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**BUILDINGS  
HOUSES  
BRIDGES  
LANDMARKS**

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DULUTH'S

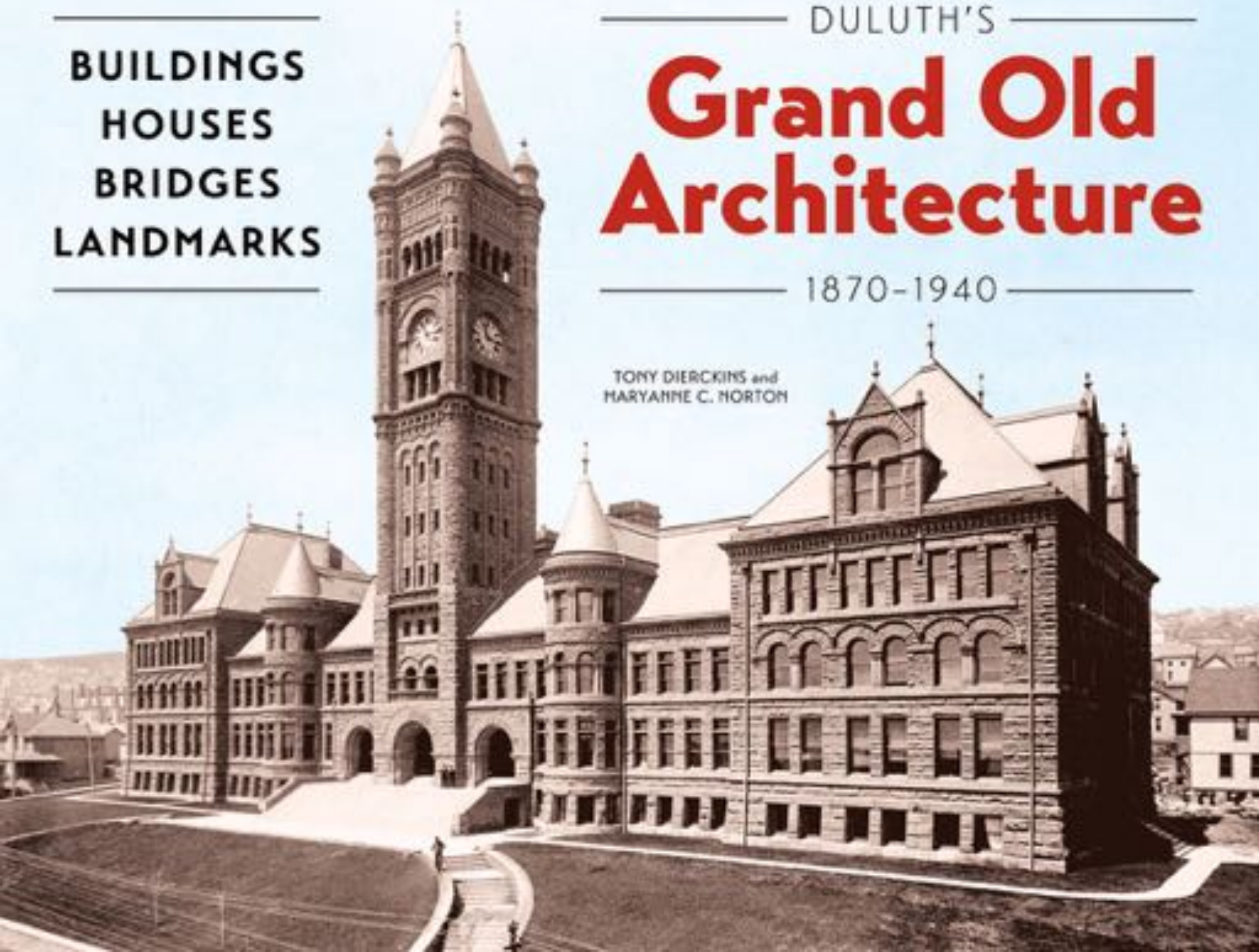
# **Grand Old Architecture**

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1870-1940

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TONY DIERCKINS and  
MARYANNE C. NORTON



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# PREVIEW PDF

## *Duluth's Grand Old Architecture 1870–1940*

contains the stories of over 300 buildings, homes, bridges, and landmarks  
illustrated with more than 420 historic photographs and sketches.

### **This preview contains only a portion of the book.**

The full book includes a preface, a ten-page introduction, 26 municipal buildings,  
35 schools and colleges, 33 churches and synagogues, 16 charitable institutions,  
63 houses, 112 commercial/industrial buildings, and 16 bridges & landmarks  
as well as lists of Duluth Landmark Buildings and Duluth  
structures listed on the National Register of Historic Places  
plus indexes for buildings, homes, landmarks, and architects.

A complete list of buildings, homes, and landmarks featured in the actual book appears at the end of this document

This **Low Resolution Uncorrected Preview PDF** is not for publication or distribution.

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*Duluth's grand old architecture, 1870–1940: buildings, houses, bridges, landmarks.*

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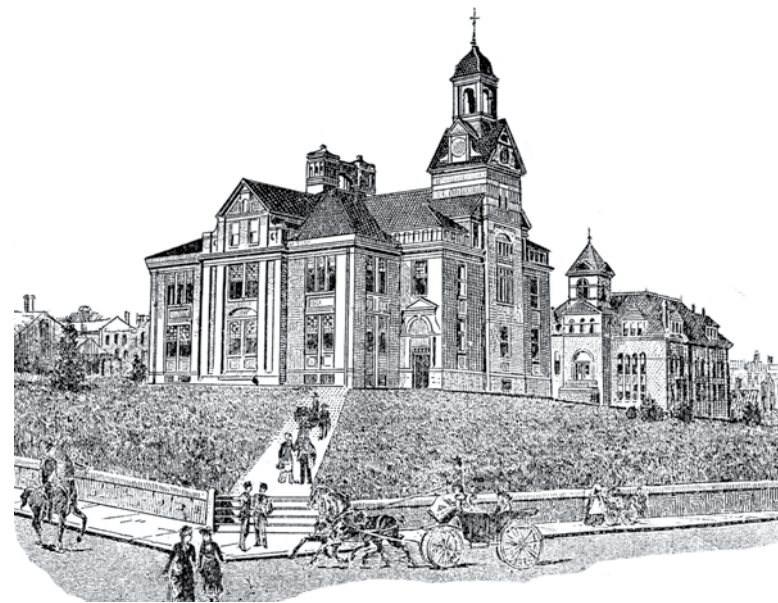
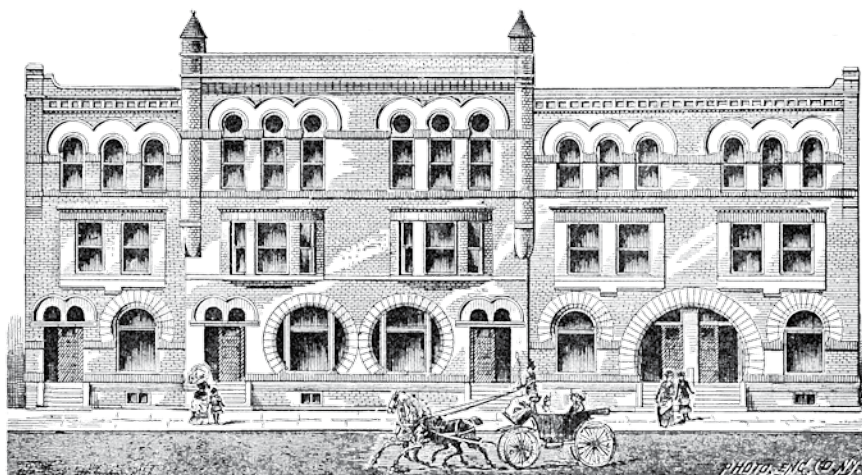
Cover Photo: 1892 Duluth Central High School ca. 1892,  
photographer unknown, courtesy of the UMD Martin Library

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#### Uncaptioned Sketches:

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Page ii, right: The 1886 Duluth High School  
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UNCORRECTED PREVIEW EDITION





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## Designated Historic Property Indicators

Designated historic properties featured herein are identified by these indicators:

**NR** Listed on the National Register of Historic Places.

**DL** Registered as a Duluth Landmark Property.

**DCHD** Contributing property to Duluth's Downtown Commercial Historic District.



# Lester River Fish Hatchery **NR**

Perched above the shore of Lake Superior along the western bank of the Lester River, Duluth's Lester Park Fish Hatchery was promised by its designer to be "the largest and best facility of its kind in the world."

That man, Dr. Robert Ormsby Sweeney, first came to Minnesota Territory from his native Philadelphia in 1852 as a trained pharmacist and opened St. Paul's first pharmacy. By the mid 1880s Sweeney was also considered one of the nation's top experts on fish. Newspapers wrote that "not man in the state and probably the United States knew more about fish or could discuss things piscatorial as interestingly as [Sweeney] could." He was central to a movement to open a government fish hatchery along Lake Superior to boost Duluth's growing commercial fishing industry. In 1886, the *Duluth Weekly Tribune* announced plans for a hatchery at

the mouth of the Lester River. Sweeney, then president of the Minnesota Fisheries Association, was tapped to take the lead on the project—and took it upon himself to design the Duluth facility.

Sweeney's plan for a two-story combination hatchery and laboratory was executed in the Shingle Style popular in the late Victorian era. The H-shaped building, which sits on a foundation of black Lake Superior stone, is adorned with typical Victorian gingerbread flourishes such as scalloped shingles, stick-work brackets on the eaves and gables, and balustrades cresting the ridge lines. Its weather vane was more than fitting: A large metal whitefish pointed out the wind's direction. The complex also included a pump house, a boat house, a carriage barn, and two adjacent homes for the superintendent and supervisor and their families.

