor plans consist of a large room across the front and, behind the lateral stairhall, a long narrow passage flanked on the east side by a row of bedrooms and a bath. The area above the kitchen, separated by a door, from the front portion of the house, was once used as servants' quarters, but is now unoccupied.

On the second-floor front is a bay-windowed master bedroom with a fireplace in the northeast corner, over the sealed fireplace below, and an adjacent closet space above the entrance hall. The room in which Fitzgerald is said to have re-written The Romantic Egoist into This Side of Paradise occupies the third-floor front, overlooking Summit Avenue. It is now a sewing room.

Miss Ethel D. Cline, the current owner and occupant, purchased Number 593 from a realtor in 1945. In addition to relocating the doorway between the dining room and butler's pantry, she has had the original mantelpieces in the living room, dining room, and master bedroom removed. Other interior changes have included only painting and minor repair work.

Number 593 in the same row, where Fitzgerald lived for a time as a youth, is now divided into three large apartments. The two-bay wide facade, however, is unchanged. The recessed entrance at the right or east side is sheltered by an archway with a projecting two-story oriel above. At the third-floor level, the oriel features an unusual columned gallery surmounted by bull's eye openings and modillioned cornice. The left or west bay of the facade consists of a vertical row of windows, the lower window being a broad arched opening and the upper windows rectangular in shape.

An entrance hall extends to a broad, transverse stair hall beyond the living room which lies at the left or west front. This hallway, while part of the first-floor apartment, also provides access to the two apartments above. The living room, entered through a diagonally-placed doorway at the juncture of the two hallways, preserves its original woodwork which is now painted white. An Eastlake-style mantelpiece on the west wall dominates the living room.

Directly behind the living room, the main stairway ascends in three short flights around a well to the upper floors. The original balustrade has been removed and the stairway enclosed, in the conversion of the residence to a multiple-unit dwelling. Opposite the stairway, a fireplace with an original mantelpiece stands against the east wall.

A Palladian opening separates the stairhall from the former dining room which, as at Number 599, is situated in the middle of the house. A window is at the left rear, and a doorway leading into the former butler's pantry is at the right. The butler's pantry is now a kitchen and, directly behind it, the original kitchen has been converted into a bedroom. A short back passage-off which one door leads to the cellar stairs and the rear court, and another to the secondary stairway--opens onto a large wooden sundeck built over the former

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(Number all entries) Summit Terrace

7. Description Continued (2 sheet)

backyard.

No remarkable structural changes appear to have been made on the second floor where the plan consists of a large chamber across the front--undoubtedly the master bedroom at one time--and, behind the stair hall, a long passage connecting smaller bedrooms and a bath. Here again, the area above the original kitchen was once the servants' wing. The third floor repeats the arrangement of the second.

The owners of Number 593 live next door at Number 591. Miss Catherine Rosness, the present occupant of the first-floor apartment, has lived there since 1941.

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Summit Terrace

8. Statement of Significance continued (1 Page)

join the Army, but was never sent overseas to the war zone. While stationed in Alabama he met Zelda Sayre, to whom he became engaged. During his military service he completed The Romantic Egoist, a novel about a young man's initiation into life, which was rejected for publication. After being demobilized, he found a job with an advertising agency in New York and wrote short stories, only a few of which he was able to market. His prospects appeared so uncertain that Zelda felt obliged to discontinue their engagement. Fitzgerald then returned to his parents' house in St. Paul, where he purposefully rewrote and enlarged his novel. When the new work appeared in 1920 as This Side of Paradise, it achieved enormous success and won for its author the reputation of prime spokesman for the glamorous and emancipated youth of the Jazz Age.

Fitzgerald was now able to marry Zelda, and the young couple embarked on a heady period of fame and prosperity during which they sojourned in France and took up residence in various parts of the United States. Besides volumes of short stories, Fitzgerald soon published another novel, The Beautiful and Damned. (1922). Three years later he published the novel usually considered to be his finest, The Great Gatsby. This carefully crafted work was a striking parable of aspiration and desire, and is often considered to be one of the greatest novels in American literature. As Arthur Mizener has written: "The art of this book is nearly perfect."<sup>3</sup>

Despite his success, Fitzgerald was increasingly troubled by his own tendency to alcoholism and the growing mental illness of his wife. The panic of 1929 changed the nation's literary tastes as radically as its political outlook. When Fitzgerald's brilliant Tender is the Night appeared in 1934, it pleased neither the critics nor the public. Three years later, he went as a film script writer to California, where he died of a heart attack in 1940. His final novel, The Last Tycoon, was published in incomplete form the next year.

1. Mark Shorer, quoted in Nyren, p. 184.
2. For Fitzgerald's Associations with Summit Terrace, see Mizener, pp. 13-28, 98, and 101.
3. Mizener, p. 117