NPS Form 10-900
(Oct. 1990)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name: Duluth Commercial Historic District

other names/site number: NA

2. Location

street & number: Superior & 1st Streets between 4th Ave. W & 4th Ave. E ☐ not for publication

city or town: Duluth ☐ vicinity

state: Minnesota code: MN county: St. Louis code: 137 zip code: 55802

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant ☐nationally ☒statewide ☐ locally. (☐See continuation sheet for additional comments.)

Signature of certifying official Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is: Signature of the Keeper Date of Action

☐ entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the National Register.
☐ See continuation sheet.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain): _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☒ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☐ building(s)
- ☒ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
86	21	buildings
	10	sites
1	2	structure
		objects
87	33	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.
Historic Resources of Duluth's Central Business District, 1872-1933

Number of contributing resources previously listed in the National Register
1

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/hotel
COMMERCE/TRADE/business, professional, organizational, financial institution, specialty store, department store, restaurant
GOVERNMENT/city hall, correctional facility
RECREATION AND CULTURE/theater, auditorium

Current Functions
(Enter categories from instructions)

DOMESTIC/apartment building
COMMERCE/TRADE/business, professional organizational, financial institution, specialty store, department store, restaurant
RECREATION AND CULTURE/theater

7. Description

Architectural Classification
(Enter categories from instructions)
See continuation sheet

Materials
(Enter categories from instructions)
foundation Sandstone, CONCRETE
walls BRICK, Sandstone
roof ASPHALT, Rubber
other Cast Iron, Copper, TERRA COTTA, GLASS, SYNTHETICS

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)
See continuation sheets.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☒ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or a grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Commerce

Period of Significance

1872-1929

Significant Dates

1889, 1895, 1905, 1910, 1924

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

NA

Architect/Builder

Wangenstein, John; Traphagen, Oliver

Wirth, George; Hunt, William

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☒ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey #_____
- ☐ recorded by Historic American Engineering Record #_____

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository:
Duluth Public Library

10. Geographical Data

Acreage of Property 45 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing
1.	15	568300	5181350
2.	15	569100	5182280
3.	15	569320	5182100
4.	15	568510	5181150

☐ See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title	Michael Koop and Chris Morris		
organization	MN SHPO & National Trust for Historic Preservation	date	1/5/06
street and number	345 Kellogg Blvd West	telephone	651.296.5451
city or town	St Paul	state MN	zip code 55102

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name			
street & number		telephone	
city or town		state	zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.0. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503

DESCRIPTION

The Duluth Commercial Historic District contains 107 buildings (86 contributing and 21 non-contributing), one contributing structure, two non-contributing structures, and ten non-contributing sites. The district consists of all Superior Street properties located between Lake Avenue and Third Avenue East, those located in the 0-100 block on the north side of West Superior Street, and properties in the 300 block on the south side of East Superior Street; all 1st Street properties located between 2nd Avenue West and 2nd Avenue East, and properties in the 200 and 300 blocks on the north side of West 1st Street; and all properties along West 1st, West 2nd and West 3rd avenues and East 1st, East 2nd and East 3rd avenues.

The district encompasses parts of 20 city blocks, most of which measure 400 feet by 140 feet. The blocks are bisected by 20-foot-wide asphalt-paved alleys that provide rear service entrances to the buildings. Concrete pedestrian sidewalks line the blocks adjacent to the buildings' facades. New street lights were installed in 1985 throughout much of the district. Bricks laid in 1985 cover Superior Street, 1st Street, and all of the intersecting avenues within the historic district.

One property in the district is individually listed in the National Register of Historic Places: the Wirth Building (1886) located at 13 West Superior Street (NRHP, 1991).

Buildings in the district are generally one to three stories in height with flat roofs, although occasionally there are taller buildings of four or five stories (the tallest building is the Hotel Duluth (1925) located at 219-231 East Superior Street). Most buildings have load-bearing or curtain wall-style masonry exteriors of brick, cut stone, or cast stone. The majority of the buildings represent commercial adaptations of architectural styles that were popular at the turn of the century, including the Romanesque, Romanesque Revival, Renaissance Revival, Neoclassical, and commercial vernacular modes. Decorative detailing is prevalent, including stamped iron cornices, pressed and corbelled brick, and cast iron columns. The district also features examples of Period Revival commercial buildings that were common after the turn of the century. Of the 107 buildings, 79 were built during the period between 1900 and 1929. Twenty-six buildings date to the 1880s and 1890s. The majority of buildings have had storefront alterations, but the historic appearance has been maintained on the upper floors. Only 21 buildings are non-contributing elements of the district due to alterations which have compromised the historical integrity of the buildings. Three buildings were built between 1940 and 1950, well after the end of the district's period of historic significance in 1929. Since there are no buildings built in the 1930s and only three during the period between 1940-1950, the district continues to illustrate Duluth's history from an early twentieth-century perspective. Superior and 1st streets, where the bulk of the buildings are concentrated, represents an extended streetscape of attached construction typical of late nineteenth- and early twentieth-century commercial districts. The district is also a reflection of the strongest economic period of the city's main industries, lumbering and shipping of grain, iron ore and coal. These industries created a need for, and fostered the development of, a large and diverse downtown commercial district.

The following description of each building in the district includes the building number and street address shown on the map enclosed with the nomination. The descriptions are arranged in the following order: 2nd Avenue West to 2nd Avenue East; West Superior Street; East Superior Street; West 1st Street to East 1st Street.

NORTH 2ND AVENUE WEST

1. **Historic Name: commercial building**
   Current Name: Academy of Driving/Salon Gallery/Natch Building
   Address: 109 North 2nd Avenue West
   Date: 1901
   Architect: unknown
   Non-contributing

This low, one-story orange-red brick building faces east between West 1st street and the alley to the north of the block, with the south side of the building adjoining the rear wall of 201-207 West 1st Street. The facade has been altered with new wood siding and seven stucco-covered openings where the storefront had been located. Two cast iron columns stamped with the mark of a local manufacturer reading "National Iron Co Duluth" are visible along the south half of the façade. On the north side is a recessed storefront entrance with new aluminum frame doors and windows. The upper wall of the façade features three recessed brick panels capped by a simple metal cornice. Due to the extensive storefront alterations, the building is considered non-contributing.

2. **Historic Name: Leone's Dry Cleaning**
   Current Name: Lake Superior Laundry
   Address: 115 North 2nd Avenue West
   Date: 1923
   Architect: John J. Wangenstein
   Contributing

Located at the corner of the block, this simple, one-story commercial building faces east with the north wall adjacent to an alley. The altered storefront has a recessed entrance with a new aluminum frame door on the left, and a pair of new aluminum frame windows divided by fluted wood pilasters painted white and brown. Below the windows are brown brick bulkheads. The transom is covered with a new plywood sign painted white and blue. The upper part of the façade features two original recessed brick panels capped by a metal cornice.

NORTH 1ST AVENUE WEST

3. **Historic Name: Clark Shoe Company**
   Current Name: St. Michael's Used-A-Bit/Gopher Shoe Repair
   Address: 16-18 North 1st Avenue West
   Date: 1923
   Architect: unknown
   Contributing

This is a long, rectangular, two-story brick building that faces west with the south elevation adjoining an alley. The façade is composed of off-white terra cotta and the first floor contains two storefronts divided by a central stair that leads to the second floor. The south storefront has a recessed entry with original glazing and frame, and black Carrara glass bulkheads. The north storefront also has a recessed entry with original glazing and metal

frame, although the door is an aluminum replacement, the bulkheads are wood, and there is a new wood sign above the glazing. The second floor has six window openings, all of which are altered with new two-light glazing, concrete sills, and semicircular arched lintels with concrete molding in a continuous band across three windows. Between the second floor windows are two raised square panels in concrete, one above the other. The cornice is terra cotta with modillions capped by a terra cotta coping. The south wall facing the alley has eight windows on the first floor and ten windows on the second floor, most of which are covered with plywood.

4. Historic Name: Gulleson Shoe Store
Current Name: Cooper's Engraving
Address: 21 North 1st Avenue West
Date: ca.1910
Architect: unknown
Contributing

This two-story commercial building was built ca.1910 and has a rectangular plan and flat roof. The south wall was exposed due to the demolition of the adjoining building and was covered with a new coating of stucco. The first floor contains an altered storefront with a recessed entry on the south side that contains a new aluminum frame door. The remainder of the storefront features four new single pane fixed aluminum windows below which are multi-colored permastone and vertical board siding that cover the bulkheads. The same vertical board siding is also used above the windows. A striped canvas awning covers the upper part of the storefront. The second floor façade is faced with tan brick and pierced by three windows: a central single pane fixed window flanked on both sides by one 1/1 wood double hung sash. Each window has a red sandstone sill. Above the windows is a brick recessed panel the same width as the windows. There is a new metal cornice and metal coping.

5. Historic Name: Devaney and Jordan Blacksmith
Current Name: Body by Pilates
Address: 22-26 North 1st Avenue West
Date: 1901
Architect: unknown
Non-contributing

Built in 1901, this is a two-story building with a rectangular footprint. The façade is composed of two recessed, open storefronts at the first floor divided by a central enclosure. The entire first floor has been completely altered with stucco, new aluminum frame fixed windows, new wood doors, and standing seam metal covering the transom. The symmetrical reddish-brown brick second floor is divided into three distinct bays. Each bay has tall, narrow new aluminum fixed windows that are partially infilled at the top with metal panels. Three brick recessed panels aligned above the windows decorate the upper part of the façade, above which is the original metal cornice. The cornice features a semi-elliptical arch centered in the façade with the letter "D" in the middle. The front of the building is capped with a cast concrete coping, while the sidewalls have camel back terra cotta coping tiles. Due to the extensive alterations to the façade, this building is considered non-contributing.

6. Historic Name: Merritt and Hector Printers
Current Name: Women in Construction
Address: 108-114 North 1st Avenue West
Date: 1910
Architect: unknown
Contributing

This two-story commercial building has a long, narrow rectangular footprint. Set on a sloping site, the primary façade incorporates a sublevel on the southern half, as does half of the west-facing façade. The symmetrical brown brick façade is divided into three equal bays by pairs of narrow brick pilasters that are capped with simplified concrete Tuscan capitals at the cornice. Each bay has a separate storefront that has been altered with brick infill or vertical wood siding. The middle storefront has a basement level with two new rectangular fixed aluminum windows; due to the slope of the street the south storefront contains three 1/1 wood double hung sash and a door on the south side. On each bay between the first and second floors there are four small rectangular white concrete blocks; this pattern is repeated on the uppermost part of the façade. The second floor fenestration is the same on all three bays: pairs of new aluminum fixed three-light windows flank a slightly larger fixed pane with a five-light transom. A continuous concrete sill spans the windows, while just above the windows is a concrete cornice. At the top of each pilaster is a decorative concrete panel set in the brick. The wall is capped by a concrete coping. The north wall faces an alley and has three new doors and eight window openings on the first floor and ten windows on the second floor, all of which are covered with plywood.

NORTH LAKE AVENUE

7. Historic Name: Tremont Hotel
Current Name: Gardner Hotel
Address: 12 North Lake Avenue
Date: 1890
Architect: Austin Terryberry
Contributing

Constructed in 1890, this Romanesque Revival style four-story brick building has a rectangular footprint with its common brick sidewalls exposed as a result of the demolition of the adjacent properties in 1988. It began its life as the Tremont Hotel, but switched proprietors and converted to the Gardner Hotel sometime prior to 1947. The dark red brick façade is divided into six vertical bays by flat pilasters with red sandstone details, and the whole is capped by an elaborated stepped brick cornice composed of patterned brickwork and a series of brick corbels with red sandstone detailing and coping stones. The first floor storefront was renovated in 1988 with new plate glass windows, and red brick and concrete block infill up to the level of the historic red sandstone string course below the second floor. Only the three vertical brick and red sandstone support columns are original construction at this floor. The second and third floors contain six window openings with flat, rough-faced red sandstone lintels and heads and recessed brick spandrel panels below. The window are new 1/1 single hung units that replaced the originals in 1988. The third floor has six openings with rough faced red sandstone lintels with recessed brick spandrel panels below and half-round heads composed of a series of three concentric brick arches and red sandstone trim. All windows on the exposed sidewalls are new 1/1 single hung replacement units installed in 1988.

8. Historic Name: commercial building
Current Name: Bayly Building - Early Bird Antiques & Internet Auction Sales
Address: 17-19 North Lake Avenue
Date: 1905
Architect: unknown
Contributing

Built in 1905, this two-story building with a rectangular footprint functioned as a barbershop through the 1920s. The façade is composed of an open storefront at the first floor divided into three bays and framed by red brick pilasters with red sandstone details. The central entry retains its original cast iron columns, as well as the original wood three-paneled entry door and transom, the latter hidden under new signage. The flanking storefronts were modified at an unknown date with new brick and wood paneled bulkheads, new signage, and a new wood framed plate glass window system and transoms, although these additions are sympathetic to the character of the building. The northern storefront has maintained its original prism glass transoms bearing the "Luxfer" stamp, with two small operable pivot windows for ventilation.

The second floor is of red brick with brick quoin details at the corners and a repeated corbel detail below a simple painted pressed metal cornice. Six 1/1 wood double hung windows pierce the second floor façade and have been modified with the addition of early 20th-centry four-light wood storm windows. The outer two windows have red sandstone sills with large, flat-faced red sandstone headers, while the two central window pairs are capped with a brick arch bearing a brick keystone detail. A small oval window with wood frame is positioned in the center of the second floor, decorated with a brick keystone above and below, and terminating in a vertical brick detail that extends from the cornice. The brick parapet was replaced with a new red brick parapet at an unknown date with new camel-back terra cotta coping tiles that are in keeping with the period of construction. The south façade is exposed common brick construction, which has been altered with the addition of a new main entry added at an unknown date. All windows on the south façade appear to be original 1/1 wood double hung units with red sandstone sills, although some have been modified with the addition of wood storms and metal security grilles.

9. Historic Name: Nortun Lodge #126 Sons of Norway
Current Name: Robin Goodfellow
Address: 21-23 North Lake Avenue
Date: 1908
Architect: unknown
Contributing

This two-story commercial building was built in 1908, and shares similar materials and stylistic features with its neighbor at 17-19 North Lake Avenue. It has a rectangular plan and flat roof, and the two-story red brick façade is divided into three bays on both floors. The first floor contains two storefronts framed by red brick pilasters with red sandstone details. Although partially covered with a plastic laminate at an unknown date, the central entry between the storefronts retains its original cast iron columns, which are stamped with the mark of a local manufacturer reading "Clyde Iron Works Duluth Minn." The bulk of the first floor has been altered up to the level of the rolled metal cornice. The storefront doors and windows have been wrapped with aluminum, the bulkheads and cast iron columns covered with blue laminate, and the transom panels covered with new plywood signage. However, these appear to be largely superficial alterations, and it is likely that the historic materials survive

underneath. Original hexagonal tile paving is present at all three entries into the building, and the interiors of both storefronts have pressed tin ceilings intact, damaged slightly by the installation of new fluorescent lights.

The three bays of the second floor are demarcated by brick quoins. The outer bays have a pair of wood 1/1 double hung windows resting on a simple red sandstone sill, with a repeated brick corbel detail below the red sandstone string course at the base of the parapet. The smaller central bay is accentuated by a single 1/1 wood double hung window with a red sandstone sill and brick arch header with a red sandstone keystone detail. The parapet is decorated with a series of recesses and a central recessed panel detail, and capped by rough cut red sandstone coping. It has been damaged by moisture infiltration and shows signs of inappropriate repointing, but remains intact.

NORTH 1ST AVENUE EAST

10. Historic Name: Duluth Steam Bath
Current Name: Duluth Family Sauna
Address: 18-20 North 1st Avenue East
Date: 1921
Architect: A. Werner Lignell
Contributing

Constructed in 1921, this one-story commercial building has a long, narrow rectangular footprint. Set on a sloping site, the primary façade incorporates a sublevel on the southern half, as does the entire south façade. The symmetrical light yellow brick façade is divided into three distinct bays, the two outer bays set forward of a recessed central bay containing two side entries. The outer bays are pierced by a single window opening of two large fixed panes topped by a three-light transom, with simple flats heads and sills of the same brick as the façade. On the southern half, a single three-light wood frame window is situated below the first floor opening to serve the lower level on that half of the building. The recessed central bay has a slightly more elaborate treatment with three 1/1 wood double hung windows that are enlivened by semicircular fixed transoms filled with patterned clear glazing. A wood paneled door with a single light is set into the interior side of each bay, providing flanking entries from the central bay. A plain brick parapet is divided into three sections with a low arch and brick patterning above the outer bays, and is now covered with metal panels added at an unknown date. Long sidewalls of common brick contain multiple window openings of 1/1 double hung wood windows with brick sills and heads, which are set above smaller fixed wood windows on the south façade.

NORTH 2ND AVENUE EAST

11. Historic Name: Orpheum Theatre
Current Name: Orpheum Theatre
Address: 8-12 North 2nd Avenue East
Date: 1910
Architect: J.E.O Pridmore, Chicago
Contributing

This four-story Neoclassical brick building has a 68-foot by 128-foot-deep rectangular plan. The sidewalls are of common brick with simple double hung wood windows, while the primary façade is constructed of reddish-orange brick laid in a Flemish bond highlighted by darker brown sintered headers that are vitrified or "glazed." Decorative elements of off-white glazed terra cotta divide the façade into five bays at the second through fourth floors with four, three-story, fluted Ionic pilasters supporting a shallow applied architrave and pediment.

The first floor was altered in 1985 by the Duluth Transit Authority through infill of the existing openings and the addition of a small, one-story enclosure in off-white glazed block covering the central three bays and original main entrance. Prominent structural anchors visible on the central two pilasters between the second and third floors suggest that the central entrance was originally covered by a decorative canopy, now missing. Original off-white terra cotta blocks are visible at the sides and top of the two outer bays, each of which contains a pair of double doors with a simple terra cotta surround.

A terra cotta water table with a running Greek key pattern separates the storefront/entry level from the upper floors. Two small 4/4 double hung wood windows pierce the outer bay of the second floor, while the central three bays are filled by three pairs of large 8-light wooden French doors with terra cotta surrounds. Three window openings are visible at the second floor, consisting of three pairs of 1/1 double hung wood windows. Each pair is surrounded by a flat terra cotta molding. The third floor is composed of two small 4/4 double hung wood windows with terra cotta sills in the outer bays, and three pairs of 2/2 wood double hung windows in the three center bays. The windows rest on a continuous terra cotta band decorated with a running wave motif, and they are capped by headers composed of terra cotta blocks with a prominent keystone. The three southernmost window openings have been replaced with metal louvers, presumably for a ventilation system.

Ionic capitals terminate the pilasters at the fourth floor, and they are enlivened by a wide band of shallow relief palmettes and egg-and-dart molding on the echinus. The capitals support a simple entablature composed of a flat, stepped architrave and a paneled frieze decorated only by a single inset modillion above each capital. The flat brick pediment contains a single centrally located circular terra cotta shield encompassing a molded bust and large garland. The lower dentil cornice band of the pediment continues beyond the edges of the raking cornice to wrap around the corners of the façade, while the upper raking cornice is finished with three palmette akroteria at the peak and both ends. The low brick parapet wall on either side of the pediment is capped by a flat terra cotta coping.

When it was constructed, the lobby was finished in a "white marble tile floor, countersunk rubber mats, an Italian marble base and imitation stone walls, and richly ornamented cornice and ceiling."[1]

12. Historic Name: Duluth Cleaners and Dyers
Current Name: Rosemar Apartments
Address: 16-18 North 2nd Avenue East
Date: 1924
Architect: Carl Nystrom
Contributing

This is a simple three-story cream brick commercial building sited on a shallow, sloping rectangular lot with its southern common brick sidewall exposed along a mid-block alley. The building steps down to only two stories at the rear. Plain brick masonry forms a frame around a large, open storefront on the first floor. New aluminum frame storefront windows were inserted ca.1960, along with vertical wood siding at the bulkheads and transoms, but two original wood frame entry doors with single glazing survive at the setback entries. A flat, rectangular limestone surround marks the secondary entrance at the northern end of the façade, providing access to the upper floors. The original wood frame glazed entry door and transom remains in this entry as well.

A string course of limestone at the upper edge of the storefront does double duty as a continuous sill for the six window bays of the second floor. Seven alternating wide and narrow flat, two-story, brick piers separate the upper two stories into six bays, and are finished by an abstracted capital decorated with a large "I" shaped limestone motif. The original brick spandrel panels and brick heads are visible, but all windows of the upper stories were replaced at an unknown date with aluminum frame fixed windows over small operable tilt windows. Alternating long and short brick corbels form a decorative band at the level of the pier capitals, which is capped by a thin, projecting metal coping.

The southern façade is more utilitarian in nature, with painted common brick walls and a large overhead door piercing the first floor of the two-story portion of the building. Nine aluminum frame fixed windows over operable tilt windows are visible at the second floor level, eight of which are arranged in pairs. Three window openings are inserted into the third floor, one of which provides access to the fire escape affixed to the south façade.

13. Historic Name: Carter Hotel
Current Name: Carter Hotel
Address: 17-25 North 2nd Avenue East
Date: 1928
Architect: unknown
Contributing

This is a simple three-story rectangular reddish-brown brick building on a shallow site with its longer side oriented toward the street as a primary façade. Sited on a sharply sloping site that rises steeply from south to north, the first floor storefront level is full height at the southern end and on the south façade, then transitions to a subterranean form below street level before disappearing entirely at the north end of the building. The lower level consists of four square brick pillars that frame large storefront openings with original copper or bronze storefront window systems. Portions of the storefront were modified in 1929 through the introduction of new storefront windows and doors, new bulkheads, and new signage that covers the original transom panels. All of the storefronts are shielded by a small pressed metal canopy. The second and thirds stories are relatively plain brick

facades executed in a Flemish bond, with 1/1 wood double hung windows altered with the addition of aluminum storms. At the second floor, seven original windows survive, while the group of three windows at the northern end have been replaced by fixed units. All windows sit on a continuous brick sill of rowlock headers, and each window is capped by a header of brick soldiers and framed by a row of brick headers. The original main entry is located at the northern end of the main façade and is marked by a wide frame of cast concrete decorated only with a narrow band of setbacks. The original door has been replaced with a new aluminum frame door and transom. The third floor is nearly identical to the second, with nine original wood double hung windows framed by decorative brick moldings. A continuous band of rowlock headers and alternating groupings of soldiers and stretchers sit below a projecting pressed metal cornice that terminates the third floor. A plain brick parapet wall in Flemish bond rises slightly above the height of the sidewalls, and it is covered with a cast concrete coping, now painted.

The two-story north façade is composed of painted common brick with two 1/1 double hung windows on the second floor and a single double hung window on the third floor. The three-story south façade faces onto an alley and continues the storefront at the first floor level, with a garage door at the east end of the façade.

WEST SUPERIOR STREET

14. Historic Name: Hunter Block
Current Name: Hunter Building
Address: 31 West Superior Street
Date: 1872
Architect: unknown
Non-contributing

This three-story, highly altered red sandstone building sits in a large rectangular lot at the northeast corner of the intersection of Superior Street and First Avenue West. While the original red sandstone masonry of the south and west facades appears to be largely intact at the second and third floor levels, the first floor storefront was completely renovated in 1987 with a new entry on the primary (south) façade, new fixed windows with fan light transoms on both facades, and a stucco skin topped by a green ceramic tile band. All of the windows have been replaced with new aluminum frame fixed and single hung windows, many with false muntins. The original cornice was lost in 1987 and replaced with a new simplified cornice consisting of a series of four stepped bands. Due to the extent of these alterations, this building is considered non-contributing to the historic district.

15. Historic Name: Silvian's Women's Shop
Current Name: USA Foxx and Furs
Address: 29 West Superior Street
Date: 1914
Architect: John J. Wangenstein
Non-contributing

This is a small two-story Art Deco style building that is clad in polished black granite with marble accents. The first floor was altered in 1941 and again in 1944 by the addition of new aluminum frame fixed windows, which

flank a central recessed aluminum framed entry door, now covered by a metal overhead door. The transoms are covered by green and white laminate in an attempt to match the marble details at the second floor, and a large plywood sign with attached metal letters. The second floor is largely unadorned, consisting of large black granite blocks in a running bond pattern and three identical window openings. The windows have been replaced with new aluminum frame fixed windows with pink tinted glazing and vertical metal siding at the base. A continuous band of sixteen projecting black granite squares forms the heads of the windows, and each window is surmounted by an inset octagon of green and white veined marble. Because the alterations to the façade occurred in 1941 and 1944, this date falls outside the period of significance, therefore the building is considered non-contributing to the historic district.

16. Historic Name: J. C. Schobes Bakery and Confectionery
Current Name: Global Village
Address: 25 West Superior Street
Date: 1894
Architect: John J. Wangenstein and William E. Baillie
Contributing

This is a small two-story orange Roman brick commercial building sited on a narrow rectangular lot. The first floor is devoted to an open storefront framed by narrow brick piers with plain limestone details, which support a large steel beam. The original storefront was modified in 1921, 1929, and again in 1984 to its current configuration. It makes use of both curved and angled plate glass set above a polished pink granite base to create a large exterior display area. A decorative terrazzo floor survives in the entry area, and appears to date from the early renovations of the storefront. A large plywood sign covers the original transom and is lit by three new gooseneck lamps that are affixed to the masonry above the steel head beam. A continuous limestone sill marks the base of the second floor, which is divided into three bays – two slightly inset outer bays containing a single window opening flank a central bay with two openings. New fixed aluminum windows with tinted glazing have replaced the originals, but the flat, wide limestone heads and detailing are intact. A series of seven vertical red sandstone corbels perch atop the limestone heads of the outer bays, while the two windows of the central bay are capped by half-round brick arches constructed from two rows of rowlock bricks accented by an overscale limestone keystone. Each arch is filled by a limestone panel carved into a shell motif highlighted with a pair of volutes and acanthus fronds. An elaborate and delicate brick parapet caps the building, with a limestone balustrade supported by a wide brick corbel over the outer bays, and a steeply pitched brick gable over the central bay. The gable is filled with an almost fountain-like detail consisting of a small projecting limestone basin surmounted by two vertical brick stacks and a series of four concentric and progressively recessed brick rowlock half-round arches. The entire parapet is protected by a copper coping that has been damaged on the easternmost bay.

17. Historic Name: Kelly Furniture and Stack Company Dry Goods
Current Name: Enbridge Energy
Address: 17-23 West Superior Street
Date: 1913 and 1905
Architect: Unknown
Non-contributing

Sited on a roughly square lot composed of two plots (17-19 and 21-23 West Superior), this property is now comprised of two separate but similar buildings that are joined internally. The eastern half is a six-story buff brick building constructed in 1913, and the western half is a virtually identical five-story building constructed in 1905 that has a more recent metal-panel penthouse addition at the roof level. The buildings were joined visually on the exterior by a renovation in 1993 with the application of a new brown brick skin to the lower two stories of both buildings and the removal of a wide cornice. These alterations virtually eliminated all of the original materials and reworked the original configuration of the openings on the first floor. At the street level the south façade is divided into five bays by six large, square brick-faced piers. New aluminum framed doors and fixed windows have been inserted into the bays and a wide stucco-like panel covers the transom area, with two back-lit plastic signs affixed to the face of the transom panels. Seven flat brick pilasters create six identical window bays on the second floor, each filled by aluminum frame fixed windows with tinted glazing. Rectangular brick panels in a common bond pattern both above and below the windows function as spandrel panels. The western building has been further modified by a skywalk inserted at the far west end of the second floor level.

A continuous limestone band above the spandrel divides the new façade from the original, and also provides a sill for the windows of the third floor. From the third floor through the parapet the buildings are largely intact. Each building is three bays wide with identical window openings. Full height buff brick piers divide the façade into bays, and each pier is finished at the window head of the top floor by an abstracted shield motif carved in limestone. All windows have been replaced throughout the building with new fixed aluminum frame units. On the primary façade these windows rest on a plain limestone sill and are separated by a rectangular brick spandrel panel set in a frame of solider and stretcher bricks. A low brick parapet is decorated with simple cruciform limestone accents above each pier, and finished with a new metal coping. As mentioned above, the western building has another story added to it in the form of a penthouse level that is setback from the façade. The addition is constructed of metal panels with a strip of fixed aluminum frame windows.

Due to the demolition of the building at 15 West Superior, the entire east façade is exposed. The original windows and face materials have been replaced with new aluminum frame fixed windows and a stucco-like covering over the entire common brick façade.

18. Historic Name: NA
Current Name: Demolished 1995 – empty lot
Address: 15 West Superior Street
Non-contributing site

The Haug Brothers Block was a two-story brick commercial building designed by George Wirth and built in 1893. It was demolished in 1995, therefore the site is considered non-contributing.

19. Historic Name: Wirth Building
Current Name: Wirth Building/Antiques on Superior Street
Address: 13 West Superior Street
Date: 1886
Architect: George Wirth
Contributing

Constructed by George Wirth in 1886 for his brother Max's pharmacy, Wirth Drugs, the three-story red sandstone and limestone Wirth Building was one of a series of elaborate brick and red sandstone Victorian commercial facades that lined the 100 West block of Superior Street. Now only the Bell and Eyster Building (also by George Wirth) and the well-preserved Wirth Building remain of that early commercial streetwall. The building was individually listed in the National Register in 1991 and restored by the current owners in 1995.

Sited on a narrow rectangular lot with its primary façade facing south onto Superior Street, the Romanesque detailing of the second and third floors is balanced by the large, open storefront at the first floor. Two large, flat cast iron columns (maker's mark obscured by multiple generations of overpainting) support an unadorned steel beam, forming the framework for the storefront opening. The original glazing system and doors have been replaced with new materials, but the large plate windows with three-light transoms, low wooden paneled bulkheads, and glazed wood frame entry doors with multi-light transoms are very sympathetic to the period of construction.

The heavy iron framework of the first floor supports the large blocks of rusticated ashlar masonry that cover the second and third floor. Red sandstone blocks are laid in a running bond, with rusticated limestone accents at window heads and sills, and string courses. A large half-round window opening pierces the eastern half of the second floor, surrounded by a limestone arch that springs from two limestone blocks decorated with an abstracted floral or shield design. The original window unit is set back behind the masonry, and consists of three windows, one fixed window flanked by two 1/1 double hung windows. The windows are supported by a low wood paneled bulkhead, and are topped by large half-round expanse of prism glass. An oriel or bay window balances out the western half of the façade, with two narrower 1/1 double hung wood windows flanking a large fixed unit. The original pressed metal (bronze?) panning and cornice are intact, and the cornice displays a series of beaded bands in graduated sizes. A curved cast iron railing surrounds the upper roof of the bay, which is accessible from the third story windows.

Two engaged red sandstone columns frame the four pointed arch 1/1 double hung wood frame windows of the third floor. The windows rest on a continuous limestone sill and a band of limestone demarcate the spring point of the arches. Small leaded glass transoms fill the point of the arched openings, which are surrounded by a red sandstone head outlined with limestone banding. A tall gabled red sandstone parapet is punctuated by a circular limestone frame that enclose a carved red sandstone shield bearing the dedication date of "1886." The parapet is capped by a simple rusticated limestone coping.