The facility was initially designed to annually produce 50 million whitefish fingerlings. The hatchery would also raise lake trout, and its capacity eventually increased to 150 million eggs per year. Much of the whitefish caviar was provided by local fisherman, who brought in fertilized roe found in caught and cleaned female fish. The majority of the fish produced at the hatchery were released at the mouths of streams along Lake Superior's Minnesota North Shore and its Wisconsin South Shore.

The hatchery operated effectively for decades, working in tandem with Minnesota's 1918 French River Hatchery until the 1940s. In 1946 the federal government closed the facility: The Lester River's waters had become too warm to raise the fish Lake Superior desperately needed, as by then sea lamprey and other invasive species were ruining the Lake Superior fishing industry.

The University of Minnesota Duluth purchased the facility the following year, using it as the school's Limnological Research Station. Scientists at the station performed early research on acid rain in the 1960s and '70s, but when funding for those projects ended, so did work at the former hatchery. In 1978 the essentially dormant building was placed on the National Register of Historic Places, and in 2012 UMD rehabilitated the historic laboratory to its original splendor, even replacing the long-missing whitefish weather vane. The pump house, boat house, and superintendent's house still stand, but the supervisor's house was demolished some time after 1947.



The 1887 Lester River Fish Hatchery photographed ca. 1906 for the Detroit Publishing Company. [IMAGE: LIBRARY OF CONGRESS]

## **1887 LESTER RIVER FISH HATCHERY**

6008 London Rd. | Extant  
Dr. R. O. Sweeney, Architect

# DL DCHD Duluth Police Department Headquarters

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Busy architect Oliver Traphagen took on partner Frances Fitzpatrick in 1889, making Duluth's Police Headquarters and Jail one of the first projects the pair worked on together. The plans complemented Traphagen's City Hall next door without duplicating the design. While both buildings are in the Romanesque Revival style, the police headquarters is topped with a bell-shaped gable flanked on the building's corners by two gilded dome cap crowned by spires. A two-story stacked bay covers the entire central pier, and the face of the entire building is carved with geometric patterns in a Byzantine motif. Together the buildings, according to historian Edith Dunn, were "fashionable city monuments worthy of an emerging metropolis."

The building's Superior Street level held the police chief's office, a captain's office, a sergeant's office, and the female cell department, which included three 7 x 7-foot cells, each with a toilet and sink. The rear half of the first floor was itself split into two levels just seven feet high. Each level housed sixteen 7 x 4.5-foot cells located in two columns in the center of the building, so that no cell was backed against an exterior wall. The second floor contained a large drill hall for training and a dormitory for patrolmen.

The Michigan Street level contained the patrol unit and its horses. Two sets of tall, raised-panel four-leaf doors set within massive Roman arches opened to four stables, a driver's room, a feed room, and patrolmen's quarters. An evidence vault accessed on this level sat under the Superior Street sidewalk. The Michigan Street level also included a manure chute leading to a subbasement, which initially contained coal bins, heating boilers, and a manure pit. Horse waste was thrown down the manure chute into a wheeled cart. When the cart was full it was pushed along a short rail system to the building's southwest corner where a hydraulic lift brought the manure to the Michigan Street level to be carted away by sanitation workers. The stables were converted to garages between 1915 and 1920 as the department phased out its use of horses.

Duluth's Police Headquarters and Jail came under siege in June, 1920, when a mob stormed the

building and extracted three young African American men falsely accused of rape. Several officers tried to defend the building, but Police Chief John Murphy wasn't in town and Safety Commissioner William Murnian refused to allow police officers to use guns to quell the rioters. The mob lynched the prisoners a block from police headquarters. Murphy himself was arrested not long afterward, accused along with ten others of smuggling high quality whiskey over the Canadian border just months after Prohibition became the law of the land. Murphy lost his job, but was acquitted of the crime because key evidence—ninety-six bottles of whiskey—had gone missing from the police headquarter's basement evidence vault.

In 1941 the building, described by the *News Tribune* as "unsanitary, poorly ventilated, obsolete, a fire hazard, and in generally bad condition," was condemned. Police headquarters were moved within the 1928 City Hall in the Duluth Civic Center. The building sat vacant during World War II, when the steel cells were removed as part of a scrap metal drive. The Southern, a restaurant which specialized in fried chicken,

operated in the building from 1948 to 1957, after which the 1889 landmark sat vacant for another ten years. In 1968 the Police Headquarters was purchased by Architectural Resources, which cleaned up the exterior and renovated the first floor. The firm made further renovations in 2005 and remains the building's only tenant.

## 1890 DULUTH POLICE HEADQUARTERS

126 E. Superior St. | Extant  
Traphagen & Fitzpatrick, Architects



The DPD Headquarters & Jail ca. 1890s, photographer unknown. [IMAGE: DULUTH PUBLIC LIBRARY]



# **NR** Duluth Fire Department Engine House No. 1

UNCORRECTED PREVIEW EDITION

As Duluth boomed in the 1880s, the population and building stock weren't the only things to increase dramatically: Structure fires became more and more common, and low water pressure and frozen water lines often hampered firefighting efforts. Consequently fire has shaped Duluth's architectural history nearly as much as has construction. From 1877 to 1887 Duluth's population soared from 2,200 to over 26,000, placing ever-increasing pressure on its volunteer firefighters. As Duluth moved toward a paid, professional fire department beginning in 1886, it also recognized that it needed more fire houses, and that its 1872 Engine House No. 1 was woefully undersized. By 1888, two new fire halls were under construction.

One was a Traphagen-designed Romanesque Revival engine house and headquarters faced with pressed brick and trimmed with Fond du Lac brownstone designed to replace Engine House No. 1. Three large, two-story arched doorways faced the building along Third Street. The elaborately carved central entrance offered walk-in access while those on either side held massive double doors that opened to stables and apparatus. A brownstone-and-wrought-iron balcony jutted out from the third-story level, and the building was topped with a massive brownstone watchtower and belfry, where the bell from the 1872 engine house was placed when construction was complete in 1889. Its initial residents included Engine Company No. 1, Hose Company No. 1, Hook and Ladder Company No. 1, and Chemical Company No. 1. The new facility also housed the fire chief's personal buggy.

When a new Fire Department Headquarters opened at Sixth Avenue West and First Street in 1894, all of the companies boarded within the 1888 building moved into the new facility along with the chief. Engine House No. 1 then became home to the No. 5 Hose and Hook & Ladder Companies. Three years later the city lost possession of its No. 3 Fire Station at Fourth Avenue East and Sixth Street, so the department moved the No. 3 Engine,

Hose, and Hook & Ladder Companies to the 1888 building, which was then renamed Fire Station No. 3.

The fire department stopped using the facility in 1918, eight years after removing its massive bell tower Duluth's Board of Public Works used the building until 1953 when

the Board of Education took ownership of the former fire hall to use as a maintenance building. In 1975 Fire Hall #1, aka No. 3 Fire Station, was placed on the National Register of Historic Place, and in 2013 it was converted into the Firehouse Apartments.



**1889 DFD ENGINE HOUSE NO. 1**

101 E. Third St. | Extant  
Oliver Traphagen, Architect

Engine House #1 shown in an 1891 photo etching by lithographer F. B. Schuchardt. [IMAGE: DULUTH PUBLIC LIBRARY]



# NR DL St. Louis County Courthouse

When Duluth's Masons laid the cornerstone for the Daniel Burnham-designed St. Louis County Courthouse in 1908, the *News Tribune* called it "the first big step toward the 'city beautiful.'" Lead by Burnham, the City Beautiful movement aimed to inspire harmonious social order by constructing appealing, monumental public buildings. The courthouse would be the first piece of Duluth's Civic Center, a project Duluth School Superintendent Robert Denfeld promised would be a "lasting monument of the foresight, the taste, and the wisdom of... this community."

Faced with pink New-Hampshire granite, the Neoclassical building stands five stories tall on its front or "south" façade and six on its "north," or as the *News Tribune* described it, "the side toward the hill." Eight engaged columns capped with Ionic capitals stand along the front façade, supporting a frieze inscribed with the words of Harvard University president Charles W. Eliot: "The People's Laws Define Usages, Ordain Rights and Duties, Secure Public Safety, Defend Liberty, Teach Reverence and Obedience, and Establish Justice." The sentiment echoed the values of the City Beautiful movement. The ground-floor level is faced with rusticated granite blocks and contains six large arched windows, three on each side of an arched entryway crowned with a stone lion's head. The lion's head motif is repeated the building's east and west sides, which also feature engaged Ionic columns.

The building's interior boasts floors covered in Italian marble tile while marble

wainscoting adorns the hallways and bathrooms; the doorways and windows are trimmed in fumed quarter-sawn oak. The first floor originally held the probate court and offices for the register of deeds, county physician, county poor commissioners, and sheriff. Offices for the county treasurer, auditor, board commissioners, surveyor, assessor, auditor, and road engineer were found on the second floor while the third housed the county attorney, grand jury rooms, a court room, the juvenile court, probation officers, and the clerk of court.

The fourth floor held four courtrooms, all with adjacent jury rooms and judges' chambers. The fifth floor, home to the

county law library, was open in the center. Three domes made of stained-glass acted as skylights and provided ventilation for the fourth-floor courtrooms below.

Since it opened in 1910 the building has undergone several changes. During the 1950s the open space of the fifth floor was filled in and converted into the County Attorney's Office. While much of the interior has been updated to keep up with modern technology and comforts, most public spaces have retained their original look. With continued good management, this building could fulfill a prediction made by the *Duluth News Tribune* in a 1909 headline: "Building Should Last Centuries."



