

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**DATA SHEET**

FOR NPS USE ONLY  
RECEIVED JUL 16 1976  
DATE ENTERED AUG 13 1976

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

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC *\* \* \** Historic Hill District  
AND/OR COMMON Historic Hill District

**2 LOCATION**

STREET & NUMBER *irreg. pattern extending from Pleasant + Grand Aves. on W to Hollyd Marshall Ave. on S; from*  
CITY, TOWN Saint Paul VICINITY OF 4th CONGRESSIONAL DISTRICT *4th + P. Leon Ave. on E*  
STATE Minnesota CODE 27 COUNTY Ramsey CODE 123  
*NOT FOR PUBLICATION Farrington Pkwy on*

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input checked="" type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> SITE	<input checked="" type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY
			<input type="checkbox"/> MUSEUM
			<input checked="" type="checkbox"/> PARK
			<input checked="" type="checkbox"/> PRIVATE RESIDENCES
			<input checked="" type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER:

**4 OWNER OF PROPERTY**

NAME Multiple (on file at the Minnesota Historical Society -- over 1,000  
STREET & NUMBER owners)  
CITY, TOWN STATE VICINITY OF

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC. Registry of Deeds - Ramsey County Courthouse  
STREET & NUMBER 15 West Kellogg Blvd.  
CITY, TOWN Saint Paul STATE Minnesota

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE Building the Future from Our Past/Statewide Historic Sites Survey  
DATE 1975 FEDERAL  STATE  COUNTY  LOCAL   
DEPOSITORY FOR SURVEY RECORDS Old Town Restorations Inc., 158 Farrington Street/  
MINNESOTA HISTORICAL SOCIETY, BUILDING 25, FORT SNELLING  
CITY, TOWN St. Paul/St. Paul STATE Minnesota

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED    DATE__
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

## DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Historic Hill District is a relatively triangular area comprising approximately seventy-five blocks. It is topographically defined by a steep sloping rise in terrain on the south and east, which levels to a plateau. This plateau extends westward to the Mississippi River. With the exception of the area immediately adjacent to the slope, development of streets and plats is in accordance with a grid plan. Historically, the development pattern also progresses westward from the slope with earliest in the northeast corner of the triangle and latest in the southwest corner. The transitions in this development have occurred gradually to create a homogenous environmental district with no hard-line intermediate sub-district boundaries; and a relatively soft-line boundary to the north and west. The primary exception to this hard-line/soft-line boundary theory exists at only one place within the district: the Grand Avenue commercial spine. (This area will be discussed in more detail elsewhere in this discourse.)

For purposes of indepth description of the Historic Hill District, the district has been analyzed in terms of eight soft-line areas, each of which is contributive to the homogeneity of the whole. These areas are outlined as follows:

Area 1: Ramsey Hill; the northeastern section of the district comprising land area generally north of Summit Avenue from the Cathedral of Saint Paul to Kent Street, and south of Selby Avenue. (see map)

Area 2: Summit Avenue; the principal axis of the district along Summit Avenue from the Cathedral of Saint Paul to Lexington Parkway. (see map)

Area 3: Grand Hill; one of three topographically defined hills within the district located along the southeastern boundary; comprising Grand Hill and Heather Terrace. (see map)

Area 4: Crocus Hill; one of three topographically defined hills within the district located along the southeastern boundary; comprising the eastern termini of Lincoln, Goodrich, and Fairmount Avenues and Crocus Place. (see map)

Area 5: Kenwood-Linwood; one of three topographically defined hills within the district located along the southeastern boundary; comprising Kenwood Terrace, Kenwood Parkway, and the eastern termini of Linwood and Osceola Avenues. (see map)

Area 6: Lincoln-Goodrich-Fairmount; a residential area approximately four blocks long and four blocks wide developed on the grid pattern; comprising Lincoln, Goodrich, Fairmount, and Osceola Avenues. (see map)

Area 7: Grand Avenue; a one-block commercial/apartment area on Grand Avenue between St. Albans and Dale Streets. (see map)

Area 8: Portland Avenue; a four block area along Portland Avenue between Victoria Street and Lexington Parkway. (see map)

(see continuation sheet pages 1 - 38)  
(see page 52 for list of intrusions)

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES      1850 - present      BUILDER/ARCHITECT

## STATEMENT OF SIGNIFICANCE

The Historic Hill District in Saint Paul is significant for the largest concentration of nineteenth and early twentieth century architectural styles in Minnesota, as employed by architects, designers, and builders to satisfy the demands of the upper and upper-middle social and economic classes in a testimony of affluence, expression, and fashion.

The story of the Historic Hill District is not just a history of isolated, individual events and personalities. Rather, it is a rich narrative encompassing the heritage of one of St. Paul's communities. Its people were closely involved with the economic and cultural development of the City and State, and some affected the course of history in the Nation.

The Historic Hill during its hey-day from the 1880s to the Depression of the 1930s represented a community of hope and expectation for it was the best residential community of St. Paul. It was also a community of diversity where the houses of the social and civic elite were flanked by areas of more modest housing. In these collective neighborhoods was the beginning of the physical development of St. Paul.

Settlement of the Historic Hill District began during the 1850s at its far eastern end known then as St. Anthony Hill. Two major overland routes from the western plains converged at a point near the present St. Joseph's Academy on Marshall Avenue. They proceeded eastward along present Dayton Avenue and finally down the bluff along Kellogg Boulevard into Seven Corners or Upper Town. One route, the Point Douglas and Fort Ripley Military Road, was one of the first roads to be constructed by the Federal Government in Minnesota Territory. It served as the territory's main transportation route, bringing furs from the Upper Red River Valley to the head of navigation on the Mississippi River at St. Paul. The other, the St. Anthony Road, served as the main transportation link to the village of St. Anthony, now Minneapolis, at the falls on the Mississippi River. It terminated at the Seven Corners hotels. The roads acted as a powerful magnet to residential construction as they radiated from the fledgling City of St. Paul.

The first residences were built along this route as it entered the city. They formed the northern fringe development of the old Upper Town. Summit Avenue was the first offshoot of this residential development providing excellent building sites for fine estates on the bluff's edge.

(see continuation sheet pages 39-46)

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

(see continuation sheet pages 47-49)

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approx. 445  
 UTM REFERENCES

- A. 15/491<sup>625</sup>60/4977000  
 B. 15/491<sup>625</sup>60/4975045 425  
 C. 15/488<sup>825</sup>40/4975045 425  
 D. 15/488<sup>590</sup>40/4977000

A | 1,5 | 49,16,2,5 | 4,917,710,0  
 ZONE EASTING NORTHING  
 C | 1,5 | 48,85,0,0 | 4,917,54,2,5

B | 1,5 | 49,16,0,0 | 4,917,54,2,5  
 ZONE EASTING NORTHING  
 D | 1,5 | 48,85,0,0 | 4,917,710,0,0

VERBAL BOUNDARY DESCRIPTION

(see continuation sheet pages 50 and 51)

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

Charles W. Nelson, Architectural Historian/Susan Zeik, Research Historian

ORGANIZATION

Minnesota Historical Society

DATE

7 June 1976

STREET & NUMBER

Building 25, Fort Snelling

TELEPHONE

612-726-1171

CITY OR TOWN

St. Paul,

STATE

Minnesota

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL  STATE  LOCAL

As the designated State Historic Preservation 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.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

*Russell W. Fridley*

TITLE Russell W. Fridley  
 State Historic Preservation Officer

DATE

7/14/76

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

*Wm. M. ...*

DATE

8/13/76

Acting DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

8-13-76

ATTEST

*Charles ...*

Acting KEEPER OF THE NATIONAL REGISTER

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AREA 1

This area is part of the Ramsey Hill neighborhood and is located directly north of the Summit Avenue spine. It was the earliest of the areas in the district to be platted and therefore contains the largest concentration of early architectural examples. Structures generally fall within the time range of the mid-1860s up to the late 1880s; however, the greatest number fall within the late 1870s range. The area is diverse in land use in that the residential area of Dayton Avenue is separated from the residential area directly north of Summit Avenue by a major former commercial and transportation strip: Selby Avenue. With the exception of those structures located at the intersection of Western Avenue and Selby Avenue the majority of pre-turn of the century commercial structures have been removed through recent urban renewal programs; the Western-Selby node, however, is a major pivotal axis which contains two structures of major significance (The Blair House (Angus Hotel) is listed on the National Register of Historic Places). The eastern terminus of Selby Avenue at Summit Avenue is marked by the Cathedral of Saint Paul (also on the National Register) which was constructed on the site of the former Kittson mansion. Although Selby Avenue exhibits a substantial amount of vacant land at the present time, it continues as a major transportation axis. Until 1953, Selby Avenue served as a primary street railway line which descended into the central business district of Saint Paul via a two-track tunnel, the eastern (or lower) section of which remains in a reasonable state of preservation. The western section had been sealed after discontinuance of the street railway.

Immediately south of Selby Avenue and north of Summit Avenue is a residential area consisting of substantial structures. While not in the scale of those along Summit Avenue, these structures are representative of upper-middle class pre-turn-of-the-century taste in architectural design. The majority are of frame construction with isolated examples of brick and stone scattered throughout. Originally the majority of residences were of a single family nature inter-mixed with an occasional rowhouse or double residence. The factor of large scale has been contributive to the conversion of a large number of these residences to multi-family use; this conversion has taken place simultaneously with the deterioration of neighborhood fabric. In addition, urban renewal programs in the 1960s and early 1970s have added to the deterioration of historic architectural fabric through the removal of "substandard" structures. Beginning in the early 1970s has been a movement for the preservation of remaining buildings and the re-conversion of them to a more-like-the-original occupancy. In general, the neighborhood has retained the qualities of quiet, little-trafficed streets, large residences on substantial lots, and a visual unity, broken only by occasional vacant lots and in-fill buildings.

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AREA 1 - cont.

Noteworthy examples of buildings in this area are:

Lasher-Newell House: 251 Dayton Avenue (1-1)

The Lasher-Newell House was constructed in 1864 in the French Second Empire style and remodelled in 1886 under the direction of J.W. Stevens who added a wing to the west, a crenelated corner tower on the east front, and a port-cochere on the east. The 1864 portion of the residence is distinguished by bush-hammered limestone block construction, whereas the 1886 additions are ashlar with bush-hammered quoins. Both sections incorporated the mansard-type roof in slate. Trabeated window cornices are employed in the 1864 section while flush lintels are used elsewhere. The building is in good structural condition and well preserved, although it is now apartments rather than a single family residence.

Blair House (Angus Hotel): Selby Avenue at Western Avenue (1-2)

The Blair House is a five storey brick, stone, and metal structure of Victorian eclectic influence. It was constructed in 1887 according to designs of William Thomas and Herman Kretz as a residential hotel. It is presently in a deteriorated condition, however, restoration work is in progress. It is listed on the National Register of Historic Places.

Dakotah Building: 360-78 Selby Avenue (1-3)

Constructed as a commercial/apartment structure in 1889, the Dakotah Building is complementary in architectural design to the Blair House directly across Western Avenue to the west. It is a three storey brick and stone building with pressed metal oriels and corner tower. The lower (commercial) storey is faced in pink Ohio sandstone and the upper storeys are faced in red brick on street facades. The rear is of yellow Chaska brick. A combination of Romanesque and Renaissance design motifs, the Dakotah Building is presently undergoing restoration/preservation for adaptive use.

Virginia Street Church: Virginia Street at Selby Avenue (1-4)

The Virginia Street Church (formerly the Swedenborgian Church) was constructed in 1887 according to designs of Gilbert and Taylor. It is a combination of field stone, clapboard, and shingle. The primary entrance is located on the gable end facing Virginia Street; there is a secondary entry on Selby Avenue. A prominent feature of the building is the belfry and spire at the Virginia/Selby intersection which is faced totally in shingles. The building continues to serve as a religious edifice and is well preserved.

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AREA 1 - cont.

Charles P. Noyes House: 89 Virginia Street (1-5)

The Charles P. Noyes House is a two storey frame residential structure designed by Gilbert and Taylor in 1887. It is executed in the Georgian Revival mode. Distinctive features are the centrally located second storey Palladian window, decorative garlands and swags in roof and window cornices, delicate leaded glass in windows, and a formal ionic hip roof with both segmental and triangular pedimented dormers. The building continues to serve as a residence in excellent condition and retention of original integrity of design.

Warren-Kelliher House: 96 Virginia Street (1-6)

This is a two storey frame residence constructed during the early 1870s in the Italianate style. The original clapboard has been covered with aluminum lap siding, however, wood trim on the full-front porch, window surrounds, and brackets and eaves have been retained. A one storey wing to the rear is assumed to have been a section of the former Issac Markley House of 1854 which was moved from 117 Virginia Street.

Frederick J. Hoffman House: 117 Farrington Street (1-7)

This is a two storey brick residence in the Italianate style constructed in 1874. Distinctive features include prominent semi-circular window hoods on second level and segmental arches on the first level openings, and a full front porch. The rear portion of this residence is of lower proportion and exhibits lintels rather than arches over windows, suggesting an earlier date of construction than the front portion. The residence is presently under restoration.

Emerson Hadley House: 123 Farrington Street (1-8)

Attributed to Cass Gilbert, this residence is a two storey brick structure in the Georgian Revival mode. It is symmetrical on three facades, the principal facade being distinguished by a formal colonaded portico and the two sides by centrally positioned semi-circular two storey bays. It has a dormered hipped roof and distinctive brachetted cornice.