20. Historic Name: Silberstein and Bondy Dry Goods Company
Current Name: ZLB Plasma Services
Address: 9-11 West Superior Street
Date: 1884, 1902, 1925
Architect: George Wirth
Contributing

This was constructed as the Silberstein and Bondy Dry Goods Company in 1884 by Bernard and Nettie Silberstein, two Hungarian immigrants who settled in Duluth in 1870 and helped to establish the first Jewish Synagogue in Duluth, Temple Emmanuel. Their building continued as the Dry Goods store until 1933, then functioned as a department store until 1983 when it was converted to the plasma center.[2]

Sited on a large rectangular plot with an elaborate red sandstone façade on the south and common brick sidewalls, this three-story terra cotta building originally was one of a series of elaborate brick and red sandstone Victorian commercial facades that lined the 100 West block of Superior Street. Now only the Bell and Eyster Building and the Wirth Building (also by George Wirth) remain of that early commercial streetwall. The original two-story brick and red sandstone Silberstein building was altered in 1902 with the addition of a third story. The facade was heavily altered with a façade renovation by architects Giliuson, Ellingsen and Erickson in 1925 which reconfigured the openings, and enclosed the storefront with stucco and terra cotta surrounding new aluminum frame fixed windows and doors. The entire massive carved red sandstone parapet was removed, all of the original 1/1 double hung wood frame windows removed and replaced with new aluminum frame fixed windows with tinted glazing and solid transom panels. But the most significant and dramatic alteration was the application of cream terra cotta to the entire south façade.

At the first floor, only the outer two piers are covered with terra cotta tile and large Corinthian capitals. These support a frieze course bearing dentil bands on the upper and lower edges, and a series of garland swags draped between shields and bucchrania. Following the structure of the building underneath, the second and third floors are divided into three bays by four two-story square pilasters that are covered by terra cotta tile in a running bond pattern. The two outer bays are much smaller than the central bay, which is further subdivided into three bays by two full-width fluted Corinthian pilasters, and two half-width pilasters at the bay edges. Although the central window bay on both floors retains what appears to be an original square cast iron pilaster, all other traces of the original windows have been replaced by new fixed aluminum frame windows with tinted glazing, solid transom panels, and stucco infill. Repeating the motifs of the frieze below, the spandrel panels below the third floor windows are decorated with shields and garland swags. The capitals at the top of the third floor support a plain terra cotta cornice that contains only a dentil course and four molded foliate wreaths. Having removed the large original parapet, what remains is a fairly simple low parapet wall clad in terra cotta tile. The central portion projects slightly, and is wrapped by a wide band of tiles at its upper edge with alternating molded rosettes and garlands. The whole is capped by cream terra cotta coping tile.

21. Historic Name: Norris-MacDougal Block
Current Name: Ragstock/Full Moon Imports
Address: 5-7 West Superior Street
Date: 1886
Architect: Charles McMillen and E.S. Stebbins
Non-contributing

Sited on a rectangular lot with its primary façade fronting Superior Street, this modest two-story variegated reddish-brown brick commercial building replaced a much grander 1886 Renaissance Revival structure designed by the local architecture firm of McMillen and Stebbins. The current building façade was remodeled in 1927, 1940 and 1957. Little of the original façade survives in the current configuration, with the storefront altered through the insertion of new aluminum frame and hollow metal doors, aluminum frame fixed windows, and brick faced bulkheads. The transom area and the brick frame surrounding the storefront opening have been obscured behind heavy layers of paint and black Cararra glass (now damaged), which in turn have been covered by subsequent layers of vertical and plain plywood siding under printed and backlit plastic signage.

The second floor is dominated by three large window openings, formed by an extremely attenuated framework of brick header and soldier courses accented with buff bands of glazed brick. Metal panels now fill the bulk of these openings, with new undersized aluminum frame casement windows inserted into the center of the infill panels. A continuous thin band of limestone functions as the window sill, while a continuous soldier course of face brick provides the window head. Two more soldier courses and horizontal bands of glazed brick separate the window heads from the parapet, which is divided into nine panels by brick frames of soldier and stretcher bricks cut to create the appearance of "mitered" corners. The panels are filled with a simple square of face brick laid in common bond, and a limestone coping stone completes the façade.

Due to the extent of alterations, this building is considered non-contributing to the historic district.

22. Historic Name: Bell and Eyster Bank
Current Name: Cool Duluth
Address: 3 West Superior Street
Date: 1884
Architect: George Wirth
Contributing

Sited on a narrow rectangular plot with an elaborate red sandstone façade on the south and common brick sidewalls, this three story commercial red sandstone building originally was one of a series of elaborate brick and red sandstone Victorian facades that lined the 100 West block of Superior Street. Now only the Bell and Eyster Building and the Wirth Building (also by George Wirth) remain of that early commercial streetwall. The first floor storefront was heavily altered by a series of renovations in 1937, 1943 and 1945, resulting in the loss of the original cast iron storefront system. New aluminum frame storefront windows and doors have been inserted, along with a new brick bulkhead. Metal panels and vertical wood sheathing cover the original transoms, and heavy layers of paint obscure the original masonry frame surrounding the storefront opening, which appears to include a framework of molded decorative tiles. It is not clear whether these tiles are original, or a later addition. A narrow metal string course of bronze or iron separates the storefront from the second floor.

Four red sandstone pilasters constructed from seven massive rusticated red sandstone ashlar blocks frame the three window bays of the second floor. The window openings are very large and retain the original 1/1 double hung wood frame windows, with the central window slightly wider than the outer two units. The windows rest on a continuous red sandstone sill, and share a large, flat red sandstone head that has a decorative curved molding carved directly above each window. A simple projecting red sandstone string course separates the second from the third floor, which is much lighter and more elaborate in its fenestration and decoration. Two projecting square pillars capped by fluted columns define the edges of the third floor window bay, which is divided into five tall, narrow bays by rusticated ashlar block pillars similar to those on the second floor. The original double hung 1/1 wood frame windows survive intact, with transoms filled by variegated leaded glazing. Each window is topped by a heavily deteriorated half-round panel that appears to be constructed from a type of cast plaster. These fill the half-round stone arches that form the window heads. Although now obscured by metal siding, the original parapet was a tall, elaborate construction of two large modified Corinthian capitals flanking a series of thirteen vertical coves topped by an inset half-round or shell motif. A red sandstone coping finished the parapet wall.

23. Historic Name: Poirier's Boots and Shoes
Current Name: Bead Harbor/Fragments of History
Address: 1 West Superior Street
Date: 1884
Architect: Frederick German and John deWaard
Non-contributing

This is a three-story red brick commercial building located on a sloping rectangular site at the northwest corner of Superior Street and Lake Avenue. The primary façade faces south onto Superior Street, with the first floor devoted to a retail storefront, and the upper two floors originally functioning as housing. The original storefront system was altered at an unknown date when the central-entry configuration was modified to create two separate storefronts each with their own entry. A recent renovation in 2003 has resulted in the insertion of new aluminum storefront window systems, transoms, and entry doors, new tile bulkheads, and a new wood cornice at the first floor supported by decorative brackets. On the interior, only the eastern half retains its original pressed tin ceiling.

The second floor is separated into three bays, with a larger central window flanked by two narrower windows. Originally the window units were wood frame 1/1 double hung with multi-light transom, brick arch heads and simple limestone sills. All windows have been replaced throughout the building during a recent renovation in 2003, and the large central window at the second floor was replaced by a new bay window with a metal panel roof. The third floor was pierced by four 1/1 wood frame double hung windows with brick arch heads in the original configuration, but alterations in 2003 removed the central two windows and replaced them with a single, large fixed aluminum frame unit. As it was designed, a series of twenty-one brick corbels composed of four progressively stepped brick stretchers capped the third floor below a simple parapet. The original brick parapet was enlivened only by four rectangular brick panels inset above the (original) third floor windows. This arrangement was modified to its current configuration in 2003, which removed the corbelling and added a limestone string course. This is capped by a simple brick parapet with three inset panels and a metal coping. All of brick on the south façade appears to have been repainted as part of the most recent renovation, most likely to mask the alterations to the brick masonry.

The common brick east façade also was altered as part of the recent renovation. The most significant change is the 2005 addition of a concrete block elevator and stair tower at the rear of the building on the northeast corner. The entries at the first floor level have been replaced with new doors, sidelights and transoms, and the northernmost window openings infilled with glass block. At the second and third floors, all 17 window openings have new aluminum frame 1/1 single hung windows. The northern two-thirds of the building retains the original corbelled brick detailing at the cornice, while the southern third has been altered to mimic the detailing of the south façade.

EAST SUPERIOR STREET

24. Historic Name: Bijou Theater
Current Name: Electric Fetus
Address: 12-14 East Superior Street
Date: 1903
Architect: William A. Hunt
Contributing

This is a two-story orange brick commercial building originally designed as a theater with a long, narrow footprint sited on the southeast corner lot at the intersection of Lake Avenue and Superior Street. It functioned as the Bijou until 1911, when it was converted to the Empress Theater. It continued under this name until 1915, when the building suffered a fire.[3] The structure was converted to retail use as Famous Clothing in 1965 according to the design of architects Morgenstern and Stanius, which resulted in the reworking of many elements on all four facades. The building was again remodeled in 2004 while occupied by the Electric Fetus.

The primary façade faces north onto Superior Street, with a large storefront at the first floor. Two flat orange brick piers remain as a frame for the storefront opening, which consists of new aluminum-framed fixed windows above a new glazed concrete block bulkhead. Two new aluminum frame doors with sidelights have been added as well. The original transom area is now covered by a large continuous panel with a faint grid pattern, to which a large neon sign has been affixed, reading "Electric Fetus." A plain band of brick is visible above the transom, terminating in a narrow projecting string course of red sandstone carved with a running wave pattern.

The second floor is divided into three bays, two smaller outer bays flanking a larger recessed central bay. Large, tightly-spaced brick quoins define the edges of the outer bays, each of which contains a single opening for a 2-light sliding aluminum frame window with a small fixed transom above. The windows have a simple flat red sandstone sill, but the large head is a flat arch of four red sandstone voussoirs surrounding an oversized keystone. The central bay is subdivided into three by two Doric brick pilasters with plain red sandstone bases and capitals. Each bay holds a pair of 1/1 single hung aluminum frame windows topped by a large fixed transom. The sills and heads are identical in form and material to those on the outer bays. A continuous string course rests on the capitals of the central bay below a band of brick and a new projecting metal cornice containing molding courses of both small and large dentils. A low brick parapet wall appears to be slightly damaged from water infiltration and is capped by a new metal coping.

The construction of a new multi-lane freeway and offramps immediately to the south of the building in 1983 greatly increased the exposure and visibility of the rear façade, which was altered in 1998 through the addition of new window opening and window units, as well as new facing materials. Both the east and west facades are exposed, the east most recently revealed in 1987 through the demolition of the adjacent Strand Theater building. The west façade of common brick was exposed in 1979 when the Bradley Building was demolished; the façade was then covered with stucco and a wide metal coping.

25. Historic Name: NA
Current Name: Technology Village
Address: 13 East Superior Street
Date: 2000
Architect: LHB Architects
Non-contributing

This is a large new full-block development constructed in 2000 that does not fall within the period of significance for the historic district.

26. Historic Name: NA
Current Name: NA
Address: 16-18 East Superior Street
Date: NA
Architect: NA
Non-contributing site

This is the site of a small commercial building that was demolished. It is now a non-contributing site.

27. Historic Name: J. J. Costello Hardware and Stoves
Current Name: Abalan's Quality Interiors/The Master's Piano Shop
Address: 22-24 East Superior Street
Date: 1884/1891
Architect: Oliver G. Traphagen and Francis Fitzpatrick (22) and George Wirth (24)
Contributing

The building consists of two identical, red-orange brick two-story commercial buildings joined by a common brick structural wall. Although both buildings are visually similar at the second floor level, both have been subjected to alterations at the first floor that have either removed or covered the original materials and obscured the original configuration of door and window openings. A new brick façade has been added to the storefront façade of the building at 22 East Superior to create a small covered exterior vestibule area. Three new brick piers provide an open framework which holds two large tinted glass transoms with screened letters reading "Quality Interiors." A brick inset panel framed by headers sits above the transoms, and a backlit plastic sign spelling "Abalan's" is attached to the face. The transition from the upper edge of the new façade to the original façade is achieved by the application of sloped metal panels. The original storefront behind the new facade is now completely filled by large new aluminum frame storefront windows and a pair of aluminum doors with a fixed transom. The building at 24 Superior has received a slightly less invasive treatment with the application of cream enameled metal panels in front of the original brickwork and bulkheads. Ribbed peach metal panels were applied over the transom area along with a small backlit plastic sign, and new aluminum frame doors and windows were installed. The spandrel panels below second floor windows are still partially visible on both facades, as are the tops of the outer and central brick piers with their rectangular limestone detail blocks tooled to resemble the honeycomb-like structure of coral.

The upper floor of the 24 Superior building appears to be largely original in its condition, while the 22 Superior building has been subjected to harsh masonry cleaning and inappropriate repointing that has widened the mortar joints and utilized a new mortar that is lighter in color than the original. The second floor is divided into four bays by narrow, flat brick piers that create the frame for tall, thin window openings. The spandrels above and below each window opening hold a small rectangular recess with decorative angled brickwork that creates a three-dimensional checkerboard pattern. While the narrow continuous limestone sills and large limestone block heads remain, all of the windows have been boarded over or replaced with new 1/1 single hung vinyl units. The second floor is finished by a full width flat brick arch that runs between the outer and center brick piers and is highlighted by limestone detail blocks with a coral-like finish. The arch and blocks form the support for large decorative iron brackets and a large pressed metal cornice with a wide, flat fascia below a dentil molding and a row of small brackets. The cornice at 24 Superior appears to be original, while that at 22 Superior has been modified through

the replacement of the dentil molding. Text in relief reading "18 J.J. Costello 84" and "Hardware & Stoves" is visible running across the fasciae of both buildings, identifying the original function of both structures.

Because the 1891 addition was intended to double the size of the original structure and present a unified commercial appearance, this building is considered as one historic building.

28. Historic Name: Wieland Block
Current Name: Schwerdt Building
Address: 26 East Superior Street
Date: 1889
Architect: Oliver G. Traphagen
Contributing

This four-story red pressed brick building was designed in 1889 as a furniture store, later becomming the Savoy, a new 5¢ theater opened by R.H. Hatfield of Chicago, for "moving pictures and illustrated songs."[4] From 1901-1930 it functioned as the home of the *Duluth News* Tribune newspaper. It has a rectangular footprint and common brick sidewalls that are exposed above the third floor. The primary façade fronts onto Superior and is divided into three bays, the center bay being recessed and expressing a slight convex curve. At the first floor level the building has been altered through the application of black and white Cararra glass panels, most of which have been removed from the upper half of the floor exposing the four original rusticated red sandstone block piers and large red sandstone heads decorated with Eastlake abstracted rosettes and floral banding. The head in the central bay has a slight convex curve, while the heads of the outer two bays are straight. The lower half of the first floor appears to retain the original configuration of large storefront windows in the outer bays on either side of a recessed entry in the center bay. Cararra glass is still in place on the lower part of the piers, and the windows and doors have been replaced with new aluminum frame units with black Cararra bulkheads.

Four flat brick piers with rounded corners, foliated unglazed terra cotta capitals, and rusticated red sandstone bases define the three bays of the second floor. The outer bays hold two massive fixed wood frame windows topped by arched transoms. The heads are formed from brick arches that converge at the top of a central brick pier capped with an unglazed terra cotta triangular panel sculpted with abstracted floral motifs. The central bay is subdivided by five narrow brick piers with rusticated red sandstone blocks serving as both bases and capitals. Each of the four narrow bays holds a tall 1/1 wood double hung window with a massive rough-faced red sandstone head block carved with a narrow egg-and-dart molding that merges to create a continuous decorative course across the center bay. Each of the three bays is separated from the upper floor by a narrow band of unglazed molded terra cotta that forms the base for the plain red sandstone sill blocks of the windows at the third floor. The scale, placement, and number of the fenestration is maintained from the second floor, but the forms are slightly altered. Two fixed wood frame windows with a three-light rectangular transom fill the outer bays, topped by massive rusticated red sandstone heads set below a terra cotta egg-and-dart brick molding. Many of the details of the center bay are identical to those of the second floor, with the addition of a convex red sandstone fascia above the window heads that is carved with a symmetrical banner detail.

As the visual "cap" of the building, the fourth floor assumes a more delicate scale for its fenestration and a lighter touch in the detailing. Four squat brick piers with rounded corners and unglazed terra cotta Corinthian capitals determine the edges of the three larger bays, with narrow versions of these same piers and capitals creating the

internal divisions within each bay. Echoing the lower floors, the central bay is again divided to accommodate four narrow 1/1 double hung windows, with the difference that the windows are slightly recessed from the plane of the main façade and they exhibit a half-round arch in the upper sash. The capitals of the intermediary piers function as the spring point for the brick arch heads over each window opening. An arched terra cotta molding with an egg-and-dart motif provides the transition from the brick arch heads back to the plane of the primary façade. The outer bays mimic the central bay, but contain only three window openings each. A pressed metal cornice completes the façade at the fourth floor, with a palmette motif cast in relief across the broad fascia. A low brick parapet also reflects the character of the bays below, separated by low square brick columns topped by square terra cotta caps with an egg-and-dart molding. A series of recessed and corbelled rectangles punctuate the façade of the parapet, which is covered by a rough red sandstone coping.

29. Historic Name: Hayes Block
Current Name: Lizzard's Gallery and Framing/Bullseye
Address: 30-38 East Superior Street
Date: 1906-1907[5]
Architect: William A. Hunt
Contributing

This is a two-story variegated brown brick commercial block with a roughly square plan sited on a sloping lot at the intersection of Superior Street and First Avenue East, resulting in a third story on the rear or south façade. The primary façade on Superior Street was heavily altered in 1923, and this remains largely intact at the upper story. The façade originally was divided into four bays creating four storefronts, and portions of a cast iron storefront are still visible in places. Additional alterations at the storefront level were made at an unknown date, resulting in the installation of new aluminum frame storefront windows and doors, combined with new vertical wood siding and metal panels covering the transoms and ceramic tile bulkheads that have largely obscured the original configuration of the first floor and its materials, however. The second floor also is divided into four large bays by broad, flat brick piers. A single, wide recessed brick panel in each bay forms a frame for three window openings containing a 1/1 double hung wood frame window. The windows sit on a continuous red sandstone sill that extends the width of the north façade and continues onto the east façade. The upper edge of each recessed panel is decorated with a series of fifteen vertical brick corbels that soften the transition back to the plane of the façade. Two continuous horizontal stepped string courses lead to a broad brick fascia below a projecting metal cornice supported by a row of small brackets.

The detailing of the north façade wraps the corner onto the secondary east façade and forms one storefront bay at the north end. The only deviation from the north façade is a reduction in the size of the second floor bay to two 2/2 double hung wood frame window. The remainder of the façade is divided into six bays with a basement level sloping down to a full story at the rear. Three of the window openings at the north end of the basement have been infilled with glass block, but the south end retains original 2/1 double hung wood frame windows. The first and second floors are divided into six bays which are filled with window pairs. The four northern pairs on the first floor are small 1/1 double hung wood frame windows, while the southern two pairs are much larger 2/2 double hung wood frame windows with a two-light transom. All six pairs of windows on the second floor are 2/2 double hung wood frame windows. Every window pair on the east façade has a simple red sandstone sill. A series of vertical brick corbels supports a band of brick that functions as the parapet with a simple red sandstone coping.

30. Historic Name: Grant Hotel
Current Name: Western Union/Duluth Coin and Stamp/Coney Island
Address: 101-105 East Superior Street
Date: 1907
Architect: unknown
Contributing

This is a two-story reddish-orange brick building with a square plan and two prominent facades due to its location at the intersection of Superior Street and First Avenue East. The primary façade fronts onto Superior Street and is divided into three bays, but continues onto the secondary western façade by wrapping the corner, which was set on a diagonal to accommodate a main entry. A series of six original slender cast iron columns stamped with the makers mark "Crown Iron Works, Minneapolis" support a steel beam and pressed metal cornice in the first floor storefront. Tightly spaced large brick quoins frame the storefront opening at both ends and are positioned to "support" the steel beam and cornice as they project beyond the edge of the window frames. Although the majority of the storefront was altered at an unknown date through the introduction of new aluminum window units, plywood paneling and signage, and black plastic laminate bulkheads, the storefront at the east end (currently occupied by Coney Island) has original multi-light transoms intact and exposed. The second floor is articulated into three bays by large brick quoins framing both sides of the two narrow outer bays. Each outer bay holds one double-hung 1/1 wood frame window perched above a rusticated red sandstone sill. An elaborate head is formed from a large block of flat-faced red sandstone that is surrounded on three sides by a stepped brickmold. A wide band of brick leading to a series of four horizontal brick corbels and a continuous narrow string course of rusticated red sandstone separates the second floor from the low brick parapet with its new metal coping. The same detailing of the outer bays applies to the single bay that is located on the diagonal face at the corner. Five identical 1/1 windows are evenly spaced along the width of the center bay, with a single narrow brick keystone in place of the large red sandstone head. A series of twenty-eight vertical brick corbels sit above a wide band of brick and support the red sandstone string course.

On the western façade, the first floor is composed primarily of a flat expanse of brick wall and red sandstone foundation stones that step up in response to the steep south/north slope of the site. The façade is enlivened by four columns of brick quoins that divide the façade into three bays. The northernmost bay contains a door opening with an oversized red sandstone head and two large window openings with heads formed from three brick voussoirs. The openings were filled with plywood panels at an unknown date. A matching window is located in the middle of the center bay, but it too is covered with plywood. The second floor mirrors the arrangement of the south façade with the exception of the outer two bays, which contain a pair of double-hung windows instead of the single opening.

31. Historic Name: Astoria Hotel
Current Name: Old Town Antiques and Books/Hip Stuff/Chinese Dragon
Address: 102-108 East Superior Street
Date: 1905
Architect: unknown
Contributing

This is a two-story painted brick commercial building sited on the southeast corner of the intersection of Superior Street and First Avenue East. The building has a rectangular footprint with its primary façade on Superior and a secondary façade facing First Avenue. Four cast iron columns from the original storefront system are visible at the first floor level, but much of the north storefront has been altered from its original appearance through the insertion of new aluminum frame storefront windows and doors, new bulkheads, and new canopies and plywood panels with signage that cover the transoms. A continuous series of pressed metal panels was attached to the brick above the transom level, providing a visual separation between the first and second floors.

The second floor of the main façade is divided into three bays, two smaller outer bays articulated by brick quoins and a much larger center bay that is characterized by six slightly recessed individual bays. The two outer bays have two window openings each of which holds a new fixed aluminum frame window with a cut stone sill and a large flat brick arch with a thin stone keystone. A small rectangular brick recess is positioned immediately above each window, with a cut stone sill and a series of four horizontal corbels at the head. Two small elliptical recesses flank the rectangular panels, with frames formed from brick headers and a narrow stone keystone mirrored at the top and bottom of the frame. Each recess in the central bay contains a new fixed aluminum frame window sitting on a cut stone sill that extends the full width of the recess. The head is made up of a flat brick arch with a narrow stone keystone that extends through the center of a projecting segmental arch resting on the flat arch. A row of six vertical brick corbels finish the top of the recess, which steps out to a flat brick panel that is capped by a serrated profile below a projecting metal cornice. There is no clearly defined parapet (the result of a fire in 1929 that destroyed the parapet), and the wall is simply terminated with a thin metal coping.

The west façade slopes down to incorporate a third story at the rear or south end of the building, but this is largely hidden by a large pedestrian ramp placed immediately adjacent to the building. The façade is roughly divided into three bays, with the northernmost bay representing a continuation of the north façade onto the west. The northernmost bay is a compilation of features found on the front façade, with aluminum storefront windows and canopies at the first floor, and brick quoins defining the edges of the second floor bay. A single new fixed aluminum frame window has a cut stone sill and a large flat brick arch with a narrow stone keystone. A row of brick corbels sits below the same serrated profile and metal cornice seen on the front façade. The same treatment is repeated at the southernmost bay at the second story level. The first floor is largely unarticulated, with five fixed aluminum frame windows piercing the wall in the five southern bays. The central portion of the second floor contains nine window openings with cut stone sills and brick flat arches with stone keystones. The openings are filled by a mix of materials, including new aluminum frame fixed windows, plywood sheeting and smaller fixed window units surrounded by plywood infill. Three horizontal brick corbels lead up to a long parged strip at the top of the brick wall, most likely resulting from the removal of the pressed metal cornice in 1971.

32. Historic Name: NA
Current Name: Parking Ramp, Fond-du-Luth Casino
Address: 107-123 East Superior Street
Date: 1987
Architect: unknown
Non-contributing structure

This is a four-story red brick parking structure serving the adjacent Fond-du-Luth Casino. It does not fall within the period of significance for the historic district. The construction of the building resulted in the demolition of the Oppell Block, constructed in 1889 for Oppell Dry Goods and designed by Duluth architect, Oliver Traphagen.

33. Historic Name: NA
Current Name: NA
Address: 110-116 East Superior Street
Date: NA
Architect: NA
Non-contributing site

This is the site of a small commercial building that was demolished in 2005. It is now a non-contributing site.

34. Historic Name: Peterson Buffet
Current Name: Lake Place Building
Address: 118 East Superior Street
Date: 1911
Architect: unknown
Contributing

This two-story limestone Neo-Classical Revival building with a rectangular footprint originally was constructed as a restaurant and converted to a beer garden in 1941. The sidewall exposed on the west façade was parged with a stucco-like material at an unknown date. The first floor was radically altered from its original appearance at an unknown date through the addition of new wood frame fixed windows and a leaded fan light, a new single light wood door, new stucco panels, cast details and facing over the original limestone, and new polished granite bulkheads. A large signboard is attached at the top of the first floor reading "Lake Place Building." The second floor remains intact, and is delineated by a projecting limestone string course that forms the sill for the four window bays on that floor. Each bay holds a 1/1 wood frame double hung window which is framed on either side by a vertical limestone panel with a lesbian leaf motif at the perimeter. A similar horizontal panel makes up the continuous head for the four windows, flanked at either end by a square inset detail composed of green glazed 1x1 ceramic tiles in a carved lesbian leaf border. A projecting limestone cornice is supported by five large limestone brackets interspersed with four raised stone panels. A low stone parapet with a limestone coping sits above the cornice and is framed at each end by tall, oval shield decorations with a laurel garland wrapping the upper half and pendant floral decorations suspended below. The parapet coping steps up and curves into a half-ellipse to accommodate the shield elements.

35. Historic Name: Delray Hotel
Current Name: Last Place on Earth
Address: 120 East Superior Street
Date: 1908
Architect: unknown
Contributing

This three-story reddish-brown pressed brick building has a long, narrow rectangular plan with its primary façade on Superior Street. Some components of the original cast iron storefront remain, such as the large square columns at either end and the steel header beam. All other elements of the current storefront appear to be more recent additions from a recent remodeling, including the fixed aluminum frame windows, two aluminum frame doors at the west end, and the vinyl canopy that covers the original transom area. A thin band of rusticated red sandstone forms a string course immediately above the steel header, marking the base of the second floor. Four square brick piers with rough cut red sandstone bases and caps divide the second and third floors into four bays. Each bay has a rectangular window opening for a 1/1 double hung wood frame window, although only two of these units are visible at each floor. The remaining openings are filled with plywood panels covered with various painted scenes. Although heavily damaged by water infiltration, portions of the continuous red sandstone sill are still intact at both floors, as is the band of rusticated red sandstone that makes up the window heads. Spandrel panels between the second and third floors are composed of four slightly recessed brick panels that step out to the plane of the window sill in a series of four horizontal brick corbels. Above the red sandstone heads at the third floor are a series of four decorative corbelled brick half-round arches, the outer two of which surround a highly textured panel of pressed brick in a diamond relief pattern, while the inner two panels incorporate face brick in a running bond. A final string course of rusticated red sandstone marks the lower edge of the parapet, which is composed of brick laid to resemble a projecting cornice. Two more substantial end "brackets" formed from a series of multiple horizontal corbels support a projecting brick "molding" at each end, while a row of fourteen smaller brick corbelled "brackets" appear to carry the load in the center. The whole is protected by a wide metal coping.

36. Historic Name: Service Motor Company, Drivers' Union Hall
Current Name: ShelDon Reproduction Center
Address: 124 East Superior Street
Date: 1909
Architect: Frederick German and A. Werner Lignell
Contributing

This is a low, wide two-story commercial building covered in off-white terra cotta with light green and figural accents. The first floor is consumed by an open storefront arranged in seven irregular bays around a central recessed entrance, with a smaller secondary entrance located at the west end. Terra cotta panels with a double band of incised molding surround the storefront opening on three sides, effectively suggesting a decorative frame for the storefront. While the windows, bulkheads and doors were replaced in 2001, the overall effect is very respectful of the original materials and configuration. Eight panels of textured Luxfer prisms survive in excellent condition at the transom level in their original structural frames, which are now spotlit by eight new gooseneck lamps attached to the face of the terra cotta below a projecting, ribbed terra cotta string course at the base of the second floor.

The visual rhythm of the first floor is carried into the second floor with the repetition of an overall terra cotta "frame" surrounding a central eight-bay opening. In this instance, the frame takes a more elaborate form with double bands of light green incised banding highlighted with off-white. Small blocks with a pendant floral motif hang at the upper corners of the frame, while a series of four green terra cotta shields with off-white numerals are evenly spaced across the upper band, spelling out the date of construction – "1909." Eight separate windows bays containing 1/1 double hung wood frame windows have simple projecting terra cotta frames, but all share a single projecting terra cotta sill. A continuous horizontal band of half-round oak leaf garland crowns the window heads,

with rosette blocks and pendant garland framing the upper third of each window opening. A very thin course of egg-and-dart molding runs below a projecting terra cotta cornice, which in turn supports a low terra cotta parapet punctuated by eight recessed panels. A thick new metal coping slightly obscures the original profile of the parapet's upper edge, but it appears to display a series of seven half-round projections corresponding to the divisions between the recessed panels below.

37. Historic Name: Sears, Roebuck and Company
Current Name: Fond-du-Luth Casino
Address: 125-131 East Superior Street
Date: 1929
Architect: Giliuson and Ellingsen
Contributing

Sears, Roebuck and Company had this building constructed for their downtown department store in 1929 and occupied the structure until 1983. The Fond-du-Luth Casino opened in 1986.[6] It is a three-story cream brick building located on a south/north sloping site at the intersection of Superior Street and Second Avenue East. The primary façade faces south onto Superior and is composed of eleven bays at the second and third floors, delineated by simple flat brick pilasters capped with a plain terra cotta block. Alternate pilasters have a tall, decorative, geometric finial atop the cap, and all pilasters have a slender, single-color neon strip attached directly to the masonry at the second and third floors. The original storefront at the first floor of the south façade has been largely removed as a result of alterations in 1992 that added dark grey polished granite facing and new aluminum frame doors and fixed windows. Original transoms and the spandrel panels between the first and second floor are obscured by a large black metal sign highlighted with pink, blue and yellow neon spelling "FOND-DU-LUTH CASINO." The projecting signage extends the full width of the south façade and wraps the southeast corner to cover the first two bays of the east façade as well. At the west entrance the signage projects to create a canopy that expands vertically into a series of three neon "setbacks" covering portions of the second and third floor. Two identical vertical metal and neon signs are attached to both corners of the south façade, terminating in a projecting quarter-round element at the top of the third floor emblazoned with the word "CASINO" in pink neon. The upper floors are fairly plain in their detailing, with 11 window openings at each floor set into a blank brick face. All windows were replaced in 1992 with new pink tinted fixed aluminum frame windows in the original openings, which retained the off-white terra cotta sills. Decorative relief is provided by the spandrel and parapet panels, which have three shallow vertical brick insets that cast subtle shadow lines.