**1909 St. Louis County Courthouse**

100 N. Fifth Ave. W. | Extant  
Daniel Burnham, Architect

The 1909 St. Louis County Courthouse photographed ca. 1923 by Hugh McKenzie. [IMAGE: UMD MARTIN LIBRARY]



# Endion Elementary **NR**

James Markland, who established the town of Endion and named it for the Ojibwe word meaning “my, your, or his home,” thought the community he was developing would become a suburb populated by “capitalists doing business at Superior.” In 1870 it became the easternmost portion of the new city of Duluth, although it really didn’t grow until the 1880s and at first became home to wealthy capitalists doing business right there in the Zenith City.

In 1890, anticipating further growth that indeed materialized over the next ten years, Duluth built a monumental Romanesque Revival school designed by Adolph A. Rudolph, who also taught technical drawing at Duluth’s high school. Rudolph positioned the building at a 45 degree angle so it would square along the points of a compass. Faced with dark red pressed brick trimmed with contrasting sandstone quarried in Port Wing, Wisconsin, along Lake Superior’s

south shore, the building stands two-and-a-half stories high and originally contained twelve classrooms on the first and second floor. It opened in 1891 to students who had been crammed into the undersized Jefferson School

Endion Elementary was placed on the Nation Register of Historic Places in 1983, and its nomination form describes the unique structure as “two squares...superimposed to form a pinwheel room arrangement with a square central stair hall.” That stair hall was contained within the building’s hexagonal tower, which also includes the building’s main entrance, “comprised of three semi-circular arches set upon low polished granite columns” that lead to a “radiating, three-directional stairway.” The tower’s open-belfry was topped with a pointed, hexagonal cap. Bricks set in a checkerboard pattern adorn the gables on the unfinished attic level, from which several gabled dormers protrude. The building also features many intricate carvings, often executed in circular motifs.

After a two-story annex built in stages during the summers of 1953 (first floor) and 1962 (second floor), Endion School eventually contained twenty-four rooms, including an office, library, and gymnasium. It hosted students for eighty-seven years before closing its doors in 1977. In 1970 vandals victimized its belfry, which subsequently led to its removal over safety concerns. In the 1980s the school was converted into the Endion School Apartments and serves as such today.



## **1890 ENDION ELEMENTARY SCHOOL**

1801 E. First St. | Extant  
Adolph F. Rudolph, Architect

Endion Elementary School shown in an 1891 photo etching by lithographer F. B. Schuchardt (a sketch of the school appears on page 39). [IMAGE: DULUTH PUBLIC LIBRARY]



# NR DL Duluth High (“Old Central”)

Duluth expanded ambitiously between 1887 and 1895, so much so that by 1890 the eight-room high school it had built four years early had already been rendered woefully undersized. School superintendent Robert Denfeld suggested building a new high school on the site of the 1883 Washington Elementary School. The facility would not only be larger—occupying an entire city block and designed to serve 1,500 students—it would also be an architectural masterpiece and include a clock tower, which school board member and grain trader George Spencer declared was one of the city’s great needs.

The new high school meant a great deal to Duluthians. An estimated crowd of over four thousand people showed up to see its cornerstone laid. Many speeches were made, and Denfeld began his by reminding the audience that a city’s educational institutes “are the index of its prosperity and progress,” pointing out that Duluth’s civic leaders were determined that, in terms of its schools, “this city should be second to none in the state.” The *Duluth News Tribune* commented that “if we would have good citizenship it must be reached through the highest forms of intelligence, and our schools are the lights that guide the steps of the young up the paths which lead to a clearer and a nobler vision.”

The school board again selected architects Palmer and Hall to design the city’s

new statement school. They chose to model the building after the 1884 Allegheny County Courthouse in Pittsburgh, Pennsylvania, which had been designed by none other than H. H.

Richardson, the father of the Romanesque Revival movement named for him. Palmer and Hall’s design—likely drawn by draftsman William Hunt—called for a three-story, inverted



**1892 DULUTH HIGH SCHOOL**

215 N. First Ave. E. | Extant  
Palmer & Hall, Architects

Duluth High School, later Duluth Central High School and today “Old Central,” photographed ca. 1922 by Hugh McKenzie. [IMAGE: UMD MARTIN LIBRARY]



# Denfeld High

West Duluth's first high school, Duluth Industrial High School, was housed inside Irving Elementary from 1905 to 1913. Most West Duluthians called the school "Irving High School" or "West Duluth High School." In 1915 the first Robert E. Denfeld High School was built at 725 Central Avenue North, next to Ely Elementary, serving 150 students. By 1925 over eight hundred students were crammed into the first Denfeld. When a new Robert E. Denfeld High School opened in 1926, old Denfeld was rechristened West Junior High.

**1926 DENFELD HIGH SCHOOL**  
4405 W. Fourth St. | Extant  
Holstead & Sullivan, Architects

The high school's namesake, Robert E. Denfeld, served as the

superintendent of Duluth schools from 1886 until 1916. Under Denfeld, Duluth's public schools increased in number from seven to thirty-four, and he created a two-year teacher training program that became the Duluth Normal School, now the University of Minnesota Duluth.

Denfeld was born in Westboro, Massachusetts, in 1854 and educated at Amherst College from which he received a masters in 1878. After working as a principal at two high schools he attended the Boston University Law school, passing the bar exam in 1882. During his thirty-year career in Duluth, Denfeld also served as the secretary of the National Education Association and president of the Minnesota State School Board. When he retired in 1916, the *Duluth News Tribune* wrote that "Denfeld is exceedingly popular. He has

a winning personality; an endless fun of good humor which has sustained him through the years of financial depression in the schools, and a vigor that is infectious." Denfeld wasn't done with education. He took over as superintendent of the Aurora School District in 1917 after its superintendent was drafted for duty in the war in Europe and later did field work for the Bureau of Education. And he never stopped lecturing, either about education or Free Masonry: Denfeld was also one of Duluth's top Masons and gave lectures on the organization until his death in 1921.

Architects Abraham Holstead and William J. Sullivan designed the new high school in the Collegiate Gothic style, which combines English Tudor and Gothic elements. The style is commonly found in schools such as England's



Denfeld High School ca. 1940, photographer unknown. [IMAGE: UMD MARTIN LIBRARY]

# Villa Sancta Scholastica/Tower Hall

In 1892 twenty-eight Benedictine nuns from St. Benedict's Academy in St. Joseph, Minnesota, led by Mother Scholastica Kerst arrived in Duluth to establish a Benedictine motherhouse and school. The first classes were held at Munger Terrace, also the home of Bishop James McGolrick, who had invited the sisters to Duluth to teach high school to Catholic girls. In 1895 they moved into a new but modest three-story building—a school and convent in one—at 231 East Third Street called Sacred Heart Institute. The sisters also taught at Duluth's Catholic parish schools.

By 1907 the institute had acquired 160 acres on a former farm along Kenwood Avenue and began building a new academy and motherhouse. Mother Kerst hired Duluth architects German and Lignell to design a three-story Tudor Revival-inspired building with a two wings framing a square central tower. Faced with native Duluth basalt trimmed with white limestone and featuring castellated turrets at the corner of each wing, the design looked more like a fortress than a school. The stone, also called blue trap, was quarried on the

property, and the quarry site was later turned into the Shrine of the Sacred Heart, which features a statue of Christ. Plans were soon changed to four stories, but initially only the south wing would be built—the rest of the building would come as enrollment increased and the Institute's mission continued to evolve.

According to St. Scholastica Monastery archivist Sister Margaret Clarke, Mother Kerst was made aware of a concern that the building wasn't being constructed properly and might one day collapse. She hired St. Paul consulting engineer Franklin Ellerbe to examine the building, and he recommended bolstering it with steel bands, steel rods, and iron pillars. Ellerbe oversaw the reconstruction, and in 1909 opened his own architectural firm.

The school, named Villa Sancta St. Scholastica, opened in 1909. Three years later the sisters created a junior college division. Lateral wing additions designed by Ellerbe Architects were made to the building in 1914, 1919, and 1921, when the tower was finally built and Franklin Ellerbe died.

In 1924 the institute became the College of St. Scholastica, after which the building was renamed Tower Hall. In 1927 architects O'Meara & Hills augmented the 1906 design by adding an elaborate, fifty-foot central entrance carved with Catholic symbolism and a second tower duplicating the 1921 addition.

Tower Hall continues to serve the College of St. Scholastica's Duluth campus, which today offers undergraduate degrees in liberal arts, science programs, and pre-professional programs as well as advanced degrees in health professions, education, technology, business, and social work. It also offers classes in St. Paul, St. Cloud, and several other Minnesota communities and through a virtual campus.