Laurel Terrace: 294-96 Laurel Avenue (1-9)

Constructed in 1887 according to designs of Wilcox and Johnston, Laurel Terrace is a rowhouse in the Romanesque Revival mode which combines sculptural elements, variety of materials, and polychrome to achieve one of the most architecturally distinctive facades in the historic hill district. The structure originally comprised eight units constructed of brick with sandstone and limestone decorative arches, lintels, banding, and inset patterns. Columns are of polished granite. Sculptural elements include figures of dragons griffins, nymphs, and reptiles as well as foliate designs on arch termini, and keystones. Gables are decorated with hex-signs and geometric patterns; a prominent corner tower is crowned with a conical roof, finial and gothicized dormers. The building is in an excellent state of preservation and has retained total exterior integrity.

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AREA 1 - cont.

Robert A. Kirk House: 415 Laurel Avenue (1-10)

The Kirk is attributed to the architects Herman, Kretz and William Thomas in 1888. It is Victorian Eclectic in derivation of design with a predominance of Eastlake elements, such as turnings, applied knobs, and panels. It is a high three storeys with a square corner tower. The entire building is of frame construction and has been restored during 1975.

Erasmus M. Deane House: 421-23 Laurel Avenue (1-11)

The Deane House is a double house executed in similar design to the Robert A. Kirk House at 415 Laurel Avenue. It is a frame Victorian Eclectic/Eastlake design of three storeys in height. A central entrance bay is flanked on both sides by towers. A full front porch retains turned posts and spindlework as well as a built-in bench which serves to provide a dividing wall between the two units. It is assumed that the design is the work of Thomas and Kretz and dates from 1888.

Griggs-Howard House: 422 Laurel Avenue (1-12)

This is a two storey frame residence assumed to date from the early 1880s. It presents one of the most elaborately decorated Eastlake-influence facade on Laurel Avenue, as is conveyed through a profusion of patterned panels, pendants and finials, geometric and turned applique and posts, variety in roof and gable treatment (some with pierced gable barges and others with jerkin roofs), pedimented and trabeated window hoods, and a quatrefoil scroll-sawn band between first and second storey levels. The house is presently undergoing restoration.

Pascal Smith House: 445 Laurel Avenue (1-13)

Although this ca. 1885 Queen Anne style two and one half storey frame residence was extensively modified on the exterior during the period of popularity of the medieval revival at the turn of the century, it has retained its basic Queen Anne massing and flavor. It is one of the few remaining residences to retain a large corner lot with wrought iron fence and rear carriage barn. The house remains in good condition although it has been converted into apartments.

Kolff-Dabrey House: 472 Laurel Avenue (1-14)

Constructed in 1884 according to the designs of Mould, this residence is a simple two storey frame structure which derives primary distinction through the stick-style treatment of the facade accompanied with the pseudo-saltbox roof configuration of the street elevation. The second storey projects over a recessed corner porch decorated with turned columns and spindles. The house is in excellent condition and has retained design integrity.



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AREA 1 - cont.

M.R. Prendergast House: 399-401 Ashland Avenue (1-15)

This was originally a double house designed in 1887 by architects Wilcox and Johnston. It is two and one half storeys in height and is constructed of red brick with stone trim in the Romanesque revival mode. Each unit has a separate arched entry; a checker-board pattern of red and buff stone fills the area between the tops of the second storey front windows and the cornice line. The building has been converted into apartments.

E.N. Bacon House: 454 Ashland Avenue (1-16)

This ca. 1880 modest two storey frame residence exhibits a combination of Eastlake and Italianate design features. The massing is basically Italianate in its rectangular plan and truncated hip roof. The street facade, however incorporates a full front open porch adorned with turned columns, spindles, and sawn ornament. A smaller second storey porch repeats the turned columns but has a pendent/truss configuration in the gable; this gable has a piercework bargeboard.

Stephen C. Cook House: 421 Holly Avenue (1-17)

The Cook House is a modest two storey frame dwelling of ca. 1875-80 executed in the Italianate mode. It is distinguished by a full front porch which wraps around both sides of the house and has retained spindlework and doric colonnade. A leaded fanlight is set within the arched transom above the main entry. The house is in excellent state of preservation.

C.H. Clark House: 467 Holly Avenue (1-18)

This residence is a three storey frame structure constructed in 1890 according to designs of Millard and Joy. It displays characteristic Georgian/Neo-classic motifs such as a palladian window in the front gable, a simple bracketted cornice, dormers, leaded oval window, and colonnaded porch. The house has been recently restored and continues to serve as a private residence.

O.C. Green House: 477 Holly Avenue (1-19)

This residence is a two and one half storey towered Queen Anne frame structure constructed ca. 1885. It is unique in that the primary entry faces onto the side of the lot rather than onto the principal street. The street facade is comprised of an ornamental brick and stone fluted chimney flanked by two towers. Other Queen Anne features such as stained glass and decorative gable treatment are present.

Holly Row: 505-09 Holly Avenue (1-20)

This brick and stone structure designed in 1888 by James Chisholm is comprised of three-storey units in a row house arrangement. It is executed in

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AREA 1 - cont.

in the Richardsonian Romanesque mode which is exemplified by the use of rustication, massive columns and lintels, and the Syrian arch. Following a fire which gutted the interior, the rowhouse has been restored to its original function; the exterior has likewise been restored and the structure system stabilized.

T.C. Field House: 389 Portland Avenue (1-21)

Situated at the intersection of Summit Avenue and Portland Avenue, the T.C. Field house of ca. 1895 is a three storey brick residence of mansion proportions similar to the houses of Summit Avenue. It is designed in the Renaissance Revival mode characterized by the low hip roof, colonnaded loggia, storiatioation through band coursing, and a rusticated lower storey. It remains as a private residence in excellent state of preservation.

Paul Doty House: 427 Portland Avenue (1-22)

This three storey brick residence designed by Emmanuel Masqueray (architect of the Cathedral of Saint Paul) in 1910 embodies many of the features found in French and Norman chateaux, such as the steeply pitched dormered roof with finials at the ridge, floor to ceiling casement windows ("French doors") polychrome through use of varying hues in materials, and the baroque segmental arch. The house is situated on a narrow lot and is entered through an arcaded loggia.

Kirke-Murphy House: 453 Portland Avenue (1-23)

This is a two and one half storey brick and frame Queen Anne residence constructed ca. 1885. Typical of this style are many elements such as the ornamental gables, brackets, wrap around porch, tower, and fluted chimneys which embellish this building. Photographic evidence dated 1888 shows this residence to have been totally of frame construction with clapboard siding; it is assumed that the brick veneer as well as the limestone base of the front porch were added prior to 1900. All ornamental wood decoration has been retained, and the building exists in an excellent state of preservation.

Henry M. Smyth House: 466 Portland Avenue (1-24)

The Smyth House is among the best preserved examples of the Queen Anne/ Stick Style surviving along Portland Avenue. It is three storeys in height of frame construction, and of irregular massing. With the exception of a decorative portico, all decorative treatment is found in the "stick work" bands which form borders around clapboarded panels and a piercework barge-board in the gables.

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AREA 1 - cont.

Charles Bigelow House: 485-87 Portland Avenue and (1-25 and 26)

Frederick Bigelow House: 493-95 Portland Avenue ✓

The two Bigelow houses are executed of similar materials in the Jacobean Revival style by the architect Thomas Holyoke in 1910. Both are three storeys in height and of brick with stone trim. Although the Charles Bigelow house has an extended gable roof and the Frederick Bigelow house has a stone-coped parapet type gable, window and door placements and dimensions are identical. Both residences are entered from the side of the lot rather than presenting a formal entry on Portland Avenue. Both residences were probably conceived by the architect to function as a single overall plan.

Rowhouse: 544-46 Portland Avenue (1-27)

This is a three storey stone and brick structure in the Richardsonian Romanesque mode. Dating ca. 1885 the design incorporates a rusticated sandstone facade onto a brick superstructure. Variation within a basically symmetrical facade is provided at the third storey level where the right-hand bay terminates in a polygonal tower whereas the left-hand bay terminates in a dormer above a stone lattice balustrade. The building has survived relatively unaltered and has retained architectural integrity.

Bookstaver Apartments: 548-54 Portland Avenue (1-28)

The Bookstaver Apartments are in actuality a rowhouse of three storey units designed by Gilbert and Taylor in 1888. The building is constructed of brick with a dormered central section flanked by hip-roofed pavilions. Stone is used for lintels and sills, whereas brick is used in arches. The second level of each pavilion has a central projecting bay window. It continues to function as private residences; and is unaltered.

Commodore Hotel: 79 Western Avenue (1-29)

The Commodore Hotel was constructed as a residential hotel in 1924. It is totally of brick construction and is seven storeys in height. It is situated at the corner of Western Avenue and Holly Avenue, and is therefore within an area of predominantly single family residences. The largest compatible neighbor is the Blair House located two blocks to the north at the intersection of Selby Avenue and Western Avenue. A distinctive feature of the Commodore Hotel is the private formal entry courtyard similar to those of New York and Chicago luxury apartment buildings of the 1920s. The interior is undistinguished with the exception of a small cocktail lounge decorated in Art Deco style.

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AREA 2

This area comprises sixteen-block segment of Summit Avenue which forms the major axis/spine of the Historic Hill District. Building types from all periods of the development of Saint Paul are exemplified in the structures along Summit Avenue from the Cathedral of Saint Paul at the intersection of Summit and Selby to the east and terminating at the intersection of Summit and Lexington Parkway to the west. This chronology begins in the late 1850s and runs to the present with the majority of buildings ranging from the 1880s through 1915.

Summit Avenue is characterized by a profusion of large mansion-type residential structures, constructed on spacious lots for the most affluent members of Saint Paul society. Since the first buildings were constructed along the western bluff above the central business district of Saint Paul, Summit Avenue has been considered one of the finest residential areas in that city and in the state. For that reason, the residences built along Summit Avenue were pace-setters of architectural design and fashion as well as opulence. Consequently, the property along Summit Avenue experienced not only a rapid turn-over of residents with the coming and going of fashion and affluence, but also the gradual replacement of the buildings themselves (especially in the older areas such as Lower Summit near the Cathedral) with a second-generation structure, and occasionally even a third-generation structure on a single property. These characteristics distinguish Summit Avenue from the neighboring areas at the same time as factor of nearness continued to provide the link to fashion and desirability necessary to unify them and promote their respective developments.

Ramsey Street provides an important secondary access to the Summit area from West Seventh Street and Irvine Park. This street is approximately two blocks in length and negotiates the steep incline of Ramsey Hill. Development along Ramsey Street relates chronologically with the first two generations of development on Summit Avenue; primary dates range from the 1870s through 1890. The residences on Ramsey Street are constructed in a step-like progression in accordance with the radical change in terrain through the width of relatively narrow lots. In addition to single family residences of frame construction, Ramsey Terrace, a substantial "brownstone" rowhouse, and the German Presbyterian Bethlehem Church, constructed of local yellow limestone, are desirably located on the slope.

The area to the east of Ramsey Street comprises a wooded bluff which descends in terraces from the rear of the Summit Avenue residences to Pleasant Avenue. Located at an intermediate terrace is Irvine Avenue, a narrow, winding

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access road to the former servant's quarters, carriage houses, and service facilities for the residences above. The natural area along the terraces also serves to shield the residential district from the central business district below and has survived in a relatively unaltered state since the early days of settlement.

Noteworthy examples of buildings which exemplify the architectural and historical development of this area are:

David Stewart/Robert A. Smith House: 312 Summit Avenue (2-1)

Constructed in 1856, this two storey Italian Villa style residence is the oldest building on Summit Avenue. It has undergone several modifications during its existence: removal of the cupola, stucco applied over brick exterior, portico replaced with vestibule structure, and conversion from single family to apartment status. Rooflines, eaves and brackets, and fenestration have been retained. The building is in an excellent state of maintenance.

Burbank-Livingston-Griggs House: 432 Summit Avenue (2-2)

This limestone Italian Villa style residence was constructed according to designs of the architect Otis T. Wheeler in 1862-65. It is presently owned by the Minnesota Historical Society and is operated as an historic house museum. It is listed on the National Register of Historic Places. The Burbank-Livingston-Griggs House is the only such structure on Summit Avenue of the early settlement/first generation to retain its cupola and exterior integrity in a relatively intact state.

Peet-Sanders House: 271 Summit Avenue (2-3)

This is a two storey brick residence constructed in 1882 in the Italianate mode according to designs of St. Paul architect E.P. Bassford. Although altered, the structure retains a centrally positioned three storey stair tower on the main facade. The pyramidal roof of the tower has been replaced by a flat roof and a section of the two-thirds-front porch has been removed to reduce it to portico proportion. It retains a port-cochere on the east facade. It is well maintained in its present state.

Joseph McKey House: 235 Summit Avenue (2-4)

This is a two storey frame residence in the Italianate mode. Although the original siding has been covered with asbestos-type lap siding, the cornice and gables retain brackets and Italianate design features. Of note is the combination of these features with panels containing the Gothic trifoil motif, indicative of the desire for architectural design variety at the time of the construction of this house in 1879.

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✓ James J. Hill House: 240 Summit Avenue (2-5)

Designed in the Richardsonian Romanesque mode in 1889-91 by the Boston architectural firm of Peabody and Stearns, the Hill House is the largest residential structure to be constructed on Summit Avenue. It is a second-generation structure, replacing an earlier residence on this property. It is listed both on the National Register and as a National Historic Landmark. It continues to be occupied by the Archdiocese of Saint Paul and is in an excellent state of preservation.