The east façade also has eleven bays defined by shallow brick pilasters with attached neon strips. The first floor is largely blank with the exception of the storefront filling the first two bays and single fixed window in the third bay. A projecting terra cotta string course separates the first from the second floor, and it is likely that this detail continued onto the primary façade as well. The arrangement of the fenestration for the second and third floors is very similar to that of the south façade, but the bays are wider resulting in larger window openings. The second floor windows are approximately half the height of those on the south side and the heads aligned at the same level. As on the south side, all windows have been replaced with new pink tinted fixed aluminum frame units except the fifth and sixth bays, which are infilled with cream brick. A secondary entrance at the north end has new aluminum framed doors, sidelights and transoms, and a large black metal and neon sign spelling "CASINO" attached to the spandrel panel below the third floor window.

38. Historic Name: Duluth City Jail
Current Name: Architectural Resources Inc.
Address: 126 East Superior Street
Date: 1890
Architect: Oliver G. Traphagen
Contributing

This tall, narrow two-story red brick and red sandstone Romanesque Revival structure was designed in 1889 by local architect Oliver G. Traphagen as part of a pair of civic buildings including the Jail and Police Headquarters at 126 Superior and the City Hall on the adjacent site to the east. Rehabilitated in 1968, the historic Jail retains many of its original architectural and character defining features. The first floor is constructed with rusticated sandstone blocks laid to form a low foundation that support four piers composed of stacked blocks topped with a capital carved in low relief. The piers divide the lower story into three bays, with the center bay projecting slightly forward of the outer two. Large fixed windows topped by pairs of smaller single pane and prism glass transoms define the bays, except at the eastern outer bay which functions as the main entry. Here two pairs of engaged half-round columns with joined capitals frame a new metal security door inserted into the original opening. A large sandstone header is pierced by two prism glass transom openings that sit below the word “POLICE” carved along the upper edge of the head.

Large, elaborate spandrel panels separate the first from the second floor, and each is articulated differently on the three bays. The western bay is the most simple in its detailing, consisting of two projecting brick piers framing a central panel of textured brick containing a half-round sandstone arch. The interior of the arch is filled with decorative brick molded in a chevron pattern with an alternating recessed bullseye motifs. A variation of this motif is seen in the central bay spandrel, which is executed largely in sandstone to create four small half round arches, one placed over each of the four small square transom windows. As on the eastern bay, the smaller arches are filled with the same chevron-patterned pressed brick. Flat sandstone blocks above the four arches create a plain surface that is enlived by the insertion of molded unglazed terra cotta panels with a low relief garlands and scrolls. At the western bay the door head consumes much of the spandrel, leaving a small amount of space for two sandstone piers framing a narrow panel of textured brick that surrounds a small rectangular panel of the chevron pattern brick. A delicate band of wrought iron tracery is affixed to the masonry between the two piers at the bottom of the panel, and a band of molded sandstone vertical brick corbels at the top appears to support the sill of the second floor window.

The second floor follows the three-bay arrangement of the first, separated by four tall brick piers with plain sandstone bases and capitals. The identical outer bays contain a single two-light fixed aluminum frame window set into a sandstone frame, with two small prism glass transoms above. A massive sandstone block forms a header that spans the full width of the bay and supports an oddly shaped sandstone block above. A series of brick half round corbels cap the façade below a projecting sandstone cornice. The central bay is similar with narrow sandstone blocks framing four 2-light fixed windows in a projecting bay window arrangement. Each window unit is topped by a small, square transom, the outer two containing prism glass. Rusticated sandstone blocks create a continuous head, which supports a brick panel decorated by rectangular panels of unglazed terra cotta. A projecting sandstone cornice supports a new enameled metal roof pressed to similar the appearance of diamond-shaped shingles. A massive round Spanish-style parapet rises over the central bay, contained on either side by low brick pillars topped by sandstone orbs. Two larger pillars are perched at either end of the parapet, and serve as the

termini for a sandstone balustrade that decorates the top of the outer bays. The westernmost pillar still retains a large egg-shaped bronze cupola-like features, although its matching pillar on the east end supports only a flat metal coping.

39. Historic Name: Duluth City Hall
Current Name: Great Northern Music Center/Art Options
Address: 132 East Superior Street
Date: 1889
Architect: Oliver G. Traphagen
Contributing

This two-story red brick and red sandstone building was designed in 1889 by local architect Oliver G. Traphagen as one of a pair of civic buildings including the City Hall at 132 East Superior and the Jail and Police Headquarters on the adjacent site to the west. Sited prominently on the southwest corner of the intersection of Superior and Second Avenue, the sharp north to south slope of the terrain creates an additional basement story that is visible as a rusticated red sandstone foundation along the secondary east façade on Second Avenue. The primary north façade was altered in 1946 with the addition of black Cararra glass to masonry of the first floor storefront. In addition, the three bays of the first floor were reconfigured to accommodate new aluminum frame storefront windows on the outer two bays, and a new aluminum frame recessed entry in the center bay. A continuous sandstone stringcourse identifies the upper edge of the first floor, while also serving as a sill for the fenestration of the second. The two outer bays are larger than the slightly projecting central bay, and contain three tall, narrow window openings with a small single-light transom above separated by a deep, angled mullion. The window of the central bay is a slightly larger single opening topped by a transom divided into three lights. All of the window openings except one are covered with painted plywood, as are five of the transoms. A fairly simple cornice is constructed from a wide brick band topped by a continuous row of modified brick dentils and a row of large, closely spaced vertical brick corbels below a projecting band of sandstone. The low brick parapet and sandstone coping is unadorned, with the exception of a taller gabled portion at the central bay containing a half round arch that encompasses a pressed, unglazed terra cotta shield motif.

The secondary east façade uses many of the same architectural features, and also is divided into three large bays with the central bay slightly recessed. The two outer bays at the first floor each contain four tall, narrow window openings with wood frame fixed windows, simple sandstone sills, separate transoms, and large brick jack arch heads. Many of the window openings have been covered or infilled with brick at the northern end of the façade, while the southern end retains the original fenestration. The central bay is similar with the exception of the window heads, which take the form of half-round brick arches at the transom level. The treatment of the second floor, cornice and parapet is virtually identical to the outer bays of the north façade, with the exception that each bay contains four window openings and the transoms are separated from the window by a simple sandstone mullion. Some of the window openings are hidden behind a pair of large billboards attached to the north end of the façade, while others have been modified through infill panels and the installation of new, undersized vinyl 1/1 units in the original openings.

40. Historic Name: Masonic Temple Opera House
Current Name: Temple Opera Block
Address: 201-205 East Superior Street
Date: 1889, 1941
Architect: Charles McMillen and E. S. Stebbins
Non-contributing

This is a massive three-story Richardsonian Romanesque red sandstone building with Moorish influences located at the intersection of Superior Street and Second Avenue East. The building in its current form represents only the foundation of what was originally a seven-story structure that culminated in a massive copper cupola with an unusual spherical clock tower. The upper stories and cupola were dismantled in 1941 and the remaining structure was capped at the third floor.

The primary façade fronts Superior Street, defined by three bays arranged slightly asymmetrically around a prominent central arched entryway. Three large square piers of rusticated red sandstone blocks frame the two storefronts that flank the central entry. The western storefront is broken into two sections by an intervening pier that create a projecting corner bay and a narrower recessed bay adjacent to the entry, while the eastern storefront is a single wide bay. As a result of the differences in their structural supports, the eastern storefront has two thin cast iron columns supporting a large steel beam with cast iron rosettes decorating the ends of the tie rods. The storefront is symmetrical, with two large bronze frame windows topped by transoms with two keyhole profiles on either side of a setback entrance with a large single-light wood door. The window frames and door have been painted and the entrance transom was covered by a plywood panel and new signage as part of a 1984 renovation that also cleaned the masonry. The western storefront has two separate bronze frame units below a large steel beam. The smaller unit in the narrow bay has two keyhole transoms above a large window, and the larger unit has three keyhole transoms over a large plate glass window and a setback entry with a single-light wood door. Two pairs of small pink granite columns (one engaged square column and one freestanding round column) are elevated on a rusticated red sandstone block base and flank two projecting bronze frame display cases. Rough red sandstone bases and intricately carved red sandstone capitals covered with lacelike arabesques in shallow relief serve as a stark contrast to the smooth surfaces of the granite, while providing a subtle reference to the distinctive features of North African and Spanish architecture that were frequently incorporated into the visual vocabulary of Masonic structures.

The columns support a flat, undecorated frieze and quarter round molding with carved relief, which provide a platform for the spring point of the large Moorish arch at the second floor encircling a projecting bronze balcony. Four full-height double-hung 1/1 wood frame windows with large transoms provide access to the balcony from the interior. The side bays at the second floor are demarcated by a projecting water table resting on the steel support beams of the first floor. The eastern bay is punched by two openings containing a pair of wood frame 1/1 double hung windows with transom. Each window pair sits above a simple continuous sill of flat-faced red sandstone blocks, while the heads are separate and slight more elaborate blocks with a molded surround. The arrangement of the western bays is similar, with the exception that the three openings each contain a single 1/1 wood frame double hung window. Each opening is separated by a flat pier of rusticated blocks topped by a capital carved with arabesques in shallow relief located at the level of the transoms. The third floor repeats the same fenestration pattern as the second, with heads and sills of a more simplified design and reduced scale. The central bay above the large arch displays two openings filled with a pair of 1/1 wood frame double hung windows with

transoms. The truncated building has been terminated at the third floor with the addition of a projecting painted metal cornice and low parapet wall of reddish-orange brick. A larger cornice was placed atop the central bay with signage on the fascia reading "Temple Opera Block."

The west façade is a more simplified version of the primary south façade. The lower level is composed almost entirely of rusticated blocks forming a massive foundation, interrupted only by continuation of the storefront wrapping the corner at the south end, and the insertion of three small three-quarter-round windows with leaded glass. A single entrance at the north end is framed by a tall pedimented surround supported on two slender engaged columns. The second and third floors are divided into three bays, with the central bay projecting slightly as on the south façade. The treatment of the fenestration mimics that of the primary façade, with three openings in the south bay, and two openings each in the central and northern bays. As on the front, the third floor is awkwardly finished with a projecting metal cornice and low brick parapet.

41. Historic Name: Knudsen Automobile Company Building
Current Name: Lakewalk Antiques/Center for Nonviolence
Address: 202 East Superior Street
Date: 1917
Architect: Austin Terryberry
Contributing

This massive four-story tan brick building is sited on a rectangular lot at the southeast corner of the intersection of Superior Street and Second Avenue. It was built for the Knudsen Automobile Company, distributors of Paige and Maxwell cars and Republic trucks. As originally constructed, the basement of the building served as a garage, the main floor as the showroom and offices, the third floor as the "second hand car department," and the fourth floor as the service station and repair shop. A disastrous fire gutted the interior of the building in 1922, but apparently the business reopened again at a later date.[7]

The sharp north to south slope of the site results in the addition of a basement story at the rear façade, which is visible along the secondary west façade on Second Street. Alterations to the first floor of the primary (north) façade have obscured the original materials and configuration of the storefront, although the structural elements suggest that it was divided into three bays. New aluminum frame windows and doors were added in 1985, and the transoms were covered with plywood panels and signage. Substantial blocks of reddish-orange sandstone are used to create an impressive string course separating the first from the second floors on the main façade.

Four square, one-story, pillars are set slightly proud of the plane of the surrounding face brick, separating the second floor into three distinct bays. Every pillar is crowned by a square Doric capital carved from the same reddish-orange sandstone used in all of the detailing on the building exterior. Slightly smaller in scale, the two outer bays hold a grouping of three new 1/1 single hung aluminum frame windows with a tinted fixed transom. The center bay exhibits two pairs of the same windows, joined by an original cast iron pillar that doubles as an oversized mullion. Each window grouping rests on its own continuous sandstone sill that runs the full width of the bay. A series of four horizontal brick corbels finish the top of each bay, stepping out to the plane of the face brick and a projecting string course of sandstone that also serves as a continuous sill for the windows of the third floor. The fenestration pattern is the same as that for the second floor, but the windows appear to be wood double hung sash with a metal panel placed over the transom. Three simple, rectilinear designs in brick decorate the parapet

above each window, leading the eye to the projecting metal cornice/coping supported by a row of chunky, square brackets.

On the west façade, the sloping site creates a basement level that has a low, stepped sandstone foundation supporting a row of six projecting brick Doric pillars ranging in height from one story at the north corner to three stories at the southern corner. The pillars divide the basement level into five bays, each of which contains a pair of small, fixed aluminum frame windows with a shared sandstone sill. In response to the slope of the site, the windows increase in height as they move from north to south. The first floor is largely unadorned, with the exception of the northernmost bay, which is a continuation of the storefront on the north façade. Identical pairs of small, fixed aluminum frame windows are situated high on the wall in the remaining bays, leaving the bulk of the first floor as a blank brick wall. As with the first floor, the northern bay of the second floor adopts the pattern and decoration established on the outer bays of the north façade, with two pairs of aluminum frame windows replacing the grouping of three. The remaining bays also use the same grouping of two pairs of windows, each pair having its own sandstone sill. Wrapping onto the west façade from the front, the projecting sandstone string course provides a continuous sill for the five bays of the third floor. Two pairs of 1/1 wood frame double hung windows with covered transoms are set below the same rectilinear brick decoration that adorned the upper wall of the main façade, along with the bracketed cornice/coping at the top of the wall.

42. Historic Name: Interstate Auto Company
Current Name: By Lake Used Book Store and Records
Address: 206-214 East Superior Street
Date: 1915
Architect: unknown
Contributing

This is a wide, low, two-story brick building with a rectangular footprint that was constructed for auto insurance. The primary façade has been altered through the introduction of new materials and the application of paint to the masonry. The use of six whole and one partial square brick pillars with square Doric capitals of the same shape and height as those on the adjacent Knudsen Building to the east suggest that these may be companion structures, if not designed at the same time by the same architect, then at least intended to be visually linked in the mind of the viewer. Because the windows of the second floor are set at different heights and the outline of the parapet appears to be in two distinct, but identical, pieces, it is possible that this building was constructed as two separate structures that were joined together, or it was designed as single building intended to house two different functions.

At the first floor, only the opening for the overhead door at the east end and the pressed tin ceiling in the interior appear to be original, while the rest of the façade was modified at an unknown date through the insertion of new aluminum frame fixed windows and doors and plywood panels and signage at the original transoms. A heavy band of stone (now painted) separates the first from the second floor. The pillars mentioned above clearly divide the second floor into three six bays. The western three bays each have a single large opening that is filled by a group of three fixed wood frame windows sitting on what is probably a stone sill. Although different in size from the neighboring Knudsen Building, both the head and the sills of these windows align with those at the second floor of the Knudsen Building, as does the stepped brick corbelling at the top of each bay. The three eastern bays are slightly more irregular in their size, with the two outer bays slightly smaller than the center bay. Two new

large fixed wood frame windows appear in the outer bays, and a group of three fixed windows fills the center bay. The detailing and alignment of the pillar capitals and brick corbelling is maintained in these bays, even though the position and size of the windows diverges from the western bays. A painted stone projecting string course extends the full width of the façade and joins with the similar detail on the Knudsen Building to the west. Twinned stepped brick parapets with a painted metal coping finish the façade.

43. Historic Name: Orpheum Service Garage
Current Name: NorShor Theater
Address: 207-213 East Superior Street
Date: 1926, 1941
Architect: Giliuson, Ellingsen and Erickson; Liebenberg and Kaplan responsible for 1941 remodel
Contributing

This is a large, three-story theater building with a rectangular plan on a deep lot. The primary façade of variegated brown brick and off-white terra cotta faces onto Superior Street with side walls composed of common brick. The building was constructed in 1926 as a service and office building for the Orpheum Theater, but significant interior and exterior renovations in 1941 converted the building to the Art Deco NorShor Theater, moving the stage of the Orpheum into the NorShor.[8]

The south façade is divided into four bays by flat, projecting full-height piers. The first floor level is composed of three storefronts in the first, second and fourth bays, while the third bay is filled by the entrance to the theater and its large projecting marquee. Flat, off-white terra cotta blocks laid in a running bond pattern are used at the first floor level and frame the storefronts, enlivened by decorative shields at the top of each first floor pier. Of the remaining storefronts, only the second bay retains the original materials and fenestration, with two large bronze frame plate glass windows framing a recessed entry with a wood frame single-light door and hexagonal mosaic pavement. The transom strip is formed from multiple fixed lights with a linear design in metal foil. The other storefronts have been altered through the integration of new aluminum storefront windows and entry doors, black Cararra glass bulkheads, and plywood signage over the transom lights. The theater entrance was altered along with the entire third bay in 1941 as a result of a major remodeling by Liebenberg and Kaplan. Five new wood frame entry doors with decorative glazing covered in etched curviform designs are framed by black and white panels in a diamond or harlequin pattern. The transom level is devoted to full-width changeable display signage below a projecting half round-lighted marquee topped by lighted freestanding metal letters spelling “NOR SHOR.”

The bays of the second and third floor are virtually identical, with the exception of the remodeled third bay. Each bay is subdivided into three smaller bays by a thin brick pier that runs from the second floor to the parapet. Each small bays is filled by a pair of 1/1 wood frame double hung windows with a off-white terra cotta sill and brick head formed from a course of brick soldiers. The third floor is separated from the tall brick parapet by a simply angled terra cotta string course that contains small projecting angled caps for the brick piers below. The parapet is divided into four bays by terra cotta piers that continue the line of the brick piers on the floors below. A small cast keyhole form decorates the top of each pier below a projecting angled cap that is enlivened with two, thin vertically-oriented fins. Each bay is visually subdivided into three bays by five vertical stacks of brick headers that continue the line of the projecting brick piers below. A row of headers terminated the parapet below a terra cotta coping.

The entire third bay that forms the entrance to the theater was modified by a remodeling in 1941which consisted primarily of cream enameled metal panels covering the entire façade at the third bay. A small V-shaped projecting "spine" extends the length of the second to the third floors in the center of the bay, with ribbed glass panels used as infill on both sides of the projection. The bay was topped by a massive decorative tower composed of enameled metal panels arranged in spaced vertical strips to form a roughly cylindrical shape bisected by a vertical rectangular plane. The tower was capped with a small cylindrical glass cupola, which perched above large neon letters that read "NOR SHOR" on both the east and west faces of the tower. The tower was removed in its entirety in 1961. The interior was also remodeled in 1941 to imbue it with a more contemporary flavor that incorporates references to Art Deco, Art Moderne, and the works of the WPA. The entrance vestibule was reworked to incorporate new terrazzo flooring with polished marble and granite panels applied to the walls. The main lobby was modified through the insertion of two large, freestanding spiral staircases leading to a lounge on the second floor. Four small, inset cast plaster panels depicting "the Arts" personified decorate the lobby walls, and the double entry doors to the theater auditorium are covered in red leather and brass tacks applied to create stylized floriform patterns both on the doors and the surrounds. The main level of the auditorium was repainted with two large murals of classical nude females each set into a circular stepped frame, while angled exit walls flanking the proscenium are covered with overscaled, abstracted, floriform plaster appliqués. At the second floor level the remodeled lounge area is composed of two levels that lead up to the balcony. The northernmost wall of the lower level curves gently to accommodate one of the spiral staircases, and is covered with a series of highly stylized cast plaster figures presenting the icons and industries that defined Duluth, including shipping, fishing, and mining, as well as the Aerial Lift Bridge. The interior has been further altered through renovations in 1998 which divided the large single theater with a balcony into two smaller and separate performance venues, and converted the lounge into a bar and performance space.

44. Historic Name: Gannon Auto Supplies
Current Name: Perry Framing/Minnesota Food Service Equipment Company
Address: 216-218 East Superior Street
Date: 1912
Architect: unknown
Contributing

This small one-story variegated brown brick storefront building incorporates somewhat unusual brick masonry patterning in its Superior Street façade. Based on the placement of the structural members, the original storefront was most likely divided into three bays. New aluminum storefront windows and doors replaced the original materials during a 1964 renovation, and original transoms are now hidden behind a mixture of materials, including vertical wood siding, vinyl canopies, and plywood with applied signage. In spite of the changes to the storefront opening, the surrounding brickwork remains intact and exposed. Narrow vertical members composed of three columns of stacked brick headers flank the opening, and three staggered rows of rowlocks make up the head. Two rows of stretcher and headers set off a long herringbone patterned panel contained by a frame headers and rowlocks. Ground bricks and square tiles were used to create inset decorative shields that alternate with various geometric groupings of three to four square tiles. A plain projecting metal cornice caps the wall and also functions as a coping.

45. Historic Name: Hotel Duluth
Current Name: Greysolon Plaza
Address: 219-231 East Superior Street
Date: 1924
Architect: Martin Tullgren and Sons, Milwaukee, WI
Contributing

Hailed as "the tallest hotel building in the Northwest" at its official opening on Friday, March 22, 1925, this thirteen-story brick and terra cotta hotel was the seventh hotel constructed in a series of hotels owned and financed by the Schroeder Chain of Walter Schroeder. Completed for a total cost of $2.4 million, the hotel was designed by the Milwaukee, Wisconsin, firm of Martin Tullgren and Sons, which was closely associated with the Schroeder chain and had designed many of its properties.[9] Although the architects were not local, the bulk of the materials and contractors were derived locally, most notably the General Contracting firm of Jacobsen Brothers, which was discussed in the local press of the time as "one of the leading contractors in the Northwest." In addition to its function as a fine hotel the Hotel Duluth also provided a new home for many local businesses and organizations that would serve both traveling clientele and local patrons, including the Duluth Chamber of Commerce that occupied the well-appointed western wing of the building, as well as a cigar shop, coffee shop, a branch of the Postal Telegraph and Cable Company, the Duluth Pharmacy Company, the Hotel Duluth Flower Shop, the Harper Beauty Shop, the Hotel Duluth Barber Shop, and the Liberty Garage at the rear.

Although originally proposed for a site at 12th Avenue and London Road, the Hotel ultimately was located closer to the downtown at the insistence of Walter Schroeder and was platted on the northwest corner of the intersection of Superior Street and 3rd Avenue East on a site 175 feet wide by 140 feet deep and sloping slightly upward to the north.[10] The building is U-shaped in plan with an additional three-story section at the west end, originally intended as a possible additional wing of the hotel. Constructed of a concrete reinforced steel skeleton, the exterior is clad in off-white terra cotta from the American Terra Cotta and Ceramic Company in Chicago on the lower four floors with a tan face brick sheathing the upper floors and trimmed with terra cotta details on the top floor and the parapet. The primary façade on the south is delineated by four large bays of roughly equal size. The westernmost bay is only three stories with a tall decorative terra cotta parapet decorated with cast urns, while the eastern three bays correspond to the section of the building that is full height. Each bay is subdivided into three sections by three-story Corinthian pilasters that define the window openings at the lower levels. The first floor is devoted almost entirely to large, identical storefront windows, all of which were replaced at an unknown date with new aluminum frame windows with fixed panel transoms. The three openings of the central bay correspond to the main entrance, which is protected by a projecting decorative metal canopy. Massive two-story, bronze frame round headed windows fill the bays at the second and third floors, composed of a single fixed unit flanked by two 1/1 double hung windows at both floors, with the additional of a half-round transom at the third floor. A continuous terra cotta frieze of garlands and shields is supported by the column capitals and effectively functions as a spandrel between the windows of the third and fourth floor, and is capped by a projecting molding. The central bay over the entrance terminates at this height in a decorative terra cotta parapet with two large urns, while the flanking two bays incorporate simple 1/1 single hung aluminum frame windows arranged into three groupings of two. Another decorative molding completes the elaborate base.

The upper floors are less elaborate and consist of over 500,000 face bricks laid in a common bond and enlivened only by three pairs of 1/1 window units, virtually identical in shape and placement as those of the fourth floor.

Only the top floor deviated from this pattern through the use of decorative detailing to create a round head arched frame that surrounds a decorative transom panel over each window unit. Another terra cotta garland frieze completes the composition, topped by a low parapet wall constructed from projecting terra cotta piers and brick panels. The appearance and arrangement of the secondary east façade is quite similar to that of the south, with the main exception being the division into seven bays.

Intricate detail and high-quality materials were lavished on the interior of the building, which was intended to have a Italian Renaissance flavor in its appointments and furnishings. Many of the original furnishings supplied by the Duluth firm of French and Bassett have been removed, but intricate molded plasterwork that covers the columns, walls, and the beamed and coffered ceiling of the two-story lobby and second floor mezzanine are intact, as are the mahogany moldings and millwork. A low, wide set of stairs at the rear of the lobby leads to the Spanish dining room, now known as the "Moorish Room." The exterior was designed to suggest a streetscape in Spain using storefront windows at the lower level with striped awnings, wrought iron ornamental details, and hammered urns, although some of these features are no longer present. The upper floor was designed as an arcade with groupings of three multi-light arched windows separated by engaged Corinthian columns, and blends into the open mezzanine level of the second floor on either side of the lobby. In addition to the Spanish dining room, the hotel also boasted a 45 foot by 35 foot ballroom executed in a French Empire style suggestive of the reign of Louis XV, a large foyer that resembled a French promenade, five additional smaller dining rooms with heavy draperies, wood paneling and high windows to recreate various English styles, four private dining rooms, and a Presidential Suite.[11]

The Hotel Duluth continued to function as a hotel until 1979 and then was converted to Greysolon Plaza after a renovation in 1980, when it became senior housing, a function that it still maintains today.

46. Historic Name: Albert Salter Saloon
Current Name: Red Lion Pool and Darts
Address: 220 East Superior Street
Date: 1910
Architect: William A. Hunt
Contributing

This is a two-story building with a primary façade constructed of white glazed brick, with common brick sidewalls. Black Cararra glass panels were affixed to the façade at the first floor in 1953, and the original windows were replaced with single aluminum framed fixed unit. Two new wood doors were added at the primary and secondary entries, the main door bearing a painted design. Cararra glass also fills the entire spandrel panel below the second floor windows, incorporating thin trapezoidal pieces of white glass to create two narrow bands of alternating black and white. Two small vertical metal signs with neon lettering are attached to the face of the spandrel at either end.

A string course of white terra cotta sits between the spandrel and a continuous frieze of white terra cotta with a running wave pattern, which in turn functions as the sill for the four window openings of the second floor. Painted plywood sheeting covers every window opening, making it impossible to determine the condition or appearance of the window units. White glazed bricks with rounded corners serve as the brick mold for all of the opening, and a row of rowlocks with a rounded edge form the window heads. An elaborate cast metal cornice with a small row

of dentils below a larger row of brackets is attached to the face brick at the top of the second floor. Only a small band of glazed brick parapet is visible above the cornice, and it is capped by a metal coping.

47. Historic Name: Rockhill Buick Company
Current Name: St. Louis County Health Department
Address: 222 East Superior Street
Date: 1928
Architect: unknown
Contributing

This ornate cream terra cotta commercial building typical of those designed to house automobile showrooms across the country in the 1920s, but it is somewhat unusual for Duluth, which has very few terra cotta facades. Now housing the St. Louis County Health Department, the entire first floor was reworked in 1972 with new aluminum frame doors and windows and glazed concrete masonry units for the bulkheads and vertical supports. Plywood panels with applied wood trim and signage now cover the original transoms. Only the outermost engaged hexagonal terra cotta columns survive from the original storefront, but based on the positioning of the structural members the current three-bay configuration of the first floor seems to correspond to the original layout.

An intricate band of mildly damaged figural terra cotta panels occupies the spandrel above the storefront window, including a wide variety of generic images such as shields and torches interspersed with heraldic dragons and griffons. Bead and reel molding runs along the upper edge of the panels, followed by a larger egg-and-dart molding, and finally an interesting play on the egg-and-dart motif fashioned from large acanthus leaves flanked by smaller oak leaves. The latter molding projects slightly forward to support the flat continuous sill of the second floor windows. Four hexagonal engaged columns divide the second floor into three large bays each of which is framed by a pair of engaged Solomonic columns, with the center bay further subdivided into three by another pair of Solomonic columns. The original windows were replaced with banks of undersized new aluminum casement windows awkwardly fitted into the existing openings with metal panel infill. The head is a simple molding supporting a flat fascia decorated with rectangular plaques bearing shield motifs, which is capped by a row of dentils and another projecting molding course. Three courses of terra cotta blocks in a running bond pattern form a low parapet wall that is completed by terra cotta coping tiles.

48. Historic Name: Jacob Kohn Autos and Television Center Building
Current Name: Intrepid Building
Address: 228-230 East Superior Street
Date: 1920, 1952
Architect: unknown
Non-contributing

This wide, two-story cream brick building is sited on the southwest corner of the intersection of Superior Street and Third Avenue East. The steep north to south slope of the site results in the addition of a basement level at the rear or south façade, which is visible as a foundation level on the secondary façade on Third Avenue. The structure located at 228 Superior was built in 1920; an addition located next door at 230 Superior was constructed in 1952, and the two facades were joined into a single unit at that time. Due to the alterations that occurred outside the period of significance, this building is considered non-contributing to the historic district.

49. Historic Name: Mutual Auto Company
Current Name: Charter Communications
Address: 302 East Superior Street
Date: 1915
Architect: Frank Young
Contributing

This low, wide variegated brick storefront with a roughly square footprint sits on the southeast corner of the intersection of Superior Street and Third Avenue East. The bulk of the façade is devoted to the storefront, much of which was altered at an unknown date with the introduction of new aluminum frame fixed windows, aluminum entry doors and sidelights, and vertical wood siding infill into the existing structural framework. Two massive painted cast iron square piers survive at either end of the north façade, articulated with a simple base and an inset panel. Five slender painted metal columns are equally spaced across the façade, two of which are decorated with an inset panel stamped with and grid of alternating striations. Narrow painted metal ventilation panels in the form of small roman grilles span the interstice between the columns at the ground level, but the original transoms have been covered with plywood paneling and a vinyl awning. The brick masonry above the transom/awning creates frames of dark brown brick to surround three decorative panels filled with a mixture of unglazed multi-color square tiles laid in diagonal patterns with a plaid-like appearance. A projecting cast stone molding separates the panels from the parapet above, with a half round details. The parapet is enlivened by a row of diagonal square tiles alternating with brown brick soldiers, which is sandwiched between two rows of stretchers alternating with smaller square tiles. A final row of brown brick rowlocks completes the wall, which is capped with a cast stone coping.