## 1909 VILLA SANCTA SCHOLASTIC/TOWER HALL

1200 Kenwood Ave | Extant

German & Lignell (1906), Ellerbe Architects (1914, 1919, 1921), and O'Meara & Hills (1928), Architects



Tower Hall, which evolved from the Villa Sancta Scholastica, in 1938, photographer unknown. [IMAGE: COLLEGE OF ST. SCHOLASTICA]



# Pilgrim Congregational

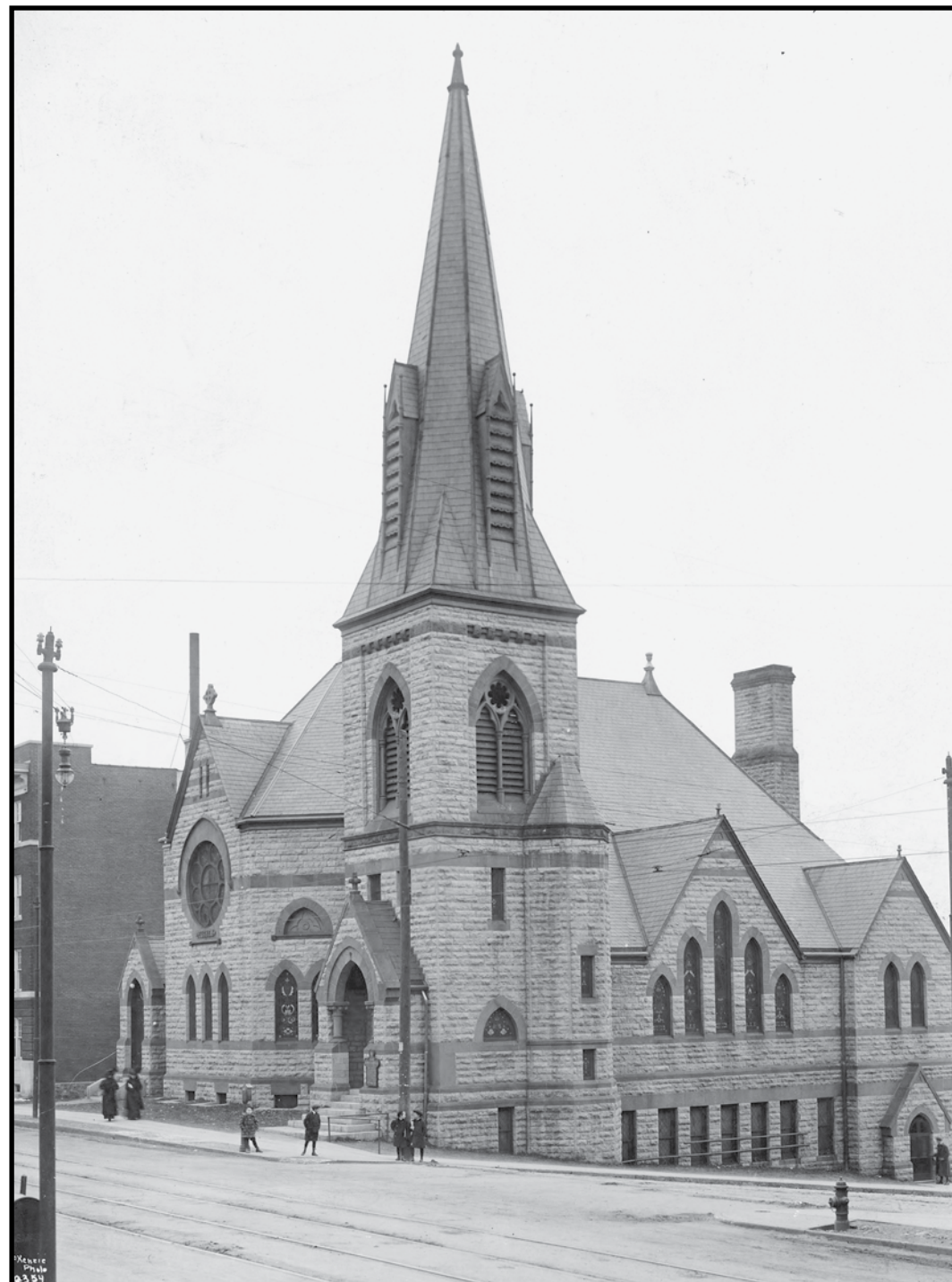
Newcomers Luman and Francis Tenney lobbied to create the Pilgrim Congregational Church when they first arrived in Duluth in 1870, pulling in prominent citizens like grain trade pioneer Roger Munger and St. Louis County Judge John D. Ensign as trustees. The Tenneys left Duluth in the wake of the Panic of 1873, but not until they had brought Reverend Charles C. Salter to town to serve as the church's first minister. They had also helped build the first Pilgrim Congregational Church building, a simple wood-frame building featuring a Gothic spire constructed on the northeast corner of Second Street and First Avenue East. That church served Duluth's Congregationalists until it was replaced in 1888. In 1891 it was purchased by Duluth's First Unitarian Church and moved to 732 East First Street in 1895.

The 1871 building's replacement, built on the southwest corner of Lake Avenue and Second Street, was designed by William Wilcox and a young Clarence Johnston, who later designed Glensheen, the Zenith City's—and Minnesota's—most famous home, as well as three buildings on the original Duluth Normal School campus. The Gothic Revival edifice sat on a granite foundation and was faced in rough-hewn blocks of grey stone from Mantorville, Minnesota, trimmed with red Fond du Lac brown-stone. The church featured a square corner tower capped with an octagonal spire that rose 140 feet above the ground, lancet windows, and a large rose window looked out from under the gable of the Second Street façade. Slate tile covered its roof. (A sketch of the building appears on page 73.)

Inside, the church's inclined sanctuary held pews for 750 parishioners, and 250 more could find seating in the balcony. The basement—home to the Sabbath School, which the *Duluth Daily News* called the “nursery of the church”—contained a lecture hall, classrooms, parlors, a library, and a large kitchen. The building's cornerstone was laid on August 22, 1887, and it was nearing completion in late November when a catastrophic fire nearly destroyed the entire structure, reducing it to just four walls. The rose window, according to the *Daily News*, “burst from its place with the sound of a cannon shot.” A frozen fire hydrant hampered firefighting efforts. Reconstruction began the following April, but it took until February of the next year before the building was dedicated and congregants attended the first recital of its organ, built by Steere & Turner of Massachusetts, which the *Daily News* described as “a magnificent new instrument.”

By 1914 most of the church's wealthy congregation had moved farther east, and two years later the congregation moved into a new building at 2310 East Fourth Street. The 1888 Pilgrim Congregational was demolished in 1915, and workers incorporated some of its slate and stone in the new church. The 1916 Barnes-Ames building now occupies the lot where the church stood.

**1888 PILGRIM CONGREGATIONAL CHURCH**  
2–8 E. Second St. | Lost, 1915  
William Wilcox & Clarence Johnston, Architects



The 1888 Pilgrim Congregational Church photographed ca. 1910 by Hugh McKenzie. [IMAGE: UMD MARTIN LIBRARY]

# St. Josephat Polish National Catholic



St. Josephat Catholic Church, photographed ca. 1920 by Hugh McKenzie. [IMAGE: UMD MARTIN LIBRARY]

By the mid 1890s Catholic Poles in America felt just as oppressed by the American Catholic Church's Irish-German hierarchy as they did by the Prussians many of them had fled from. A group of Catholic Poles in Scranton, Pennsylvania, revolted in 1897 after their request for a Polish bishop was denied, and riots ensued. Led by Reverend Franciszek Hodur, they formed an independent church, St. Stanislaus, which evolved into the Polish National Catholic Church.

When Reverend Kamil Sierzputowski and his followers at St. Mary Star of the Sea rebelled against Roman Catholicism in 1907 (see page 86), Bishop James McGolrick excommunicated them. On Sunday, August 18, they gathered at the former First Swedish Evangelical Lutheran Church at 131 West Second Street for Mass led by Sierzputowski. Meanwhile, in every Roman Catholic Diocese church in the city, priests read aloud a letter from McGolrick condemning the rebels and instructing other Catholics not to speak to them: Excommunication. At eleven A.M., as Sierzputowski was delivering his sermon, a bolt of lightning struck the building's sixty-foot steeple. The next day, newspapers speculated whether this "miracle" would frighten the parishioners back to the Diocese.

It did not. The group formed the St. Josephat's Polish National Catholic Parish and hired architects William Bray and Carl Nystrom to design them a church of their own. Their Romanesque Revival building sits on a foundation of pressed brick and is faced with red brick from Menomonie, Wisconsin, trimmed with contrasting Bedford limestone. Two square towers with hexagonal steeples topped with crosses rise from the corners along its central, Fifth Street façade. Between them, over the recessed arch entryway, sits a large stained-glass rose window. Bishop Hudor himself came from Scranton to help lay the cornerstone. When the church was completed in May 1908, Sierzputowski led its dedication mass—in Polish.

But within months Sierzputowski abandoned his flock without explanation, fleeing to Cleveland and leaving parishioners heavily in debt for their new building. He begged McGolrick to return to the Roman Catholic Church, and a letter he wrote in September 1908 denouncing his actions and the parish of St. Josephat's as "wicked" was read in every Duluth Catholic Diocese Church. Meanwhile, the architects and contractors tried to sue the congregation for unpaid contracts, and the building was nearly sold off by the county Sheriff. Fortunately the congregation was able to arrange a mortgage, which was paid off about the same time the first service in English took place in 1941.

While its congregational dwindled to less than twenty by 2006, St. Josephat held masses until the spring of 2021, when finances forced them to sell the building to Hope City Church, which had been using the facility for several years. St. Josephat's congregation remains together, merging in 2021 with Minneapolis's Sacred Heart church. Father John Kutek visits Duluth

monthly for services in rented facilities. Unfortunately for St. Josephat's new owners, on August 28, 2021, lightning struck the western steeple, setting it aflame. At this time there is no word if the new congregation will have it rebuilt.