Horace P. Rugg House: 251 Summit Avenue (2-6)

The Rugg House is a variant on the Richardsonian mode in that it combines the characteristics of this style with a distinctly medieval European taste for prominent gables and polychrome brick coursing. The polychrome is further enhanced through use of a glaze which heightens the contrast between the creme and blue hues. The entry loggia is of highly carved sandstone arches which boast semi-nude muses and caryatids. The house turns its narrow, four storey facade to Summit Avenue with the entry on the east side. It is the work of the St. Paul architects Hodgson and Stem in 1887.

William H. Lightner House: 318 Summit Avenue (2-7)

Designed in 1893 in a combination of pink jasper and sandstone by architect Cass Gilbert, this residence is one of the early variants on the blockish/cubical mass which was often used by both Gilbert and C.H. Johnston Sr. at the turn of the century. The center entrance portal is distinguished by large vouissours in sandstone, above which is placed a second storey cononnade of similar material. The hip roof along with the symmetry of the major facade, is also a characteristic of Gilbert's early work. The building has retained total exterior design integrity.

Young-Lightner House: 322-324 Summit Avenue (2-8)

Constructed in 1886 according to designs of Gilbert and Taylor, this residence is actually a double house in the Richardsonian mode. It is executed in pink jasper and brown sandstone. A clear differentiation is made between the two parts in that the eastern portion is a two and one half storey gabled pseudo-Queen Anne in decorative motif whereas the western portion is a three-storey hip roofed combination of Romanesque and Italian palazzo.

E.N. Saunders House: 323 Summit Avenue (2-9)

This is a large brick residence situated on a corner lot; therefore primary attention is given to the execution of two facades. It is in the Richardsonian Romanesque mode according to designs of C.H. Johnston in 1892. It is three

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storeys in height with a multi-gabled roof. To the rear of the house is a carriage house of similar design; both of which have retained architectural design integrity in an excellent state of maintenance.

Griggs-Upham House: 476 Summit Avenue (2-10)

This large stone residence was constructed in 1883-4 in the Richardsonian Romanesque mode according to designs of C.H. Johnston Sr. Dominant design features are a massive corner tower three storeys in height, rusticated masonry, carved arches and lintels and slate shingles in gables. To the rear is a brick and shingle style double carriage house which is shared with the neighboring residence at 490 Summit.

Ramsey Terrace: 333-349 Ramsey Street (2-11)

Originally an ten-unit rowhouse, Ramsey Terrace is presently apartments in a reasonable state of preservation. The building is constructed of brick with a sandstone face on Ramsey Street. Dating from the 1880s, the building is noteworthy for its four-step arrangement on its steeply sloped site. It is one of the few "brownstone" rows of this scale and design to survive in Saint Paul.

Driscoll-Weyerhauser House: 266 Summit Avenue (2-12)

The three storey, brick, towered Driscoll-Weyerhauser House is an example of the combination of elements from the Richardsonian, Chateausque, and Queen Anne styles. It was constructed according to designs by William Wilcox in 1884. Although the original two-thirds-front porch has been replaced by a classic doric portico in stone, the remainder of the exterior facades remain essentially as in 1884. The irregular massing and multi-gabled roof is enhanced by a narrow round tower capped with a steep conical roof. Immediately adjacent to the tower on the roof of the central mass is an eyebrow dormer; a feature popularized by Richardson. The building is no longer used as a residence; it serves as the Epiphany House of Prayer.

Addison Foster House: 490 Summit Avenue (2-13)

Designed in 1884 by architect C.H. Johnston Sr., this brick residence is in the Richardsonian Romanesque mode. It is three storeys in height with an arcaded and stepped central gable. Stone is used for decorative banding and trim over doors and windows. Although retaining the original side carriage entry, the former full front open porch has been replaced with an incompatible frame structure. The brick and shingle style carriage house to the rear is shared with the neighboring residence at 476 Summit Avenue.

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Summit Terrace: 587-601 Summit Avenue (2-14)

This is an eight-unit three storey rowhouse in the Richardsonian Romanesque mode constructed of brick with stone front according to designs of architects Wilcox Johnston in 1889. The primary facade is multi-gabled with corner towers. Although basically symmetrical, variety is given to the facade through individual treatments of loggias, bay windows, and fenestration. The unit at 599 is known as the F. Scott Fitzgerald Residence and is a National Historic Landmark.

Row House: 596-604 Summit Avenue (2-15)

This brick and stone rowhouse combines design features of both the Romanesque and Italian palazzo. Polychrome is created through the use of pink jasper and brown sandstone. It is symmetrical in form with a three and one half storey central mass flanked by three storey wings. It is constructed in 1890 according to designs of C.H. Johnston.

A.R. Dalrymple House: 265 Summit Avenue (2-16)

This is a three storey brick Queen Anne residence constructed ca. 1885 according to designs of architects Mould and McNicol. The design is exemplified by a multi-gabled roof, corner tower, slate shingled gables, semi-circular arched wrap-around brick porch, stained glass and inset terra-cotta panel with foliate motif. The brick has been painted a red tone.

James Gamble/G.V. Bacon House: 475 Summit Avenue (2-17)

This two and one-half storey multi-gabled residence of pink rusticated stone was executed by an unknown architect prior to 1885. It is in an excellent state of exterior preservation and exhibits many features of the Queen Anne style such as wrap-around porch, multiplicity of gable design, stained glass, and fluted chimneys, as well as irregular massing.

William Constans House: 465 Summit Avenue (2-18)

Designed in 1886 by A.F. Gauger, the cubiform Constans House began originally as a variant on the Queen Anne mode. It was remodeled near the turn of the century into a combination of Neo-classic and Baroque. A former tower was removed and dormers added to the hipped roof and front porch was transformed into a segmental arched colonnaded portico with central pineapple finial. The house is constructed of red brick with stone banding and carved stone inset panels depicting garlands and swags. Elsewhere terra-cotta roundels exist above the arch of the port-cochere. To the rear is a two storey brick carriage house which has retained a substantial degree of original design integrity.



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Thursten-Schiffman House: 495 Summit Avenue (2-19)

This is a two and one half storey brick residence constructed in 1881 in the East lake mode. It is irregular in massing and has a multi-gable roof. Eastlake design features such as applied ornamental knobs, lathe-work porches, gable decorations, and mouldings have been retained. The residence is situated on a prominent corner lot. The brick has been painted white, as has most of the exterior decorative woodwork. The building is in an excellent state of preservation. Of note is the date of construction carved into one of the gables and the Schiffman coat of arms in the porch pediment.

W.W. Bishop House: 513 Summit Avenue (2-20)

This two and one half storey frame Queen Anne residence was constructed in 1891 and exemplifies the infinite variety of the style as conveyed through the implementation of a profusion of applied decorative elements. The roof is a multi-gable/hip combination with a projecting octagonal corner tower, each plane of which boasts its own gable. The south dormer has a flemish-stepped gable. The wrap-around porch is decorated with delicate spindlework railing and carved spandrels; the eaves of both porch and house are bracketted. The house has been recently restored and is in an excellent state of preservation.

Wheeler-Cooper House: 749 Summit Avenue (2-21)

This residence by Wilcox and Johnston of 1888 is a fine example of a sandstone and shingle Queen Anne design. It is situated on a corner lot and major facades are oriented toward the south and east. It is multi-gabled with corner tower, wrap-around porch, and port-cochere. A carriage house is located to the rear.

Michael H. Foley House: 1003 Summit Avenue (2-22)

This large residence is an example of a transitional Queen Anne/Neo-classic (Georgian) design in which features of both styles such as the shingle decor and carved stone of the Queen Anne are mingled with the rectangular massing, symmetry, and dormered hipped roof of the Neo-classic Georgian. Constructed in 1891 and attributed to A.H. Stern, the residence is of sandstone with a full-front stone colonnaded porch which wraps around to both sides. To the rear is a fine, although deteriorated, shingle-style carriage barn of relatively large proportion.

Luman A. Gilbert House: 649 Summit Avenue (2-23)

Assumed to have been constructed in the early 1880s the Gilbert House is the only example of the French Second Empire style to survive on Summit Avenue. Although it has lost its original wrap-around porch, it has retained its mansard-type roof with dormers, corner tower, and decorative brackets. The brick has been painted. The building has served as a mortuary in addition to residence.

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James H. Weed House: 261 Summit Avenue (2-24)

This residence is a two and one half storey stone structure in the Jacobethan mode executed in 1891 according to the designs of C.H. Johnston Sr. In addition to the characteristic gables with stone copings, this design employs a pointed gothic arch in the front gable directly above a projecting crenelated bay window.

Watson P. Davidson House: 345 Summit Avenue (2-25)

This stone residence in the Jacobethan mode is representative of the academic phase of the medieval revivals popularized at the turn of the century in designs of large structures. It was constructed between the years 1915 and 1921 according to designs of architect Thomas Holyoke. The design features the characteristic window with small transoms arranged in groupings of three, a dominant central bay with monumental entry featuring recessed tudor-type arch and ironwork, and a finished stone block facing. The building now serves as the home of the School of Associated Arts.

A.W. Lindeke House: 345 Summit Avenue (2-26)

Constructed in 1919 according to designs of C.H. Johnston Jr., this brick and stucco/mock half timber residence in the Elizabethan mode is one of the latest residences to be constructed on lower Summit Avenue. It is in an excellent state of preservation having retained original tile gabled roof. To the rear of the building is a two storey carriage house of similar design.

Herman Greve House: 445 Summit Avenue (2-27)

The Greve House was constructed in 1883 in the Elizabethan mode by an unknown architect. It is a two and one half storey stone, brick, stucco and mock half timber residence situated on a corner lot. Slate decoration is used in the multiple gabled roof. Chimneys and decorative lattice-work and lathe-turned post porches are features of the English version of the Queen Anne as developed by Phillip Webb and Norman Shaw.

W.T. Kirke House: 629 Summit Avenue (2-28)

Essentially Queen Anne in massing and materials, the Kirke House of 1896 by architect C.H. Johnston Sr. incorporates an elaborate front gable design into a basically simple and unadorned facade. A repetition of this treatment is echoed in the pediment of the full front porch. In addition to a mock half-timber expression in both gable and pediment, the roof line is embellished with an intricately carved "gothic" bargeboard. The residence is in an excellent state of preservation.

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Jacob A. Dittenhoffer House: 705 Summit Avenue (2-29)

The Jacob Dittenhoffer House is essentially a cubical limestone mass of symmetrical proportions. Only exterior decorative elements are carved column capitals on the central portico, stone window and door surrounds, and simple bargeboards in dormers. The roof is hipped and of tile. This residence is typical of a standard plan used frequently in the neighborhood by both Gilbert and Johnston. The Dittenhoffer House is by Cass Gilbert and dates from 1898.

W.H. Elsinger House: 701 Summit Avenue (2-30)

The Elsinger House is a rectangular limestone structure with a tiled gable/hip roof. The principal facade is symmetrically arranged in three bays with the center bay projecting slightly. The three bay arrangement is repeated in the colonnaded, tudor arched full front porch. A truncated tower blends into the left corner of the porch, and a three storey projection to the right houses the carriage entry and stairwell. This design is contemporary with the Jacob Dittenhoffer House at 705 Summit Avenue, however, the architect is C.H. Johnston Sr. rather than Cass Gilbert; the general design is similar.

Samuel Dittenhoffer House: 807 Summit Avenue (2-31)

This large residence by architect C.H. Johnston Jr. is situated on a corner lot and is surrounded by spacious grounds. It was constructed in 1906 in a variant on the Elizabethan mode. It is essentially brick on the lower of the three storeys with the upper levels sheathed in stucco with mock half timber. Windows throughout are diamond-patterned leaded glass. The design draws upon the Jacobean in its use of the three-part windows with transoms.

✓ Horace H. Irvine House: (Minnesota State Ceremonial Building) 1006 Summit Avenue (2-32)

This residence is a three storey brick and stone Jacobean Revival structure designed in 1910 by William Channing Whitney. The entry is flanked by two projecting gabled pavilions with stone copings. Window and door surrounds are also of stone. The residence is listed on the National Register of Historic Places; it is presently used as the Governor's Mansion.

Charles Shuneman House: 275 Summit Avenue (2-33)

The Shuneman House is typical of the cubiform residences with dormered hipped roofs designed at the turn of the century by architect C.H. Johnston Sr.; this example dates from 1901. Principal design features are the use of yellow limestone blocks in a rusticated finish, a full-front porch supported by medieval/byzantine motif columns, elaboration of the central bay of the symmetrical three-bay principal facade, and port-cochere. This residence occupies a prominent corner lot and is surrounded by a wrought iron fence on limestone base. The former garage at the rear of the residence has been converted into a dwelling.

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Freedman-Krueger House: 505 Summit Avenue (2-34)

This residence is essentially cubiform in massing, and exhibits the characteristic dormered hipped roof popularized with this style. Medieval-influence decorative features are noted in carved column capitals and bargeboards. The residence has a full-front open porch attached to a three bay, symmetrical facade. The architect was Cass Gilbert; the date is 1896. It is well maintained and has retained total integrity.