The west façade shares many of the same features as the primary façade on the north. A steeply sloping sites required a basement level at the rear, which takes the form of an unadorned brown brick wall pierced by small window openings and a large overhead door at the south end. The first floor contains four bays and the façade is delineated in two parts – the northern half continues the storefront configuration seen on the north façade with new vertical wood siding and aluminum windows infilling the original cast iron storefront structure, and plywood and vinyl awnings covering the transom. Four window openings define the southern half of the west façade, with plain cast stone sills and new 1/1 aluminum frame single hung windows. The upper portion of the wall and parapet continue the decorative brickwork from the front face, with four panels instead of three. Two plastic backlit signs have been attached to the face of the brick panels on either side of the northwest corner.

50. Historic Name: Burrell and Harmon Metal Work
Current Name: Lester River Fly Shop
Address: 308 East Superior Street
Date: 1905
Architect: unknown
Contributing

This small, variegated brick storefront utilizes decorative brick patterning virtually identical to that seen on its larger neighbor to the east, suggesting that the two are in some way related. The bulk of the façade is devoted to the storefront, much of which was altered at an unknown date with the introduction of new aluminum frame fixed windows, and aluminum entry doors and transom. Two painted metal fluted pilaster survive at either end of the

façade, but it is not clear if these are original structural members or merely a later covering. The brick masonry above the transom/awning creates a frame of dark red brick to surround three decorative panels filled with a mixture of unglazed multi-color square tiles laid in diagonal patterns with a plaid-like appearance. The parapet is enlivened by a row of diagonal square tiles alternating with brick soldiers, which is sandwiched between two rows of stretchers alternating with smaller square tiles. A final row of brick rowlocks completes the wall, which is capped with a cast stone coping. A small oval sign has been attached to the face of the decorative brick panel.

51. Historic Name: Hotel Florman
Current Name: Brigila Insurance, First Northern Consultants
Address: 310-312 East Superior Street
Date: 1900
Architect: unknown
Contributing

This is a two-story Romanesque Revival commercial building originally constructed as a hotel, but converted to commercial/retail operation in 1903. The façade is composed of rusticated ashlar blocks of a light pink sandstone, with the first floor arranged in a three-bay storefront configuration divided by four square stone pillars made up of alternating large rusticated blocks and thin smooth faced blocks. Each pillar is finished by an ornate carved stone Corinthian capital with unusual flourishes, including garland swags that span the volutes and arabesques in places of the more traditional acanthus leaves. The central entranceway providing access to the second floor is demarcated by two pillars, with identical storefront openings on either side. The original storefront glazing, transoms, and bulkheads, and the entryway door and transom, were replaced in 1919, and have again been altered by the insertion of new aluminum frame windows, doors and 3-light fixed transoms with new wood bulkheads and transom panel as part of a renovation completed at an unknown date.

The second floor is arranged into four bays, each containing a pair of half-round arched window openings. New aluminum frame single hung window units with fixed half-round transoms have replaced the original wood 1/1 double hung windows. Each window pair is joined by header arches constructed of small rusticated stone voussoirs that spring from a continuous narrow dentil band, and all of the windows rest on a continuous projecting stone sill. A series of five projecting half-round, partial-height engaged pilaster separate each bay, with each pilaster projecting downward from a string course at the top of the second floor like a decorative pendant. A small conical ornament covered in foliate carvings terminates each pendant pilaster just below the dentil banding that forms the spring point for the window arches. Each bay is finished at the top by two rows of dentils, the lower one approximately half the size of the upper. These are topped by two plain projecting bands of stone that form the base for the parapet. A large, low pediment spans the width of the two central bays, decorated by a row of blocky stone dentils below the architrave. The flanking flat parapet elements contain a decorative rectangular inset constructed from small vertical blocks and narrow horizontal bands of stone set in different planes to create an effect similar to basketwork. A thin stone coping completes the parapet.

52. Historic Name: Northwestern Cadillac Company
Current Name: Bisys Insurance/Superior USA
Address: 314 East Superior Street
Date: 1920
Architect: unknown
Contributing

This brick commercial building has a rectangular footprint with its primary facade of cream brick and limestone facing onto Superior Street, and sidewalls of common brick visible on the east façade. The first floor is consumed almost entirely by three large storefront openings frames by four simple, square cast iron columns. The outer two columns are much larger than the two center columns, and they bear a makers mark reading "National Iron Duluth." Similar to the adjacent structure at 310-312 East Superior, the original storefront windows, transoms, doors and bulkhead have been replaced as part of a renovation in 2000. New aluminum frame fixed windows and transoms have been installed in the openings, with new wood panels at the bulkhead and transom level. A new, plain metal cornice separates the storefront from the flat limestone banding that forms the base of the second floor.

Three square brick Doric pilasters with limestone bases and capitals divide the second floor into four identical bays. Each bay contains two rectangular window openings, now filled by 1/1 single hung aluminum framed windows resting on a limestone still and capped by a large, flat limestone head. A series of seven vertical brick corbels forms the upper edge of each bay, bring it back into alignment with the plane of overall façade. Projecting rows of cream brick soldiers, stretchers, and rowlocks create a simple cornice, which sits below a flat brick parapet divided into four bays by short pillars aligned with the pilasters at the second floor. The parapet and pillars are capped by unadorned limestone coping stone.

53. Historic Name: McNamara Automobiles
Current Name: Duluth Vinyl Roofs
Address: 318 East Superior Street
Date: 1913
Architect: Frederick German
Contributing

This tiny one-story variegated reddish-brown brick building was originally designed for auto services/sales, but was converted to other retail functions in 1923. The original brick façade on Superior is largely intact in spite of some later alterations and additions. Two thin brick piers form the outer frame for the storefront, and they are decorated by an inset panel of concrete inset with a single vertical row of brick soldiers that end in a "y" formation at each end. A central one-light wood frame door and transom appear to be original, as well as the overhead door opening immediately to the west of the entry door. The opening to the east was infilled in 1955 with new variegated light orange brick and a large fixed aluminum frame window. The original transoms may survive, but they are currently hidden under vertical wood siding and two metal signs that cover both the transom and part of the brickwork above. A row of brick soldiers forms a continuous head for the storefront opening, and a narrow horizontal panel decorates the façade above the storefront. Two rows of bricks are laid on an angle and mirrored from top to bottom, creating a type of modified herringbone pattern framed by a single row of rowlocks

above and below. Two projecting rows of stretchers support a row of headers at the top of the façade, which in turn supports an original metal cornice that is showing signs of corrosion and deterioration.

54. Historic Name: Carlson Bakery
Current Name: Hacienda del Sol
Address: 319 East Superior Street
Date: 1910
Architect: Anthony Puck
Contributing

This is a two-story variegated orange brick building with a long, narrow rectangular footprint and common brick sidewalls. The façade and interior were modified in 1982 as part of a remodeling that converted the use to a restaurant. Two simple brick piers with red sandstone blocks frame a large new aluminum storefront assembly with false divided lights and transoms. The bulkhead appears to be new construction in a brick that roughly matches the original. New signage and a wood paneled cornice with gooseneck lighting separate the first and second floor. Three columns of large, tightly spaced brick quoins divide the second floor into two bays, with each bay holding a new pair of aluminum frame, single hung 1/1 windows with false divided light transoms. The windows rest on small, simple red sandstone sill, while the heads are formed from massive flat-faced red sandstone blocks. A series of two-brick steps are surmounted by a broad, flat brick fascia and a dentil wooden projecting cornice. A low brick parapet is divided into two bays by projecting brick piers, and the whole is capped by a cast stone coping. A large two-story deck was added to the east facade in 2004, following the demolition of the adjacent historic building.

55. Historic Name: Buffalo Saloon
Current Name: Lindor-Ward Pianos
Address: 320 East Superior Street
Date: 1881
Architect: unknown
Non-contributing

One of the oldest surviving buildings in the commercial area of downtown Duluth, 320 Superior is the last remaining wood frame commercial building on Superior Street dating from the heyday of rapid physical and economic expansion in the later nineteenth century. Originally constructed as the Buffalo Saloon by the Fitger Brewing Company, this two-story wood frame structure sits on a rectangular lot with its primary façade facing north onto Superior. Demolition of the adjacent structures to the east has left the east façade exposed to view from the street. The original configuration and appearance of the exterior is difficult to determine due to the application of vinyl siding at an unknown date, the insertion of new fixed and sliding aluminum frame windows at both the first and second floors on the north and east facades, and the addition of two new glazed metal doors on the north façade. Only the flat projecting parapet and seven small decorative wooden scroll brackets at the cornice suggest the original appearance of the building.

56. Historic Name: NA
Current Name: NA
Address: 321 East Superior Street
Date: NA
Architect: NA
Non-contributing site

This is the site of a small commercial building that was demolished in 2003. It is now vacant.

57. Historic Name: Parker Millinery
Current Name: Duluth Oriental Grocery
Address: 323 East Superior Street
Date: 1900
Architect: F. L. Young
Contributing

This is a two-story cream brick storefront with a rectangular plan and off-white terra cotta detailing. The first floor is largely intact and is composed of two flat brick piers with inset brick panels in a herringbone pattern, which frame a large storefront opening. Although the original windows have been replaced with new aluminum frame units and the bulkheads were covered in blue glazed certain tile, the original configuration remains, along with the two recessed single-light wood entry doors, the hexagonal tile pavement at the east entrance, and the pressed metal ceiling on the interior. The storefront is topped by a large expanse of Luxfer prisms, altered only by the insertion of a ventilation fan.

A simple terra cotta molding demarcates the base of second floor, which is more elaborately decorated than the storefront. Two pairs of 9/1 double hung wood windows pierce the façade at the second floor, altered only slightly by the addition of metal screens and storms. Each pair is framed by a large terra cotta surround with a garland molding and a simple terra cotta sill, while a terra cotta panel with a bead-and-reel molding surrounding an inset panel separates the two windows in each pair. A large, flat terra cotta string course cuts across the façade at the midpoint of the windows, and three decorative terra cotta plaques bearing a sculpted shield motif flank the window pairs. Two large terra cotta brackets covered with acanthus leaves support a projecting terra cotta cornice, all of which sits just below a low brick parapet capped by terra cotta coping tiles.

WEST 1ST STREET

58. Historic Name: Winthrop Building
Current Name: Integram Telecom
Address: 325-333 West 1st Street
Date: 1904
Architect: unknown
Contributing

This is a three-story reddish-orange brick commercial building sited on a sloping square lot at the northeast corner of 1st Street and Fourth Avenue West that historically functioned as O. P. Collier's Printing in the early twentieth century. The 10-bay secondary west façade is virtually identical to the primary southern façade, which is distinguished by the presence of a full-width storefront at the first floor level that has a central recessed entry. New aluminum frame fixed windows, transoms, and double entry doors with tinted glazing were inserted into the historic cast iron storefront columns as part of a 2002 renovation project. New light orange brick was used to build a new low bulkhead across the entire storefront, while a new painted wood cornice was attached to the top of the storefront windows. While most of the materials are new, the scale of the alterations is sympathetic to the historic character of the building.

The second and third floors of both facades have ten evenly spaced large rectangular window openings with simple red sandstone sills and flat brick spandrels. All of the windows were replaced in 2002 with new fixed aluminum frame windows with dark tinted glazing. Each bay ends above the second floor windows with detail formed from a series of four full and two half-brick corbels. A new projecting metal coping caps the wall.

59. Historic Name: Mason Flats
Current Name: Pioneer Bar and Chef Yee's
Address: 321-323 West 1st Street
Date: 1891
Architect: John Waddell and Charles Willoughby
Contributing

This three-story orange-brick and red sandstone block was constructed in 1891 as Mason Flats, and it continued its function as a rooming house as the Lincoln Hotel in the 1910s, followed by the Victor Hotel in the 1930s. In 1920 the first floor was converted to use as jewelry store, which applied horizontal strips of red and cream Carrara glass panels at the storefront, and in 1933 it also served as a training center for boxers. The storefront was modified in 1973 with a "rural" motif, including a faux red barn constructed of vertical wood siding over the Cararra glass with an aluminum frame door and small fixed windows on the western half of the storefront. As part of this same renovation, painted wood clapboards were applied to the eastern half of the storefront, with large aluminum storefront windows and recessed hollow core metal entry door. The western storefront is currently occupied by the Pioneer Bar, and the eastern half by Chef Yee's restaurant, both of which have applied plastic signage to the façade.

The upper two stories of the building are visually separated into two identical halves that are mirrored. Each is arranged into two bays with the outer bay composed of two separate narrow bays terminating in a half-round brick arch above the third floor windows. The inner bay, however, is wider to contain a window pair at each floor, and it terminates with a simple flat or jack brick arch at the third floor window head. All windows are 1/1 double-hung wood frame windows with rough-cut red sandstone blocks as windows sills, jack arch heads at the second floor windows, and textured brick spandrel panels laid in a checkerboard pattern. Two rows of red sandstone ashlar blocks are the base of the cornice, which is finished by two rows of red sandstone dentils capped by red sandstone tiles.

60. Historic Name: Central Garage
Current Name: Pioneer Building/Garage
Address: 315 West 1st Street
Date: 1923
Architect: unknown
Contributing

This is an unusual two-story Collegiate Gothic style garage building on a shallow rectangular lot. The first floor storefront is deeply recessed below the overhanging second floor supported by concrete structural columns and four square brick piers. The outer two bays are flush with the second floor façade above, and consist of new fixed aluminum frame windows with new plywood transoms and bulkheads. Multi-sided concrete column provide pivot points for the storefront to angle back in phases, and the rear wall is dominated by two large metal overhead doors flanking two bays of large aluminum frame fixed windows. The easternmost bay was altered in its plan and materials, with new plywood infill panels, aluminum frame doors and windows, and a vinyl awning. A band of variegated brown brick separates the first from the second floors, and appears to be new materials.

The second floor is constructed from variegated brown brick masonry with limestone sills and detailing. It is symmetrical in its layout and detailing, with a large central bay flanked by two smaller bays on each side. The edges of each bay were marked by thin projecting brick piers of stacked brick stretchers surrounded by a frame of headers. Delicate limestone bases and caps decorate the piers, with a small pointed arch inset panel at the top. The central bay is filled by five low-arched windows with a continuous raked limestone sill, extremely narrow limestone frames, and a low brick arch head. A brick spandrel below the windows is divided into panels matching the width of the window openings, and a row of brick soldiers across the bottom of the spandrel. The same arrangement is repeated in the outer bays, which incorporate two and three window openings. All windows were replaced by new vinyl single hung units with transoms and false muntins to give the appearance of 3/6 windows. A large carved limestone shield is situated above the window heads in the two-window bays. The parapet is capped by a carved limestone coping, which rises in a single horizontal step over the central bay, and in two low steps to encompass the decorative shields in the two-window bays.

61. Historic Name: Elk's Club
Current Name: All Sports Insurance/Binsfield Investment
Address: 309-311 West 1st Street
Date: 1906
Architect: Edwin Radcliffe and Vernon Price
Contributing

This is a striking three-story reinforced concrete Classical Revival style building constructed in 1906 as a lodge for the Elk's Club at a cost of $150,000.[12] As constructed, the first floor storefront was divided into two large bays by a central narrow, square cast iron column and two massive square pillars at the sides. The two openings were filled by the typical large storefront windows, with cast iron bulkheads, prism light transom panels, and a recessed entries. A renovation at an unknown date eliminated virtually all of the original storefront system, covering it with solid infill panels, a small fixed aluminum frame window, and aluminum frames doors.

Four freestanding fluted Doric columns dominate the second and third floors, supporting a cornice of triglyphs and metopes with guttae with a vertical seamed metal paneling. The three bays formed by the columns are handled differently at each floor. The second floor retains its original wood frame fixed windows topped by divided light transoms with muntins arranged in a Roman grill pattern. The outer bays hold three windows, while the center bay has two large windows. The third floor window openings are intact, but the 1/1 double hung wood windows were replaced with new fixed aluminum frame windows. The outer bay contains three openings, two windows flanking a door and transom, which appear to be original. The central bay has two pairs of windows with no door opening. Projecting semicircular porches are supported in each bay of the third floor, but the historic curved decorative cast iron railing was removed and replaced with a simple, straight metal railing. The historic projecting coping supported by a row of shallow brackets was covered at an unknown date by vertical standing seam metal panels.

62. Historic Name: Board of Trade
Current Name: NA
Address: 301-307 West 1st Street
Date: 1895, 1905
Architect: Oliver G. Traphagen, Daniel Burnham and Francis Fitzpatrick
Contractor: McLeod and Campbell
Contributing

The massive, seven story red sandstone and brick Romanesque Revival building that is the Duluth Board of Trade was in fact the fourth home for the Duluth Board and Trade since its founding in 1881. It was conceived and constructed in response to a fire that destroyed the third Board of Trade Building, located at Superior Street and Third Avenue West, on February 11, 1894. The local architecture firm of Traphagen and Fitzpatrick was selected immediately to develop a design, and $350,000 for the building's construction was awarded to the northwestern contractor Butler-Ryan Co. in an attempt to rush the new building to completion. In 1905 Chicago architect Daniel Burnham was commissioned to design an addition on the north side and to redesign the Trading Room, which was relocated from the second to the seventh floor.[13]

The building is sited on a sloping lot on the northwest corner of the intersection of First Street and Third Avenue West, and has a footprint of 110' x 140' with the primary façade fronting onto First Street. A three-story base is constructed from Portage red sandstone laid in large smooth-faced blocks highlighted by intricate "East Indian" carvings executed by local mason George Thrana at the entries and the third floor. The primary façade on the south is broken into three large bays, and the central bay is filled by an imposing two-story half-round entry arch. The original bronze doors and frames filled with amber opal glass were removed and replaced with new doors and windows, but the entry remains quite striking due to the delicate carving that covers the two concentric arches surrounding the opening. Above the arch head flies a stone banner reading "Board of Trade", anchored by two torches executed in low relief. Two large arched openings appear at the third floor immediately above the banner, and are completely surrounded by a tapestry of abstracted lace-like designs. The entry doors lead into a vestibule lined with marbles and a mosaic floor constructed from tiny marble tesserae. The two flanking bays are devoted to storefront space, and are subdivided into three large rectangular openings by large stone piers that incorporate a frame of low-relief engaged partial columns. Historically the storefronts had cast iron frames with a two-light fixed transom separated by a cast engaged Doric column. Although these are still visible on a portion of the eastern façade, most of the windows and doors at this level, and across the exterior, have been replaced with new

aluminum frame units many of which include a metal panel transom. A series of three two-story arched openings dominate the second and third floors, creating three window openings which are filled by tall narrow window pairs. The third floor windows are fitted within the arch heads, which are decorated with carving similar to that seen on the entry bay. A simple projecting stone string course caps the top of the base, and shows a high level of damage and deterioration.

The fourth through seventh floors are plain by comparison, constructed from a buff salmon brick with matching terra cotta detailing. A three-story recess occupies the central bay and it is filled by two smaller half-round arched bays with window pairs and flat brick spandrel panels at each floor. A low bronze railing supported by a nine stone brackets enclosed a small balcony at the fourth floor level. As on the lower stories of the base, the outer bays are marked by simple flat piers that create three bays, each of which is filled by a window pair. The seventh floor appears to end rather abruptly at its upper edge, but this is due to the loss of the decorative projecting parapet in 1948 as the result of a fire in a neighboring building.

The secondary east façade is very similar in its arrangement and detailing, with the exception that the central bay is twice as wide and contains 6 window bays. In 1983 a skywalk was inserted into the central entrance bay at the level of the third floor, covering or altering the arched window opening at that location. Historic wood doors and decorative arched transoms survive at the main entry on this face.

63. Historic Name: Wolvin Building
Current Name: Misabe Building
Address: 225-231 West 1st Street
Date: 1901-1902, 1909
Architect: John J. Wangenstein and William Hunt
Contributing

When it was constructed for A.B. Wolvin, the Renaissance Revival style Wolvin Building was a mere four stories high. But in a move that does not appear to be unusual in Duluth, an additional five stories were added in 1909, presumably following the successful example of the Lonsdale Building. Approximately 1.5 million pounds of structural steel were used to construct the building, by the American Bridge Company, which was a subsidiary of U.S. Steel.[14] The building as it now appears is nine stories on its primary south façade, and eight stories on the rear due to the slope of the rectangular site on the northeast corner of First Street and Third Avenue West. Like its neighbor to the west, the Board of Trade, the two-story base of the building is built from large blocks of red sandstone, here carved into stacks of rusticated blocks that form large square Doric pillars. These pillars break the facades up into bays, five on the south and seven on the west. On the north façade, the large central entry bay has been modified with a new, highly polished purple granite surround and new aluminum frame entry doors and transoms, added at an unknown date. It was also at this time that a granite base and bulkhead was added across the first floor. Large rectangular storefront window openings on the first floor are defined by the vertical piers and large jack arch heads formed from rusticated sandstone voussoirs. All of the storefront windows were replaced by new aluminum frame fixed units with dark tinted glazing. The second floor appears to retain many of its original features and details, with each bay containing a trio of wood frame windows joined by decorative square sandstone mullions – a large central fixed window flanked by two smaller 1/1 double hung units.

The third through eighth floors are of a tan brick with matching terra cotta sills and quoins on the corners of the outer bays. The south façade is arranged in three bays, with the central bay slightly recessed. The outer bays have two rectangular openings at each floor, but the center has three groups of three. All of the window openings were modified at an unknown date with infill in a contrasting orange brick, and new aluminum frame fixed window units that are much smaller than the original openings. The ninth floor follows the same arrangement as that seen on the lower floors, but displays more elaborate terra cotta detailing in the form of a projecting string course with dentil molding that also serves as a continuous sill for the windows. Piers composed of alternating bands of brick and terra cotta frame the window openings, and large round shield motifs are affixed to the tops of the piers. The projecting terra cotta cornice above is supported by large brackets.

The secondary west façade is virtually identical, but the central bay is expanded to include five groups of three windows. As on the Board of Trade building, this secondary façade also has a skywalk inserted at the third floor above the central entry, and the central entry bay still contains its historic doors, windows and transoms.

64. Historic Name: LeTourneau Printing Company
Current Name: ARDC
Address: 219-221 West 1st Street
Date: 1914
Architect: unknown
Non-contributing

This small two-story commercial building either has been completely altered or is entirely new construction. The alterations are not within the period of significance, therefore the building is considered non-contributing.

65. Historic Name: Armstead Building
Current Name: Garon Bros. Jewelry/Salon Capelli
Address: 217 West 1st Street
Date: 1913
Architect: William A. Hunt
Non-contributing

This three-story tan brick commercial building with red sandstone details is positioned on a rectangular site. The original storefront was modified in 1939 by architect Harold St. Clair Starin for Garon Bros.[15] Little if anything of this historic storefront survives under the green marble display bays, aluminum frame windows and doors, and large transom sign on the eastern half, or the new aluminum frame doors and fixed windows, infill panels and solid transoms on the western half. The eastern portion was further altered in the 1980s by the attachment of a skywalk to the façade, obliterating the entire second floor bay on this portion of the building. The second floor of the western half is intact however, and is framed by two square brick two-story piers with red sandstone Ionic capitals. A red sandstone string course functions as a continuous sill for the four windows of the second floor, and a simple flat red sandstone block serves as the head. The windows were replaced with new aluminum frame 1/1 single hung units, positioned over a metal infill panel. The third floor windows are similar in their arrangement and detail, but the units themselves are larger and do not include an infill panel. A simple cast metal flat cornice spans the capitals of the piers, topped by a projecting metal cornice supported by three large and numerous small brackets.

66. Historic Name: Central Club Cafe
Current Name: Bluestein Optical
Address: 213-215 West 1st Street
Date: 1905
Architect: Emmet Palmer and William A. Hunt
Contributing

This small two-story commercial building was completed in 1905 by contractor George Lounsberry for H. F Meyer at a cost of $3,000.000. It is constructed from light orange brick with minimal red sandstone detailing. The lower level was remodeled by architect Otto Olson for a restaurant.[16] The brick frame and central brick pier of the first floor survives, along with the large steel header beam which define a two-bay storefront opening. All of the original storefront materials have been removed and replaced with new brick masonry, frame doors and fixed windows with false divided lights and tinted glazing, and plywood signage over the transom area. The flat brick masonry of the second floor is penetrated by eight tall, narrow window openings situated above a continuous rough-faced red sandstone string course that also acts as a sill. All of the window openings have tall jack arch brick heads, but the windows themselves were replaced with new aluminum frame fixed units with tinted glass. The parapet is a plain low brick wall adorned only by a slightly recessed panel bearing a single row of brick dentils along the upper edge. The parapet is crowned by terra cotta camel back coping tiles.

67. Historic Name: Gilbert Building
Current Name: C P Internet
Address: 209-211 West 1st Street
Date: 1922
Architect: John J. Wangenstein
Contributing

Constructed by Hugh Fawcett in 1922, this low, wide two-story commercial building is typical of West First Street, with reddish-brown brick masonry and light grey limestone details. Like many buildings on First Street, the components of the historic storefront were removed and replaced with new materials. The first time was in 1947, when the storefront was remodeled by architects Giliuson and Ellingsen.[17] The changes were later removed and replaced with large aluminum frame fixed windows with metal panels, an aluminum frame entry door with sidelight and transom, and metal panels with applied signage filling the original transom area. Only the structural brick “frame” around the opening remains intact at this level. The lower edge of the second floor is demarcated by a continuous projecting limestone string course that provides a sill for the windows of the two large bays on this floor. The bays are defined by three plain brick piers, and the windows in each bay were replaced by three pairs of large fixed aluminum frame windows with transoms. The central pair of each bay has operable tilt transoms. An undecorated narrow limestone panel is set above each bay, resting between short pressed metal brackets that are aligned with the piers below. The brackets support a small projecting pressed metal cornice, which has a fan motif attached to its upper edge above the centerpoint of each bay.

68. Historic Name: Altman Clothing
Current Name: Leone's Tailor Shop/Duluth Superior Trophies and Awards
Address: 201-207 West 1st Street
Date: 1922
Architect: John J. Wangenstein
Contributing

This is a rather unique long, low one-story commercial storefront spread across three plots on the northwest corner of First Street and Second Avenue West. The primary façade stretched along First Street, and was designed to serve a single large in the eastern corner space, with two much smaller storefronts at the west end of the First Street façade. The façade appears to be largely intact, and consists largely of storefront openings in a reddish-brown brick frame that was recently, and inappropriately, repointed with a new light mortar. The brick bulkheads are enlivened by simple raised rectangular brick frames that correspond to the bays of display windows arrayed along the façade. All of the original storefront were replaced by new aluminum frame fixed windows flanking the three recessed entries with their new aluminum frame doors. The transoms are covered by plywood panels and various types of signage. A low parapet of plain brick displays five long, rectangular, raised brick frames evenly spaced above the storefront transoms. The parapet curves and steps upward at the corners and above structural elements and main entries in a Mission Revival motif. The secondary, shorter east façade is similar to the southern facade and has only a single central recessed entrance.

69. Historic Name: New Garrick Building
Current Name: Garrick Center
Address: 118-138 West 1st Street
Date: 1922
Architect: Byron P. Hustad
Contributing

This is a long, low two-story brown brick commercial building with a narrow rectangular footprint oriented on a east-west axis at the southeast corner of First Street and Second Avenue West. The design is simply, efficient, and repetitive, consisting of ten identical storefront openings on the first floor level of the primary north façade. Each storefront has a slightly different configuration with different materials as a result of a 1984 renovation. A continuous brick spandrel separates the storefronts from the second floor, which is a flat brick wall pierced by twenty pairs of regularly spaced 1/1 double hung wood windows. The windows are arranged so that the outer edges of two pairs align with the edges of the storefront opening below. A new pressed metal cornice with dentil course was added in 1984, below a low brick parapet capped by new metal coping. A large pressed metal pineapple was inserted into the coping at the center point of the north façade as part of the renovation. The narrower west façade has only a single fixed storefront window at the first floor on the north end, and three pairs of windows on the second floor, with a single window opening at the southern end of the façade. The cornice and coping from the north face wrap the west façade as well.

70. Historic Name: Bayha and Company Furniture
Current Name: Advanstar
Address: 131 West 1st Street
Date: 1904
Architect: Frederick German and A. Werner Lignell
Contributing

Constructed in 1904 as the four-story home for Bayha & Co. Furniture, they quickly outgrew the building and added two additional stories in 1906.[18] In 1915 the building changed hands and was occupied by First Street Department Store, which renovated the storefront in 1919. The Department Store was closed and liquidated in 1957, and the exterior of the building altered again in 1960 with the addition of a new tan brick skin and infill panels at the first floor covered in large pieces of rough, black, lava rock.

The six-story, tan brick building on the northeast corner lot of First Street and Second Avenue West retains its basic features in spite of a number of significant alterations. All original features of the first floor have been covered or removed through the application of new masonry facing and the insertion of new aluminum frame doors and windows in the 1960 renovation. The upper floors are largely intact however, with their flat masonry skin, simple red sandstone window heads and sills, and brick spandrel panels. The primary south façade is arranged in three bays by full height brick piers that frame large window openings. All of the upper story windows across both facades were removed and replaced with new aluminum frame fixed windows with dark tinted glazing. Some openings are fully filled by windows, but many have been infilled largely with new brick in a darker shade of tan, leaving only small vertical fenestration openings. A series of large, tightly spaced brick corbels form a cornice, and are topped by a dentil band and projecting metal coping.

The western façade has many of the same details, materials, and alterations, but is arranged into eight bays.

71. Historic Name: Gershgol Grocery
Current Name: Advanstar
Address: 123 West 1st Street
Date: 1940
Architect: C. H. Smith
Non-contributing

Gershgol Economy Markets, Inc replaced four historic buildings on this site in 1940, creating a one-story grocery. Alterations in 1960 completely changed and closed the façade, infilling all window openings and covering the majority of the façade with black lava rock identical to the treatment seen on the lower floor of the Bayha & Co. Building to the west. The façade is relieved only by a single recessed opening for a service entry.

72. Historic Name: Columbia Block
Current Name: Norman's Tavern/Jersey City
Address: 113-115 West 1st Street
Date: 1885
Architect: unknown
Contributing

Constructed in 1885, this three-story reddish-orange brick and red sandstone building is typical of commercial construction in Duluth during this period. Although its original function is unknown at this time, the building is best known by the name "Columbia Block" in reference to its use as the Columbia Hotel from 1909 into the 1930s. Currently it is home to Norman's Bar and Jersey Printing, with the central entry providing access to the second- and third-floor residential spaces. The first floor storefront is separated into three bays by large square piers that create a small central entry bay and two larger flanking bays. The original materials of the storefront were altered or removed at an unknown date as part of a renovation that applied vertical wood siding to the piers and infilled window openings with stucco panels. New steel doors and aluminum frame fixed and casement windows were punched into the stucco infill. Metal panels were wrapped around the tops of the piers and the cornice, which suggests that the historic materials may survive underneath.