## 1908 ST. JOSEPHAT CATHOLIC CHURCH

417 N. Third Ave. E. | Extant  
Bray & Nystrom, Architect



# Glen Avon Presbyterian

Scottish immigrant brothers-in-law Ronald M. Hunter and Angus MacFarlane developed the neighborhoods of Hunter's Park and Glen Avon beginning in 1891. In 1893 he took it upon himself to build a church in memory of his mother at 2104 Woodland Avenue, a two-story Shingle-style building on a foundation of native stone and a tall corner bell tower and stained-glass windows (pictured on page 299). That October twenty families of mostly Scottish and English descent organized Glen Avon Presbyterian under Reverend Sam Semple and moved into the church. The *Duluth News Tribune* described the building as the “center of religious and social life in Hunter's Park and Woodland.”

In 1907 the growing congregation broke ground a new church directly across from the 1893 edifice. An English Gothic Revival design by Frederick German and A. Verner Lignell, the church features a mix of rectangular and lancet windows, tower buttresses, and a crenelated central square bell tower along its Lewis Street façade that holds the bell from the original church. The largest Gothic window is divided by tracery, and it includes several Tiffany stained-glass windows designed by Duluth's Ann Weston.

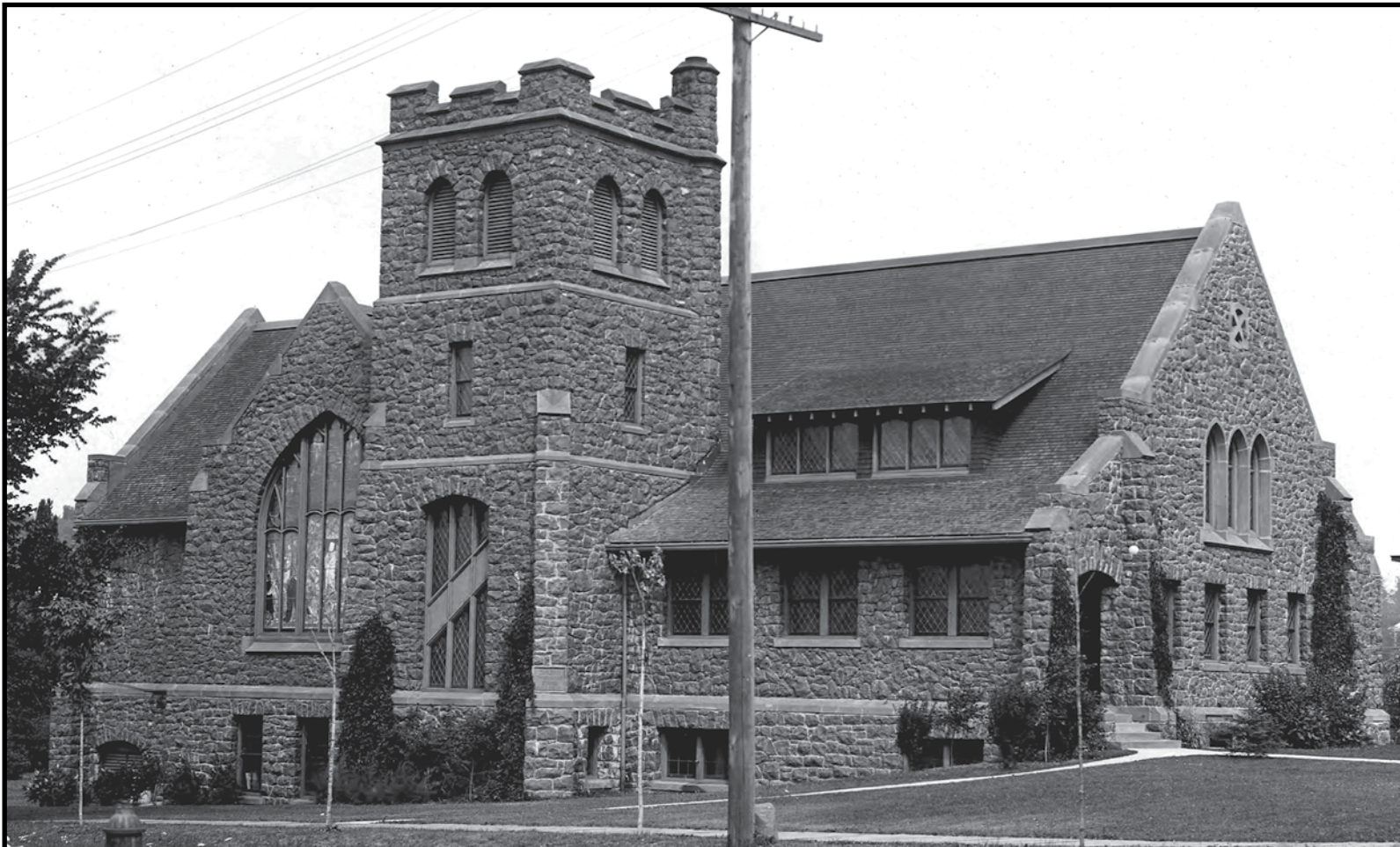
What makes the 1909 edifice truly grand is the native black basalt that faces it, quarried a half mile away at Hunter's Hill on the property of Ronald Hunter, who donated

the rock. The same stone faces Hunter's 1892 home. Its trim is Lake Superior sandstone from the Wisconsin South Shore. A member of the building committee told the *Duluth News Tribune* that “the church really looks like it grew spontaneously from the spot on which it stands.”

Its interior features Gothic ribbing made of fir beams. The sanctuary originally sat 300 worshippers, and the adjacent Sunday School auditorium held another 250. The school also held six classrooms and a library. The basement kitchen and social room was designed to feed two hundred people; a small parlor contains the two Tiffany windows that hung in the 1893 church. When the new church was com-

plete, the old church was donated to a new Presbyterian congregation in the Iron Range town of Gilbert, Minnesota. The building was dismantled, moved, and reassembled in Gilbert. Today it serves as the Gilbert Community United Methodist Church.

The 1909 Glen Avon Church has undergone many renovations over the years, including an extensive addition in 1951 designed by Donald Melander that included an education wing and lower level fellowship hall and chapel, doubling the size of the facility. Fortunately, at the time Duluth still had enough local basalt to match the 1909 façade. The church continues to serve Duluth Presbyterians today.



Glen Avon Presbyterian Church photographed in 1923 by Hugh McKenzie. [IMAGE: UMD MARTIN LIBRARY]

**1909 GLEN AVON  
PRESBYTERIAN CHURCH**  
2105 Woodland Ave. | Extant  
German & Lignell, Architects

# St. George Serbian Orthodox

Serbs, many from the Balkan Peninsula, began emigrating to Duluth in the early Twentieth century, most had been recruited to work on the Great Northern Power Company's Thompson Dam along the St. Louis River near Carlton, Minnesota, which began generating electricity for the Zenith City and surrounding communities in 1905. The majority of Serbs settled in New Duluth and took a special train to work until the dam was complete. More came a few years later to build and work at the Minnesota Steel Plant in the northern portion of New Duluth that had been renamed Gary.

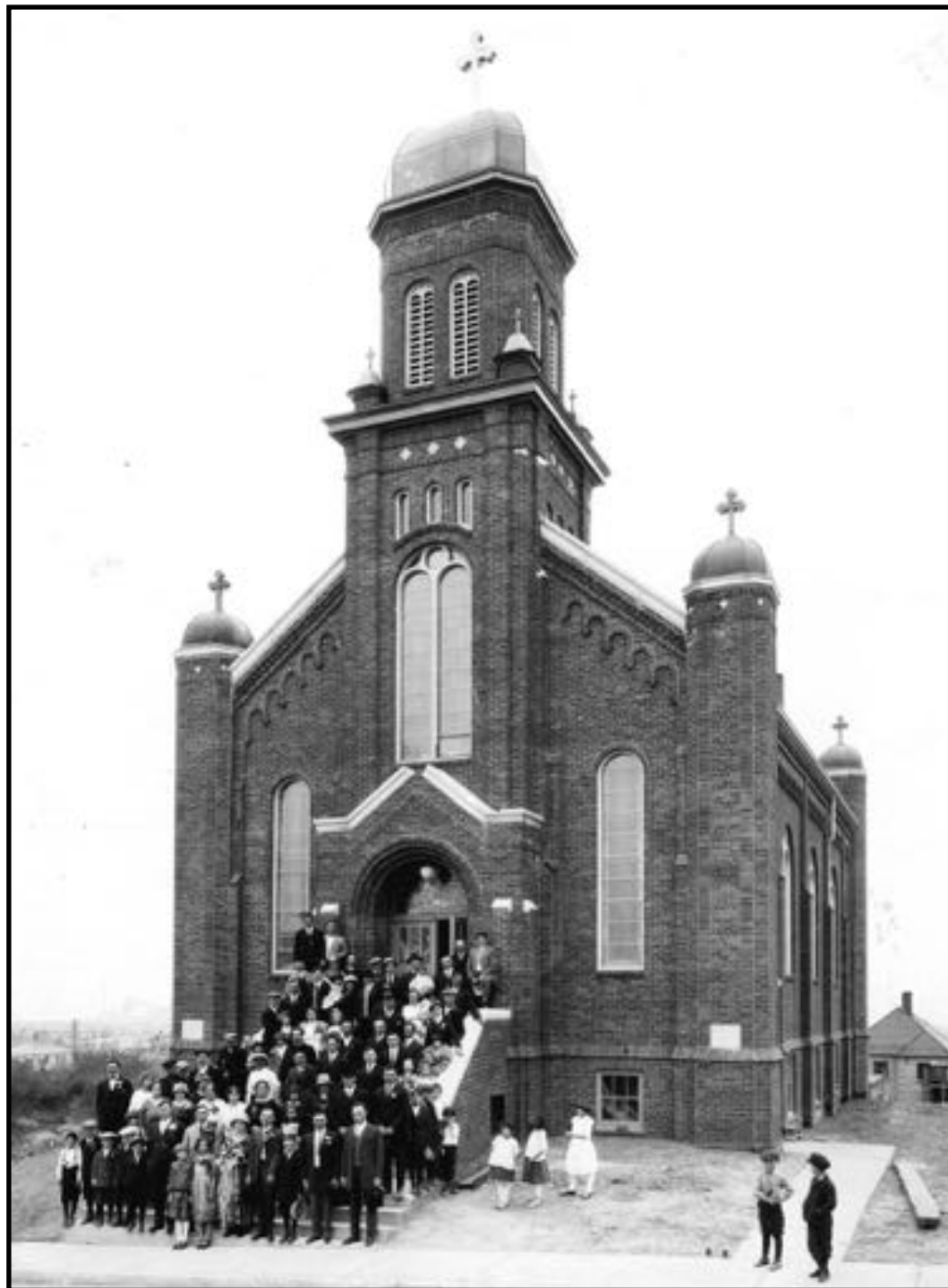
During this time, Serbian Orthodox services were provided by visiting priests from other communities. A Serbian Orthodox congregation finally organized in 1920, choosing to name themselves after St. George. Called "the Great Martyr," George was a Third-century Roman soldier born to Christian parents, killed because he would not renounce his Christianity; he is often depicted on horseback, slaying a dragon. In 1923 the congregation began raising funds to build their own church under the leadership of newly arrived Father Vladimir Probich. Donations came from not only Serbs, but also from Orthodox Russian and Romanian families as well. On September 20, 1923, they laid the cornerstone for their new church before they even had blueprints for one.