C.L. Johnston House: 821 Summit Avenue (2-35)

This large limestone residence presents a symmetrical principal facade to Summit Avenue and is approached by a curved driveway through a spacious lot. It is two storeys in height with a dormered hipped roof. The formal portico and facade arrangement are typical of the Georgian/Colonial revival influence, however, the flat-arched window hoods are distinctly medieval in origin. The Johnston House was designed in 1910 by architect J.W. Stevens.

German Presbyterian Bethlehem Church: 311 Ramsey Street (2-36)

This small limestone and wood church building is located at the foot of Ramsey Hill and is constructed such that the rear portion of the building is set into the sloping hillside. It was designed in 1890 by Cass Gilbert in the flavor of a medieval Swiss mountain parish church. The dominant design feature is the buttressed corner entry tower with its extremely thin spire. Immediately adjacent to the tower is a steep bargeboarded gable with leaded windows. The entry porch is graced by a stylized hammer-beam. Although the congregation of the original church disbanded in 1916 and the building has been subjected to a variety of uses, it has retained its original design integrity in a good state of preservation.

Scott-Thompson House: 340 Summit Avenue (2-37)

The Saint Paul architectural partnership of Reed and Stem designed this three storey Italian Renaissance mansion in 1894. Each facade of this hip-roofed stone structure is symmetrical; the principal facade does not face on Summit Avenue but to the west and is approached via a colonnaded porch. Windows exhibit heavy trabeated cornices and the third storey level is adorned with carved garlands and swags. The west entry is through a central semi-circular bay. No longer a single family residence, the building has been converted into apartments.

Summit Flats: 442 Summit Avenue (2-38)

Summit Flats were constructed in 1898 as a four-storey brick luxury apartment building. It is executed in the Italian Renaissance mode; exemplified by the characteristic rusticated basement storey, symmetry in principal facade

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and cast decorative masonry panels in window tympani. The structure is in excellent condition and is presently a condominium. A two storey colonnade beginning at the second floor and resting on rusticated piers adds a Neo-classic flavor to the Summit Avenue facade.

Horace Thompson House: 808 Summit Avenue (2-39)

Designed in 1903 by New York architects Green and Wicks, the Thompson House is a three storey residence of creme colored brick executed in the Italian Renaissance mode. A low hipped roof is shielded from view by a masonry balustrade. Corners are quoined, facades are symmetrical with stone string coursing and lintels. Ionic porticoes highlight east and west (front) facades. The building is in excellent state of preservation.

Frank B. Bass House: 365 Summit Avenue (2-40)

The Bass House was designed in 1891 by architects Gilbert and Taylor in the Neo-classic mode. It is a three storey frame structure with dormered gable roof and two-storey ionic full-front colonnaded porch. It is representative of upper-class residences constructed at the turn of the century which derived inspiration from the southern and eastern plantation houses of antebellum America.

The Colonial: 579 Summit Avenue (2-41)

The Colonial is a three-storey brick apartment building with projecting metal cornice, symmetrical principal facade composed of a central entrance bay flanked by semi-circular pavilions, and a two storey balustraded ionic full-front porch. It was designed by Herman Kretz in 1895. It is in an excellent state of preservation.

First Church of Christ Scientist: 739 Summit Avenue (2-42)

This ecclesiastical structure is executed in the classic mode approximating the coffered, barrelvaulted public buildings of the Roman Empire. It is constructed of creme-colored brick and is rectangular in plan. Situated on a corner lot, the principal facades are largely comprised of vaulted arcades. A skylight provides illumination to the interior of the sanctuary; this structure is centrally positioned and exhibits a bracketted cornice line. The design is attributed to C.H. Johnston Jr. and dates from 1913.

House of Hope Presbyterian Church: 775-795 Summit Avenue (2-43)

This massive stone complex of church, rectory, chapel, assembly room, library, cloister, and educational wing is representative of the academic

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phase of the Late Gothic Revival which developed at the turn of the century. The sources for design motifs throughout the complex are derived from medieval and Jacobean England adapted to twentieth century building technology. The church portion is comprised of a long nave section with rear chancel and dominant square tower which is placed at mid-length. Windows are adorned with carefully executed stone lancet tracery within which are stained glass windows depicting religious characters and scenes. The principal architect for the complex was Ralph Adams Cram of the New York architectural firm of Cram, Goodhue and Ferguson, America's most noted academic gothicists. The complex dates from 1913 and has been retained according to the original scheme.

Saint Luke's Catholic Church: 1003-1099 Summit Avenue (2-44)

This parochial complex consists of a massive Romanesque/Basilica type church, rectory, school, and convent, and occupies an entire block along Summit Avenue between Lexington Parkway and Oxford Street. The church structure is most architecturally distinctive in its implementation of the characteristic French Romanesque tri-part entry consisting of massive doors set in receding columned arches and sculptured tympani. The nave is flanked by lower aisles and is lighted by a clerestory on the east and west with a rose window on the south. A sculpture colonnade occupies the apex of the gable on the south facade.

Cathedral of Saint Paul: Summit Avenue at Selby Avenue (2-45)

The Cathedral of Saint Paul is a massive granite structure in the Beaux Arts Classic/Neo-Baroque mode. The Cathedral is executed on a Greek cross plan with attached baptistry and adjacent rectory structure. It was begun in 1907 according to designs by Emmanuel Masqueray. It is listed on the National Register of Historic Places.

Louis Hill House (Maryhill): 260 Summit Avenue (2-46)

The Louis Hill House is in actually a double house, the rear portion being constructed in the Georgian/gambrel mode in 1902 according to the designs of C.H. Johnston, Jr.; and the front portion in 1913 in the Georgian/Neo-classic mode according to designs of Charles A. Frost. Both structures are of brick and are two storeys in height. The front is linked to the rear by a two storey brick connecting passage through the central bay. The front portion is embellished with a two storey ionic portico and by inset panels of carved garlands and swags; this portion has a hipped roof whereas the rear portion has a dormered gambrel roof.

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Lindsay-Weyerhauser House: 294 Summit Avenue (2-47)

This frame residence in the Neo-colonial mode is one of the most recent to be constructed on lower Summit Avenue. It was designed by architects ✓ Parker, Rice and Thomas in 1919. It is situated lengthwise on the site and presents a seven-bay front to Summit Avenue. It is two storeys in height with a dormered gable roof. The central mass is flanked by two storey enclosed proches. Decorative shutters are used at window openings and ionic columns support the centrally located entrance portico. The building exists in an unaltered state and continues to serve as a private residence.

George Gardner House: 301 Summit Avenue (2-48) ✓

Architect Thomas Holyoke designed this residence for George Gardner in the Georgian Revival/Federal style. It is constructed of yellow limestone, two storeys in height with a dormered gabled roof. End walls rise above the roof line and are capped with stone coping; each end presents a double chimney arrangement. The design is symmetrical throughout. The principal facade is of five bays with the central bay slightly projecting and crowned by a broken-pedimented gable. An ionic portico covers the central three bays of the first level.

Dr. Egil Boeckman House: 366 Summit Avenue (2-49)

This two storey brick Georgian Revival residence was constructed in 1928 in the fashion of Cliveden in Germantown, Pennsylvania. It is symmetrical throughout with major emphasis placed on distinctive central bay and roof lines. The roof is a slate mansard with six brick chimneys. Assumed to be a third generation structure on this property, it has retained total design integrity and is one of the most recent dwellings to be constructed on Summit Avenue.

J.R. Mitchell House: 370 Summit Avenue (2-50)

The Mitchell House is a two storey brick residence in the Georgian Revival mode. It exhibits characteristic design features such as a symmetrical principal facade, dormered hipped roof, palladian central bay, and semi-circular portico. Exterior wooden shutters are employed to accent window openings. The building is attributed to C.H. Johnston Jr. and dates from 1909. It continues to function as a private residence and is in an excellent state of preservation.

John McConville House: 470 Summit Avenue ✓ (2-51)

Designed in 1919 by Mark Fitzpatrick, the John McConville House is one of the rare examples of Spanish Colonial Revival residential design in the lower Summit area. It is a masonry building faced in white (painted) stucco. The principal facade is symmetrical in arrangement and employs semi-circular

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arched openings on the first level and smaller rectangular openings with casement windows on the second level. The entry is centrally located and is flanked by doric columns; the second storey central bay is embellished by a wrought iron balcony. A two storey wing with arcaded sun porch is attached to the east facade and set back from the principal facade. The entire structure is surmounted by a tile hipped roof.

Kalman-Oppenheimer House: 590 Summit Avenue (2-52)

The Kalman-Oppenheimer House is a two storey stucco-on-frame constructed residence in the Prairie School mode. Designed in 1913 by the Saint Paul architectural firm of Ellerbe and Round, this residence exhibits the low hipped roof with wide eaves, horizontal bands of leaded and casement windows, and pronounced sills and string courses typical of the Prairie School. It is situated in a natural setting on a wooded lot.

AREA 3

This area is commonly referred to as the Grand Hill area. It is bounded on both south and west by an abrupt rise in terrain which terminates in a bluff-like configuration. To the north, it is bounded by Summit Avenue. The major western access is Grand Hill; that to the north is Lawton Street. The general topographic characteristics of the Grand Hill area contribute to a quiet residential nature and a street and lot arrangement in conformance with changes in contour. The streetscape on the north side of Grand Hill consists of large frame and brick residences on lots which allow little open space to exist between the structures themselves. These structures are two and three storeys in height and exhibit an upper-class opulence in architectural taste. The majority date from the late 1880s through the turn of the century.

Immediately to the south of Grand Hill, the streetscape changes in accordance to the contour of the bluff. At the ridge a narrow access road (Heather Place) forms an elongated circle around which are several residence of impressive proportion.

The general character of the entire area is that of a carefully maintained park-like natural setting in which the elements exhibit a high degree of integrity and preservation.

Noteworthy examples of buildings in this area are:



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AREA 3 - cont.

F.E. Weyerhauser House: 480 Grand Hill (3-1)

The F.E. Weyerhauser House is a three storey brick and stone Jacobean Revival style residence situated on a promontory of land immediately south of the intersection of Grand Hill and Lawton Street. It was constructed in 1908 in accordance with designs by William Channing Whitney. In addition to the characteristic Jacobean window, fluted chimneys, and parapet/gables, the design incorporates a projecting central bay and a balustraded port-cochere with tudor arches.

C.W. Ames House: 501 Grand Hill (3-2)

This extremely large frame residence is a prime example of the Queen Anne/Shingle style popular during the decade of the 1880s. It was designed in 1886 by the architectural firm of J.N. Tilton of Chicago. It is a full three storeys in height with a multi-gabled roof. Constructed on a limestone block foundation, the first storey is framed in clapboard and the upper storeys are faced in cut shingles. Windows throughout are of the multi-paned variety rather than the then common-one-over-one variety. An octagonal bay on the east corner of the front facade terminates in a truncated polygonal dormer. The entire building survives in an unaltered state in a high degree of preservation coupled with a conscientious program of maintenance.

P.C. Stohr House: 502 Grand Hill (3-3)

The Stohr House is a well-maintained ca. 1895 version of the Queen Anne/Shingle style. It is a two and one half storey frame residence, the lower storey of which is adorned with a mock half timber facing and the upper levels with a facing of cut shingles. It has a multi-gabled dormered roof, and an open truss design in the gabled entrance portico.

Bigelow/Steven House: 530 Grand Hill (3-4)

This two and one half storey brick Gothic Revival residence was designed for H.E. Steven by Reed and Stem in 1895. It presents a symmetrical facade toward Grand Hill and is laid out on a "T" plan. The centrally located entry is approached through an open portico with Gothic pointed arches (this pointed arch is used for all window and door openings) and is flanked by fluted chimneys. Gables rise above the roof lines and are finished with a stone coping. To the immediate west of the building, the terrain descends to the intersection of Grand Hill with Oakland Avenue.

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AREA 3 - cont.

Cass Gilbert House: 1 Heather Place (3-5)

In 1890 the architect Cass Gilbert designed a residence for himself in the Elizabethan mode. It is a two and one half storey stone and frame structure, the upper levels of which are faced in a stucco-paneled mock half timber. Variation in plane is created through projection of bays, recessed porches, and a multiplicity of gables and dormers. This residence has retained its original design integrity with the exception of the replacement of the wood or slate shingle roof with asphalt composition shingle roofing.

B.L. Goodkind House: 5 Heather Place and (3-6 and 7)

W.L. Goodkind House: 7 Heather Place

Designed in 1910 by Reed and Stem, the Goodkind Houses are essentially twin residences in the Elizabethan mode. They are situated at the crest of the Grand Hill area overlooking Oakland Avenue. The two houses are linked together by a second storey enclosed causeway which further enhances the feeling of length of the complex. Both residences are constructed of limestone and mock half timber with dormered jerkin roofs. They are relatively narrow but convey an impression of massiveness when viewed from Oakland Avenue. The Goodkind property is elaborately landscaped with terracing, hedges, and limestone retaining walls. Auxiliary buildings include two carriage houses of similar design.

AREA 4

Topographically, the Crocus Hill area is similar to the Grand Hill area in that it is situated on a terrace bounded on three sides (east, south, and west) by abrupt changes in contour which assume a bluff-like appearance. Dale Street provides the major access to the hill from the north while Goodrich and Fairmount Avenues provide access from the west. The land area covered is approximately twice that of Grand Hill, however the arrangement of residential structures in accordance with terrain is similar. Likewise, the general dates of construction are contemporary with those on Grand Hill. Although the majority of the structures in both areas are of 1890s and turn of the century vintage, many of those along the bluff on Crocus Place are "second generation" in that they replace several imposing mansions of earlier vintage. Only one such early mansion remains: the Edmund Rice House at 4 Crocus Hill.