As is fairly typical of buildings in Duluth, most renovations left the upper floors relatively untouched. Four plain square brick piers continue up to the third floor and divide the upper levels into three bays, ending at the parapet level with a decorative brick corbel and rectangular brick panel that suggests an abstracted capital. The two outer bays are filled by three tall rectangular window openings with continuous sandstone sills and a band of large rough- faced sandstone blocks at the heads. New 1/1 single hung windows appear were installed in the openings, with the transoms covered by metal panels. Long brick spandrel panels below the third floor windows are relieved by three rectangular recesses that align with the window openings above and below, and a narrow band of decorative brick below the sandstone sills that is worked into a helix-like motif. The third floor fenestration is similar to that of the second floor, but with half-round arch windows and brick arch window heads outlined by a thin band of sandstone on their upper edge. Here too windows are new 1/1 single hung units with the half round transom portions filled with a solid panel. The arrangement of the much narrower central bay mimics that of the outer bays, filled only by a single window opening with a narrow window pair rather than multiple openings. The façade composition is completed with a cornice of tightly spaced vertical brick corbels capped by a new metal coping applied directly over a damaged historic pressed metal coping.

73. Historic Name: commercial building
Current Name: Thai Krathong/Pasek Pharmacy
Address: 114-116 West 1st Street
Date: 1900
Architect: Emmet Palmer, Lucien Hall and William A. Hunt
Contributing

This is one of many modest two-story brick commercial buildings that make up the fabric of First Street. This orange brick building sits on a rectangular lot and is divided into two bays externally, which translate into two separate retail spaces internally. In the 1930s the building housed a Piggly Wiggly grocery store and Power Hardware. The storefront is framed at either end by two large, square brick piers decorated with simple red sandstone bases and Doric capitals. A painted cast iron column separates the two storefront openings, which were altered as the result of a renovation in 1984. The original storefront doors and windows were replaced with new wood siding infill, aluminum metal doors and fixed windows, and plywood panels, signage and vinyl awnings over the transoms. The second floor contains eight identical window openings formed from brick piers. A red sandstone string course makes a continuous sill, while a bank of brick dentil just below the window heads is suggestive of brick capitals for the piers. The windows were replaced in 1984 with new aluminum frame 1/1 single hung units. A cornice is created from a band of brick dentils below a row of square red inset tiles. The low

brick parapet appears to have suffered from moisture damage and may be rebuilt. It is now capped by a plain metal coping.

74. Historic Name: Rowley Building
Current Name: Coney Island
Address: 112 West 1st Street
Date: 1905
Architect: John J. Wangenstein
Contributing

A slightly more decorative variant of the traditional small commercial/residential building, this two-story dark orange brick storefront was designed by local architect John Wangenstein for J. W. Rowley in 1905, and constructed by Harry Pearson for a total cost of $9,195.00. Two square brick piers create a single storefront opening, which is now filled with new plywood infill and fixed windows flanked by two wood frame entry doors with single glazing, a striped vinyl awning and plywood signage cover the transom area and a small portion of the flat brick spandrel above. The second floor is arranged into two bays, each occupied by a pair of new 1/1 aluminum frame single hung windows. A large brick pier with a Doric red sandstone capital separates each window pair, which rest on a sill that is created by a narrow red sandstone string course. Large flat blocks of red sandstone create a continuous head for the windows, and these are capped by the same string course used in the sill below. A relatively tall brick parapet is enriched with two bands of modified brick quoins at the edges, and three inset painted metal panels. A central rectangular panel reading “ROWLEY” in raised lettering is surrounded by a plain brick frame. Two smaller square panels flank the larger panel, with the eastern panel bearing the numbers “19” in an oval shield and the western panel “05”, in a similar shield, presumable a reference to the date in which the building was constructed. These smaller panels are given more elaborate frames with three brick quoins on the sides and a small jack arch across the top. A pressed metal cornice with dentil band is affixed at the top of the parapet and four short brick stacks supporting tall metal flag poles rise up behind it.

The demolition of the adjacent property to the east for a parking lot exposed the party wall of the Rowley building, which was completely covered in a parge or stucco material.

75. Historic Name: NA
Current Name: NA
Address: 106-110 West 1st Street
Date: NA
Architect: NA
Non-contributing site

This paved parking lot once had a historic building, so it is considered a non-contributing site.

76. Historic Name: New England Hotel
Current Name: European Bakery
Address: 109-111 West 1st Street
Date: 1888
Architect: unknown
Contributing

This brick commercial building is sited on a rectangular lot with its primary façade facing south onto First Street. Like its neighbor to the west, the Columbia Block, this property was designed as a three-story commercial building using the reddish-orange brick and red sandstone masonry worked into vaguely Romanesque details, an stylistic approach that was very common in late-nineteenth century architecture in the city. Unfortunately all remnants of the storefront at the first floor were obliterated by a renovation that inserted a considerable amount of orange brick masonry into the storefront opening. New aluminum frame double doors with sidelights and transoms were added to create a new central entrance, and while steel doors were used at the secondary entries on either end. Green enameled standing seam metal panels were applied vertically to the transom area, and two large metal awnings hang above the doors at each end.

A narrow string course of sandstone peeks above the upper edge of the metal transom, marking the beginning of the second floor. The upper storied are arranged into three bays by four wide brick pilasters, with the center bay roughly twice as wide as the outer bays. At the second floor the pilasters are detailed with a series of six projecting brick bands to give the impression of large stacked blocks. The outer bays each contain two tall rectangular window openings separated by a narrow brick pilaster with a simply sandstone block for a capital, while the center bay uses the same arrangement to accommodate four window openings. All of the windows were replaced with new aluminum frame 1/1 single hung units that have a solid metal panel at the transom. A thin string course of sandstone provides a continuous sill, and a heavier band of rough-faced sandstone blocks functions as the window heads. The spandrel panel below the third floor windows is a simple band of brick highlighted by eight rectangular recesses aligned with the windows. The third floor fenestration repeats the size, placement and number of the second floor, with slight changes in the detailing. The most notable difference is the inclusion of a pair of half-round engaged sandstone columns on the pilasters separating the window openings within each bay. Sandstone blocks and a series of horizontal corbels serve as window heads for each bay, accentuated by three groupings of vertical brick corbels (8 over the outer bays and 16 over the center) situated like large dentils below a projecting pressed metal molding on the parapet above. The low brick wall that completes the parapet is decorated with a row of simple rectangular recesses, again arranged according to the size of the bays. In an unusual final detail, the rough sandstone coping is broken into three sections in response to the bay divisions, and curves upward at the end of each section.

77. Historic Name: Ideal Market
Current Name: Lifeline Building
Address: 102 West 1st Street
Date: 1907
Architect: Emmet Palmer and Lucien Hall
Contributing

This small two-story reddish brown brick commercial and residential building was designed in 1907 by local architects Palmer and Hall, and it was constructed at a cost of $13,500.00.[19] It is sited on a long, narrow lot at the intersection of First Street and First Avenue West, and In its historic function as the Ideal Market, a large percentage of these facades was given over to storefront. As a result of later alterations, most of the storefront on the east façade was removed and infilled with new brick, while the storefront on the north façade was replaced with new aluminum frame fixed windows, new double entry doors and transom, and plywood panels and signage covering the transom area. Only the red sandstone surround at the west end of the primary façade appears to be original, with its inscription reading "J. Popkin" across the head.

The second floor is fairly plain, punctuated by six rectangular window openings holding new 1/1 aluminum frame single hung windows with 4/4 false divided lights. These sit above a string course of rough faced sandstone that serves a sill, and each opening has a high brick jack arch head. Like many buildings in Duluth, the façade is finished at the parapet with a low brick wall decorated with a series of tightly spaced vertical brick corbels (in this instance, there are 35), capped by a metal coping.

As was mentioned earlier, the east façade was altered at the north end through the infilling of the storefront. But the southern end of the façade slopes down following the terrain, to create a lower level on the south or rear façade that still retains its historic cast iron storefront and entry door with a half-round transom. Four of the original half round windows on the first floor of the First Avenue façade are intact, but nine of the openings on the second floor have been altered and the windows replaced with new 1/1 single hung aluminum frame units that use 4/4 false divided lights. The party wall of the west façade was exposed at an unknown date when the adjacent building was demolished for a parking lot. The wall is completely covered with stucco or concrete parge coating, and is partially painted with representations of the Ideal Market.

78. Historic Name: Frederick Hotel
Current Name: Kingsley Heights Apartments/Sammy's Pizza
Address: 101-107 West 1st Street
Date: 1908
Architect: William A. Hunt
Contributing

This three-story light orange brick building is sited on a large square lot at the intersection of First Street and First Avenue West. Designed for retail and lodging by William A. Hunt—who is most notable for his work with Palmer, Hall and Hunt—the building was completed in 1908 by contractor John Grandy and opened as the Frederick Hotel on the upper floors, with five retail shops filling the ground floor storefronts.[20] By 1930 the hotel had changed hands and was operating under the name "State Hotel." Today the property is used for rental apartments on the upper floors, and the storefronts have been renovated to create two large retails spaces, one of which is occupied by a restaurant.

All details of the original five storefronts have disappeared as a result of renovations, now infilled with dark tan brick masonry at the bulkheads and transoms. New aluminum frame doors and fixed windows were installed, along with plywood panels and vinyl awnings above the window units. The primary south façade is organized into three bays, with the outer two smaller bays projecting slightly forward of the wider central bay. The outer bays contain two individual rectangular window openings at each floor, decorated with a plain red sandstone

block at the sill and an oversized sandstone keystone in the jack arch brick heads. Five brick pilasters subdivide the central section into six bays, each containing a rectangular window opening with a sandstone sill and large sandstone block at the head. All of the windows throughout the building were replaced with new 1/1 aluminum frame 1/1 single hung windows. A band of ten narrowly-spaced thin brick corbels lines the upper edge of each of the six bays at the top of the third floor. An elaborate parapet provides the key decorative elements of the façade. Two large brick curvilinear Spanish Revival parapets with sandstone coping and a false pointed arch window crown the outer bay, flanking the pressed metal projecting dentil cornice over the central bay.

The secondary east façade is more simple in its layout and detailing. One small section of storefront continues onto the first floor, which sloped steeply upward to the north. The thick masonry wall is pierced by two recessed doors and two small, square windows, now infilled with concrete block. Nine window openings with sandstone heads and sills are arrayed along the façade at the second and third floors, providing access to the third floor catwalk and fire escape affixed to the masonry.

79. Historic Name: East End Ice and Coal
Current Name: Vacant
Address: 31 West 1st Street
Date: C.A. 1890
Architect: John J. Wangenstein
Non-contributing

This wood frame, two-story Tudor Revival commercial building was designed by local architects Wangenstein and Baillie, and was constructed in 1916 for a cost of $4,000.00.[21] Its original function is not known, but it has been associated primarily with power and electricity throughout its history. In 1920 it was the home for the Electric Company, followed by East End Ice and Coal in 1930, and Bob's Electric in 1974. It sits on a narrow lot on the northeast corner of First Street and First Avenue West currently undergoing an extensive renovation. The storefront extends slightly forward of the plane of the second floor, and has been reworked with new concrete bulkheads, new fixed wood frame windows and multi-light transoms, and a pair of wood frame multi-light doors in the central entry. A new flat fascia above the transom is capped by a pressed metal molding and shallow metal roof. Stucco-covered walls and false half-timbering fill the front gable of the second floor, which display three new 6/6 double hung wood frame windows. With the exception of the one bay of the storefront that wraps the corner and a cross gable at the second floor, the west facade is largely blank stucco with scattered rubble sandstone masonry adhered at the base of the wall.

Due to alterations to the storefront, the façade and the west wall, the building is considered non-contributing.

80. Historic Name: Pearson Block
Current Name: Pianos Plus Music Store
Address: 26-32 West 1st Street
Date: 1883
Architect: unknown
Contributing

Built in 1883 likely as a boarding house and retail shops, this two-story variegated brown brick building is sited on narrow east-west oriented lot at the southeast corner of First Street and First Avenue West. In 1909 it was functioning as a rooming house with printing offices on the first floor, and in 1930 it had converted to the First Avenue Hotel, with a range of retail functions on the first floor, including Modern Plumbing and Heating, Honeywell, and a barber shop. Today the five historic storefronts have been consolidated into three: Piano Plus Music, the Bachelor's Library, and Almost New Consignment.

Portions of the historic storefront remain in the square brick structural piers that separate the five openings on the north façade and the window frames and glazing of the corner storefront, now largely obscured by large plywood panels over the fixed windows as well as the transoms. The other storefronts have been renovated with new aluminum frame doors and fixed windows, and plywood panels and signage over the transoms. A continuous pressed metal fascia and dentil tops the transoms at the north façade and wraps onto the secondary west façade as well. The brick masonry of the second floor has been painted, obscuring some of the red sandstone detailing. A sandstone string course provides a continuous sill for the seventeen 1/1 double-hung wood frame windows of the second floor, which have been slightly altered through the addition of aluminum storms on the exterior. Half-round solid transom panels fill the upper portion of the windows, and half-round brick arch heads are highlighted by a single band of brick trim. A simple cornice of tightly spaced vertical brick corbels covers the low brick parapet, which is capped by a pressed metal coping. The secondary west façade is much narrower, but still utilizes all of the same details seen on the north façade.

81. Historic Name: commercial building
Current Name: vacant
Address: 29 West 1st Street
Date: 1916
Architect: unknown
Contributing

This is a small two-story, wire-cut brick veneer commercial building that appears to have been appended to the construction of its Tudor Revival neighbor at 31West First in 1916. And like its neighbor, the first floor storefront is under renovation with new concrete bulkheads, wood frame fixed windows and multi-light transoms, and a new multi-light wood door. A new flat fascia above the transom is capped by a pressed metal molding and shallow metal roof. The brick masonry is fairly simple, enlivened by the recessed bay for the two 6/1 new wood frame windows at the second floor that displays two full and two half engaged brick pilaster framing the window units. A cornice of four rows of projecting bricks sits below an unadorned brick parapet wall. Little is knows of this building's history, except that it functioned as Duluth Barber and Beauty Supply Company from c. 1930 through c. 1950.

82. Historic Name: Max Bloom Furniture
Current Name: Arthur's Men's Formalwear
Address: 25 West 1st Street
Date: 1916
Architect: unknown
Contributing

This light-orange brick two-story commercial building was constructed in 1916 for Max Bloom Furniture, which operated on this site until the 1930s. Currently it is occupied by a men's formal wear shop on the first floor, and rental housing on the second.

The first floor is arranged into three equal bays consisting of large storefront openings. Light grey terra cotta blocks covered the base of the wall, and thin band of molded white terra cotta outlined the perimeter of the first floor as well as the storefront openings. The original storefront materials were removed and replaced with infill panels, new aluminum frame doors and fixed windows, and vinyl awnings. A rectangular panel of terra cotta with a wreath molding frame sits above the central bay, immediately below a string course of egg-and-dart molding and a projecting terra cotta cornice. The second floor also is arranged into three bays with large rectangular window openings defined by four brick pilasters capped with plain terra cotta bases and abstracted terra cotta capitals at the parapet. The openings are now modified with vertical metal panel infill and new aluminum frame windows that consist of a larger fixed window flanked by two smaller casements. A row of brick rowlocks form the header of each opening, which is topped by a large brick panel framed in a terra cotta molding. The interior of the panel is decorated with two applied terra cotta diamonds. The flat brick parapet is relieved by two recessed strips at the outer bays, and a serried of four vertical recesses in the center bay, which steps up slightly. White terra cotta camel back coping is a finishing touch.

83. Historic Name: NA
Current Name: NA
Address: 9-23 West 1st Street
Date: NA
Architect: NA
Non-contributing site

This paved parking lot once had a historic building, so it is considered a non-contributing site.

84. Historic Name: commercial building
Current Name: Cantonese House
Address: 24 West 1st Street
Date: 1893, 1916
Architect: John J. Wangenstein and William E. Baillie
Contributing

This is a simple three-story commercial/residential building sited on a narrow rectangular lot, which has historically functioned as a restaurant or cafe on the first floor. The original storefront was altered in 1948, and then renovated again for the current occupant, a Chinese restaurant. The entire first floor was infilled and covered with red painted stucco, pierced only by a small fixed aluminum frame window and a deeply recessed entry on the eastern end. A shallow green tile roof projects from beneath a full width red metal and neon sign spelling "CANTONESE HOUSE – Chinese and American Cuisine" in white and yellow neon tubing.

The second and third floors are light-orange brick masonry with three rectangular window openings holding 1/1 double hung wood frame windows. Continuous bands of red sandstone create sills, while the heads are larger blocks of sandstone in a continuous wide band. The low brick parapet has only a wide, shallow recessed brick

panel below a projecting pressed metal cornice with a series of small brackets on the underside, and two long, attenuated supports affixed to the face of the masonry at each end.

85. Historic Name: Farrell Plumbing
Current Name: vacant
Address: 22 West 1st Street
Date: 1893
Architect: William Bray and Carl Nystrom (1910 Story)
Contributing

This amazingly intact three-story red brick building was designed as a two-story structure and was completed by contractor Malcolm McKay in 1893 for a cost of $5,000.00. An extra story was added by Bray and Nystrom c. 1910, and a rear addition made in 1941.[22] The storefront is defined by two brick piers and a series of three cast iron columns that create four window bays. Three of the bays are filled by new large fixed aluminum frame windows below historic wood frame transoms, and the remaining bay has the original recessed wood frame entry door and transom. Four rectangular window openings with rough-faced red sandstone sills pierce the masonry of both the second and third floors. The sills of the second floor windows are damaged, as though they were removed back to the brick face to allow a new facing material to be applied to the surface of the building. Because the property is currently vacant, all of the windows are covered with plywood. The low parapet wall is enlivened by a series of twenty-four vertical brick corbels, and the whole is capped by a molded metal coping.

86. Historic Name: E. F. Berg Hotel Supplies
Current Name: Glenwood Communications
Address: 20 West 1st Street
Date: 1896
Architect: unknown
Contributing

This is a one-story variegated brown brick commercial building sited on a narrow rectangular lot. The primary north façade is consumed by a large open storefront, which was altered in 1987 through the addition of new aluminum frame fixed windows, new metal siding at the bulkheads, and a plywood paneling over the original tall transom area. Two thin brick pilaster with limestone caps define the outer edges of the storefront, with a low brick parapet wall above. A decorative band consisting of groups of three bricks alternating in a horizontal and vertical orientation provides the only relief to what is an otherwise utilitarian façade. A limestone coping protects the upper edge of the parapet wall.

87. Historic Name: Sanitary Plumbing
Current Name: Glenwood Communications
Address: 18 West 1st Street
Date: 1896
Architect: unknown
Contributing

Much like the building to the west at 20 West First Street, this simple, small one-story red brick commercial structure is dominated by its open storefront. Originally constructed in 1896 by contractors Christian Evens and John Grandy for Luther Mendenhall at a cost of $5,000.00[23], the building originally housed Sanitary Plumbing and was one of several plumbing service and supply stores on this section of First Street. In 1987 the building was internally linked to 18 West First and the storefront renovated with new aluminum frame fixed windows, and aluminum frame entry door with sidelight and transom, and laminate panels applied over the bulkheads and tall transom area. The red brick masonry and pressed metal coping still survive in good condition, however.

88. Historic Name: Bridgeman-Russell Block
Current Name: Vacant
Address: 10-16 West 1st Street
Date: 1905 and 1907
Architect: John J. Wangenstein
Contributing

This three-story, reddish-brown brick Renaissance Revival commercial building has a roughly square footprint with common brick sidewalls, and a palimpsest of historic painted signage is still visible at top of the west side wall. The block is composed of two nearly identical buildings constructed in two phases with matching materials and detailing. The earliest phase was a two-story, 50'-wide structure built in 1905, with a second 50'-wide structure in 1907 that included the addition of a third story on the existing building. The first floor has been significantly altered through the addition of new brick infill, aluminum doors and fixed windows, a plywood paneling at the transoms on the western half, while the eastern half appears to have its cast iron and red sandstone storefront largely intact underneath large plywood sheets that hide the storefront windows, doors and transoms. At the second and third floors the facades are separated into three bays by flat brick piers. The second floor piers take the form of tightly spaced brick quoins, while the third floor has brick pilasters with red sandstone bases and capitals.

Narrow outer bays at the second floor contain a single double hung wood frame 1/1 window. A large red sandstone block spanning the width of the bay functions as a sill, and the head is composed of a flat arch of stepped red sandstone voussoirs flanking a long, narrow keystone. Five double hung 1/1 wood frame windows fill the central bay, with the outer two windows slightly wider than the center three that are arranged as a grouping separated by square brick Doric pillars with red sandstone capitals. Massive flat-faced red sandstone blocks are used to create a continuous band for the window heads, and smaller blocks make up the band for the sills. Three recessed brick panels decorate the spandrel between the second and third floors. Two smaller inset panels frame a larger central dedication panel reading "Bridgeman & Russell." The second floor windows on the western half appear to be slightly different from those used elsewhere in the building, including a large transom above the 1/1 double hung unit.

Fenestration at the third floor follows a pattern similar to that on the second floor, differing only in its detailing. Narrow red sandstone sills are supported by a row of decorative brick dentils in the center bay, and a series of six vertical brick corbels at the outer bays. Oversized blocks of red sandstone are used for the heads, with the addition of a sinuous arched molding over the heads of the outer bays. A row of decorative brick corbels finishes the third floor immediately below a pressed metal cornice and a small brick parapet capped with thin red sandstone coping stones.

89. Historic Name: Spina Building
Current Name: Paper Hog/DSGW Architect
Address: 2-8 West 1st Street
Date: 1912
Architect: Anthony Puck
Contributing

Peter Spina of Stephenson, MN commissioned Anthony Puck to design this large, two-story cream brick and terra cotta commercial building sited on a 100' x 60' sloping rectangular site at the intersection of 1st Street and Lake Avenue. The second floor of the building was specifically designed for use of H. L. Coffin's Dance Academy[24], and later became the home of Dreamland Ballroom.

The primary façade on the north face is broken into three bays, with the two smaller, outer bays projecting slightly beyond the face of the larger central bay. The first floor has a total of eight cast iron columns across the storefront stamped with the mark of "National Iron Co., Duluth." Larger flat columns support the corners at the outer bays and more slender columns are spaced across the central portions. The original windows, bulkheads and transoms were replaced in 2000 with new aluminum frame fixed windows and entry doors, false divided light prism panels in the transom, and a painted concrete bulkhead. A narrow continuous band of white terra cotta forms the head of the storefront windows, and a wide continuous string course of terra cotta molding demarcates the base of the second floor, wrapping around the east façade as well.

The two projecting outer bays of the second floor each contain one single-hung vinyl clad window with false divided lights in a 9/9 pattern. A terra cotta sill sits below the window, and the head is formed by a continuous string course of white terra cotta that wraps around the north façade and the northeast corner. Above the string course the cream brick is decorated with a rectangular panel formed from soldier and stacked stretchers, with green glazed square tiles at each corner. A small vinyl-clad ocular window framed with a ring of soldier bricks is situated in the center of the brick panel. The upper edge of the circular brick frame touches the bottom of a continuous projecting terra cotta cornice decorated with large pendant dentils, which sits below a low brick parapet topped by a terra cotta coping tiles. The wide central bay has eight large, single hung vinyl clad windows with false divided lights in a 15/15 pattern. Each window is set in a slightly recessed bay composed of a frame of brick stretchers with a terra cotta sill. A continuous terra cotta string course forms the head for all of the windows, and separates them from eight half round fixed vinyl clad windows with false divided lights in a fan light pattern. The half round windows also are set in a recessed bay of brick stretchers and soldiers, which is decorated with a terra cotta bracket as a keystone.

The east façade includes a lower service level as a result of the sloping site with two access doors at the southern end. At the first and second floors the façade is broken into three bays, with the outer two projecting slightly as on the north façade. The northern bay is a continuation of the storefront system on the north façade, while the two southern bays are cream brick pierced by four small fixed vinyl clad windows set high in the wall. Each window has a terra cotta sill and a continuous band of terra cotta molding as the window heads. The second floor is nearly identical to the arrangement seen on the north façade, with the number of windows in the central bay reduced from eight to three. Another divergence is the presence of a steeply pitched pediment over the central bay at the parapet level, which is supported at each end by pairs of terra cotta brackets joined by garlands. The pediment

frames a central red-and-white striped shield, set within a low terra cotta arch that rests on two more pairs of brackets with garlands. Two low, wide inset terra cotta panels span between the bracket pairs.

90. Historic Name: Hockin Furniture
Current Name: USAN Building/Chamber of Commerce
Address: 1-7 West 1st Street
Date: 1924
Architect: Anton Werner Lignell
Contributing

This three-story variegated brown brick building occupies a roughly square site on the northwest corner of First Street and Lake, and historically functioned as Hockin Furniture until 1938. In 1952 it became Arrowhead Furniture and St. Germain Paint and Glass Shop, and now it is home to the Duluth Chamber of Commerce. Although the basic brick masonry structure survives intact with its limestone detailing, the building has been subjected to numerous changes, including new concrete block bulkhead, brick veneers, and new aluminum frame doors and fixed windows at the first floor. Virtually all of the upper story windows on the primary south facade were removed in 1988 and replaced with brick infill in a contrasting color and small aluminum frame fixed windows with solid transom panels and tinted glazing.

EAST 1ST STREET

91. Historic Name: Builders Exchange Building
Current Name: Welch Building
Address: 1-3 East 1st Street
Date: 1923
Architect: Stauduhar
Contributing

This five-story concrete frame building with a reddish-brown brick veneer was constructed in 1923 for the Builders Exchange. The building is sited on a steeply sloping rectangular lot at the northeast corner of the intersection of First Street and Lake, and is connected to 1 West First Street by a skywalk that enters the building at the third floor level on the west façade. In its design the structure is a basic brick box, punctuated only by regular rectangular window bays with concrete sills. The primary south façade has six window openings at the upper floors organized into two groups of three, while the west façade has nineteen openings arranged into five groups of three flanked by two groups of two at each end. All of the windows were removed and replaced with aluminum frame 1/1 single hung units that have a solid metal transom panel. Although the original heavy square cast iron piers are visible at the main entry, the first floor has been heavily altered on both facades, including new brick veneer on the structural piers, infill panels covered with black lava rock, metal panels covering the transoms, and brick infill in all the window and door openings on the west face. The upper two floors of the exposed east façade have been sheathed in red vertical corrugated panels.

92. Historic Name: Interstate Auto
Current Name: Welch Building
Address: 5-7 East 1st Street
Date: 1910
Architect: John deWaard
Contributing

Constructed in 1910, this three-story orange brick building was the home of Interstate Auto until they moved to 206 East Superior Street in 1917. By 1923 it had been converted to an auto garage for Duluth Auto Exchange, and at a later date it was connected to the adjacent property at 1-3 East First to create the Welch Building. Like the Welch Building, the original storefront has been modified with new brick facing, infill panels covered in black lava rock, and metal paneling covering the transom. A single steel door in the infill gives access to the interior.

The brick masonry is largely intact at the second and third floors, including the three two-story brick pilasters that separate the façade into two equal bays. A red sandstone string course provides a continuous sill for the three tall rectangular windows of the second floor bays, and larger sandstone blocks for a continuous head for each bay. New aluminum frame 1/1 single hung windows with large metal transom panels were installed in the openings. The pattern is repeated at the third floor with slightly shorter window openings and a series of two horizontal brick corbels above the window heads that step out to a low, decorative parapet. Three rectangular brick panels appear above each bay filled with brick laid in a herringbone pattern around a central inset diamond of red sandstone and two half diamonds at either end. A plain metal coping protects the parapet wall.

The entire east wall of the building was covered in red corrugated metal siding pierced by five new fixed aluminum frame windows at both the second and third floors.

93. Historic Name: NA
Current Name: Granite retaining wall
Address: 9 East 1st Street
Date: unknown
Architect: NA
Contributing structure

This original retaining wall is located between two historic buildings and is made of large black granite rocks in a random pattern.

94. Historic Name: NA
Current Name: US Bank Parking Garage
Address: 2-28 East 1st Street
Date: 2000
Architect: unknown
Non-Contributing structure

This structure does not fall within the period of significance for the historic district.

95. Historic Name: Dunlap Building
Current Name: Salo Building
Address: 15-17 East 1st Street
Date: 1948
Architect: Reinhold Melander
Non-contributing

This Spartan three-story cream brick Moderne building was built in 1948. Space was leased to the William C. Dunlap Flooring Co., Technical Print Company, and the engineering office of Jack Salo in 1950. By 1952 the property hosed an office of the Minneapolis Star Tribune. Both the storefront and the window opening appear to be somewhat altered with both new configurations and new materials. Due to its construction date of 1948, this building does not fall within the period of significance for the historic district.

96. Historic Name: NA
Current Name: NA
Address: 19-23 East 1st Street
Date: unknown
Architect: NA
Non-contributing site

This parking lot once had a historic building, therefore it is considered a non-contributing site.

97. Historic Name: Sher Bros. and Company
Current Name: Sher Bros. and Company
Address: 25 East 1st Street
Date: 1914
Architect: A. Werner Lignell
Contributing

This is a strikingly intact example of a brick two-story commercial/residential building on First Street. The small cream brick structure was designed by local architect A. W. Lignell in 1914 for the Sher family, who lived in the second floor apartment above their family business, Sher and Company Meats, which had become Sher Bros. Wholesale Meats by 1952.

Two brick pillars with limestone bases frame the large storefront opening and support a full-width brick spandrel with a row of brick rowlocks at the storefront head. A single thin cast iron column provides structural support for the opening, separating the main wood frame single light door on the east end with its Luxfer prism transom from the fixed display windows in the center of the storefront. Cast iron frames support the display windows, Luxfer prism transom panels, and bulkheads with their pebbled security glazing. The largest plate window was replaced with three smaller fixed windows in an aluminum frame over a metal panel. Two recessed wood panel doors and tall glazed transoms fill the west end of the storefront, and both have historic wood frame screen doors. A row of brick soldiers sits below a continuous limestone string course that serves as a sill for the four window openings at the second floor. The openings are defined by square brick columns that use soldiers and headers to create abstracted column bases and capitals. The original 1/1 double hung window units are somewhat hidden behind

new aluminum storm windows on the exterior. A simple cornice made from stacked rows of stretchers, soldiers and rowlocks marks the bottom edge of the plain parapet wall. A large abstracted octagonal shield device cleverly composed of stretchers, headers and rowlocks is situated in the center of the parapet, which is protected by a row of terra cotta camel back coping tiles.

A view of the rear or south façade of the building shows that it is physically joined to the adjacent property to the east, 31 East First Street. The rear portion of the west façade has nine low-arched openings at the second floor. Four of these opening are boarded, but two have their original 1/1 double hung windows, and two are wood frame doors with a glazed transom.