The congregation hired architects Ephraim Giliuson and Willeik Ellingson, who designed a building described in a publication celebrating the church's fiftieth anniversary as "a combination of Serbian, Roman, and Byzantine styles." Faced in red and dark brown brick trimmed with limestone, the modestly sized building's large central bell tower makes the structure feel much larger than it is. The tower is capped with an octagonal dome, as are octagonal turrets at each corner of the building and four more along the base of the tower's belfry. This follows an Orthodox tradition, described in the church's seventy-fifth anniversary publication: "Western churches have spires reaching up to the ceiling; man is reaching for God. [With Orthodox churches] Christ is the traditional icon in the dome, looking down on the people." Atop each of the domes (painted a rusty red to match the roof tiles), the gable at the building's eastern end and the main entrance are topped with crosses covered in gold leaf. The recessed entryway and windows have Roman arches, and brickwork near the roofline feature more arches and diamond stone detailing while tower buttresses separate the window piers.

Inside, the sanctuary sits 150 people. It is adorned with Iconasta, twenty-four altar screens depicting Orthodox icons painted by noted Duluth artist David Ericson shortly before his death in 1946 and considered his final work. Its altar, as is traditional, faces east. A parish house was added in 1948, and a new social center in 1972. In the early 1960s three stained-glass windows were added to the church. Today the congregation consists of ninety families, and about fifty people attend Sunday services.

## 1924 ST. GEORGE SERBIAN ORTHODOX CHURCH

1216 104th Avenue West | Extant  
Giliuson & Ellingsen, Architects



St. George Serbian Orthodox Church ca. 1924, photographer unknown. [IMAGE: ST. GEORGE CHURCH]



# Duluth Bethel Mission

During its first forty years, according to a 1911 *Duluth News Tribune* article, one clear purpose guided the Duluth Bethel: “To give temporary accommodations to needy men, to look after their spiritual welfare and to stand between them and temptations which threaten the homeless working men.” By 1910 the center of Duluth’s social ills had shifted to the Bowery at the western end of downtown. So when the Duluth Bethel decided to construct a new facility, it purchased lots adjacent to the Bowery at the southeast intersection of First Street and Mesaba Avenue.

Architect Vernon Price proposed a four-story, V-shaped building that would fit the space, but when drawings of the building appeared in August 1911, they were signed by Frederick German. The vernacular building’s shape allowed for two large wings joined in the middle by a central tower

capped with an octagonal roof. The building, faced with pressed red-and-brown brick made in Wrenshall, Minnesota, and trimmed with cut stone, sits on a concrete foundation. Recessed bays are divided with piers that end in dormers protruding from the roof, originally made of tile set in concrete. Its few Roman arch window openings and central entrance were fitted with rectangular windows, the arches filled with decorative brick work. The *Duluth News Tribune* explained that “No money has been used in ornamentation, but the proportions themselves add the element of beauty.”

The structure’s four stories were meant to accommodate two hundred men, and German intentionally designed the building to handle additional floors if needed in the future. The first floor contained offices, a receiving room, chapel, reading room, wash rooms, and dining rooms. The second

held rooms for staff, a small infirmary and doctor’s office, and a dormitory with room for sixty men. The entire third and fourth floors also served as dormitories; the third had beds for fifty men, including three double rooms and two dozen six- by ten-foot rooms called cubicles, while the fourth had forty-eight cubicles and three double rooms. The building was also outfitted with a fumigator to disinfect clothing.

The Bethel’s mission has evolved since the building first opened and today “exists primarily to assist those seeking to recover from substance abuse disorder or to integrate back into society,” including both men and women. The 1912 Bethel Mission continues to serve that purpose.

## 1911 DULUTH BETHEL

23 Mesaba Ave. | Extant  
Frederick German, Architect



The Duluth Bethel in 1911, photographer unknown. [IMAGE: UMD MARTIN LIBRARY]



# St. Mary's Hospital

In 1893 the parents of Mother Scholastica Kerst, prioress of Duluth's Benedictine nuns and founder of St. Mary's Hospital, purchased lots at Third Street and Fifth Avenue East on which to build a convent motherhouse. Construction began that year, but the Financial Panic of 1893 dried up donations, and the project was delayed. Meanwhile, St. Mary's building could not keep up with growing demands. McGolrick suggested that a new hospital could be built using the motherhouse foundation. Kerst agreed and hired noted St. Paul architect Clarence Johnston to draw up plans for a building the *Duluth News Tribune* would later call “an imposing structure combining elegance and convenience.”

The *News Tribune* also wrote that “No particular style of architecture has been followed in erecting the building.” The four-story vernacular hospital included corner towers capped with octagonal roofs and Roman arch windows along the fourth level. The ground floor—actually a partially above-ground basement—doubled as the building's foundation and was faced with brownstone from Kettle River, Minnesota. The same stone was used to make a grand staircase leading to the second floor entrance along Third Street. The entrance portico was supported by four square brick pillars. Directly above, on the third floor, rested a porch held up by four stone Ionic columns. A balcony sat atop the porch. Both features

were included so that “convalescents may air themselves,” as was the building's covered rooftop promenade. High above the balcony a pediment topped with a cross crowned the four-story central pier, while the rest of the building was crowned with a cornice of elaborate brickwork that formed a row of small Gothic arches made of the same buff-colored verneer brick that faced the rest of the building.

The building could house two hundred patients—twice as many as the first St. Mary's Hospital. The ground floor contained the heating plant, kitchens, cold storage, staff dining rooms, a sewing room, and a small “strong room” for “patients that become unmanageable.” The main entrance

opened to the second floor which contained the Mother Superior's office, a reception room, parlor, accident ward, recovery room, pharmacy, laundry facilities, and seven private patient rooms, each with its own bathroom. A chapel, linen room, two large lavatories, and two large patient wards occupied the third floor. The fourth contained large dormitories and four private rooms for patients, a nurse's room, operating room, recovery room, and sterilizing room. Each floor also had a “Diet Kitchen” to prepare patient meals.

The hospital underwent several expansions and additions beginning in 1911 until the original hospital building was known as the east wing (see next page). It was demolished in 1967 and replaced by a new east wing constructed the same year.