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AREA 4 - cont.

Stylistically, the residences immediately to the north of Crocus Place represent the late nineteenth century modes such as the Queen Anne and the "squarish" Neo-classic/Georgian. Many residences on Crocus Place, however, represent the early twentieth century modes such as the medieval versions of the Jacobean and Elizabethan, and the brick Georgian. It is these which have replaced the first generation high Victorians.

Noteworthy examples of buildings in this area are:

F.E. Ford House: 5 Crocus Place (4-1)

The Ford House is one of three two and one half storey Queen Anne style residences on adjacent lots designed by architect Wallingford in 1892. Whereas 9 & 15 Crocus Place are predominantly frame, 5 Crocus Place combines frame and stone construction with the lower storey in a brown sandstone and the upper levels in clapboard and shingle. The residence has a gable roof with dormers and a low circular corner tower. This residence is typical of many such late nineteenth century (1890s) structures in the Crocus Hill area.

R.L. Wight House: 30 Crocus Place (4-2)

This cubiform, polychrome three storey brick residence was designed in a variation of the Italian Renaissance revival mode by the architect Stem in 1899. It has a low hipped roof and projecting eaves which shield the small rectangular windows of the third storey much as if they were actually a part of the cornice line. Doric pilaster strips (also of brick) are incorporated into the front facade. A metal portico shields the formal entry in a symmetrical three part facade.

Leo Goodkind House: 40 Crocus Place (4-3)

This two and one half storey limestone, stucco and mock half timber residence was designed by Stem in 1914. It is the most noteworthy Elizabethan-type residences in the area, having retained total exterior integrity. The design incorporates a multi-gabled roof of relatively steep pitch, groups of leaded windows, open and enclosed porches, and a well landscaped site bordered in similar limestone to that used in the building.

Bushnell-West House: 91 Crocus Place (4-4)

Constructed in 1888, the Bushnell-West House is an excellent example of the Queen Anne style. It was designed by Charles E. Joy of Saint Paul. It is a two and one half storey frame residence with gable and cat-slide roof, spindle-work porches, bay windows, and second storey sleeping porch. Shingle decoration is used in the gables; clapboard for the primary faces; and cut limestone block foundation. The house is in an excellent state of preservation.

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AREA 4 - cont.

C.H. Biorn House: 94 Crocus Place (4-5)

The Biorn House is typical of many such brick or frame two storey square residences with dormered hipped roofs and full front porches to be constructed in the area south of Summit Avenue during the first decade of the twentieth century. This residence was constructed in 1906. It relies upon the symmetry of a three part facade with accented central bay and central dormer for primary design features. This particular building incorporates a colonnaded wrap-around open porch rather than the also common full-front or portico.

Edmund Rice House: 4 Crocus Hill (4-6)

The Edmund Rice House (ca. 1885) is the one remaining first generation mansion on Crocus Hill. It is a three storey brick and frame Queen Anne style structure with irregular massing and multi-gabled slate roof. The design incorporates fluted chimneys, rounded as well as 90-degree corners on bays, a truncated flemish-influence tower roofed with sheet copper, and a frame port-cochere with Syrian arches and undulating roofline. A two storey enclosed sun porch offers a view of Saint Paul over the wooded bluff. The house and attached garage is situated on a large, well-landscaped site and is bordered with a low wall of red brick.

W.H. Lang House: 6 Crocus Hill (4-7)

This large residence is a three storey brick Georgian Revival structure representative of many in the area which were constructed during the decade of the 1920s. Although this building is one of the larger examples, it incorporates typical Georgian Revival design features such as the symmetrical facade divided into an odd number of bays, the six-over-six lite windows, the dormered roof, and prominent chimneys. The structure at 6 Crocus Hill has a slate-shingled mansard roof. It is situated on a large, well-landscaped site. (1935)

L. Briggs House: 10 Crocus Hill (4-8)

This is a three-storey brick Georgian Revival residence. It has a dormered gable roof with double end chimneys. The front facade is symmetrical and of five bays, the center of which has a formal portico entry below a fanlighted central second storey window. Shutters are used to accent first and second storey windows. (1930)

M.D. Munn House: 607 Goodrich Avenue (4-9)

The Munn House is a large, three storey frame Queen Anne style residence. It is faced with clapboard and shingles. A prominent feature is the three storey, conical-roofed tower with balustraded third storey porch. It has a two-thirds-front porch which has been screened. This residence is not atypical of many found in this general area in that the scale of the building itself

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AREA 4 - cont.

on the relatively narrow lot prohibits any degree of extensive landscaping or lot development. The Munn House has retained its original architectural design integrity and is in a good state of preservation.

✓ Frank B. Kellogg House: 633 Fairmount Avenue (4-10)

Constructed in 1889, the Frank B. Kellogg House is an extremely well preserved example of shingle and stone Queen Anne architectural style. It is three storeys in height with corner tower, of irregular massing, and is situated on a well-landscaped corner lot. The Kellogg House is listed on the National Register of Historic Places and is presently under consideration as a National Historic Landmark.

AREA 5

This area is the southwestermost residential area within the district. It is comprised of two topographical sections: Kenwood and Linwood. The Kenwood area is similar in configuration to Crocus Place and Heather Place, being situated on a small terrace and approached only from the north. Linwood Avenue is the major axis of the Evergreen Park Addition; it terminates in a finger-like terrace immediately adjacent to Saint Clair Avenue and Linwood Park. The two areas are linked by Osceola Avenue which descends via a gently sloping ravine to its point of intersection with Pleasant Avenue.

The Kenwood-Linwood area is the most recently developed area in the district in terms of construction. With very few exceptions, the structures are post-1900 with the majority being constructed in the years immediately before and immediately after World War I (ca. 1910-1920). The general stylistic features fall within the medieval and colonial modes with primary materials being either brick or stucco-faced frame. These residences are of a smaller, less monumental scale than those found in either Crocus Hill or Grand Hill, and are primarily single-family in nature.

Noteworthy examples of buildings in this area are:

Dean B. Grigg House: 11 Kenwood Terrace (5-1)

This residence is a two storey brick Georgian Revival structure with a dormered gable roof. Although the principal facade is not comprised of the characteristic odd number of bays, it is symmetrical. The main entry employs a segmental arched portico and shutters are placed at all windows. The south wing of the building is a two storey enclosed sun porch. The site is bordered with a brick retaining wall; brick pillars at the stairway are capped with stone finials of the pineapple form. This residence was constructed in 1916.

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AREA 5 - cont.

Philip McQuillan House: 26 Kenwood Terrace (5-2)

This residence is a two storey stucco faced structure in the Prairie School mode. The principal facade is symmetrical in arrangement; consisting of three bays of horizontal window groups with heavy sills. A low hip roof with wide eaves and no dormers is employed. Lower walls are flared in a buttress-like fashion. Atypical of the Prairie style is the segmental arched entry and similar canopy which is centrally located; this feature is characteristic of the Spanish Colonial Revival. This residence was constructed in 1914.

M.S. Stringer House: 30 Kenwood Terrace (5-3)

This residence is exemplary of the Neo-colonial influence on architectural design in its use of brick, and shingle facade treatment. The basic mass of the structure is rectangular with a hipped roof. The central bay projects from the main mass and has a catslide roof. Other decorative features are the arched portico and entry, shutters at windows, the six-over-six window, and an eye-brow dormer. (1915)

Dr. F.J. Savage House: 719 Linwood Avenue (5-4)

This residence is a two and one half storey brick structure in the Georgian Revival mode. It has a dormered, slate gabled roof with extending end walls coped in stone and terminating at a large chimney at the ridge. The principal facade is of five bays with central doric pedimented entry. Windows are shuttered throughout with the exception of dormer windows whose upper lites are semi-circular and set within a broken pediment. A one storey doric colonnaded screen porch is affixed to the west facade. This residence was constructed in 1915.

Edward Berklund House: 725 Linwood Avenue (5-5)

This residence is a limestone and stucco-with-mock half timber structure which is situated on a sloping site. The design is reminiscent of a Norman or English medieval cottage. Round-headed dormers are placed on a steeply pitched wood shingle gabled roof. The second storey level is half-timbered except for the east wall which is totally devoted to a massive stone chimney. This residence was constructed in 1926.

W.B. Webster House: 772 Linwood Avenue (5-6)

The Webster House is a massive three storey brick Georgian Revival residence. It has a dormered gambrel roof with bracketted cornice and fanlight at the apex. Dormer windows have semi-circular top lites set within a broken pediment. The principal facade is of three bays with the central bay slightly projecting

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AREA 5 - cont.

and set under a broken pedimented gable. The entry is embellished with a doric portico and central doorway with side-lights and leaded fanlight. A round window is placed within the pediment. Brick quoining highlights corners and central bay. The residence is situated on a well landscaped site bordered with a low brick wall which supports a picket fence. This residence was constructed in 1909.

H.G. Maxfield House: 781 Linwood Avenue (5-7)

This residence is a two and one half storey brick and stucco-with-mock half timber structure. It is typical of many similar residences in this neighborhood in the use of stucco and mock half timber to convey an Elizabethan/medieval flavor. A common feature to this style is the enclosed sun porch wing, gabled roof, asymmetry, and masonry lower level (brick or stone) with upper levels of stucco and mock half timber. (1911)

S. Bingham House: 784 Linwood Avenue (5-8)

This residence is a two storey, cement-faced structure in the French-Provincial mode. It exhibits a steeply pitched, slate shingled, hipped roof with diminutive dormers centrally placed on each face. Windows on the second storey are hooded and protrude through the cornice line into the roof. Windows are multi-paned and are placed randomly on the facades. This building is representative of a variation in the medieval-influence phase of design in the area. It was constructed in 1927.

AREA 6

This area is comprised primarily of a four block wide area of single family residential development which covers roughly the time period between 1885 and 1900. It extends westward approximately four blocks from Crocus Hill and is directly north of the Kenwood-Linwood area. It is separated from Summit Avenue to the north by a one-block wide commercial strip development along Grand Avenue. It is similar to the Portland Avenue area (Area 8) in that the buildings are of substantial size and are situated on relatively narrow lots, giving the streetscape a compact appearance. The majority of buildings are two-and-one-half or three storeys in height and of either frame or brick construction, characteristics which further contribute to the unity of the area. As in the other areas, a chronological sequence in building type is apparent in traversing the area from Crocus Hill toward the west.

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AREA 6 - cont.

The eastern portion of the Lincoln-Goodrich-Fairmount area exhibits a significant number of frame residences in variations on the Queen Anne mode. The middle portion is characterized by a mingling of Queen Annes with the Neo-classics, whereas the western fringe shows only an occasional Queen Anne with a predominance of Neo-classics and a scattering of medieval and Georgian variants.

Noteworthy examples of buildings in this area are:

A.G. Postlethwaite House: 574-76 Lincoln Avenue (6-1)

Designed by Gauger in 1885, this residence is a well-preserved example of a two and one half storey brick Queen Anne. It has retained a full front wrap-around porch, a multi-gabled roof and spindlework balcony. A dominant feature is the Syrian-arch window in the left hand bay of the second floor in the principal facade.

Edward J. Jones House: 620-22 Lincoln Avenue (6-2)

Constructed in 1899, the Jones House is an example of the cubiform Neo-classic/Georgian Revival style. It is a two storey frame structure with clap-board siding and dormered hipped roof. It has a full-front doric porch, projecting central bay with top and side-lighted entry, and polygonal stair-bay. The facade is accented with heavy doric pilaster strips and oval second storey windows.

Dr. C.L. Carman House: 716 Lincoln Avenue (6-3)

The Carman House is a cubiform brick structure built in 1909 by H.M. Saby in a variant on the Neo-classic/Georgian Revival style. It has a hip/gable combination roof with groupings of two and three windows in the gables which incorporate the pointed moorish arch; this moorish arch is repeated in the center bay of the second floor of the principal facade. The porch is a massive brick-pier supported full-front wrap-around. Cornices and eave lines are bracketted throughout.

A.S. Guiterman House: 730 Lincoln Avenue (6-4)

Constructed in 1907 by Jens Pedersen, the Guiterman House is an example of the typical Neo-classic/Georgian style residence designed on a cubiform plan with a combination hip-gable roof. It possesses the characteristic three-bay front with full-front wrap-around porch. In this example, the porch is supported by locally obtained yellow limestone piers.



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AREA 6 - cont.

Rowhouse: 733-39 Lincoln Avenue (6-5)

Originally a four unit rowhouse, this structure now serves as an apartment building. It was designed in 1890 by Wallingford. It is an eclectic Victorian example of design, incorporating Romanesque arches, oriel windows, corner towers, and integral checkerboard patterns into an essentially symmetrical brownstone facade. The principal facade also exhibits a slate-shingled pseudo-mansard roof, which has been divided by parapet firewalls between units.

James Doran House: 745 Lincoln Avenue (6-6)

The Doran House is an excellent example of the Neo-classic/Georgian influence on residential architecture. It is a two and one half storey brick structure with cut stone trim window surrounds on second and third level of the central bay. The gable contains a palladian window; the second floor central window is tripartite with the central section devoted to a sculptural panel. This residence has a full front porch supported by pairs of doric columns. The palladian window motif is repeated in the stairhall. It was designed in 1904 by Charles Bassford.