98. Historic Name: Yale Laundry
Current Name: Building for Women
Address: 30-32 East 1st Street
Date: 1901
Architect: Edwin Radcliffe and I. Vernon Hill
Contributing

This two-story cream brick building sits on a sloping rectangular site at the intersection of 1st Street and 1st Avenue, providing for a basement or service level at the south end of the building. The primary two-story façade faces north onto East 1st Street. The original storefront was removed in 1999 and infilled with lighter cream brick, new signage, and a row of eight large tinted aluminum frame 1/1 single hung windows. The two framing square brick piers and continuous red sandstone lintel remain from the original configuration, as well as two cast iron support columns stamped with a maker's mark reading "National Iron Co. Duluth Minn" that divide the façade into three roughly equal bays. The second floor consists of a plain cream brick face punctuated by a series of eight large window openings. The outer two bays contain a grouping of three new tinted glass aluminum frame single-hung windows with a metal transom panel. The groups are unified by a common continuous red sandstone sill, but each is topped by an individual lintel with a large brick flat or "jack" arch. The central bay has two single-hung aluminum windows, each with a separate red sandstone sill and a flat arch brick lintel. A corbel composed of four continuous stepped brick bands finishes the second floor, which is capped by a new metal coping.

The east façade is similar in appearance and exhibits many of the details seen on the primary façade. The lower story was designed with openings for two large overhead doors at the south end and eight large rectangular window openings. All of these openings are now covered, with the exception of the southernmost overhead door, which is still intact. The first and second stories each have thirteen new tinted glass single-hung aluminum frame windows with metal spandrel panel, identical to those on the north façade. Each opening has a simple red sandstone sill and brick flat arch lintel.

99. Historic Name: NA
Current Name: NA
Address: 101-121 East 1st Street
Date: unknown
Architect: NA
Non-contributing site

This parking lot once had a historic building, therefore it is considered a non-contributing site.

100. Historic Name: Hobart Manufacturing Company
Current Name: Lake Superior Bottle Shop
Address: 31 East 1st Street
Date: ca. 1908
Architect: John deWaard
Contributing

This building was designed by architect John deWaard and constructed by contractor Hugh Fawcett ca. 1908 as a butcher supply business. By 1930 the storefront had been remodeled and it was occupied by a tailor shop. In 1945 the property was remodeled again, presumably by the new occupants Hobart Dayton factory, and in 1960 the Zenith Orthopedic Appliance Center had become the primary lease holder. Yet another renovation altered the storefront to its current configuration, which is now occupied by a liquor store.

Sited on a narrow east-west oriented lot on the northwest corner of First Street and First Avenue East, this two-story brown brick building with delicate limestone trim presents three large bays of storefront on the primary south façade. One historic cast iron column peeks through at the southwest corner, and small portions of the brick structure and limestone base are visible as the frame for the large openings. The bulk of the first floor is devoted to new infill in a variety of forms – plywood panels, wood clapboard, and vertical wood siding cover the bulkheads, transoms, and most of the area previously devoted to display windows, and the whole is peppered with numerous paper, vinyl, plywood, and plastic signs. A row of new horizontal strip windows and a single aluminum frame door in the central bay provide the only transparency in the first floor. An unadorned brick spandrel panel is capped by a continuous row of brick rowlocks and a limestone string course, the latter serving as a sill for the windows of the second floor which are arrayed in five unequal bays. Four of the bays contain a grouping of three wood frame window units arranged as two 1/1 double hung windows flanking a larger fixed window. The easternmost bay is slightly larger, but follows the same pattern as the other bays. A continuous row of brick soldiers form the window heads with each bay accentuated by a pair of square limestone block inserted on either side of the bays. Yet another limestone string course tops the header course below a low brick parapet wall, which is finished by a projecting pressed metal cornice with brackets.

101. Historic Name: Toverilla Hotel
Current Name: Frances E. Skinner Apartments
Address: 102-108 East 1st Street
Date: 1917
Architect: unknown
Contributing

This three-story brown-brick commercial building with a rectangular plan is situated on a sloping site with its longest side facing East 1st Street. The wire-cut brick façade is relatively spartan in its decoration, and is separated into three bays by a slight setback of the central portion. At the first floor, square brick pillars with red sandstone bases demarcate five original storefront openings and a narrow entryway. An inset glazed square tile sits atop each pillar and separates slightly projecting brick spandrel panels above each opening. The original storefront systems were removed and replaced by stucco infill with wood trim, new aluminum frame single hung windows, and glazed tile bulkheads. Although not confirmed, the application of new tile in vertical bands in the center of each opening suggests that original cast iron structural members may survive behind. The second and third floors are identical, with two single-hung aluminum frame windows with narrow red sandstone sills over a band of rowlock headers, and flat arch brick lintels in the outer two bays. Two groups of three single hung windows fill the central bay. The second floor windows rest on a continuous projecting band of brick rowlock headers, while the third floor windows lintels are created by a continuous projecting band of brick soldiers. A very subtle projecting brick spandrel panel separates the second from the third floor windows, and a projecting pressed metal cornice sits slightly below a low parapet wall entirely clad in new metal panels and coping.

The west façade repeats the motifs of the primary façade, with a single small infilled storefront wrapping the corner at the first floor. Originally four rectangular window openings were present at the first floor, but one small window has been infilled, as well as the transom of another larger opening at the south end. The two remaining openings now have single hung aluminum windows. Both the second and third floors have six even spaced openings, all matching those on the north façade.

102. Historic Name: Union Fur Company/Thorsell-Nesgoda Garage
Current Name: On Eagle's Wings
Address: 110-112 East 1st Street
Date: 1909
Architect: unknown
Contributing

This simple tan brick building with a long, narrow rectangular plan was originally constructed as the Union Fur Company in 1922 with two floors of residential units above. The commercial storefront at the first floor was later converted to use as the First Street Exchange Pawn. The storefront has been altered through the removal of the original entry doors, windows, bulkheads and transoms, now replaced with aluminum storefront windows, a set of aluminum double doors, and large plywood signage panels. The secondary entry door providing access to the upper floor residential area has been replaced with a new hollow metal paneled door. The second and third floors of the front façade remain largely intact, with two pairs of two 1/1 double hung wood windows on each floor. Aluminum storm windows have been added on the exterior of each window unit. Each window pair is joined by a broad, flat wood mullion and rests on a plain cast concrete sill. The flat brick façade is relieved only by a narrow pressed metal cornice below a low brick parapet wall that exhibits moisture damage. Cast concrete coping tiles cap the parapet.

The separate one-story Thorsell-Nesgoda Garage building was constructed at the rear of the property in 1922. The low, concrete block building has a rectangular plan that is oriented along and east-west axis, and is joined to the rear of two adjacent buildings. On the east it abuts the rear of the Wabasha Bookstore, but does not appear to be physically linked to it. On the west and south it is joined to the Duluth Family Sauna.

103. Historic Name: International Harvester Company
Current Name: Wabasha Bookstore/Fuzzy's Place
Address: 114-116 East 1st Street
Date: 1924
Architect: unknown
Contributing

This small one-story commercial building has a long, narrow footprint that adjoins, but is not linked to, the Thorsell-Nesgoda garage building at the rear of the adjacent western lot. Originally constructed for the International Harvester Company, it functioned as Moose Lodge #505 during the 1970s and 1980s, before being sold and converted to its current uses. While the original reddish-brown wire-cut face brick forming the "frame" for the storefront is intact, the bulk of the façade is a large central storefront opening that has been modified with the introduction of new aluminum entry doors, vertical wood siding, vinyl tile over a curved plywood wall, a small amount of brick facing, and a new vinyl awning. A flat band of cast concrete separates the storefront from the large stepped brick parapet, which is framed in its entirety by a stepped band of cast concrete, which also serves as the parapet coping along the upper edge. A large backlit plastic sign has been attached to the center of the parapet.

104. Historic Name: Gray Brothers Bakery
Current Name: Duluth Auto Sales
Address: 118-120 East 1st Street
Date: 1904
Architect: John J. Wangenstein
Contributing

This is a Renaissance Revival style two-story commercial building set on a deep lot with a long, rectangular plan and exposed sidewalls of common brick. The first floor is composed of two outer brick piers with flat red sandstone bases and details, which frame a large storefront opening. No original material from the Gray Brothers Bakery survives, replaced with new infill materials in 1937 when the function was switched to auto sales. Diagonal wood siding covers much of the storefront and transoms on the western half of the first floor, with vertical wood siding, a wood shingled canopy and stone veneer facing on the eastern half. Two paneled hollow metal doors, a hollow metal sidelight, a new overhead door, and two fixed aluminum frame windows have been inserted into the storefront. A full width pressed metal cornice separates the first floor from the second.

The second floor is divided into three bays, with the center bay slightly set back and pierced by a row of four single-hung wood frame windows with new aluminum storms. Each window rests on a red sandstone sill and is topped by a half round brick arch with a long, thin red sandstone keystone framing a tinted plaster panel decorated with a garland molded in low relief. Only three inset panels survive, and appear to be badly deteriorated from moisture damage. The outer two bays are defined by large, tightly-spaced, brick quoins on each edge framing a single double hung 1/1 wood frame window with a red sandstone sill and brick flat arch head with a prominent brick keystone. Three projecting flat brick bands decorate the upper portion of the second floor below a band of wide brick dentils and a full width pressed metal cornice. A low brick parapet capped with concrete coping stones terminates the façade.

105. Historic Name: Northwest Radio
Current Name: Viking Micrographics
Address: 123 East 1st Street
Date: 1950
Architect: Giliuson and Ellingsen
Non-contributing

This is a two-story cream brick building constructed in 1950 for Northwest Radio by Giliuson and Eliingsen architects. They also provided the small two-story addition on the east in 1953. The recessed entry door with its cantilevered metal canopy is original to the period of construction, but several windows have been replaced with new casement units or glass block. This building falls outside the period of significance for the historic district.

106. Historic Name: Model Laundry
Current Name: First Street Exchange Pawnbroker
Address: 126 East 1st Street
Date: 1911
Architect: E. H. Branton
Contributing

This three-story commercial building has a red-orange brick façade with common brick sidewalls and a small one-story brick addition at the rear. Traces of historic painted signage remain on the west façade. The first floor of the primary façade is composed of a cast iron storefront framed by flat brick piers that are highlighted by rough-faced red sandstone banding at the base, middle and top. Little remains of the original storefront, with the exception of the two central iron columns and the large steel head beam. As part of a 1996 renovation, new aluminum frame windows and doors were inserted into the original openings, while the transoms and bulkheads were replaced or covered by wood siding, flat wood trim, and new signage. The second and third floors are divided into two bays and are framed by two slightly projecting flat piers.

The second floor has two pairs of 1/1 double hung wood frame windows with sills composed of a single, continuous rusticated band of red sandstone. Each window opening has a large arched brick head that encompasses two windows surrounded by a flat wood panel that creates arched heads above each window unit. The third floor has four individual 1/1 double hung window units with large brick flat arch heads and a single, continuous, rusticated red sandstone band forming the sill. A decorative parapet is separated from the third floor by a narrow band of projecting brick. A series of six elongated brick corbels flank a small rectangular opening with a large red sandstone sill. The window appears to be a new fixed aluminum frame unit with a blank metal panel above. The parapet is capped by a low metal coping. An historic steel fire escape is attached to the façade at the second and third floors, with a narrow ladder providing access to the roof.

107. Historic Name: commercial building
Current Name: vacant
Address 125 East 1st Street
Date: unknown
Architect: unknown
Contributing

This is a modest, two-story variegated brown brick commercial building with an open storefront at the first floor and residential or office space on the second floor. Portions of the historic storefront system survive at the first floor level, separating the opening into two small and unequal bays, each with its own entry door, display windows, and transoms. New plywood panels and clapboard siding infill the bulkheads and display windows, which have been replaced with small new aluminum frame fixed and sliding units, and both doors have been replaced. A row of brick soldiers are used for the header of the storefront opening, leading to a plain brick spandrel panel with a row of brick rowlocks at the sill of the second floor window openings. The single large window opening contains four historic wood frame window units composed of a large fixed unit below a multi-light transom panel above. Three of the four transoms are fixed, while the easternmost transom is operable. As at the first floor, a row of brick soldiers forms the window head for the opening. A low brick parapet ends abruptly at a metal coping, which may be the result of an alteration that replaced the original coping.

108. Historic Name: Pastoret Terrace
Current Name: Kozy Bar
Address: 127-129 East 1st Street
Date: 1887
Architect: Oliver Traphagen
Contributing

At the northwest corner of the intersection of First Street and Second Avenue East are a series of reddish-orange brick Romanesque Revival rowhouses that have since been modified into apartments with a single story bar attached to the First Street façade. Like most Victorian rowhouses of the late nineteenth century, the first floor or loggia of each unit is raised above the street level and accessed by a formal entry stair at the main entries, often covered by a decorative porch or canopy. The lower level usually takes the form of a heavy rusticated base or foundation, and the spaces within were frequently of a utilitarian or service nature. Here the rough-faced red sandstone ashlar masonry of the lower level is obscured by the one-story wood shingle bar that was constructed along the entire south façade and a portion of the east façade.

The composition was originally designed as four rowhouses – one small unit on the western end of the south façade, one very large unit that filled the entire southeast corner, and then two smaller units stepping up the hill to the north. Although all are constructed of reddish-orange brick with sandstone details, and they draw on the same stylistic vocabulary of projecting bays, half-round and segmental arch windows, and brick corbels, care was taken to differentiate each unit in its specific features and detailing. The south façade being the primary face of the building, these units received the most elaborate treatment that includes a pair of matched bays incorporating textured and molded brickwork at the first floor, and a pair of freestanding Corinthian columns supporting half-timbered gables at the second floor. A large three-quarter round turret is the prominent feature at the southwest corner, pierced by numerous window openings at both floors and crowned with a cornice of two rows of vertical corbels and a metal fascia that projects above the masonry, the latter now removed or obscured by alterations. In 1924 the turret roof was removed and an addition across the south façade was constructed.

While the brick masonry and stone details appear to be largely intact, albeit suffering from the effects of moisture damage, very few of the original doors and windows are visible. Most of the windows have been boarded over, partially covered with panels, or replaced with new aluminum frame units and metal panels in multiple configurations. At least one pair of historic wood paneled doors survive at the northernmost entry, but most others

were removed and replaced with new wood or metal doors. The projecting metal cornice that faithfully follows the complex plan of curves, flats, and projections is desperately in need of repair and is showing signs of severe deterioration and inappropriate maintenance. The same is true of the low metal roof that caps the cornice, which has failed and detached in some areas.

109. Historic Name: unknown
Current Name: Clayton Jackson McGhie Memorial
Address: 130 East 1st Street
Date: 2003
Architect: NA
Non-contributing site

This site once had a historic building that was demolished at an unknown date. In 2003, the City of Duluth converted the site to a park commemorating the 1920 lynching of three African-American men from Duluth.

110. Historic Name: Duluth Armory
Current Name: Youth for Christ
Address: 201-207 East 1st Street
Date: 1896
Architect: Edwin Radcliffe and Charles Willoughby
Contributing

Constructed in 1896, the Duluth Armory was built for the 3rd Regiment of Minnesota. By 1909 the building housed a farmer's market, in 1930 it was used by the Duluth Automobile Club and several car and truck dealers, and in 1952 the Duluth Shriners occupied space along with a drum and bugle band, a women's art group and Zenith City Buick. This is a 3 ½-story, rectangular brick building located at the northeast corner of East 1st Street and 2nd Avenue. As originally constructed, the primary façade fronted onto 1st Street and was divided into four large glass storefronts which continued onto the secondary western façade by wrapping the corner, which was set on a diagonal to accommodate a main entry. This storefront has been altered with metal and stucco siding across all of the 1st Street façade and a small part of the 2nd Avenue façade. Brick pilasters divide the primary façade into four bays, the central bay being the widest. The second floor has twelve double hung 1/1 wood frame windows with stone lintels and sills; some of these have been partially infilled or covered with plywood. The third floor was originally pierced by seventeen double hung 1/1 wood frame windows, four of which were paired; the paired windows were removed at an unknown date and infilled with glass block, and most of the other windows are now covered with plywood. The top floor has seven double hung 1/1 wood frame windows centered in the façade, above which are the raised letters "3rd REG ARMORY" set in a semicircular pattern. The crenelated, stepped parapet contains in the center the raised numbers "1896." The west elevation is pierced by multiple window openings on all three floors, some of which are covered with plywood or other materials. The east and rear elevations are covered with metal siding.

111. Historic Name: Jenswold Motor Company
Current Name: Sturm Brothers Plumbing and Heating (north façade)/Gene's Auto Body (west façade)
Address: 202-206 East 1st Street
Date: 1924
Architect: unknown
Non-contributing

This is a large one-story building with a roughly square plan sited on a corner lot sloping sharply upward from south to north creating a lower level at the south end of the west façade. The storefront on the north façade and the north end of the west façade were heavily altered in 1995 by the insertion of new brick masonry infill in a contrasting brick. On the north façade, three original tan brick piers survive with plain concrete bases and a small cast concrete capital. Three new piers in a reddish-tan brick were added to create three storefront bays and three entry ways, two of which contain a new aluminum frame door and a larger opening that holds a new paneled metal overhead door. The bays have been infilled with new brick to create a series of three false arched window openings for new aluminum frame fixed windows with brick header sills. Painted cast concrete details with Prairie Style influences have been affixed to the top of all new and original piers and a row of painted dentils added at the top of each bay. A cast metal cornice and a band of cast concrete panels separates the storefront from the tall tan brick parapet that is divided into three bays by four flat brick piers. The two outer bays are stepped with a low sloping peak and a central projecting brick detail in an abstracted geometric pattern, while the central bay is flat with a series of three brick pendant details in the center. The parapet is finished with a cast concrete coping.

The west façade has seven clearly defined bays, the northernmost three following the same pattern as the north façade. One bay has been infilled with new brick and two false arched windows, while the other two bays retain their original configuration, with the exception of a new vinyl casement window unit topped with a half round fixed transom inserted into an original window opening. A series of five small window openings at the lower level have been infilled with blank painted panels. The southernmost four bays are distinctly different in their detailing, but clearly tied to the rest of the building through their shared parapet and the use of tan brick. At the lower level the first floor has two halves, the southern filled with a new storefront containing aluminum frame windows, glass block infill, and painted wood trim and plywood panels. The northern half is dominated by a large metal overhead door. The original entry door was replaced with a new wood panel door, sidelight and plywood transom, and an original opening covered with a plywood panel. Concrete panels similar to those on the north façade separate the lower floor from the first, and a new plywood sign has been attached to the face. A pair of two 1/1 wood frame double hung windows pierce each bay at the first floor level. Four of the windows have been damaged or altered and the panes covered with unpainted plywood. Each window pair shares a common cast concrete sill, and the window heads are formed by a continuous cast concrete band. The tall parapet has seven bays formed by flat brick piers, all of which are capped by cast concrete coping.

112. Historic Name: Parisian Dry Cleaners
Current Name: Vacant
Address: 208 East 1st Street
Date: 1886 or 1922
Architect: unknown
Non-contributing

This small one-story red-orange brick building was significantly altered in 1948 when the upper two stories were taken down and two bay windows at the second floor were removed and the openings infilled with common brick. An original large storefront window and entry door at the ground floor were removed in 1948 as well, then infilled with brick and parged with stucco. Two new recessed, angled openings were created for a large fixed window with a streamlined aluminum sill, and a new entry door with transom. The façade was covered with peach Cararra tile accented with a single band of dark red at the top edge. Approximately 90 percent of the tile was mechanically removed in the 1990s or simply failed, leaving numerous discs of adhesive adhered to the brick.

113. Historic Name: Motor Mart
Current Name: Uncle Dunbar's Auto Body
Address: 210 East 1st Street
Date: 1923
Architect: John J. Wangenstein
Contributing

This small one-story storefront has a rectangular footprint and a façade of dark reddish-brown wire-cut brick. The bulk of the façade is devoted to a large overhead metal door, new aluminum frame storefront windows with metal panel bulkheads, new aluminum frame door and sidelights, and a red vinyl awning system over the original transoms. The low parapet is detailed with three inset brick panels that have a single small, square tile in each of the four corners. The top of the brick parapet is essentially flat, but a cast concrete coping enlivens the profile with a stepped detail in the center and a small step at each end serving as a base for a cast concrete globe.

114. Historic Name: Scarlett Feed Store
Current Name: Scarlett Feed Store
Address: 213-215 East 1st Street
Date: 1912
Architect: George and William Smith, Emerson Volkes
Contributing

This two-story commercial building has a rectangular footprint and a façade of light orange-tan brick. The façade has a large overhead metal door in the center flanked by a pair of cast iron columns, a pair of wood doors with transoms, wood siding, and large plate glass windows. The second floor has two large window walls, each with a group of five 1/1 wood double hung sash with transoms. Corbeled brick above the windows enlivens the upper part of the façade, which has a metal coping at the front and curved clay tile coping on the sidewalls. The west-facing side elevation is exposed because the adjoining building was demolished.

115. Historic Name: Duluth Ford Exchange
Current Name: Uncle Dunbar's Auto Body
Address: 214-216 East 1st Street
Date: 1924
Architect: George and William Smith, Emerson Volkes
Contributing

Constructed in 1924 for automobile sales, this two-story building has a large rectangular footprint with a storefront and open plan on the first, and office spaces on the second. The primary façade is constructed of dark multi-color bricks ranging from dark reddish-orange to brown. It is divided into three equal bays at both floors. An original wood frame, single-light door and transom survive at the east end of the storefront, but the remainder was altered through the insertion of new aluminum fixed windows and wide aluminum siding covering the transoms and bulkheads. The central bay consists entirely of a large metal overhead door framed by structural columns. The bays at the second floor are identical recessed large brick panels containing three evenly spaced 1/1 wood frame double hung windows sharing a common cast concrete sill. A series of four projecting brick stretch bands support a flat cast concrete string course that forms a simple cornice. The low brick parapet has been capped by new metal coping.

116. Historic Name: Radisson Hotel
Current Name: Union Gospel Mission Complex
Address: 217-219 East 1st Street
Date: 1912
Architect: unknown
Contributing

Built in 1924 as the Radisson Hotel (which has no relationship to the current hotel chain), this two-story tan brick building has a rectangular plan. The façade has been drastically altered with plywood and metal siding, new doors and windows, and new signage. The symmetrical second floor has four pairs of 1/1 wood double hung windows with concrete sills and rectangular-shaped panels of soldier brick above and below each set of windows. The end walls have vertically-oriented decorative brick panels with Chevron patterns surrounded by soldier bricks. Centered in the façade is a diamond-shaped cast concrete panel set in a rectangular box of soldier bricks. There is a metal-covered wood cornice just below the stepped parapet, which is covered with concrete coping. The east-facing wall is exposed and has five window openings on the first and second floors which have been infilled.

117. Historic Name: Turner Automobiles
Current Name: parking
Address: 218-222 East 1st Street
Date: 1908
Architect: Olson and Magney
Non-contributing

This is a long, narrow three-story brick building with common brick sidewalls. The original materials and configuration of the primary façade was obscured in 1967 by the addition of an aluminum and aqua enameled panel façade system over the original at the second and third floors. Each half contains four tinted, fixed glass panels in aluminum frames at the upper floors. Three square structural columns at the first floor create two bays, one filled with two glass and metal overhead doors and the other infilled with new aluminum storefront windows and doors and vertical metal siding at the bulkhead. The columns have been covered with one-inch square multi-color ceramic tile.

118. Historic Name: NA
Current Name: NA
Address: 226-232 East 1st Street
Date: NA
Architect: NA
Non-contributing site

This parking lot once had a historic building, therefore it is considered a non-contributing site.

Skywalks

There are four skywalks in the district: the first spans Superior Street West piercing the façade of the Kelly Furniture and Stack Company Dry Goods (17); the second spans 1st Street West piercing the façade of the Armstead Building (65); the third spans 3rd Avenue West connecting the Board of Trade (62) and the Wolvin Building (63); and the fourth spans 1st Avenue West piercing the west wall of the Hunter Block (14). All four skywalks post-date 1976, the year of the first skywalk's construction.

[1] *Duluth News Tribune,* August 21, 1910, Pt. 4, p. 1.
[2] Poplar, Kelly, "Then & Now," *Duluth News Tribune* (November 29, 2003).
[3] Duluth Building Permit #19655, August 13, 1915.
[4] *Duluth Daily News,* December 24, 1889; *Duluth Herald*, April 19, 1926, Sec. 12, p. 7.
[5] *Duluth News Tribune,* January 7, 1906; July 1, 1906; December 17, 1906, Sec. II, p. 12.
[6] *Duluth News Tribune*, March 19, 1983, 2A; *Duluthian*, November/December, 1991, 8.
[7] *Duluth Herald*, March 24, 1917, p. 10; *Duluth Herald*, October 19, 1922, p. 1; *Duluth News Tribune*, October 19, 1922, p. 3.
[8] *Duluth News Tribune*, June 20, 1926, p. 4.
[9] "Two Day Celebration to Mark Hotel Completion", *The Duluth Herald, Hotel Duluth Edition* (March 21, 1925): p. 2; "Noted Hotel Architect Directed Construction of Hotel Duluth," ibid: p. 6.
[10] "Story of Hotel Reads Like Real Romance," ibid: p. 10.
[11] "Hotel Duluth Once of the Most Beautiful on the Continent," ibid: p. 3.
[12] *Duluth Herald,* March 26, 1906.
[13] *Duluth Herald,* July 19, 1893, Sec. 6, p. 3; April 3, 1895, Sec. 5, p. 1.
[14] *Duluth Herald*, February 22, 1909, Sec. 8, p. 3; September 17, 1901, Sec. 7, p. 2.
[15] Duluth Building Permit #41864 (1939)
[16] Duluth Building Permit #9295
[17] Duluth Building Permit #6575
[18] *Duluth News Tribune,* April 22, 1906.
[19] Duluth Building Permit #1198.
[20] Duluth Building Permit #8025
[21] Duluth Building Permit #1828.
[22] Duluth Building Permit #6780.
[23] Duluth Building Permit #1731.
[24] "Duluth's Latest Modern…" *Duluth News Tribune,* November 16, 1911.

STATEMENT OF SIGNIFICANCE

Introduction

The Duluth Commercial Historic District stands today as a reflection of Duluth's commercial activity from 1872 through 1929. The district is thus eligible for the National Register of Historic Places under Criterion A for its significance in the area of Commerce. The buildings in the district are also well-preserved examples of numerous architectural styles popular during the late nineteenth and early twentieth centuries, and are thus eligible for the National Register under Criterion C for significance in the area of Architecture. The district is significant at the state level and reflects the statewide historic contexts, "Railroads and Agricultural Development, 1870-1940," "Northern Minnesota Lumbering, 1870-1930s," "Minnesota's Iron Ore Industry, 1880s-1945," and "Urban Centers, 1870-1940," as well as the local historic contexts outlined in "The Zenith City of the Unsalted Sea."

Most land encompassed within the central business district assumes the form of a relatively flat plane that extends along the shore of Lake Superior and rises abruptly 880 feet above the lake toward the rocky bluffs that surround Duluth to the north. Shaped like a rectangle, the commercial core extends for nearly nine blocks running in an east-west direction, and embraces two major east-west traffic arteries: East and West Superior Street, an 80-foot-wide street which is also designated as U.S. Highway 61, and East and West 1st Street, which is 66 feet wide. Eight streets bisect the historic district boundary in a north-south direction: Lake Avenue, 1st Avenue West, 2nd Avenue West, 3rd Avenue West, and 4th Avenue West, all located west of Lake Avenue; and 1st Avenue East, Second Avenue East, and 3rd Avenue East, which are located east of Lake Avenue. Overall, the historic district area encompasses approximately 45 acres of land and includes 107 buildings (86 contributing and 21 non-contributing).

Located in the geographical heart of Duluth, the central business district encompasses the core of the city's present downtown commercial area, which evolved from the center of the nineteenth- and early twentieth-century city. The boundaries of the commercial core are defined for the most part by prominent natural and man-made barriers, and by changes to the historic character of the central business district. Interstate Highway 35 and railroad tracks form a barrier to the south; open space and parking lots mark a visual transformation to the east of 3rd Avenue East; a change in building usage from commercial to residential around 2nd Street defines the north; and a combination of new construction and the introduction of government buildings forms a barrier to the west at about 4th Avenue West.

The historic commercial buildings of Duluth are significant under National Register Criterion A in the area of Commerce for their association with the commercial development of downtown Duluth during the turn of the twentieth century. These buildings gain historical significance because over the course of the late nineteenth and early twentieth centuries, Duluth emerged as the commercial, industrial, financial, transportation, and social and cultural heart of northern Minnesota's foremost urban-industrial center. Buildings constructed between 1872 and 1929 that are associated with those enterprises are among Duluth's most important historic resources. As the largest city in northern Minnesota and the county seat of St. Louis County, Duluth provided a variety of retail, professional, banking, freight, and warehousing services to the area. These activities are represented by the remaining historic commercial buildings in the historic district. They reflect the general affluence the community experienced during the period of significance through their design, materials, and workmanship.

Historic Significance

In the late 1860s Duluth attracted wealthy settlers from the eastern United States who had come west to speculate in land development. Nearly one-half (47.2 percent) of the American-born population came from New England and the eastern seaboard states north of Virginia, while the rest hailed primarily from Michigan, Wisconsin, Ohio, and Illinois.[1] By 1870, the population of the recently chartered city totaled 3,131, of whom nearly sixty percent were foreign-born. Due to the important role the Philadelphia-based Jay Cooke and the Enoch W. Clark and Company had in financing the construction of the Lake Superior and Mississippi Railroad from St. Paul to Duluth, and because of the large number of professionals and businessmen from Philadelphia, Duluth was known as "Philadelphia's western suburb," and "a colony of Philadelphia" in the press. These early residents contributed intelligent leadership, investment capital, and vision to the nascent city, building a strong foundation for its future growth. Industrial and commercial zones began to take shape in Duluth during this time, their locations largely influenced by the need for access to the lake. Though frozen for several months of the year, Lake Superior was destined to become Duluth's primary lifeline to markets, goods, and products during its early development. The city's commercial district rose along Superior and Michigan streets near the lakefront, providing goods and services to shipping crews, new arrivals, and local residents.

Duluth's commercial district was established downtown near the waterfront in the early 1870s, after the Lake Superior and Mississippi Railroad (reorganized as the St. Paul and Duluth Railroad in 1877 and absorbed into the Northern Pacific system at the turn of the century) reached Duluth in 1870. One pioneer Duluthian who arrived just before the railroad in 1869 described the nascent town: "The haphazard, scraggly and repellant settlement of that time, a mixed combination of Indian trading post, seaport, railroad construction camp and gambling resort, altogether wild, rough, uncouth and frontier-like, bore not the remotest semblance, physically or otherwise, to the city it now is."[2] Despite such an inauspicious portrayal, Duluth's location at the western end of Lake Superior and its proximity to three key natural resources — lumber, wheat, and iron ore — helped establish the city as one of the nation's major timber processing centers from the 1880s to the 1920s, and as a significant grain and ore shipping port from the 1880s and 1890s into the early twentieth century. By that time, Duluth was well known as northern Minnesota's economic, social, political, and cultural hub. The booming town's prosperity was reflected in the bustling commercial district on Superior Street, 1st Street, Michigan Street, and the avenues bisecting these streets.