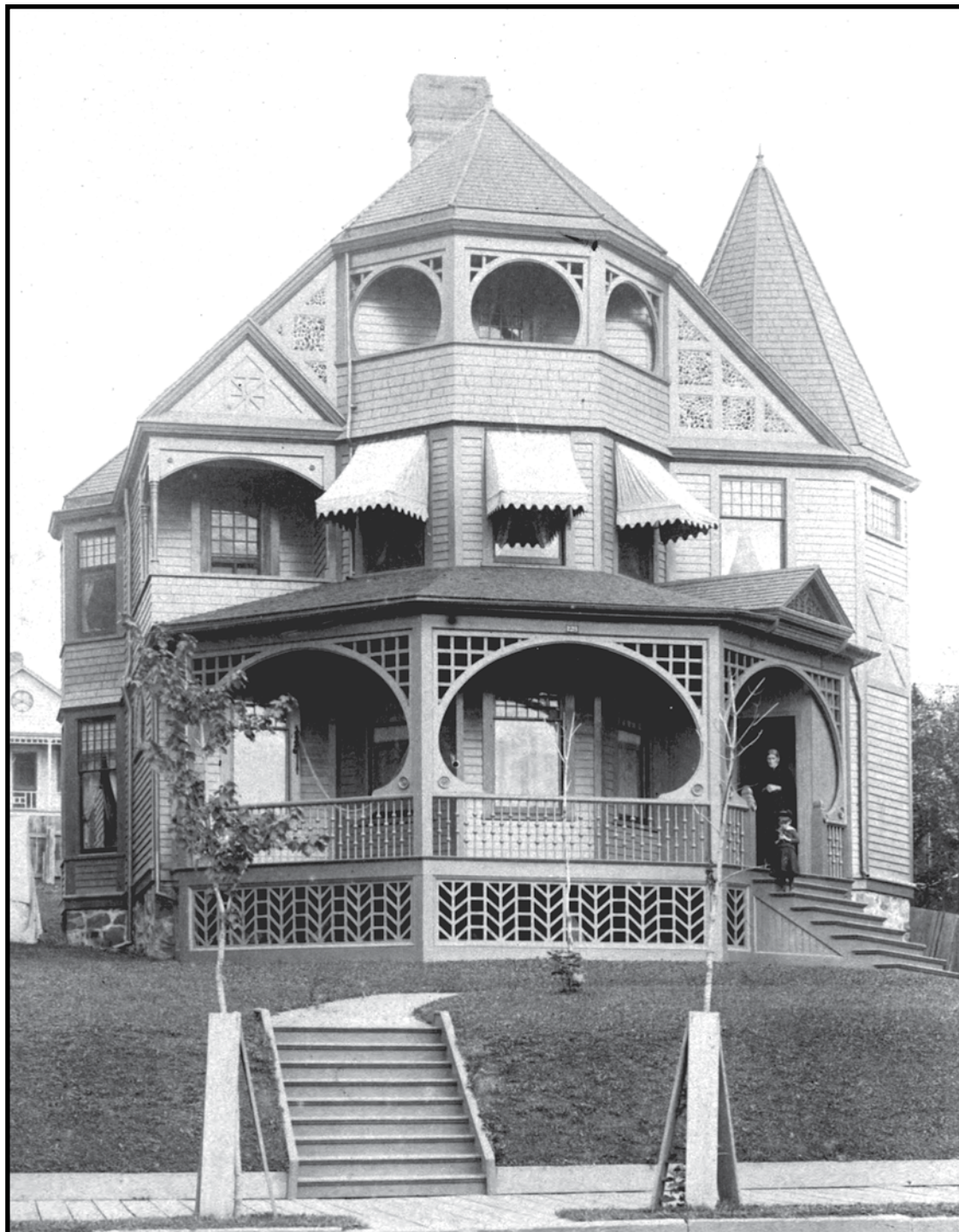


The 1898 St. Mary's Hospital ca. 1900, photographer unknown. [IMAGE: DALE JOHNSON]

**1898 ST. MARY'S HOSPITAL**  
423–431 E. Third St. | Lost, 1967  
Clarence Johnston, Architect



# Marvin House



The Marvin House shown in an 1891 photo etching by lithographer F. B. Schuchardt. [IMAGE: DULUTH PUBLIC LIBRARY]

Luke A. Marvin was five years old in 1861 when his father, also named Luke, brought his family to Duluth from St. Paul over the Military Road despite this warning from Reverend Edmund Ely: “If you love your family, do not attempt to bring them over the old military road from St. Paul, Mrs. Marvin and the children could never make the trip.” Why take such a trip? The elder Marvin had purchased interest in Oneota, founded by Ely and others, and had moved north to oversee his investment. Shortly thereafter he was appointed registrar of the U.S. Land Office and served as St. Louis County auditor. In 1871 he represented northeastern Minnesota in the state legislature and four years later became Duluth’s postmaster. Meanwhile, in the 1860s young Marvin moved between Duluth and St. Paul with his mother to attend school. The entire family made Duluth their permanent home in 1869.

When the elder Marvin passed in 1880, his job as postmaster was handed over to Luke A., a decision the *Lake Superior News* said “gives very general satisfaction.” The job apparently gave Marvin little satisfaction, as he resigned two years later to run a book and stationery store and switched jobs again just a year later, becoming assistant superintendent of the Lake Superior & Union Improvement Elevator Co., which built and operated grain elevators. In 1885 he married Francis Lois Rice and the couple rented rooms at 424 West Superior Street.

In 1888 the Marvins were living at 123 West Third Street. County records state the house was built in 1883. According to city directories the Marvins did not live at that address until 1887, and street maps of Duluth prior to 1888 do not include. If the house was built prior to 1887, then its original owner—like its architect—has been lost to history, although it is likely that the county records are simply incorrect, as they often are. Whoever built and designed the house left Duluth with a beautiful example of early Victorian Shingle-style architecture, often referred to simply as Shingle Style. Anchored by a hexagonal corner tower, the stick structure features a grand porch with oval lattice work and a gable end pediment marking the entrance; the ornamental stick work is echoed on the third-story balcony’s circular openings.

In the 1890s Marvin began his career as deputy county auditor, and in 1915 he and Francis moved to 206 South Twenty-First Avenue East. By then he had been spending much of his time teaching Sunday School at the Duluth Bethel, which he had supported since becoming a board member in the 1880s and was considered

Bethel founder Reverend C. C. Salter’s chief advisor. Marvin died in September 1924. The following year the Bethel constructed a new building at 23 Mesaba Avenue and named it the Luke A. Marvin Memorial Building.

**CA. 1887 MARVIN HOUSE**  
123 W. Third St. | Extant  
Architect Unknown



# DCHD Pastoret Terrace (“The Kozy”)

Oliver Traphagen designed the six townhouses that made up Pastoret Terrace in his trademark Richardsonian Romanesque Revival style. Built by Michael Pastoret, the two-and-a-half story brick building featured brownstone-trimmed windows, wrought iron cresting on the roof, small entry porches crowned with balustrades, and a round corner tower capped with a lemon-shaped dome and a tall finial. Several of the roof ridges were topped with iron cresting, and more balustrade ran along the top of the cornice. When construction finished, Pastoret advertised his new townhouse as “costly” to appeal to wealthy professionals, the very type of people looking for upscale downtown living in a city that was in the middle of its biggest population boom.

By 1924 downtown living had lost its appeal to the wealthy and most of the building’s luxury units became rental apartments. That same year new owners extended the first floor on both East First Street and Second Avenue East, added a restaurant, and removed the tower roof. When Prohibition ended in 1933 the restaurant became a tavern operated by Ignace George Koziarek. The six townhouses were subdivided into forty units known as the Kennelworth Apartments. By the time Koziarek sold the building in 1959, the six townhouses had become forty apartments served by six bathrooms. The year after Koziarek sold the building the tavern was first listed in directories as the Kozy Bar, likely an existing nickname honoring Koziarek.

When the Gateway Urban Renewal Project eliminated Duluth’s Bowery in

the 1960s, many of its socially marginalized inhabitants found other places to live—and drink. With extremely low rents and the Kozy Bar right downstairs (and other low-rent taverns nearby), Pastoret Flats became a magnet for many former Bowery residents many of whom suffered from alcoholism, drug abuse, or mental illness and all of whom had little or no income. For many years an overwhelming number of Duluth’s police calls were made in response to incidents at the Kozy Bar and Apartments or just outside its doors. For decades the entire building was known simply—and notoriously—as The Kozy.

The building was eventually purchased by Dr. Eric Ringsred, who was once a prominent figure in Duluth’s preservation movement, but his questionable stewardship of his

own historic properties has sullied that reputation. Ringsred’s plans for the building went up in flames on November 15, 2010, when a fire started in Unit 32. Unfortunately, Ringsred only had liability insurance for the building. He then failed to pay property taxes on the property. St. Louis County then took possession of the building and sold it to the city of Duluth, which intended to demolish it. Since the 2010 fire several other conflagrations have further damaged the building, rendering it a burned-out ruin. Restoration seems unlikely for structural, safety, financial, and political reasons. While at one point the city was given permission to destroy the building, lawsuits brought by Ringsred and an anonymous group called “Respect Starts Here” have delayed demolition. As of January 2021 the building still stands.



## 1887 PASTORET TERRACE

129–131 E. First St. | Extant...?  
Oliver Traphagen, Architect

Pastoret Terrace in 1887, photographer unknown (a sketch of the building appears on page 326). [IMAGE: UMD MARTIN LIBRARY]



# NR Traphagen House (The Redstone)

Oliver G. Traphagen spent much of the late 1880s designing homes for the families of wealthy Duluthians, and by the time he married St. Paulite Amelia “Emily” Regelsberger in 1891 he had enough money to build them a home of their own. He chose a lot along the 1500 block of East Superior street and drew up plans a side-by-side Romanesque Revival duplex.

The Traphagen’s stunning four-story home features many of the same trademark elements he employed in other Duluth homes, including a large round tower with a finial-crowned conical cap, a two-story rounded bay with curved glass windows topped with a dormer supported by columns, and several Roman arch window openings. But what draws most eyes to this house is its façade of rough-hewn red sandstone quarried at Iron River, Wisconsin, much of which is elaborately carved. When first constructed, each half of the house had its own private entrances. The first floors were each outfitted with a parlor, sitting room, library, dining room, and kitchen while family bedrooms were located on the second floor and servants quarters on the third.

In 1896 the Traphagens moved to Hawaii where Olver was responsible for at least thirty-five buildings constructed in Honolulu and Hilo between 1898 and 1907. He relocated to San Francisco after the 1906 earthquake and fire to take part in the city’s reconstruction, but designed only one building there before retiring. Traphagen died in Alameda, California, in 1932, six months after Emily passed away.

Chester and Clara Congdon purchased the home after the Traphagens left, and their family resided there until the construction of their estate, Glensheen, was completed in 1909. In 1919 Clara Congdon had the house subdivided into multiple housing units, after which it became known as the Redstone Apartments; today people refer to it simply as The Redstone.

Howard Klatsky lovingly renovated the house in the 1980s for use as the offices of his advertising agency, Klatsky & Associates. In August 2014 an arson fire severely damaged the house, and it sat empty until 2016 when it underwent an extensive interior remodeling project that turned the duplex into twelve loft-style apartments.