J.H. Bryant House: 776 Lincoln Avenue (6-7)

The Bryant House is one of the earliest residences on Lincoln Avenue. It is executed in the Italianate mode of the 1870s and is situated longitudinally on its site. Although it has been re-sided in aluminum lap siding, it has retained roof pitch, window placement, doric full-front porch, and ornamental fluted chimneys. The residence is well maintained.

W.W. Hurd House: 794 Lincoln Avenue (6-8)

Constructed in 1905 the Hurd House is a well maintained example of the cubiform Neo-classic/Georgian Revival residence as executed in brick. It has the characteristic dormered hipped roof, three part principal facade, and full-front wrap-around porch supported by brick piers. The center window on the second floor is tripartite with the central section as a sculptural panel. The dormer windows are hooded with segmental arches with sculpture in the broken pediment. The structure is situated on a prominent large corner lot.

Oliver Crosby House: 804 Lincoln Avenue (6-9)

The Crosby House is typically Neo-classic/Georgian in its subiform massing and three part facade with full-front wrap-around colonnaded porch. It has a dormered hipped roof; the dormers have carved bargeboard trim and pendants which suggest a variation on the medieval influence. The architect C.H. Johnston

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incorporated such motifs into his residential designs at the turn of the century; the Crosby House dates from 1900. It is constructed of local yellow limestone blocks. An addition has been made to the west facade where a second storey room has been constructed above the port-cochere. A limestone garage is located to the rear of the dwelling and the entire site is surrounded by a low limestone wall with wrought iron fence.

C.A. Crofoot House: 846 Lincoln Avenue (6-10)

This is a two storey frame residence in the Italianate mode. It is one of the earliest structures on Lincoln Avenue and is assumed to date from the 1870s. Formerly a single-family residence, it had been converted into apartments in later years and a two storey full-front porch added and the exterior stuccoed. It is presently undergoing restoration; the porch has been removed and replaced with a colonnaded full-front wrap-around porch. The bracketed eaves are also in process of restoration.

A.W. Millunchick House: 975 Lincoln Avenue (6-11)

This is a two storey brick and stucco residence executed in the Prairie School mode. Corners are accented with brick piers whereas the walls are panels of stucco with geometric narrow wood banding. Windows are in horizontal bands of three and five. The entry is shielded by a flat-roofed portico supported by brick piers. The entire building is covered with a low hipped roof with wide eaves. (1923)

F. Fitzgerald House: 626 Goodrich Avenue (6-12)

This residence in the Queen Anne mode was constructed ca. 1890. It is of frame construction with clapboard and shingle siding. It is two and one half storeys in height with a three storey corner tower; the roof of the tower is an attenuated dome with oculi. A palladian motif window is used in the gable portions of the multi-gabled roof. A full-front wrap-around porch has been retained with spindlework balustrade. The house has recently been restored and is in excellent condition.

D.S. Bryant House: 634 Goodrich Avenue (6-13)

This ca. 1895 residence is an excellent example of the Shingle mode of the Queen Anne style. It possesses a lower storey of limestone and clapboard with the second floor and high attic faced in shingles. There is a large polygonal tower which occupies nearly one half of the principal facade. An open doric columned porch shields the entry and extends from the tower to the corner of structure.

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Russell-Booth House: 655-57 Goodrich Avenue (6-14)

The Russell-Booth House (1897) is a double house sited longitudinally on a narrow lot, therefore eliminating any side yard. It is two and one half storeys in height, of frame and shingle construction, with full-front porch, dormered gable roof, and end chimneys. Stylistically, this dwelling is of Neo-colonial flavor.

Charles Weschske House: 676 Goodrich Avenue (6-15)

This small dwelling is a one and one-half storey stucco-and-mock half timber bungalow situated on a corner lot. It is typical of many such small World War I era residences located on the fringes of the district and on scattered sites intermingled with larger frame dwellings. Distinctive features include a full front porch shielded by the continuation of the roof line of the main mass, a long and low dormer window, and cross, diamond, and rectangular panels of stucco bordered by mock half timber. A garage of similar design is located to the rear of the lot. (1914)

H.A. Merrill House: 707 Goodrich Avenue (6-16)

The Merrill House was constructed in the Neo-classic/Georgian Revival mode according to designs by Stevens in 1901. It is a two and one half storey rectangular mass with dormered hipped roof and clapboard siding. The five bay principal facade is symmetrical and enframed by large corner pilaster strips. An open colonnaded porch covers the center three bays. Cornices are wide and bracketted.

H.E. Habighorst House: 736 Goodrich Avenue (6-17)

This residence is a two and one half storey towered frame Queen Anne with transitional elements from the Neo-classic/Georgian Revival. It was designed in 1896 by Gauger. In addition to the conical-roofed three storey tower with curved glass windows, the design employs a wrap-around open porch with ionic columns, bracketted cornices, two storey bay windows, and garlands and swags in the area above the second floor tripartite window. This residence is in an excellent state of preservation.

C.A. Bettigen House: 825 Goodrich Avenue (6-18) ✓

The Bettigen House was designed by Louis Lockwood in 1900 in a variation of the Queen Anne and medieval revival modes. The structure is located on a relatively large site although the size of the structure itself appears to cover a substantial portion of the site. It is a two and one half storey frame building

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with dormered hipp/gable roof. The southeast corner of the principal facade is devoted to a circular tower and ornamental brick and stone chimney. Cornices are bracketted and the "tudor" arch is; used in the beam decoration in porches. The irregularity of plan adds to the rambling nature of the building.

Apartment Building: 903 Goodrich Avenue (6-19)

This apartment building is a two storey brick Neo-classic structure with symmetrical principal facade. A two storey ionic portico with full pediment embellishes the central entrance bay and is flanked on both sides by bi-level enclosed porches with ionic columns and balustrades. The entry is side lighted and fan-lighted in the mode of the Georgian Revival style. A wrought iron fence surrounds the well-landscaped yard. This building was constructed in 1910.

Dr. H.F. Hoyt House: 651 Fairmount Avenue (6-20)

The Hoyt House was designed in 1891 by Stern as a two and one half storey towered frame residence. It is a transitional example of the Queen Anne and the Neo-classic/Georgian. In addition to the dormered hipped roof, the building incorporates a three storey polygonal tower and a bi-level colonnaded porch system into its design. The oval window is a Georgian feature.

G.L. Beardslee House: 703 Fairmount Avenue (6-21)

The Beardslee House is one of the older residences on Fairmount Avenue; it was designed by Wilcox and Johnston in 1889. It is a two and one half storey Neo-colonial design with intersecting gable roof, and a clapboard and shingle facing. Queen Anne features are also prominent in the over-hanging gables and bays and the recessed porch. Cornices are bracketted and a small round window is used to highlight the front gable. The house is in an excellent state of maintenance.

Dennis A. Murphy House: 731 Fairmount Avenue (6-22)

The Murphy House is a two and one half storey stone and frame structure with stucco-and-mock-half-timber gable treatment for highlight. It is essentially Queen Anne in its use of irregular massing and the intersecting gable roof. It also employs the open wrap-around porch, although rather than colonnaded, this porch is supported by square limestone piers. This residence was designed by C.H. Johnston in 1899.

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AREA 6 - cont.

Dr. L.C. Bacon House: 737 Fairmount Avenue (6-23)

This residence is typical of the two and one half storey frame cubiform residences designed by Louis Lockwood at the turn of the century; the Bacon House dates from 1898. It has the characteristic dormered hipped/gable roof full-front colonnaded open porch, dominant cornice line, and highlight oval window.

O.J. Reynolds House: 783 Fairmount Avenue (6-24)

Built in 1897 by C.P. Wildung, the Reynolds House is a well preserved example of the Shingle mode of the Queen Anne. It is two and one half storeys in height with a gambrel-roofed high attic. The gable extends out over the wall line. The principal facade has an open two-thirds front porch supported by columns in groups of three positioned at corners. A truncated polygonal tower occupies the southwest corner.

Skea-Skaret House: 808 Fairmount Avenue (6-25)

This two and one half storey frame residence designed in 1906 by Louis Lockwood is exemplary of the gabled roof version of the Neo-classic/Georgian style which was popular at the turn of the century. A common feature is the two storey three part bay placed directly beneath the gable. The dormer, side-lighted entry, and full front porch are standard.

J.S. Mackey House: 825 Fairmount Avenue (6-26)

The Mackey House was constructed in 1892 in the Queen Anne mode by a contractor named Henley. It is a two storey frame residence with high attic. The structure is sheathed in clapboard and shingle. A dominant element in the design is the truncated tower which springs from the attic level, and the bi-level spindlework porches. The Mackey House is in an excellent state of preservation and has retained total exterior architectural design integrity.

Field V. Garland House: 848 Fairmount Avenue (6-27)

The Field V. Garland House is one of two Eastlake mode residences located at the corner of Fairmount Avenue and Victoria Street. It is a two storey frame structure with intersecting gable roof and irregular plan. It derives primary design significance through the use of the "catalogue architecture" porch. This porch exhibits a profusion of turned and carved elements. Spindles are used both in balustrade and portiere with inset wheel motifs between double columns. The pediment of the porch is embellished with geometric and foliate forms which form a ground for a cartouche. A second floor porch is also adorned with spindle work set within a curved wooden frame.

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William Garland House: 854 Fairmount Avenue (6-28)

This is the "sister" house to the Field V. Garland House at 848 Fairmount Avenue. It is also a frame (clapboard) residence in the Eastlake mode. The "catalogue architecture" elements are similar in respect to spindlework and pediment decoration, although the William Garland House has an elaborate full-front wrap-around spindlework porch on the first level and a smaller open porch under the projecting gable on the second level. Both structures are in an excellent state of preservation. Both were designed by O'Meyer and Thore in 1890.

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AREA 6 - cont.

E.L. Patterson House: 744 Osceola Avenue (6-29)

The Patterson House was designed by Thomas Holyoke in 1912 in the mode of an Italian country villa. It is a two storey structure of yellow limestone. It has a simple gabled roof sheathed in tile and with dormers. A second storey balcony projects from the central bay of the gable end facing onto Osceola Avenue. The opposite gable incorporates a bi-level enclosed sun porch. A garage of similar design and materials is located to the rear. The entire complex is situated on a well landscaped corner lot.

A.J. Krank House: 803 Osceola Avenue (6-30)

This limestone residence was designed in 1906 by Gauger in the Jacobean Revival mode. It is three storeys in height with an intersecting gable slate shingle roof. The end walls rise above the roof line to terminate in a parapet. Although the residence has an Osceola address, the principal entry is through a portico-sheltered central bay facing onto Avon Street. The residence is distinguished from neighboring structures by size and materials although it is contemporary to them.

George C. and Edwin Mott House: 859 Osceola Avenue (6-31)

Although executed in the Neo-classic/Georgian Revival mode, this structure is unique in that it is totally faced in rough stucco. It possesses the typical dormered hip/gable roof configuration and bracketted cornice. The principal facade is symmetrical with a two storey bi-level stucco faced doric porch. A notable feature of this porch is the wrought iron balustrade of Art-Nouveau design. This building dates from 1905.

AREA 7

This area comprises the remainder of the turn of the century commercial/services strip which served the Summit-Crocus-Grand Hill area. This area formerly extended several blocks to the west, however, the segment of Grand Avenue between Dale and Saint Albans Streets is the only portion to retain a significant degree of its pre-World War I integrity. In addition to several brick-faced one and two storey commercial structures, there are eleven four and five storey apartment structures within this one-block area. Only one of the structures (commercial) intrudes upon the overall architectural integrity; it now functions as a multi-functional auto-repair and shops building. To the east, Grand Avenue slopes to its intersection with Grand Hill and Oakland Avenue; to the north and south are found pre-dominantly single-family and duplex-type buildings; to the west the historic character deteriorates abruptly into a strip of auto-sales lots and fast-food establishments.

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AREA 7 - cont.

Noteworthy examples of buildings in this area are:

Apartments: 623-637 Grand Avenue (7-1)

These apartments comprise three separate structures, each four storeys in height. They are of brick construction with three storey full-front porches; the porches are balustraded and have two storey ionic columns set upon one-storey brick piers. The porches have wooden bracketted cornices. With the exception of these porches, the buildings are essentially rectangular in plan and employ no other decorative treatments on their exteriors. The buildings are in an excellent state of repair and preservation, noteworthy examples of the Neo-classic influence in architectural style at the turn of the century.

Dale Apartments: 622-636 Grand Avenue (7-2)

These apartments comprise three separate structures, each four storeys in height. They are of brick construction with use of patterned brickwork of contrasting color in upper levels and parapets. They have symmetrical facades of three bays; the center bay contains the entry and two levels of recessed balconies with iron balustrades and canopies. This type of design is typical of a popular apartment and commercial architecture of the post World War I years. The Dale Apartments are well preserved and unaltered.

Crocus Hill Market/Regency Travel Service Building: 674-78 Grand Avenue (7-3)

This building is a simple brick and frame commercial structure typical of those constructed during the World War I era. The only element of decoration is the simple bracketted cornice set on a parapet wall. The Crocus Hill Market has retained the original store front as well as interior arrangement and is one of the few establishments along the commercial strip to have continued to serve the neighborhood since 1885.

Commercial Building: 640-44 Grand Avenue (7-4)

This commercial building is a one storey brick structure containing three store-fronts. It is similar to the adjacent Dale Apartments in its use of decorative brickwork in the parapet area.