Superior Street has historically been the focal point for commercial activity in downtown Duluth. In 1869, however, it was described as "…only a country road that had been cut through. The hillside forest ran right down to the street…and when a settler wished to erect a cabin, he was compelled to clear away the forest. The street was up and down, like a billowy sea, and later-day grades were made by filling in the hollows."[3] One writer even claimed that "to walk it was hazardous in the daytime, and sure death after dark."[4] Nevertheless, by 1872 three banks had been built in the vicinity of Superior Street and 1st Avenue West, including the three-story stone Duluth Savings Bank. When the city's permanent street grid was established downtown, the importance of Superior Street was demonstrated by its 80-foot width, compared to the 66-foot width of 1st Street and the bisecting avenues, and the 50-foot width of Michigan Street. In 1883 mule-driven streetcars began carrying passengers along Superior Street between 8th Avenue West and 3rd Avenue East, which was the primary area for residents to shop, conduct business, and live in upper floor dwellings above commercial spaces. In 1890 the streetcar line was electrified. By 1887 more than a dozen financial institutions had been established in the city. In spite of these developments, the condition of Superior Street occasionally remained "something terrible…. Horses

were mired right in the business section of the city" which resulted in the installation of cedar block pavement over a concrete foundation. One year later, in 1888, a franchise was granted to the Duluth Electric Company to install gas lights along Superior Street.[5] The "Great White Way" on East Superior Street was lit on April 21, 1910, and five years later 84 incandescent lights and twenty arc lights were installed where gas lights had been.[6]

A flurry of construction activity in 1889 by the City of Duluth, civic organizations, and private individuals reinforced the image of Superior Street as being at the heart of the central business district. The City hired noted local architect Oliver Traphagen to design new City Hall and City Jail buildings adjacent to each other at 132 and 126 East Superior, while on the upper side of the block the architects McMillen and Stebbins (who later practiced in Minneapolis) saw their stone Masonic Temple Opera Block rise eight stories at 201-205 East Superior Street.

Civic leaders responded to this commercial development by committing funds for a variety of municipal improvements located in the downtown area. For example, by 1881 a survey was made for a sewer under Superior Street; grading was begun on Michigan Street; and a plank road with sidewalks and bridges was built on Rice's Point. In addition, a new Chamber of Commerce was organized to replace the one that had gone out of existence in 1873 when the city lost its charter.

The outstanding location of Duluth as the nexus for new railroad and Great Lakes shipping routes made the city's growth as an important economic center inevitable. This conclusion was justified in 1881, the year in which the Duluth Board of Trade was founded. By that time Duluth's harbor had been developed, bringing hundreds of ships to the city each year, and an extensive network of railroads brought grain from the northern plains to the "Zenith City," a term coined in 1868 by journalist and publisher Thomas Foster to describe Duluth's promising future. Decades earlier a modern system of commodities trading was put in place in such cities as Minneapolis, Milwaukee, Chicago, Buffalo, and St. Louis. Although Duluth was much smaller in population than these cities, by the late nineteenth and early twentieth centuries it nevertheless became a key player in the grain trade. The motivation to establish a board of trade is provided below by historian Jonathon Lurie:

> Tons of grain arrived in such port cities by wagon, barge, or railroad car. This vast influx inevitably created a glutted market and forced prices to decline sharply. Moreover, the lack of suitable storage space caused considerable damage to the grain as natural elements rendered many thousands of bushels worthless. During the off seasons, on the other hand, available grains were in very short supply and were widely sought. Prices were inflated, as commission men and merchants tried to procure the grain that was needed by millers for production of the flour required by an increasing population. In addition to the inconveniences caused by this imbalance of supply and demand, distribution of the available grain left much to be desired. Uniform standards of grading were nonexistent, causing the quality of grain to vary from sack to sack. The absence of standardized amounts and grades rendered dealings between buyer and seller uncertain and often resulted in inconvenient and expensive litigation. To a society growing increasingly more oriented toward the market and commercial gain, these conditions were intolerable.

> From the late 1840s through the 1880s, a sophisticated system of grain marketing evolved. It included: futures trading, whereby one might buy or sell for future delivery and thereby eliminate the usual imbalance between supply and demand; grain inspection and the standardization of grades and amounts; increased warehouse and elevator facilities; and the acceptance of bills of lading and warehouse receipts as negotiable instruments of title. Neither did these changes occur all at once, nor did their introduction follow any preconceived policy. They represented a pragmatic response that was initiated by millers, merchants, shippers and grain dealers and was ultimately accepted by the legal order—all striving for both greater profit and predictability in a market-oriented age. The key to the success of this new system lay ultimately in the establishment of boards of trade.[7]

By the mid-1890s many grain merchants representing the Duluth Board of Trade also held memberships on the boards of trade in Minneapolis, Milwaukee, and Chicago.[8] Duluth historian Walter Van Brunt, one of the original nine incorporators of the Duluth Board of Trade, writes that the Board of Trade was organized "to bring into operation better methods of dealing in and with the rapidly-increasing volume of wheat sent to Duluth for marketing, or shipment."[9] The original purpose of the Board of Trade was to establish prices for a range of grains including wheat, corn, oats, barley, flaxseed, and durum wheat. The organization's articles of incorporation stated:

> The general nature of its business is to establish and maintain uniformity in commercial usages; to inculcate just and equitable principles of trade; to adjust controversies and business disputes; to acquire and disseminate valuable business information; and particularly to maintain a commercial exchange, and secure to its members the benefits of co-operation in the furtherance of their legitimate pursuits.[10]

In 1871, Duluth received into its elevators 556,783 bushels of grain; a decade later, when the Board of Trade was organized, the receipts totaled 3,537,033 bushels, and in 1891 over 53 million bushels were tallied. Receipts for 1906 reached nearly 82 million bushels, the bulk of which was wheat and flax; over 83 million bushels were shipped out of the port in the same year.[11] Flaxseed was introduced into Duluth's market in 1887, when about 1,000 bushels were delivered to the port city. By 1911 receipts for flax amounted to 20,592,000 bushels, leading one newspaper to claim that Duluth "is recognized as the greatest primary flax market in the world."[12] While some of the explanation for this explosive growth can be attributed to improvements in agriculture and technology, "the establishment of a better order of business by the…Board of Trade was to some extent responsible for this great increase."[13]

A 1911 *Duluth News Tribune* story titled "Grain Port of Western Empire" referred to the Board of Trade as an "organization which contributes largely to the prominence given this city and after several years now occupies a position of importance."[14] The significance of this business was echoed by the *Duluth Evening Herald,* which described the Board of Trade as "a great institution, bringing to Duluth a great volume of money, adding immensely to its importance as a banking center, besides giving to the city's population a fine class of business men and citizens." Indeed, bank deposits in Duluth's seven financial institutions in 1906 totaled $19 million, representing $237.50 for every man, woman and child of the city's 80,000 residents.[15]

The relative prosperity enjoyed throughout the city no doubt contributed to the establishment of the Duluth Stock Exchange in 1909, which had offices in the Commercial Building located at 402 West 1st Street. Founded by 46 "mining men" to give the "buyer and seller [the] benefit of open trading," the Stock Exchange initially listed just stocks of mining companies, but intended to expand its scope to industrial securities.[16]

The Board of Trade moved its offices in 1883 into the Metropolitan Block (demolished) on Superior Street between 1st and 2nd avenues west. Grain firms from Minneapolis, Milwaukee, and Chicago came to Duluth, and the organization grew steadily in membership and financial strength. In February, 1885 members voted to increase membership dues to $500 after 200 members were enrolled, and to $1,000 when 300 members had been admitted.

By the early 1880s Duluth had become a major grain storage facility for wheat grown in western Minnesota and the Dakotas destined for transshipment down the Great Lakes. From 1876 to 1880, the Northern Pacific Railroad shipped a yearly average of 1.7 million bushels of spring wheat to the head of the lakes. The average jumped to 9.2 million bushels annually from 1881 to 1885.[17] By 1885 thirteen lakefront elevators gave Duluth the storage capacity to stockpile nearly nine million bushels of grain from the western prairies.[18]

Concurrent with Duluth's ascendance in the late nineteenth century as a grain port was its growing prominence as a center for the lumber industry. The arrival of the Lake Superior and Mississippi Railroad at Duluth in 1870 created new demand for lumber, particularly at the rapidly expanding harbor, which required timber for docks, grain elevators, warehouses, and related buildings. In the early 1880s at least eleven sawmills opened in Duluth, each producing an average of 10 million board feet of lumber.[19] Throughout the 1880s white pine was in tremendous demand for lumber and lath for building construction, while cedar was used for roofing shingles.[20] The demand for and use of lumber in Duluth remained high, as the city continued its amazing growth—an eighty percent increase in population between 1890 and 1895 alone—while its commercial expansion, particularly the grain elevators and docks for coal and iron ore at the harbor, also demanded tremendous quantities of lumber. As late as 1886 only 40 million board feet, less than one-third of the amount cut in Duluth, was shipped.[21]

By 1892 Duluth's two largest lumber companies—Mitchell, McClure and Company and Merrill and Ring—were exploiting local timber markets as well as those in the west, Chicago, New York, and along the shores of Lake Erie.[22] While the piers built along Rice's Point could handle ships up to 250 feet in length, Mitchell, McClure and Company had a 3,000-foot dock capable of holding 10 million board feet of lumber. The cost for transporting the lumber by ship was considerably less expensive than by rail, and the rate per thousand feet of board measure rose only gradually from $1.40 in 1891 to an inflated war-time figure of $5.37 in 1917. According to Percy M. Shaw, whose shipping concern handled an estimated 42 ½ percent of the entire 7,750,000,000 board feet shipped out of Duluth-Superior in its heyday,

> It cost about half of the rail rate to move lumber by boat to Chicago up to the time of the World War, if lumber was green. If lumber was dry there was but little saving….As far as the rates to Buffalo, there was never any competition as the rail [rate] was prohibitory.[23]

In 1894 Duluth employed 3,700 men in the lumber industry and supported fifteen lumber mills. Over half of the more than 220,000,000 feet of lumber cut that year in Duluth, valued at nearly $4.5 million, were logs from the immediate vicinity, with much of the rest coming from no farther inland than Cloquet on the St. Louis River. No less than seven new and re-conditioned mills with an aggregate annual capacity of 210,000,000 feet, including the leading producer of the region, Mitchell, McClure and Company—which turned out 43,500,000 feet that year—were flourishing in an area encompassing less than three miles along St. Louis Bay between the tips of Rice's and Grassy Points. In fact, of the better than 700,000,000 feet shipped in 1894 through the canal at the Sault, nearly one-fourth came directly out of Duluth-Superior harbor.[24]

The first decade of the twentieth century saw the busiest period of logging on the North Shore of Lake Superior, and the Duluth-Superior harbor became for a brief time the center for the greatest lumber market in the world.[25] However, shipments were already beginning a gradual decline from the peak year of 1899, when a record 940,000 tons of logs, lumber, shingles, and other wood products left the port by boat. From then until 1906 Duluth production continued at well above the 400,000,000-foot mark annually for lumber alone, with the record shipment reaching 463,000,000 in 1902 when the entire North Shore district output soared to a total of more than one billion board feet.[26]

The next fifteen years witnessed the decline of the lumber industry on the North Shore, with lumber shipments from the harbor falling off accordingly. Nevertheless, in the period from 1891 to 1924—which saw the price of lumber per thousand board feet rise from $10 to a post-war peak of $44.38—more than 7,700,000,000 feet were shipped with a composite value of $129 million. Moreover, such figures do not include the valuable tonnage of finished wood shingles, which by the early teens were averaging well over $2,000,000 a year, and in 1913 accounted for more than one-third of the $9,000,000 value of the lumber tonnage leaving the harbor. By 1924, the annual variation of shingles shipped had surpassed that of the remaining lumber shipments and continued to be a million-dollar business until the Depression years, only to revive again briefly before World War II. In 1925, only one lumber mill remained in operation in Duluth. The cut of standing white pine, estimated in 1895 to be a virtually inexhaustible forty billion feet, had disappeared altogether.[27]

In addition to grain and lumber, a third natural resource, iron ore, played a significant role in the development of Duluth during the late nineteenth and early twentieth centuries. Noteworthy mining began on the Vermilion Range, and in 1884 the Duluth and Iron Range Railroad (DIRR) transported the first ore to docks at Two Harbors about twenty miles up the north shore of Lake Superior from Duluth. It was not until October 1892 that the Duluth, Missabe and Northern Railroad (DMNR) carried ore from the Mountain Iron mine on the Mesabi Range to a new dock on Allouez Bay in Superior, an event that made "possible the growth of prosperous mining towns along the Range and the establishment of an extensive iron and steel industry in Duluth and its suburbs.[28] A total of 4,245 tons of ore were shipped from Mountain Iron in 1892, but just one year later that figure had soared to 613,620 tons despite the Panic of 1893.[29] During the nineteenth century, the total output of the Mesabi Range exceeded that of the Vermilion Range by ten million tons.[30]

The influence of opening the Mesabi Range in 1892 on Duluth was immediate and far-reaching. The deposits of the Mesabi mines proved to be so vast that this one Range overwhelmed all other ore-producing districts in the country, including the significant deposits of the Lake Superior region in Michigan and Wisconsin. The quantity of ore and extent of mining activity helped both Duluth and Superior withstand the economic downturn that

resulted from the Panic of 1893. Duluth's population doubled from 1885 to 1890 to more than 33,000 people, and ten years later Duluth was a city of nearly 53,000.[31]

After continuous financial rivalry between the Rockefeller and Carnegie Steel Company interests, a compromise in 1901 created the powerful United States Steel Corporation and its subsidiary, the Oliver Iron Mining Company, with offices in Duluth. At the time, U.S. Steel was the largest corporation in the world with an authorized capital of $1,404,000,000.[32] The newly formed corporation united the DIRR and the DMNR into the Duluth, Mesabi and Iron Range Railroad, a road that would haul millions of tons of ore into Duluth and Superior over the next fifty years. [33] The economic impact of iron ore mining on Duluth and the nation cannot be overstated, as described in Woodbridge and Pardee's 1910 history of Duluth:

> The annual output of the Mesaba and Vermilion iron ranges equals two-thirds of all the iron ore mined in the United States and exceeds that of any single nation on the globe. These ranges have added over one billion dollars to the wealth of the nation. The discovery of Lake Superior ore has changed the industrial map of the United States. It has opened up a new territory as large as France; it has shifted the center of the iron and steel trade from the Ohio river to the Great Lakes. It has built up ten great railroads, more than twenty busy towns, and the largest commercial fleet in the world.[34]

The Mesabi Range, and in particular the Hull-Rust-Mahoning Mine (NHL, 1966), was the premier natural iron ore producing site in the nation, which contributed substantially to World Wars I and II. It was the immense output of this mine, as the chief producer on the Mesabi Range, that was to revolutionize the American steel industry, make Minnesota the largest producer of iron ore in the nation, and enable the United States to become the world's largest manufacturer of steel. The Lake Superior ore region supplied 80 percent of America's raw ore during World War I when the Mesabi Range produced more than all other ranges in the region combined. In 1917 alone, the Hull-Rust-Mahoning district reached peak production with nine million of the 40 million tons produced that year.[35] During World War II, the Hull-Rust-Mahoning district, which remained in a position of leadership, peaked at over 70 million tons in 1942 and never dropped below 58 million tons of ore during the war years.[36]

The following chart indicates the contribution the Mesabi Range as a whole made to ore shipments from Duluth-Superior from 1854-1946, as compared to the other ranges in the Lake Superior region.

NAME OF RANGE	ORE SHIPPED, GROSS TONS
Mesabi Range (MN)	1,482,812,124
Gogebic Range (WI)	253,208,806
Marquette Range (MI)	237,980,230
Menominee Range (MI)	214,919,433
Vermilion Range (MN)	78,546,922
Cuyuna Range (MN)	57,933,366
Canadian Ranges	8,766,991
TOTAL	2,337,670,415[37]

By 1906 the standard-sized Great Lakes ore boat measured 600 feet in length with a 12,000-ton carrying capacity. Within the span of two years, between 1905 and 1907, the Pittsburg Steamship Company added a dozen ships and 140,000 tons to its shipping fleet. By 1910, its 127 ships constituted "the greatest exclusive freight carrying fleet sailing under one ownership in the world."[38]

In order to accommodate the thousands of business owners, employees, residents, visitors, and others associated with the grain, lumber and iron ore trades, hundreds of retail stores and businesses were built during the late nineteenth and early twentieth centuries in the downtown area. In the early 1880s architect George Wirth helped shape the appearance of the north side of the 0-100 block of West Superior Street by designing three different commercial buildings: the Bell and Eyster Bank (1884, 3 West Superior); the Silberstein and Bondy Dry Goods Company (1884, 9-11 West Superior), which was built for Bernard and Nettie Silberstein, two Hungarian immigrants who settled in Duluth in 1870; and the Wirth Building (1886, 13 West Superior; NRHP, 1991), built for George Wirth's brother Max as a pharmacy and residence. Architect Wirth teamed with Oliver Traphagen and Francis Fitzpatrick to design the J.J. Costello Hardware and Stoves Building (1884) at 22-24 East Superior, which was doubled in size seven years later in 1891. Traphagen also designed the Wieland Block (1889, 26 East Superior), which housed, among other tenants, the *Duluth News Tribune*. The Tremont Hotel (1890), designed by Austin Terryberry, enjoyed a prime location near the corner of Superior Street and Lake Avenue, and just downhill from there the J.C. Schobes Bakery and Confectionery (1894) was built at 25 West Superior.

Other organizations associated with commercial and civic development in Duluth also constructed substantial buildings in the central business district during the late nineteenth century to reinforce their commitment to downtown. Presiding over the grain business was the Duluth Board of Trade, which had been established in 1881 and conducted business out of the Metropolitan Building (demolished) on Superior Street. By 1886 the Board had moved into a new building designed by Oliver Traphagen located at the corner of Superior Street and 3rd Avenue West (demolished). The accelerated growth of Duluth as a major grain center necessitated an even larger facility, and in 1893 the Board of Trade commissioned Traphagen (with his partner Francis Fitzpatrick) to design their seven-story, sandstone and brick Romanesque headquarters at 301-07 West 1st Street. On February 11, 1894 the 1886 Board of Trade building burned; the new building opened on April 3, 1895. One year later, in 1896, the four-story brick Duluth Armory was erected at the northwest corner of East 1st Street and 2nd Avenue according to the design of architects Edwin Radcliffe and Charles Willoughby. Occupying a frontage of 100 feet on 1st Street and 140 feet on 2nd Avenue, the building served as a training facility for the 3rd Regiment of Duluth and the Naval Militia. Each company had quartermaster storerooms and a clubroom for its members and officers. The drill floor measured 80' x 107' and was surrounded by a gallery for spectators.[39] The building also functioned as a market for area farmers. The Duluth Improvement Association, which was organized in 1899 "for the general improvement of the city," occupied office space in the Manhattan Building at 416 W. Superior Street.[40] Two other major buildings that are unfortunately no longer extant, the Spalding Hotel (1889) and the Lyceum Theatre (1891), were constructed near each other on Superior Street and West 5th Avenue.

As Duluth's population exploded during the first two decades of the twentieth century, various other businesses either built new structures or located along Superior and 1st streets. In 1906, 968 building permits were issued in the city for a total estimated construction cost of more than $2.7 million.[41] The April 25, 1907 *Duluth Evening Herald* boasted that "The buildings constructed for commercial and business purposes in the last year have been of a substantial and durable type and afford striking evidences of the thrift and expansion which are everywhere apparent. Ornate structures of steel, pressed brick and cut stone from six to ten stories in height have been the rule

for several years in the business portion of the city, and no city outranks us in the architectural beauty and substantial character of its wholesale and resident retail districts."[42] Representative of this growth is the Renaissance Revival-style Wolvin Building at 225-231 West 1st Street, constructed as a four-story structure in 1901-02 to provide offices for a variety of important local and regional companies including U.S. Steel, its subsidiary the Oliver Mining Company (the leading iron ore mining concern on the Iron Range), the Constituent Companies, the Duluth, Missabe and Northern Railroad Company, the Duluth and Iron Range Railroad Company, the Pittsburgh Steamship Company, and many other smaller mining companies.[43] In 1909 the building was enlarged with five additional floors, with most office space occupied by the Oliver Mining Company, and 50 small mining companies. Approximately 1.5 million pounds of structural steel were used to construct the building, by the American Bridge Company, which was a subsidiary of U.S. Steel.[44] In 1909 more than 1,300 building permits were issued for $3.7 million in construction work, and in 1913 Duluth ranked first in the nation among all American cities in building operations for the first ten months of the year.[45]

Perhaps the building that best illustrates significant development in the downtown district is the Hotel Duluth, which was completed in 1925 when Duluth's population peaked at 113,754. Hailed as "the tallest hotel building in the Northwest" at its official opening on March 22, 1925, the thirteen-story, 500-room brick and terra cotta building cost $2.4 million to construct.[46] In addition to its function as arguably the finest hotel in Duluth, the Hotel Duluth also provided a new home for many local businesses and organizations that would serve both traveling clientele and local patrons, including the Duluth Chamber of Commerce that occupied the well-appointed western wing of the building, as well as a cigar shop, coffee shop, a branch of the Postal Telegraph and Cable Company, the Duluth Pharmacy Company, the Hotel Duluth Flower Shop, the Harper Beauty Shop, the Hotel Duluth Barber Shop, and the Liberty Garage at the rear.[47]

Other businesses erected new buildings during the early twentieth century to demonstrate their confidence in downtown Duluth. For instance, the Bridgeman-Russell Company, a business that became "one of the largest creamery houses in America," hired local architect John Wangenstein to build a new two-story office in 1905 which was expanded in 1907 at 10-16 West 1st Street. Next door to the Bridgeman-Russell Building, Peter Spina commissioned Anthony Puck in 1912 to design a large, two-story cream brick and terra cotta commercial building sited on a 100' x 60' sloping rectangular site at the intersection of 1st Street and Lake Avenue. The second floor of the building was specifically designed for the H.L. Coffin Dance Academy. Wangenstein designed numerous other commercial blocks in the downtown area during the early twentieth century, including the Gray Brothers Bakery (1904) at 118-120 E. 1st Street; the Rowley Building (1905) at 112 W. 1st Street, a more traditional two-story combination commercial and residential structure; and the Altman Clothing Building (1922) at 201-207 West 1st Street.

Providing an organized system to transport residents and visitors around the burgeoning city was initiated in 1881 when the Duluth Street Car Company was incorporated. The following year the company laid tracks for its first line on Superior Street from 8th Avenue West to 3rd Avenue East, construction the newspapers hailed as a sign that Duluth was making strides toward true metropolitan standing.[48] In 1890 the horses and mules that pulled the cars were abandoned for electricity, a number of branch lines were added, and the inclined railway was built to the summit of the hill on which Duluth was built. Between 1890 and 1893 the company issued bonds in order to cover expenses to expand its tracks from 19 to nearly 30 miles. Due to financial difficulties, the company was reorganized in 1900 and the system was extended into Superior, Wisconsin. By 1910 streetcars rolled over about 80 miles of track, of which nearly 23 miles were in Superior.

By the 1920s automobiles had started to become popular in Duluth, and numerous buildings were constructed to respond to the increased demand for this new form of transportation. A cluster of buildings eventually developed in the 200 and 300 blocks of East Superior Street and East 1st Street that became known as "automobile row." Among these buildings are the Gannon Auto Supplies Building (1912) at 216-218 E. Superior; McNamara Automobiles (1913) at 318 East Superior; the Mutual Automobile Company (1915) at 302 East Superior; the Interstate Automobile Company (1915) at 206-214 East Superior; the Knudsen Automobile Company (1919) at 202 East Superior; the Jacob Kahn Auto Store (1920) at 228 East Superior; the Northwestern Cadillac Company (1920) at 314 East Superior; the Orpheum Service Garage (1925) at 207-213 East Superior; the Rockhill Buick Company (1928) at 222 East Superior; the Jenswold Motor Company (1924) at 202-206 East 1st Street; the Motor Mart (1923) at 210 East 1st Street; the Duluth Ford Exchange (1924) at 214-216 East 1st Street; and Turner Automobiles (1908) at 218-222 East 1st Street.

Duluth (and Superior) had emerged by 1920 as the second-ranking urban center in the region.[49] In 1880 550 vessels entered the Duluth-Superior harbor; by 1920 that number had increased to 9,283. The net average tonnage of vessels in 1880 was 571 tons, and in 1920 the average was 4,111 tons. The total tonnage passing through the harbor in 1880 was 302,805 tons, forty years later the total was 35,124,556. In 1920 the city had ten ore docks with an aggregate length of 21,114 feet and a storage capacity of 1,098,384 short tons of ore in pockets; 24 coal docks with a storage capacity of 11,305,000 tons; and 43 wharves for receiving package and miscellaneous freight. The total value of imports and exports in 1886 was $2,489,745; by 1920 that figure had increased to $552,900,033.[50] "The Zenith City and its Wisconsin partner were the world's greatest freshwater port. The harbor was the focus of rail routes to the Mesabi and the Twin Cities and of direct connections to the American and Canadian transcontinentals and to the Twin Cities—Chicago corridor. Sprawling facilities of national companies were loosely agglomerated among the marshes, scrub woods, and rock along 20 miles of harbor frontage. They included grain elevators; docks for storage for ore, coal, lumber, salt, and oil; the steel mill and two independent blast furnaces; rail shops and yards….The landscape expressed the quick fortunes, the sudden large-scale absentee investments, and the hopes that had brought the port from one-fortieth to one-fourth the size of the Twin Cities in half a century."[51]

Duluth's status as the region's second most important urban center continued through the Great Depression, due in large part to the number and variety of manufacturers and businesses in the city. In 1933 Duluth had 190 manufacturing establishments that produced a range of products valued at nearly $55 million. Products manufactured included "foods and kindred articles, textiles, iron and steel, forest products, leather, paper and printing, chemicals, stone, clay and glass, brass and copper articles, tobacco, foundry and machine shop articles, fur goods, mattresses, signs and novelties. Ships and boats are also manufactured in the local harbor."[52]

Architectural Significance

The buildings of the Duluth Commercial Historic District are architecturally significant under National Register Criterion C because they effectively document the area's principal period of significance and illustrate examples of national trends in commercial architecture during the late nineteenth and early twentieth centuries. Reflecting the late Victorian influence, the turn-of-the-century buildings have decorative brick corbelling, and stone arched lintels or segmentally arched windows. Buildings constructed in the early 1900s reflect the classical influences of the Neoclassical style with their columns, cast iron storefronts, pilasters, keystones, and symmetrical facades.

Downtown Duluth retains a sizable number of distinguished individual buildings designed in a variety of different architectural styles. Many of these latter buildings are known to have been designed by locally prominent or nationally renowned nineteenth- and early twentieth-century architects, such as Daniel Burnham, Francis Fitzpatrick, William Hunt, Oliver Traphagen, John Wangenstein, and George Wirth. Several buildings also display the exceptional stone carving of George Thrana, whose work is often found around the entrances to buildings or on decorative stones placed on a wall.

The Wirth Building at 13 West Superior Street (1886) was designed by George Wirth and is the only building in the historic district that is already individually listed in the National Register (1991).

As downtown Duluth took on its late nineteenth century commercial character, sandstone (brownstone) from quarries in nearby Fond du Lac and the south shore of Lake Superior became the dominant material for entire structures and especially for building facades. In downtown, many buildings constructed using brownstone have been destroyed, but good examples, particularly in their upper stories, still exist throughout the historic district on Superior and First streets. These brick commercial buildings faced with brownstone, with pedimented window caps and bold roof lines, form an important chapter in the development of the architecture of historic downtown Duluth. In fact, in the late nineteenth century the expanding brownstone industry had a direct impact on the visual character of downtown as well as on Duluth's economy. In 1888 the *Duluth Evening Herald* reported:

> Over 70,000 cubic feet of portage red sandstone has been received in Duluth so far this season….A considerable part of that received is used in Duluth, but by far the greater portion goes to the south and southwest over the Omaha road….All Fond du Lac brown sandstone quarries are pushing business and not less than 100 men are at work in the various rock openings there. The Duluth Brownstone Company has 35 men at work and is shipping a large amount of stone for foundations and rubble as dimension and ornamental front work….F.H. Quinby, who handles most of the stone used in Duluth, has a force of 35 stone cutters at work on the various buildings now underway in the city. He has just leased J.B. Sutphin's dock on Lake Avenue and will put a large derrick there at once and transfer his operations to that location where he will have more room and better facilities than at present….Not less than 180 men are directly employed in and immediately adjoining Duluth in getting out and cutting the many kinds of valuable building stone found here and this number is destined to increase rapidly as the northwest demands more and better stone structures.[53]

During the 1889 construction season, no less than seventeen business blocks were built on Superior Street alone, and almost all were constructed of pressed brick and brownstone. Building improvements for the year totaled $5.5 million, an increase of $3.7 million over the previous year.[54] In the summer of 1889 the *Duluth Evening Herald* reported that "more than 500 men are employed in and about Duluth in quarrying and cutting building stones."[55] Building improvements in 1890 reached over $2.3 million, with permits being issued for thirteen new stone and brick buildings during the month of August alone. The *Duluth Herald* commented that "Nothing in Duluth illustrates the growth of the city better than the building stone trade and constantly growing output of local

quarries. The large employment in them and the several cutting yards of the city is a very material factor in the business of the city."[56]

Stone from Duluth-area quarries provided construction material for a number of notable buildings in the downtown area during the late nineteenth century. Between the summer of 1890 and the spring of 1892 the massive sandstone, limestone, and granite Chateauesque-style Union Depot (NRHP, 1971) rose on Michigan Street according to the design of the Boston architectural firm of Peabody and Stearns. Supposedly patterned after an existing building in eastern Canada, this imposing depot, along with its elaborate track and shed system, cost in excess of $615,000.[57] The Spalding Hotel (demolished), completed in 1889 at the corner of Superior Street and 5th Avenue West, was designed by James J. Egan of Chicago, a nationally-known hotel architect. The Spalding, which cost its Duluth promoters $350,000, was a Romanesque Revival design of seven stories.

Although nationally known architects such as Peabody and Stearns and Egan earned commissions in Duluth, local architects were usually entrusted with the design of most prominent masonry and brick buildings that lined the streets and avenues downtown. The firm of Raeder, Coffin and Crocker designed both the Chamber of Commerce Building (demolished), with its ornate carved stone entrance, and the Palladio Building (demolished). McMillan and Stebbins designed the Masonic Temple Opera Building in 1889, a grand Romanesque and Moorish block on East Superior Street. Palmer, Hall and Hunt earned the commission for the immense Central High School (NRHP, 1972), which was completed in 1892 and owes its design to Henry H. Richardson's Allegheny County Courthouse in Pittsburgh. Traphagen and Fitzpatrick, "Duluth's Representative Architects," left their mark downtown with the Lyceum Theater (demolished) and the Torrey Building (1892), among many others. Opened in 1891, the Romanesque-style Lyceum was called the "Handsomest and costliest building in the Northwest." Its six floors were constructed of sandstone and brick and contained an auditorium with the largest stage in the Northwest, after the Chicago Auditorium. The Lyceum was labeled "absolutely fireproof" and in later years, after Fitzpatrick left Duluth, he would be recognized as the "Father of the Fire-Prevention Movement." A year after the Lyceum Theater opened, in 1892, Captain Robert Torrey gave Traphagen and Fitzpatrick another important commission to design the eleven-story "skyscraper" Torrey Building on Superior Street between 3rd and 4th avenues west. Constructed of cast iron, sandstone, and brick at a cost of $300,000, the Torrey Building remained the tallest building in Duluth until 1910.[58]

Superior Street had become the primary commercial axis for the city, and the predominate building form—two- and three-story structures with 50- to 100-foot street frontages—was well established by 1900. Within a block of Superior Street it was possible to find virtually every kind of commercial business, from banks and hotels to department stores and simple storefront shops. During the heyday of the district, from the 1880s to the 1930s, buildings were designed and constructed in a variety of architectural styles, including Richardsonian Romanesque, Romanesque Revival, Queen Anne, Neoclassical, Renaissance Revival, Collegiate Gothic, and Art Deco. Some of these buildings are outstanding examples of their styles—an indication that architectural fashions were important to the owners and developers of downtown Duluth. From a visual standpoint, the exterior detailing, stylistic qualities, construction materials, proportions, scale, and siting characteristics of these historic buildings clearly distinguish them from the post-World War II construction which today dominates the remainder of the downtown area.