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AREA 8

This three-block area along Portland Avenue immediately north of Summit and east of Lexington Parkway is comprised of moderate to large single-family residential structures on small lots. The general appearance of the streetscape, therefore, is one of unity and compactness. The majority of buildings date from the 1890s through 1905 and fall within the late Queen Anne and squarish Neo-classic modes. The streetscape is strengthened by a conscious awareness to proportion, materials, and ornament. This has been further enhanced by overall maintenance.

The Portland Avenue area differs from the Summit Avenue area directly to the south in the proportion of building size or lot size. Those on Summit are large, mansion-type buildings on spacious lots whereas, those on Portland are more modest and on small lots. The area to the north of Portland is similar to Portland in nature of development, however, there is a defined breakdown in unity and integrity of buildings and streetscape which can be attributed to lack of maintenance, incompatible in-fill structures, and land clearance.

Noteworthy examples of buildings in this area:

(8-1)

S.S. Volodymyr and Olga Ukaranian Orthodox Church: Portland Avenue at Victoria Street

Constructed in 1909 as the First Methodist Church this ecclesiastical structure is executed in the form of a Roman temple. Typical of the Neo-classical influence on architecture is the monumental portico with eight fluted ionic columns above which is a dentillated pediment and cornice. The column motif is carried throughout in the pilaster strips which separate each bay. Both rectangular and keystone semi-circular arched openings are used. The structure is in excellent condition.

St. Clement's Episcopal Church: Portland Avenue at Milton Street (8-2)

This structure was designed in 1894 by architect Cass Gilbert who based his design upon that of the medieval English Parish church. The building is constructed of local yellow limestone. (An addition has been made to the original building, however the same type of limestone has been used to insure uniformity.) Characteristic features of this building are the side entry, hammer-beam ceiling, massive limestone tower with limestone spire, pointed gothic windows, and a lychgate.

R.H. Walker House: 819 Portland Avenue (8-3)

This is a three storey towered brick and frame Queen Anne style residence designed by O'Meyer and Thore in 1890. In addition to projecting bays and gables, this residence incorporates close juxtaposition of elements such as a portico with square doric columns and the Moorish horseshoe arch. The brick has been painted.

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AREA 8 - cont.

C.J. Nagle House: 823 Portland Avenue (8-4)

Constructed in 1890, this residence is a fine example of a towered Queen Anne. It is two full storeys in height with a multi-gabled, dormered roof. Noteworthy is the double towered principal facade; the left-hand tower is three storeys in height and is octagonal, whereas the right-hand tower is squat and circular. The residence has retained architectural integrity to a notable degree.

J.R. Beggs House: 922 Portland Avenue (8-5)

Designed in 1907 by Louis Lockwood, the Beggs House is typical of the square-plan, hipped roof residences constructed in this area at the turn of the century. It has a wrap-around full front porch with doric columns. The entire building is of frame construction faced in clapboard. Noteworthy is the treatment of dormer windows with the Moorish arch motif set in a lattice-work background.

E.F. Powers House: 934 Portland Avenue (8-6)

The Powers House was constructed in 1892 by builder-architect John Nickel. It is a two and one half storey frame Queen Anne residence. It is distinguished by the spindlework and turnings which embellish lower and upper porches; this work has been maintained in an excellent state of preservation.

P.S. Stohr House: 941 Portland Avenue (8-7)

Constructed in 1891 according to designs of builder-architect John Nickel, the Stohr House combines the tower of the Queen Anne with the rectangular massing, hipped roof and dormers of the squarish Neo-classic/Georgian. It is typical of many two storey frame residences in the immediate neighborhood which illustrate a transition in stylistic tastes.

F. Whitman House: 947 Portland Avenue (8-8)

The Whitman House is typical of the transitional phase between the Queen Anne and the Medieval Revivals. It incorporates the wrap-around colonnaded porch common to Queen Anne with the steeply pitched roof with heavy barges and the leaded glass which are derived from English prototypes. It was designed by Lockwood in 1903 and is one of many similar residences by Lockwood in the area.

Henry Clement House: 948 Portland Avenue (8-9)

The Clement House was designed by P. Linhoff in 1908. It is cubiform in shape and plan with a dormered hipped roof. The roof is sheathed in tile. The three-bay principal facade is basically symmetrical with the exception of the wrap-around porch. The medieval influence is exhibited in the carved bargeboards in dormer windows.

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AREA 8 - cont.

Hamilton-Sanborn House: 1033 Portland Avenue (8-10)

This two storey frame residence in the Neo-classic/Georgian Revival mode is typical of many builder-designed dwellings of the turn of the century. It has a characteristic three-bay principal facade with full front colonnaded porch, hipped roof with dormers, and is executed on a square plan. It was constructed by W. J. Sanborn in 1904.

Charles Beard House: 1037 Portland Avenue (A-11)

Attributed to Thomas Holyoke in 1906, the Beard House is a two and one half storey frame dwelling. It is typical of residences designed in the medieval mode at the turn of the century. It is a gabled structure with dormer windows. It employs the full front porch with bargeboarded formal entry. Windows are leaded. The building is sheathed in clapboard and shingle and is set upon a foundation of cut limestone block.

E.F. Berrisford House: 1089 Portland Avenue (A-12)

This brick residence is located at the corner of Portland Avenue and Lexington Parkway and is situated on a large, well landscaped site. It is atypical of residences on Portland Avenue for its large scale and siting. It was constructed in the Neo-classic/Georgian mode according to designs of the architect Donohue in 1906. It has a large wrap-around full front porch with brick doric piers. Cornices and eave lines are bracketted and cut stone is used for trim around window and door openings. The structure is brick. The roof is a common hip/gable combination which allows more space in the attic area than possible with use of dormers.

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During its earliest years, St. Paul was a divided town. Its bluffs were wooded with oak and elm while lower portions of town were generally swampy. Out of this grew the two conflicting settlements that comprised the city. Known as Upper and Lower Town, each settlement had its own steamboat levee, commercial center and residential neighborhoods. Buildings in Upper Town were more substantial and numerous, but the dominance exerted by Lower Town (now the central business district of St. Paul) eventually united the two districts.

The Historic Hill for nearly a quarter of a century was a portion of Upper Town, and the residences built along Summit Avenue formed the northern fringe of Upper Town's development. The excellent building sites on the bluffs in the Historic Hill area attracted many of the area's wealthier families.

The earliest pioneers of the Historic Hill were people of influence or wealth who helped direct the development of Upper Town. Among the first residents of Summit Avenue were men like Henry M. Rice, fur trader, Indian treaty maker, first Territorial Representative and United States Senator; Governor William R. Marshall, political power broker, railroad tycoon and land developer; and Reverend Edward Duffield Neill, Presbyterian clergyman, diplomat, historian and educator. Rice was probably the most important Hill resident as his personal investments promoted outside interest in the Upper Town and Historic Hill areas. The construction of his home on the bluff may have had more to do with the establishment of Summit Avenue as a grand residential promenade than any other single event.

Along another Hill avenue, Dayton, the pioneer Fuller family built a residence, founded a lumber yard and started the City's first brick kiln. Before the Civil War, State Supreme Court Justice Moses Sherburne; St. Paul Mayor, B.W. Hott; and City Postmaster, David Day were a few of the people locating along this street.

This early pioneer settlement of St. Paul and the Historic Hill District ended roughly with the year 1865. The city recovered from the financial panic of 1857 and during and after the Civil War, the steady growth of population and the increase in land values resulted in great industrial and commercial development of St. Paul.

City development involved not only an increase in population but its continual re-distribution. During St. Paul's early history many wealthy and socially prominent people lived within the borders of its commercial centers. The expansion of the small business concerns into industrial complexes, although uniting the commercial areas of Upper and Lower Town, pushed the expanding population with the wealthy families into areas of greater residential desirability.

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Other factors attracting people to the rim of the city, particularly to the Historic Hill District were the general improvement in inner city transportation routes; a rising level of living brought about by increased commercial wealth which expressed itself in terms of more spaciousness, exclusiveness and a desire to be free of the noisy city; influence of advertisers and investors; and the pressure to conform to a particular social code of residential living.

Important to the area after the Civil War was the early development in Mackubin and Marshall's Addition, a subdivision immediately to the west and north of the Dayton Avenue development. Along with Dayton and Irvine's Addition, it experienced significant growth in the years following the War. Early City directories indicate that the population of the former may have been as high as two hundred with at least that many people in the Dayton and Irvine's Addition in the late 1860s. Joining William Marshall and Charles Mackubin in their subdivision were industrialist, W.D. Washburn, and somewhat later Chauncy W. Griggs, the railroad contractor and Battle of Vicksburg hero. Also included were a host of enterprising young professionals and businessmen along with their families. Similar conditions were occurring along Summit Avenue which had been extended west and east to provide additional building sites. By this time Summit Avenue was becoming one of St. Paul's finest streets as the home of financiers, merchants, lawyers, land speculators and transportation barons. With the re-opening of Fort Snelling by the United States Government in 1861, many of its officers made their homes in the Historic Hill District. They included Commanding General Alfred Terry and S.D. Sturgis, as well as Indian agents, traders and army engineers who helped to open western territories to immigration.

Recovering from the 1873 panic and ill-conceived speculative projects the Historic Hill continued to expand with St. Paul business and industry. During the 1870s the Historic Hill attracted businessmen, politicians and merchants to reside along Summit Avenue. Major construction along the peripheral streets of Laurel, Virginia, Farrington, Grand and Lincoln drew other income groups such as owners of small businesses, skilled laborers and clerks.

Joining the Historic Hill neighborhood at this time were new influential residents, most moving from Lower Town. Families moving to the Hill were those of E.H. Cutler of the Noyes Brothers and Cutler Drug Company; railroad contractor, A.B. Stickney and International Diplomat General Christopher Columbus Andrews.

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As the 1880s opened, the Historic Hill was continuing its stable growth. The very eastern end of the present Summit Hill neighborhood, the area east of Dale and south of Summit called Crocus Hill was undergoing its initial development as was a small pocket along the eastern end of old Grand Avenue, now Grand Hill.

Between 1880 and 1890 St. Paul made its most rapid growth in population, industry, business and civic development requiring the city to change its street numbering system three times to accommodate the expansion. By the middle of this decade the Historic Hill had become one of the most influential communities in St. Paul. Its position was manifested in its high residential quality and prestigious social fabric. From 1885 to World War I the Historic Hill became a mature and prosperous community that assumed dominance in the social and economic life of St. Paul. During this period the more established, fashionable neighborhoods in St. Paul--Dayton's Bluff, Lower Town and Irvine Park had to make way for this developing rival.

The Historic Hill had strategic advantages over these other fashionable neighborhoods. First, large portions of the area remained underdeveloped during earlier periods of expansion in St. Paul. Other older fashionable neighborhoods had become crowded and in many cases were in need of rebuilding. Plentiful space remained for residents to build large, single-family homes especially in the eastern Crocus Hill area. The Historic Hill also shared in the developments of large apartments and hotel to easily accommodate this in-migration. Second, the Historic Hill located high above the City's commercial core was protected by its natural topography. As St. Paul demanded more space for commercial and industrial expansion, the City's earliest, most influential neighborhoods on its surrounding terrace were being obliterated. Faced with re-location, these residents found the Historic Hill most attractive, forming a great percentage of the new arrivals before 1890.

By the economic depression of the 1890s, the Ramsey Hill area had been largely settled and in some cases, especially along Summit Avenue, rebuilt to accommodate the influx of the newly affluent. Men like railroad tycoons James J. Hill and Amherst Wilder, lumber baron Frederick Weyerhaeuser and transportation giant Norman Kittson all proclaimed themselves capitalists of the first order. Moving their families to the Historic Hill, they constructed some of the finest, most elegant houses ever built in Minnesota. Many of the new, prosperous merchants in the City's growing wholesale clothing trade moved to Summit Avenue that it earned the nickname, "Rag Row." This

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was the age of the "Empire Builders" who were present along with all the peripheral members of their vast organizations. These people were typical of a new group of citizens who guided St. Paul into a position of national prominence.

During the last decade of the 19th century, St. Paul evolved from its role as river port to become the leading jobbing and distribution center in the Upper Midwest. It had always been a major transportation point because of its position as head of navigation on the Mississippi River. Its economy was based first on the fur trade, then a business generated by the goods and services demanded by new settlers throughout the region. During the 1880s St. Paul emerged as a major rail hub in the Midwest as the rail displaced the river as the main mode of transportation. Thirteen rail lines served St. Paul with many headquarters in the city. Most of these were owned or managed by Historic Hill residents. The rail lines closely involved St. Paul with the transporting and processing of all types of goods, especially to and from the hinterlands of the agricultural West and the lumber-rich North. At the close of the century, it was difficult to find many Historic Hill families who did not owe their livelihood to some aspect of this phenomenon. Even such Hill residents as attorney Frank B. Kellogg, the co-drafter of the Kellogg-Briand Peace Pact, made their reputations by serving the legal needs of the Historic Hill capitalists.

Moderate development continued in Crocus Hill and in one area along western Portland Avenue. This reflected a new type of neighborhood in the Historic Hill; a neighborhood almost entirely comprised of the new upper-middle class--management and professional people. The residential scale and architectural character of these neighborhoods are reflected in the more modest, conservative tastes as compared to those found in the earlier Victorian styles of the Ramsey Hill neighborhood.