Typically, a late nineteenth to early twentieth century commercial building in downtown Duluth was two to three stories in height and constructed of brick or stone with interior iron columns. Plate glass for storefront display

windows, pressed tin ceilings, and exterior decorative details were available to builders through mail-order catalogues. Various Victorian-era styles were copied, but the most common were Queen Anne and Romanesque Revival, characterized by ornamental window surrounds, prominent brackets, round or segmental arches, and dentiled cornices. A few buildings remain in downtown that illustrate some of these styles, such as the Wirth Building (1886), the Tremont Hotel (1890), the Duluth City Hall (1889), the Duluth Jail (1890), the Masonic Temple Opera Block (1889), and the Torrey Building (1892).

The years between 1900 and 1929 were a peak period for the development of Duluth's downtown business district. The most dramatic architectural innovation of this era was the high-rise office building, made possible by the development of elevators, steel and concrete skeletal construction, and new techniques in fireproofing. Within the district, the nine-story Wolvin Building (1902, 1909) and the thirteen-story Hotel Duluth (1924) were two of Duluth's "skyscrapers." At least fifteen buildings in the district, nearly all constructed during the first decade of the twentieth century, retain their original cast iron storefronts. In some cases, these were manufactured by one of two Duluth businesses, the National Iron Company or the Clyde Iron Works, although the storefront on the Grant Hotel (1907) at 101-105 E. Superior Street was made by the Crown Iron Works of Minneapolis. Another innovation in building technology was the introduction of "LUXFER" prism glass in storefront transoms; excellent examples are visible on the Sher Brothers & Company Building (1914) at 25 E. 1st Street; the Parker Millinery Building (1900) at 323 E. Superior Street; and on the building located at 17-19 Lake Avenue (1905).

Victorian eclecticism gave way at the turn of the century to more formal Classical Revival styles. Even otherwise modest, vernacular buildings sometimes sported a few classical details such as columns, pilasters, pediments, quoins, and balustraded cornices. Professional architects, like John J. Wangenstein, William A. Hunt, and Frederick German, made local interpretations of these nationally popular styles. A number of very fine Renaissance Revival and Neoclassical buildings illustrate the architectural sophistication of the era. Representative of these styles are the Gray Brothers Bakery (1904) at 118-120 E. 1st Street; the Wolvin Building (1902, 1909) at 225-231 W. 1st Street; and the Elk's Club (1906) at 309-311 W. 1st Street. Perhaps the most distinctive downtown building from this period is the Orpheum Theater (1910) at 8-12 2nd Avenue East. G.G. Hartley commissioned J.E.O. Pridmore of Chicago, "a well known designer of theaters," to design "the most up-to-date playhouse in the northland."[59] Pridmore's design for Duluth's "magnificent high class vaudeville house" recognized "the strong tendency to Greek and Roman architecture" because the Orpheum was "molded on ancient Greek lines and is of Greek adoption inside and out."[60] Utilizing the largest steel beams of any Duluth building at that time, the interior space was cantilevered, so that "column bearing posts and pilasters are done away with, and the whole auditorium and stage can be seen from any part of the main floor and the different levels in the auditorium without the sight lines of the audience being interfered with by an obstruction."[61]

In addition to the classical styles, other styles of architecture with historical antecedents appeared in the commercial historic district. For example, the Central Garage (1923) at 315 W. 1st Street is an academically accurate, local interpretation of the Collegiate Gothic style.

The Duluth Commercial Historic District has been fortunate in benefiting from the services of many Duluth architects who designed numerous buildings downtown. One of the most prolific was Oliver G. Traphagen (1854-1932), who was born in Tarrytown, New York. He moved with his family to St. Paul in the 1870s and became an apprentice in the office of architect George Wirth. Traphagen relocated to Duluth in 1882 and worked as a carpenter and architect during the 1880s. During this time he designed the Wieland Block (1889) at 26 East

Superior Street; the Duluth City Jail (1890) at 126 East Superior Street; the Duluth City Hall (1889) at 132 East Superior Street; the Wieland Shoe Company (1889) at 123 West Superior Street; and the Oppell Block (1889, demolished 1987). In 1890 he became a partner of Francis Fitzpatrick and the two men practiced together with offices in the First National Bank Building until Fitzpatrick moved to Washington, D.C. Together they designed the Board of Trade Building (1895, 1905) at 301-307 West 1st Street. Traphagen then moved to Honolulu, Hawaii, because of the ill health of one of his daughters. He maintained a successful practice there until 1907, then moved to Alameda, California where he retired in about 1925.[62]

Another architect, John J. Wangenstein, (1858-1942) was born in Valdres, Norway, and studied in Trondheim before coming to Duluth in the early 1880s. He had a prolific career designing numerous commercial, residential and religious buildings in Duluth and across St. Louis County beginning in the late nineteenth century and extending into the 1930s. From 1892 to about 1895 William E. Baillie worked with Wangenstein as a partner in the firm of Wangenstein and Baillie. Buildings in Duluth designed by Wangenstein include the East End Ice and Coal Building (1916) at 31 West 1st Street; a commercial building constructed in 1923 at 115 2nd Avenue West; the Gray Brothers Bakery (1904) at 118-20 East 1st Street; the Motor Mart (1923) at 210 East 1st Street; the Altman Clothing Building (1922) located at 201-207 West 1st Street; the Gilbert Building (1922) located at 209-211 West 1st Street; the Wolvin Building (1909) at 225-31 West 1st Street; the Bridgeman-Russell Building (1905-07) at 10-16 West 1st Street; the Rowley Building (1905) at 112 West 1st Street; the Wright-Clarkson Mercantile Company (1910) at 322-324 and 332 Michigan Street; the Masonic Temple (1904) at 4 West 2nd Street; the DeWitt-Seitz Building (1911; NRHP, 1985) at 394 Lake Avenue South; and the Duluth Dry Goods & Provisions Company (1893) at 19th Aveue West and Superior Street. Wangenstein also served as the local architect in association with Daniel H. Burnham of Chicago, who designed the St. Louis County Courthouse (1909; NRHP, 1986).[63]

Other local Duluth architects also participated in designing buildings located within the district. Francis Fitzpatrick (1863-1931) moved to Duluth in about 1890 and partnered with Oliver Traphagen to design the Torrey Building (1892) at 314-316 West Superior Street; the Board of Trade Building (1894) at 301 West 1st Street; Fire Station #1 (c.1890; NRHP, 1975) at the corner of 1st Avenue East and 3rd Street; the Lyceum Theatre (1892, demolished); and Munger Terrace (1892; NRHP, 1976) at 405 Mesaba Avenue. William T. Bray (1868-1959), together with Carl Nystrom designed at least 25 residential buildings, and drew plans for the Commercial Club (1909) at 402 West 1st Street. William A. Hunt (1859-1930) came to Duluth in 1889 and in the early twentieth century was responsible for five designs in the Neoclassical Revival and commercial vernacular styles: the Bijou Theater (1903), the Wolvin Building (1909), the Sellwood Building (1908), the Albert Salter Saloon (1910), the Hayes Block (1906 with Emmet Palmer), and the Frederick Hotel (1908). Within the West Superior Street Historic District, Hunt designed the Lonsdale Building (1895). Two noteworthy educational buildings rendered by Hunt are the Duluth Central High School (1892; NRHP, 1972) and the Irving School (1894; NRHP, 1992). By about 1916 Hunt had become supervising architect for the Oliver Mining Company and had moved to the Iron Range city of Hibbing, Minnesota.[64] George Wirth (1851-1921) designed the Silberstein Building (1884) at 9-11 West Superior Street, the Bell & Eyster Bank (1884) at 3 West Superior Street, and the Wirth Building (1886) at 13 West Superior Street.

One Duluth stone mason, Ole Georgurius (George) Thrana (1872-1939), had a tremendous visual impact on buildings in the district. In 1889 Thrana emigrated from Norway—where he had learned the art of stone sculpture as an apprentice—to Duluth, where he established a career that spanned a period of 40 years. He was reputedly

the only stone carver in Duluth and his work took him to the Iron Range, Minneapolis-St. Paul (where he worked on the State Capitol, NRHP, 1972), and various stone quarries throughout the region. Thrana did carvings for at least four stone cutting plants located in Duluth, Sandstone, and Superior, Wisconsin. His work is often found around the entrances to buildings or on a stone placed on the wall of a building. Some carvings are of purely decorative design, others depict the head of an animal or person, while others represent classical and religious symbols. In addition to carving in sandstone, granite, limestone, and marble, Thrana also sculptured in clay and modeled plaster from pre-formed molds, which were applied to ceilings and designs in relief such as in the Hotel Duluth and at Denfeld High School. Many fireplaces in houses on Duluth's east side also feature his decorative carvings. Thrana's first work was for the First Presbyterian Church (dedicated 1891), and he did extensive carvings on Central High School, which was completed in 1892. Other commissions in Duluth include the Duluth City Hall, the Board of Trade Building, the St. Louis County Jail (NRHP, 1986), the Duluth Public Library, the Kitchi Gammi Club (NRHP, 1975), and the Lyceum Theater Building (demolished). He was a partner with his son, Sigvald, in the firm known as Thrana Memorials.[65]

The nature and character of historic architecture in downtown Duluth reflect the talents of many good architects, designers, and craftsmen with diverse backgrounds. Their work as it stands today establishes the quality of the area, rich in the architecture of the past and filled with a sense of the history of the city, that is essential to understanding its past and planning its future.

The Duluth Commercial Historic District meets the registration requirements and aspects of integrity for National Register Criterion A that are contained in the Multiple Property Documentation Form (MPDF) entitled "Historic Resources of Duluth's Central Business District, 1872-1929." The MPDF recommends as eligible districts that are "the sole provider of essential goods and services, or provided goods and services to a state or regional market" (F: 9). The commercial buildings of Duluth gain historical significance because over the course of the late nineteenth and early twentieth centuries, Duluth emerged as the commercial, industrial, financial, transportation, and social and cultural heart of northern Minnesota's foremost urban-industrial center. Buildings constructed between 1872 and 1929 that are associated with those enterprises are among Duluth's most important historic resources. As the county seat of St. Louis County, Duluth provided a variety of retail, professional, banking, freight, and warehousing services to the area. This activity is represented by the remaining historic commercial buildings in the central business district.

The Duluth Commercial Historic District also meets the registration requirements and aspects of integrity for National Register Criterion C contained in the above MPDF that recommends as eligible a district that "includes a substantive number of intact buildings that display the distinctive characteristics represented by recognized architectural styles or represent building practices or construction methods developed during a particular time in history" (F: 9). The commercial buildings effectively document the area's principal period of significance and illustrate examples of national trends in commercial architecture during the late nineteenth and early twentieth centuries. Reflecting the Victorian influence, the late nineteenth century buildings have decorative brick corbelling and stone arched lintels or segmentally arched windows. With their columns, pilasters, keystones, and symmetrical facades, the buildings constructed in the early 1900s reflect the classical influences of the Neoclassical Revival style.

[1] Matti Kaups, "Europeans in Duluth: 1870," in *Duluth: Sketches of the Past,* edited by Ryck Lydecker and Lawrence J. Sommer (Duluth: American Revolution Bicentennial Commission, 1976), p. 73.
[2] Dwight E. Woodbridge and John S. Pardee, eds., *History of Duluth and St. Louis County, Past and Present, vol. I* (Chicago: C.F. Cooper & Company, 1910), p. 215.
[3] Dora M. Macdonald, *This Is Duluth* (Duluth, Minnesota: Central High School, 1950), p. 66.
[4] Woodbridge and Pardee, *History of Duluth and St. Louis County, vol. I,* p. 218.
[5] Woodbridge and Pardee, *History of Duluth and St. Louis County, vol II*, pp. 428, 431, 512.
[6] Macdonald, *This Is Duluth*, p. 127.
[7] Jonathan Lurie, *The Chicago Board of Trade, 1859-1905: The Dynamics of Self-Regulation* (Urbana: University of Illinois Press, 1979), pp. 24-25.
[8] *Duluth News Tribune,* January 1, 1896, pp. 48-49.
[9] Van Brunt, *Duluth and St. Louis County, vol. I,* p. 254.
[10] *Articles of Incorporation and General Rules and By-Laws of the Duluth Board of Trade* (Duluth: Christie Lithograph & Printing Co., 1908), p. 2.
[11] *Duluth Evening Herald*, April 25, 1907, p. 80.
[12] *Duluth News Tribune*, September 8, 1911, p. 30.
[13] Ibid., p. 255.
[14] *Duluth News Tribune*, September 8, 1911, p. 30.
[15] *Duluth Evening Herald*, April 25, 1907, pp. 80, 90.
[16] *Duluth News Tribune*, September 8, 1911, p. 31.
[17] *Pride of the Inland Seas*, p. 48.
[18] Ibid., pp. 50-51.
[19] J.C. Ryan, "The Duluth Lumber Industry," in *Duluth: Sketches of the Past,* p. 167; Walker and Hall, *Duluth-Superior Harbor Cultural Resources Study*, p. 58.
[20] J.C. Ryan, "The Duluth Lumber Industry," p. 168.
[21] Walker and Hall, *Duluth-Superior Harbor Cultural Resources Study*, p. 60.
[22] *Ibid.*
[23] *Ibid.*, p. 61.
[24] *Ibid.*
[25] Woodbridge and Pardee, *History of Duluth and St. Louis County, vol.II,* p.560, quoted in Walker and Hall, *Duluth-Superior Harbor Cultural Resources Study*, p. 63.
[26] Walker and Hall, *Duluth-Superior Harbor Cultural Resources Study*, p.63.
[27] *Ibid.*, pp. 63-64.
[28] *Duluth Herald,* October 6, 1892, p. 4.
[29] Woodbridge and Pardee, *History of Duluth and St. Louis County, vol. II,* pp. 655-656.
[30] Arnold R. Alanen, "Years of Change on the Iron Range," in *Minnesota In a Century of Change: The State and Its People Since 1900*, edited by Clifford E. Clark, Jr., p. 157.
[31] Beck and Labadie, *Pride of the Inland Seas*, p. 69.
[32] Theodore C. Blegen, *Minnesota: A History of the State* (Minneapolis: University of Minnesota Press, 1963), 371.
[33] King, "Railroads at the Head of the Lakes," p. 188.
[34] Woodbridge and Pardee, *History of Duluth and St. Louis County, vol. II,* p.656.
[35] Van Brunt, *Duluth and St. Louis County, vol. II*, pp. 567, 569.
[36] *Mining Directory Issue, Minnesota, 1954* (Minneapolis: University of Minnesota, 1954), p. 240.
[37] *Mining Directory of Minnesota, 1947* Bulletin of the University of Minnesota, Mines Experiment Station (Minneapolis: University of Minnesota, 1947), vol. L, no. 14, p. 214.
[38] *Ibid., p. 684,* quoted in Walker and Hall, *Duluth-Superior Harbor Cultural Resources Study,* p. 80.

[39] Woodbridge and Pardee, *History of Duluth and St. Louis County, vol.I*, p. 364.
[40] Thomas E. Hill, *Illustrated Duluth: A Condensed Guide to the Streets, Public Buildings, Business Blocks, Residences, Parks and Features of Interest* (Duluth: The Duluth Improvement Association, 1901), n.p.
[41] *Duluth Evening Herald*, April 25, 1907, p. 20.
[42] *Ibid*.
[43] Hill, *Illustrated Duluth*.
[44] *Duluth Evening Herald*, February 22, 1909, Sec. 8, p. 3; September 17, 1901, Sec. 7, p. 2.
[45] Dora Macdonald, *This Is Duluth*, p. 128.
[46] "Two Day Celebration to Mark Hotel Completion," *The Duluth Herald, Hotel Duluth Edition*, March 21, 1925, p. 2.
[47] *Ibid*.
[48] Woodbridge and Pardee, *History of Duluth and St. Louis County, vol. II*, p. 511.
[49] John R. Borchert, *America's Northern Heartland: An Economic and Historical Geography of the Upper Midwest* (Minneapolis: University of Minnesota Press, 1987), p. 67.
[50] Van Brunt, *Duluth and St. Louis County, vol. I,* p. 332.
[51] Borchert, *America's Northern Heartland,* pp. 67-68.
[52] *Duluth Herald*, April 10, 1933, Sec. 5, p. 6.
[53] William D. Coventry, *Duluth's Age of Brownstone* (Duluth: St. Louis County Historical Society, 1987), pp. 23-24.
[54] *Ibid*., p. 24.
[55] *Ibid*., p. 26.
[56] Ibid., p. 31.
[57] James Scott, "National Architects: Their Image Upon Duluth, 1889-1916," typescript in the Duluth Public Library.
[58] *Duluth's Legacy*, p. 10-13.
[59] *Duluth Herald*, November 18, 1909; *Duluth News Tribune*, February 26, 1910.
[60] *Duluth News Tribune*, March 7, 1910; February 26, 1910.
[61] *Duluth News Tribune*, August 21, 1910; February 26, 1910.
[62] *Duluth Daily Tribune*, January 15, 1891; Northwest Architectural Archives, University of Minnesota.
[63] *Duluth News Tribune*, January 1, 1896, sec. 4, p. 4; July 24, 1942; *Duluth Herald,* January 21, 1897, p. 6; *Duluth Trade News* [c.1911]; building records files held at the Duluth Public Library.
[64] *Duluth Herald,* August 16, 1930; *Duluth News-Tribune,* August 17, 1930; Woodbridge and Pardee, *History of Duluth*, vol. II, pp.837-38; Henry A. Castle, *Minnesota: Its Story and Biography* (Chicago and New York: Lewis Publishing Co., 1915), pp. 16855-86.
[65] *Duluth News Tribune*, April 24, 1939; "George Thrana, Master Stone Sculptor," William D. Coventry, unpublished paper [1980], Northeast Minnesota History Center, University of Minnesota-Duluth; *Duluth Budgeteer*, December 26, 1999.

Architect (continued)
Bray, William T.
Burnham, Daniel H.
Erickson, Ernest R.
Fitzpatrick, Francis
German, Frederick G.
Hall, Lucien P.
Lignell, Anton Werner
McMillen Charles
Nystrom, Carl E.
Pridmore, John E. O.
Puck, Anthony
Radcliffe, Edwin S.
Radcliffe and Price
Smith, Claude
Stebbins, Edward S.
Sullivan, William J.
Terryberry, Austin
Young, Frank L.
Baillie, William E.
de Waard, John
Giliuson, Ellingsen and Erickson
Liebenberg, Jack
Kaplan, Seeman
Tullgren, Martin and Sons
Waddell, John
Willoughby, Charles
Edwin and Price
Palmer, Emmet
Hustad, Byron P.
Hill, I. Vernon
Marberry J.J.
Branton, E.H.
Smith, George
Smith, William
Volkes, Emerson
Melander, Reinhold
Stauduhar

Sculptor
Thrana, Ole Georgurius (George)

Builder
Jacobsen Brothers
McLeod and Campbell

MAJOR BIBLIOGRPHICAL REFERENCES

50 Years of Progress, 1883-1933. Duluth: Duluth Herald, 1933.

Agnew, Michael P. *"The Historic Zenith Industrial District: The Development of Canal Point Park,"* City of Duluth, Planning Division, 1989.

Alexander, Robert L. "A Shopkeeper's Renaissance: Academic Design and Popular Architecture in Late Nineteenth-Century Iowa City." In *Perspectives in Vernacular Architecture, II,* edited by Camille Wells. Columbia: University of Missouri Press, 1986.

Beck, Bill and C. Patrick Labadie. *Pride of the Inland Seas: An Illustrated History of the Port of Duluth-Superior*. Afton, MN.: Afton Historical Society Press, 2004.

Borchert, John R. *America's Northern Heartland: An Economic and Historical Geography of the Upper Midwest*. Minneapolis: University of Minnesota Press, 1987.

Clark, Clifford E., Jr., ed. *Minnesota In A Century of Change: The State and Its People Since 1900*. St. Paul: Minnesota Historical Society Press, 1989.

Coventry, William D. *Duluth's Age of Brownstone*. Duluth: St. Louis County Historical Society, 1987.

Drache, Hiram M. *The Day of the Bonanza: A History of Bonanza Farming in the Red River Valley of the North*. Fargo: North Dakota Institute for Regional Studies, 1964.

Duluth. Duluth: [Commercial Club of Duluth], 1916.

Duluth and Minneapolis as Flour Milling Centers: The Testimony of Minneapolis Millers on the Situation. Duluth: Duluth Real Estate Exchange, 1892.

Duluth Board of Trade. *Articles of Incorporation and General Rules and By-Laws of the Duluth Board of Trade*. Duluth: Christie Lithograph & Printing Co., 1908.

Duluth City Directories. Various publishers, 1870-1950.

Duluth Daily Commercial Record. Duluth: M.I. Stewart, 1957.

Duluth Illustrated: Historical, Descriptive, Picturesque. [no city]: Art Publishing Co., 1887.

Duluth, Minnesota: the Zenith City of the Northwest. Duluth: North American Industrial Review, [ca.1900].

Duluth Minnesota: Where Rails and Water Meet. Duluth: City of Duluth, 1929.

Duluth (Minn.). City Planning Department. *Newspaper Record of the Physical Growth of Duluth, Minnesota, 1888 to 1928*. Duluth: City Planning Department, 1939.

Duluth Herald. Hotel Duluth Edition, May 21, 1925.

Duluth Herald. Scattered issues, 1875-1945.

Duluth News Tribune. Scattered issues, 1875-1945.

Duluth Past, Present and Future. Duluth: [n.p.], 1891.
Eubank, Nancy. "The Zenith City of the Unsalted Sea: Duluth Historic Contexts Study." Duluth Heritage Preservation Commission, 1991.

Ferris, William G. *The Grain Traders: The Story of the Chicago Board of Trade*. East Lansing, MI.: Michigan State University Press, 1988.

Glaab, Charles N. and A. Theodore Brown. *A History of Urban America*. New York: The Macmillan Company, 1967.

Hall, Stephen P. and David A. Walker. "Duluth-Superior Harbor Cultural Resources Study," Corps of Engineers, 1976.

Harnsberger, John L. "Land, Lobbies, Railroads and the Origins of Duluth." *Minnesota History*, vol. 37, no. 3 (September, 1960): 89-100.

"Historic Context Outlines: The Post-Contact Period Contexts," part of "Minnesota History in Sites and Structures: A Comprehensive Preservation Planning Process." Issued by the State Historic Preservation Office, Minnesota Historical Society, St. Paul, August 1985.

Larson, Agnes M. *History of the White Pine Industry in Minnesota*. Minneapolis: University of Minnesota Press, 1949.

Larson, Henrietta M. "The Wheat Market and the Farmer in Minnesota: 1858-1900." New York: [n.p.], 1926.

Lee, Antoinette J. "Cast Iron in American Architecture: A Synoptic View." In *The Technology of Historic American Buildings,* edited by H. Ward Jandl. Washington, D.C.: Foundation for Preservation Technology, 1983.

Leggett, William F. and Frederick J. Chipman. *Duluth and Environs: Historical, Biographical, Commercial and Statistical Record From the Wilderness to the Present Time*. Duluth: [n.p.], 1895.

Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Washington, D.C.: The Preservation Press, 1987.

Lurie, Jonathan. *The Chicago Board of Trade, 1859-1905: The Dynamics of Self-Regulation*. Urbana, IL.: University of Illinois Press, 1979.

Lydecker, Ryck, and Lawrence J. Sommer, eds. *Duluth— Sketches of the Past: A Bicentennial Collection*. Duluth: American Revolution Bicentennial Commission, 1976.

Macdonald, Dora Mary. *This Is Duluth*. Duluth: [n.p.], 1950.

Maddex, Diane, ed. *Master Builders: A Guide to Famous American Architects*. Washington, D.C.: The Preservation Press, 1985.

McKelvey, Blake. *The Urbanization of America*. New Brunswick, N.J.: Rutgers University Press, 1963.

Meyers, Cecil H. "The Pioneer Banks of Duluth." *Minnesota History*, vol. 37, no. 3 (September, 1960): 119-125.

Naylor, David. *American Picture Palaces: The Architecture of Fantasy*. New York: Van Nostrand Reinhold, 1981.

Pen and Sunlight Sketches of Duluth, Superior and Ashland. Chicago: Phoenix Publishing Co., 1892.

Primmer, George H. "The Influence of Location on the Evolution of Duluth, Minnesota." Ph.D. dissertation, Clark University, 1933.

_____. "Railways at the Head of Lake Superior." *Economic Geography*, vol. 13, no.3 (July, 1937): 269-280.

Rascher Insurance Maps. Chicago: Rascher Publishing Company.

Rifkind, Carole. *Main Street: The Face of Urban America*. New York: Harper and Row, 1977.

Ritter, Alfred H. *World Wheat Markets: Influence of Transportation Costs on the Wheat Trade of the United States*. Duluth: Great Lakes-St. Lawrence Tidewater Association, 1924.

Sanborn Fire Insurance Maps. 1884, 1909, 1942.

Sandvik, Glenn N. *Duluth: An Illustrated History of the Zenith City*. Woodland Hills, CA.: Windsor Publications, 1983.

Scott, James Allen. "National Architects: Their Image Upon Duluth, 1889-1916." Unpublished 1967 manuscript available in the Duluth Collection of the Duluth Public Library.

_____. *Duluth's Legacy: Volume 1 Architecture*. Duluth: City of Duluth, 1974.

_____. "Traphagen and Fitzpatrick: Representative Architects of Duluth." Unpublished 1987 manuscript available in the Duluth Collection of the Duluth Public Library.

Sommer, Lawrence J. "Duluth Historic Resources Survey Final Report." Duluth: St. Louis County Historical Society, 1984.

Teaford, Jon C. *The Twentieth-Century American City: Problem, Promise, and Reality*. Baltimore: The Johns Hopkins University Press, 1986.

Tunell, George G. "The Diversion of the Flour and Grain Traffic from the Great Lakes to the Railroads." *Journal of Political Economy*, vol. 5, no. 3 (June, 1897): 340-375.

Van Brunt, Walter, ed. *Duluth and St. Louis County, Minnesota: Their Story and People*. 3 vols. Chicago and New York: American Historical Society, 1921.

Walker, David A. *Iron Frontier: the Discovery and Early Development of Minnesota's Three Ranges*. St. Paul: Minnesota Historical Society Press, 1979.

Wilson, William H. *The City Beautiful Movement*. Baltimore and London: The Johns Hopkins University Press, 1989.

Woodbridge, Dwight E., and John S. Pardee, eds. *History of Duluth and St. Louis County, Past and Present*. 2 vols. Chicago: C.F. Cooper & Company, 1910.

The WPA Guide to the Minnesota Arrowhead Country. Chicago: A. Whitman, 1941; reprint, St. Paul: Minnesota Historical Society Press, 1988.

Young, Frank A. *Duluth's Ship Canal and Aerial Bridge: How They Came To Be*. Duluth: Stewart-Taylor Company, 1977.

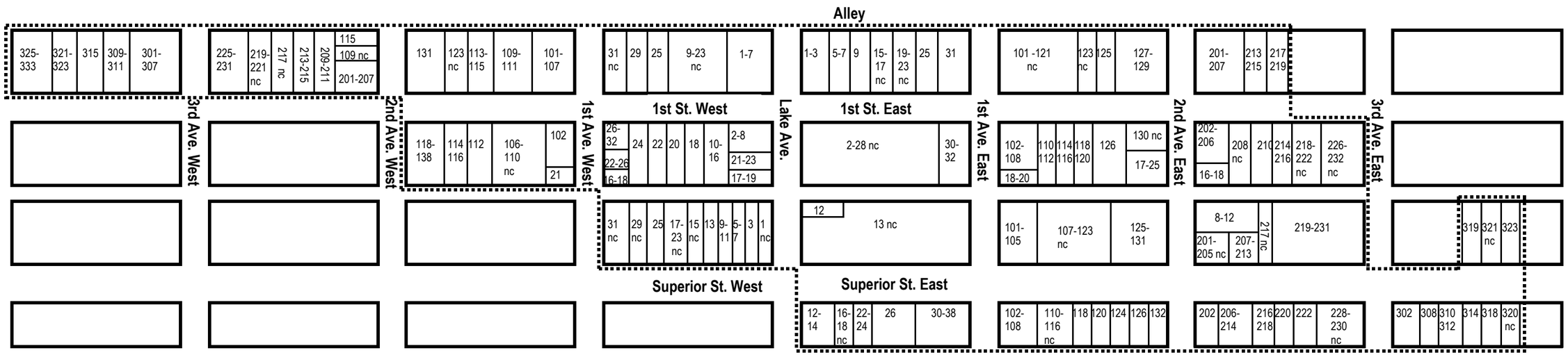
Verbal Boundary Description

The boundary of the Duluth Commercial Historic District is shown as the heavy dashed line on the accompanying map entitled "Boundary and Address Map, Duluth Commercial Historic District."

Boundary Justification

The boundary of the district encompasses a concentration of commercial buildings in the central business district of Duluth which date from the period 1872 to 1929 and which retain integrity of design, materials, workmanship, feeling, and association. The boundary includes all buildings along the north side of Superior Street between 1st Avenue West and 3rd Avenue East; all buildings along both sides of 1st Street between 2nd Avenue West and 2nd Avenue East; buildings along the north side of 1st Street West between 4th Avenue West and 2nd Avenue West; and buildings along both sides of 1st Street East in the western half of the block between 2nd Avenue East and 3rd Avenue East.

Beyond 3rd Avenue East at the east end of Superior Street there has been considerable demolition of historic buildings and the subsequent construction of Interstate Highway 35 parallel to and below Superior Street, which was also realigned during this process. Although there are several significant historic resources located further east beyond the district boundary in the 600-800 blocks of Superior Street (four of which are individually listed in the National Register), the loss of historic fabric, introduction of surface parking lots, a serpentine roadway, park-like landscaping, and highway construction constitutes a major intrusion in this area altering the scale, proportion, spatial arrangement, and overall aesthetic quality that characterizes the commercial historic district.



Duluth Commercial Historic District

St. Louis County, Minnesota

Scale: 0 100 ft 200 ft 400 ft

nc = non-contributing resource

district boundary

January 2006