After the economic depression of the 1890s in the years leading up to World War I, the Historic Hill experienced a period of sustained growth. With the returned prosperity, the western areas of the Hill, such as the earlier platted Summit Park Addition, suddenly became eagerly sought as building sites for new residents and children of the Historic Hill pioneers. The latter represented the Hill's first significant group of second generation residents. As these neighborhoods developed, they presented an unusual pattern of quality residential continuity. Instead of continuing south-westward along the bluff's edge as had been the pattern before the 1880s

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the development followed westward and then northward into the northwestern portion of the Historic Hill. The great Summit Avenue corridor with its quality residences likely had a major impact, having by World War I been extended four and on half miles to the Mississippi River.

The years preceeding the World War I brought to the Historic Hill another group of people, more concerned with serving the personal needs of other Hill residents. They were the grocers, druggists, tailors and small businessmen who maintained their shops within the Hill community.

They were complemented by the clerks, skilled and unskilled laborers and household servants, many of whom made the elaborate life style of the wealthy possible. Many shared in the prosperity of the times, being able to raise their families in their own homes for the first time.

About half the residents of the Historic Hill in 1890 were second and third generation, white Americans, most of whom were born in Minnesota. They dominated the Hill economically throughout the period between 1885 and World War I. The Historic Hill between 1890 and 1920 had a smaller percentage of foreign born residents than other areas of St. Paul. The foreign born were roughly two-thirds of the City average and about eighteen percent of the area's total population. Although no single foreign group comprised a significant portion of the Historic Hill's population, English speaking National groups predominated. They formed a high propoertion of the City's total number of Canadian, English, Irish and Scottish people.

The foreign-born residents on the Hill had representatives in almost all occupations and classes. Some notable people are Maurice Auerbach from Prussia, who became one of St. Paul's prominent bankers; lumberman Fredarick Weyerhaeuser from Germany and railroad baron, James J. Hill from Canada. These men, however, were an exception. The occupational concentration of most were in service and labor occupations with about half employed in lower status jobs as domestic and unskilled laborers.

The growth of a city and shifts in population are closely related to the development of transportation facilities. In St. Paul between 1910 and 1920, the southwestern portion of the Historic Hill District was developing although people were moving into suburban areas. Such a shift in population was possible due to the disappearance of horse-drawn vehicles and the appearance of street cars that provided convenient access to all points within



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the city and its suburbs. Adding further incentive for re-location was the introduction of the automobile about 1905 that signaled the decline of street car use and made previously uninhabited areas choice residential property. During this time the Historic Hill adapted as the now mobile and wealthy people left and other people attracted by the Hill's location and reasonably priced housing and increased accessibility moved in. While the Hill as a whole was never a single, strong ethnic neighborhood, some areas of the Hill began during the 1920s to serve the needs of various groups of people. The substantial residential and commercial structures proved adaptable to the needs of these residents. The changing character of the Historic Hill was reflected in its increased population. Many areas of the district underwent replacement of single family homes with apartment buildings. This situation developed along the street car routes of St. Clair and Grand Avenue.

The 1920s saw the last major stage of residential construction. In southern sections of the district, buildings reflect the style of the 1920s. Along the lower portion of Summit, reconstruction occurred either through demolition of older structures or final completion of isolated building sites.

This was also a time when, in spite of the attractive suburbs, many upper income families continued to locate on the Hill. Families moved into the older homes on the Hill's eastern end or built fine residences along the Historic Hill's southern boundary. These areas continued to reflect the influx of young, up-and-coming families to the Hill. Some were new to the area while others comprised second or third generation Hill families. In some cases older Hill couples, no longer needing the spaciousness of their homes, built smaller, more conservative homes in southern areas. These people were joined by middle and lower middle income families who represented the generally good economic conditions following World War I. They settled in western areas of the Historic Hill District.

The stock market crash of 1929 and the Depression hit hard in St. Paul. While some people whose jobs were secure or savings substantial remained quite comfortable throughout the 1930s, other residents just barely survived. For those who had money, the time was good for bargain-buying houses. Other families doubled up to save on living expenses.

It was during the 1930s that noticeable changes in the character of the Hill occurred. Because of the financial situation, many houses stood vacant. Some of the very wealthy found themselves paupers and simply walked away

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unable to pay the taxes. Those residents who had greater financial security were disturbed by the changes, but for the most part withdrew to the comfort of their homes. Others moved elsewhere to more easily maintained homes.

Throughout the 1930s and 1940s Grand and Selby Avenues remained attractive and viable commercial streets serving the needs of the Hill population. However, the years following World War II were full of change. During and immediately after the war an acute housing shortage occurred in the area. Construction had been slowed by the Depression and virtually stopped during the war. Houses bought during that period were divided up into small units and absentee ownership became prevalent.

Rapidly growing suburbs following World War II attracted many people. As a result the area became an unstable community. Because a single family home suddenly became a cut-up residence, people who had always known their neighbors no longer knew who lived next door.

The suburbs did not attract everyone. The area south of Summit remained a stable middle class neighborhood. Many of the older, more established Ramsey Hill residents remained. People discovered they could now afford to buy homes in what was once a very exclusive residential area. Other people remained in their conveniently located apartments for extended periods of time. Retired people also found it to be an inexpensive area in which to live. In time the Ramsey Hill area provided housing for senior citizens and transient people of various means.

A very significant change for the portion of the Hill area north of Summit Avenue, particularly within the area defined as Summit/University occurred during the late 1950s and 1960s. Until then the area had been left to develop, change and deteriorate. The introduction of urban renewal and the construction of Interstate 94 radically changed the physical, social and economic character of the area. The freeway fragmented the black community, disrupted business and forced many people south into the Hill District. Such crowding prompted many more homeowners to move to suburban areas.

During the 1950s and 1960s the large, single family homes were being abandoned. Few buyers were interested in them as single family dwellings, and new uses were found. Some were divided into multi-family structures; others became boarding houses. Institutions looking for community based centers found the large homes suited to their needs.

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The effects of urban renewal and highway construction encouraged the creation of organizations within the Historic Hill area to promote positive changes within the community in keeping with the needs of its various residents. A program of major and widespread restoration began in the 1970s as a much needed effort to bring about renewed resident interest in the Historic Hill Community.

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Beginning at the center point of the intersection of Selby Avenue and Farrington Street; thence northerly along the centerline of Farrington Street to the western extension of the northerly lot line of lot 26 of Dayton and Irvine's Addition; thence easterly along said line to its point of intersection with the centerline of Louis Street; thence southerly along this line to its point of intersection with the centerline of Dayton Avenue; thence easterly along this line to its point of intersection with the centerline of West Fourth Street; thence southeasterly along this line to its point of intersection with the rear lot line of R.L.S. 165 (A); thence southwesterly along the extension of this lot line to its point of intersection with the easterly lot line of lot 11 of block 70 of Dayton and Irvine's Addition; thence southeasterly along this line to the northern right of way of Pleasant Avenue; thence southwesterly along this right of way to its point of intersection with the center line of Walnut Street; thence northwesterly along this line to its point of intersection with the centerline of Irvine Avenue; thence westerly along this line to its point of intersection with the centerline of the alley between lots 56 and 26 of Block 86 of Dayton and Irvine's Addition; thence southerly along the centerline of this alley to its point of intersection with the northerly R-W of Grand Avenue; thence southwesterly along this line to its point of intersection with the rear lot lines of lots 19 and 30 of Whitacre, Brisbane & Mullen's Subdivision; thence westerly along this line to its point of intersection with the centerline of the vacated alley between Grand Avenue and Ramsey Street; thence southwesterly along the centerline of this alley to its point of intersection with the centerline of Duke Street; thence southerly along this line to its point of intersection with the northerly R-W of Pleasant Avenue; thence southwesterly along this line to its point of intersection with the centerline of Saint Clair Avenue; thence westerly along this line to its point of intersection with the centerline of Avon Street; thence northerly along this line to its point of intersection with the centerline of Linwood Avenue; thence westerly along this line to the western lot line of lot 5 in block 2 of Evergreen Place; thence northerly along this lot line to the northern boundary of block 2 of Evergreen Place; thence westerly along this line to its point of intersection with the centerline of Victoria Street; thence northerly along this line to its point of intersection with an extension of the line separating lots 1 and 30 of block 1 of Kidd's Rearrangement of C.C. Emerson's Addition; thence westerly along this line to the western lot line of lot 8 in block 1 of Kidd's Rearrangement; thence northerly along this line to its point of intersection with the centerline of Osceola Avenue; thence easterly along this line to its point of intersection with an extension of the western lot line of lot 25 in block 4 of Haldeman's Addition; thence northerly along this lot line to its point of intersection with the centerline of the alley between Osceola

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Avenue and Fairmount Avenue; thence westerly along this line to its point of intersection with the centerline of Milton Street; thence northerly along this line to its point of intersection with the centerline of the alley between Goodrich Avenue and Lincoln Avenue; thence westerly along this line to its point of intersection with the centerline of Chatsworth Avenue; thence northerly along this line to its point of intersection with the centerline of the alley between Lincoln Avenue and Grand Avenue; thence easterly along this line to its point of intersection with the centerline of Saint Albans Street; thence northerly along this line to the centerline of the alley between Grand Avenue and Summit Avenue; thence westerly along this line to its point of intersection with the centerline of Oxford Street; thence northerly along this line to its point of intersection with the centerline of Summit Avenue; thence westerly along this line to its point of intersection with the centerline of Lexington Parkway; thence northerly along this line to its point of intersection with the centerline of the alley between Portland Avenue and Ashland Avenue; thence easterly along this line to its point of intersection with the centerline of Victoria Street; thence southerly along this line to its point of intersection with the centerline of the alley between Portland Avenue and Holly Avenue; thence easterly along this line to its point of intersection with the center line of Avon Street; thence southerly along this line to its point of intersection with the centerline of Portland Avenue; thence easterly along this line to its point of intersection with the centerline of Saint Albans Street; thence southerly along this line to its point of intersection with the centerline of the vacated alley between Portland Avenue and Summit Avenue; thence easterly along this line to its point of intersection with the centerline of Kent Street; thence northerly along this line to its point of intersection with the centerline of the alley between Holly Avenue and Ashland Avenue; thence easterly along this line to its point of intersection with the centerline of Mackubin Street; thence northerly along this line to its point of intersection with the centerline of the alley between Laurel Avenue and Selby Avenue; thence easterly along this line to its point of intersection with the centerline of the alley between Arundel Street and Western Avenue; thence northerly along this line to its point of intersection with the centerline of Selby Avenue; thence easterly along this line to the point of beginning.



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Address of Intrusions

Arundel, 138-140  
Crocus Hill, 5, 14.  
Dayton Ave., 308.  
Farrington, 130.  
Grand Ave., 580, 646-650, 670-672.  
Grand Hill, 500.  
Grotto, 180.  
Heather Place, 9, 11.  
Holly Ave., 394.  
Laurel Ave., 325, 384, 388, 462, 496.  
Linwood, 690.  
Milton, 63.  
Oakland, 681.  
Osceola, 822-24.  
Portland Ave., 830, 834, 840, 844, 881, 897, 927, 965, 969, 1075.  
Selby Ave., 246, 295, 301-5.  
Summit Ave., 435, 696, 828, 850.  
Virginia St., 87, 90, 149-155.  
Western Ave., 55.

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

**National Register of Historic Places  
Continuation Sheet**

Section number \_\_\_\_\_ Page \_\_\_\_\_

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Historic Hill District

Ramsey County, MINNESOTA

ADDITIONAL DOCUMENTATION APPROVAL

Keeper

Beth Blund 12/15/89

United States Department of the Interior  
National Park Service

OCT 31 1989

National Register of Historic Places  
Continuation Sheet

Historic Hill District, St. Paul, Ramsey County, Minnesota

Section number 7 Page 7 Area 1 : Ramsey Hill area of Historic Hill District

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Apartment Building, 151-155 Western Avenue, Historic Hill District,  
St. Paul, Ramsey County, Minnesota

The apartment building located at 151-155 Western Avenue is located within that area known as Ramsey Hill which is one of eight identified historic areas located within the Historic Hill District. The district was listed on the National Register of Historic Places on 8 August 1976, as an area with a notable concentration of architecturally significant resources constructed during the mid to late 19th century and early 20 century in St. Paul. Properties located in the district include not only high style mansions, but smaller scale residences which exhibit design elements characteristic of the revival styles, and multi family dwellings. The apartment buildings, which are located throughout the district, include Renaissance Revival, Classical Revival, and early 20th century styles such as Craftsman and Prairie School. The apartment building located at 151-155 Western Avenue was constructed in 1916. The building is 3 stories in height, rests on a concrete foundation and is covered with a flat roof. The structure exhibits modest Prairie School Design elements in its stucco covering, wide eaves, and horizontal brick banding. Placed between the brick banding are sun porch bays and recessed doorways. The bays feature decorative wooden frieze board trim. The north and west facades which face alleys are faced with brick. Review of building permits reveal that no significant alterations have been made to the building.

Based on the information, the apartment building located at 151-155 Western Avenue should be considered a contributing building in the Historic Hill District. When compared to other multi family dwellings in the district, the apartment building was built during the period of significance, is compatible in design, materials, workmanship and retains integrity of location, setting, feeling, and association.

In my opinion, the property located at 151-155 Western Avenue in the Historic Hill District, St. Paul, Ramsey County, Minnesota, is a contributing building.

Nina M. Archabal  
Nina M. Archabal  
State Historic Preservation Officer

10/19/89  
Date