## 1892 TRAPHAGEN HOUSE

1511 E. Superior St. | Extant  
Oliver Traphagen, Architect



The 1892 Traphagen House shown in an 1891 photo etching by lithographer F. B. Schuchardt. [IMAGE: DULUTH PUBLIC LIBRARY]



# Leithhead House

Duluth entered the wholesale drug business in 1893 when Charles Sagar, Guilford Hartley, Fred Patrick, and others incorporated Sagar Drug. Pharmacist Leslie Walworth Leithhead, a native Canadian, first learned his trade in Montreal and then Winnipeg before arriving in Duluth in 1896, where he bought an interest in Sagar Drug and was named its vice president. By 1898 the firm had reorganized as Leithhead Drug, with Leithhead at the helm as president. The company continued to sell wholesale drugs, lotions, and chemicals, and expanded with Leithhead's own line of veterinary medicines. The company served retailers in Minnesota, Michigan's Upper Peninsula, northern Wisconsin, and North and South Dakota. Meanwhile, Leithhead immersed himself in Duluth society, joining the Kitchi Gammi Club, the Commercial Club, and Northland Country Club and marrying Ophelia Sellwood, daughter of prominent capitalist Captain Joseph Sellwood and his wife, also named Ophelia, in 1902.

As a wedding gift, Captain and Mrs. Sellwood hired architects Palmer, Hall & Hunt to design the newlyweds a new home at the southwest corner of Eighteenth Avenue East and Greysolon Road. The massive home, faced in randomly coursed red brownstone

from Flag River, Wisconsin, is one of just a handful of Châteauesque style buildings, along with Munger Terrace and Duluth Union Depot, to grace the Zenith City. The three-story home is adorned with two round corner towers with conical roofs topped with finials, a two-story double-stack bay window that supports a third-floor balcony, a grand entrance portico/porch, and a veranda whose stone wall makes

the house appear even larger than it is. Clay tiles originally covered its towers and gambrel roof.

By 1912 the Liethheads had welcomed two sons, Leslie L. and James. That year Leithhead Drug became Northern Drug, which survived until 1997; Mr. Liethhead passed in 1941, and Ophelia died six years later. Today the building is a group home operated as Arrowhead House East.



## 1902 LEITHHEAD HOUSE

16 S. 18th Ave. E. | Extant  
Palmer, Hall & Hunt, Architects

The Leithhead House ca. 1910, photographer unknown. [IMAGE: ZENITH CITY PRESS]



# Cook House (“House of Rock”)

Most Duluthians know the Cook house as the “House of Rock” both for the rocky lot it sits on and the incorporation of the same stone by architect I. Vernon Hill. Built along what is now Skyline Parkway, providing it with a remarkable views of the Duluth-Superior harbor, the Picturesque Style home became truly picturesque: At one time it was considered the most photographed house in Duluth and

in 1931 it was featured in an advertisement for the Duluth Builders’ Exchange touting Duluth as a “metropolis serving the great Northwest Empire and its Atlantic Gateway.” True to its Picturesque roots, it is difficult to tell where the landscaping ends and the house begins. Above the stone the house contains elements of Shingle and Tudor Revival styles, such as the Tudor-inspired diamond patterned windows.

Ohio native Arthur Purdon Cook came to Duluth in 1886, a year before he married his wife Ella. Cook went to work as a druggist at Max Wirth’s pharmacy and dabbled in real estate until 1894, when St. Louis County created the role of Poor Commissioner and appointed Cook to the position. From 1894 to 1934 Cook ran the Coutn Poor Farm and oversaw its development and expansion. He took four years

leave between 1910 and 1914 to serve as Duluth’s postmaster. In 1934 the St. Louis County Poor Farm was renamed the Cook Home in honor Cook, who retired that year. A *Duluth Herald* article commemorating Cook’s retirement described the position he held for forty years as requiring, “patience, understanding, fairness, and both softness and hardness at times of depression, unemployment and epidemics. Terrific pressure is brought to bear on the Clerk of the County Poor Commission and it is no job for a weakling.” Cook certainly excelled at his job, but his overall character may be questionable to modern sensibilities: His name appears on the 1925 and 1926 membership rosters of Duluth’s actively anti-Catholic chapter of the Klu Klux Klan, along with many other elected and appointed public officials, educators, ministers, police officers, and firefighters.



The Cook House ca. 1936, photographer unknown. [IMAGE: MINNESOTA HISTORICAL SOCIETY]

## 1902 Cook House

501 W. Skyline Pkwy. | Extant  
I. Vernon Hill, Architect



# Myers House

The year after Henry H. Myers and his brothers built Duluth's remarkable Park Terrace townhouses, he married New York native Lucy Bartlett. They welcomed their only child, Cecil Bartlett Myers, in 1898, and a year later moved out of Park Terrace and into a home at 1034 East First Street. Afterward, Myers began expanding his business interests, including serving as the treasurer of Duluth's Belt-line Railway Company, which operated a funicular or incline railroad between West Duluth and Bayview Heights between 1889 and 1916.

In 1909 the Myers broke ground on a home dreamed up by architects Bray and Nystrom that stands at the northeast corner of Twenty-Fifth Avenue East and First Street. The massive three-story house is not only thought to be the last Richardsonian Romanesque home built in Duluth, but also the city's finest example of the style. Myers chose to face the building with randomly set courses of black basalt pulled from the excavation of nearby Twenty-Fourth Avenue East, which also gives the house a touch of the Picturesque as it is literally built of the same stone its foundation rests upon. In fact, the house is missing many Romanesque features: It includes no Roman

arch window nor door openings, and its main doorways is set within a Tudor arch, so the building might be better described as Eclectic. But its most prominent feature, a three-story round corner tower capped with a conical roof, is classic Romanesque. Instead of sandstone, yellow and white mottled terra cotta trims the windows and doorways, and battlements top the porte cochère on the eastern

side of the house while the sun room on the western side is topped with an ornate balustrade with a circular motif. The house's multi-pitched hipped roof includes heavy gabled ends, rounded on the eastern and northern exposures and triangular along the western and southern facades, all adorned with terra cotta corner scrolls. The roof, originally covered in clay tile, includes a centrally located



## 1910 MYERS HOUSE

2505 E. First St. | Extant  
Bray & Nystrom, Architect

The Meyer House photographed by Hugh McKenzie ca. 1919. [IMAGE: UMD MARTIN LIBRARY]



# Millen/Ames House

After a *Duluth News Tribune* reporter caught a glimpse of Frederick German's plans for a house along Vermilion Road on a six-acre lot between Hawthorne Road and Tischer Creek, the newspaper announced that the "residence is regarded as the forerunner of other pretentious piles in [Congdon Park]." A year later the paper added that "The house will be of unique construction, after a pattern entirely new in this city. Lake County red stone boulders in their natural state will be used in the first story. The upper portion is to be of tapestry brick, half timbered."

That half-timbering indicates the two-and-a-half story house's Tudor Revival roots, also shown in the three-story turret along the front façade and the Tudor arches of both the front and rear entry portico and two windows along the first floor in back of the house. The front entrance portico is topped with a flared gable with eaves carved with a grapevine motif. Tudor arches also support a second floor wing along the western side of the house, creating covered patio space below. The multi-gabled roof—with a jerkinhead design atop the rear eastern wing—was originally covered with mottled

red and olive green tiles, and the red stone referred to by the newspaper is actually granite in shades ranging from light pink to purple. The stonework extends beyond the house and into a backyard landscaped with a multi-leveled terrace, tying the house to the surrounding grounds, making the structure more of a Tudor-Picturesque hybrid than a pure Tudor Revival. By 1912 Duluth had dozens of Tudor Revival homes and several Picturesque homes. Perhaps this hybridization—call it "Picturesque Tudor"—is what made the newspaper consider the house unique.

Tudor elements continue inside the house, including many of the doorway arches. The master suite includes a combination bathroom/dressing room originally intended for use by the lady of the house and a private sun room in the house's western wing. Fireplaces in the dining room and library are faced with marble, and another in the sun room is faced with rough brick inset with decorative tiles, a nod to the Arts & Crafts movement. The interior walls are trimmed with a variety of woods including English oak, American walnut, mahogany, and curly southern pine while the living room floor is made of teak laid in a herringbone pattern. Early photos indicate that much of the original interior decor was executed in the Beaux Arts school.

German also designed a gate lodge designed to match the house that stands at the estate's border along Hawthorne Road and is connected to a covered entrance gate over the driveway.

On the front of the house, the rake of the entry portico's gable carries a carved, highly stylized "M" for John and Luella Millen, the couple who commissioned the house. John W. Millen

began working in lumber camps in 1864, when he was fifteen



The rear elevation of the Miller/Ames House ca. 1918, photographer unknown. [IMAGES: UMD MARTIN LIBRARY]

**1912 MILLEN/AMES HOUSE**  
1618 Vermilion Rd. | Extant  
Frederick German, Architect

# Good Fellowship Club

In 1916 U.S. Steel announced that its plans for Morgan Park would include a clubhouse that, like most of the community's buildings, was made of concrete and designed by Dean & Dean Architects in a modified Prairie Style. Named for its ambitions to make Morgan Park a model community, the Good Fellowship Club—essentially one long core structure with four extending wings—stood two stories tall and was faced with stucco. Tower buttresses supported its walls, and its basement was built with half of it above ground to allow more natural light within. It was capped by a red tile roof and surrounded by formal gardens and sports courts. The building featured a large, eighteen-by-forty-four foot observation porch that provided a panoramic view of much of the neighborhood's residential area as well as the Morgan Park Boat Club facility on Spirit Lake, and “up the river . . . nearly to Fond du Lac.”

## 1918 GOOD FELLOWSHIP CLUB

1242 88th Ave. W. | Lost, 1981

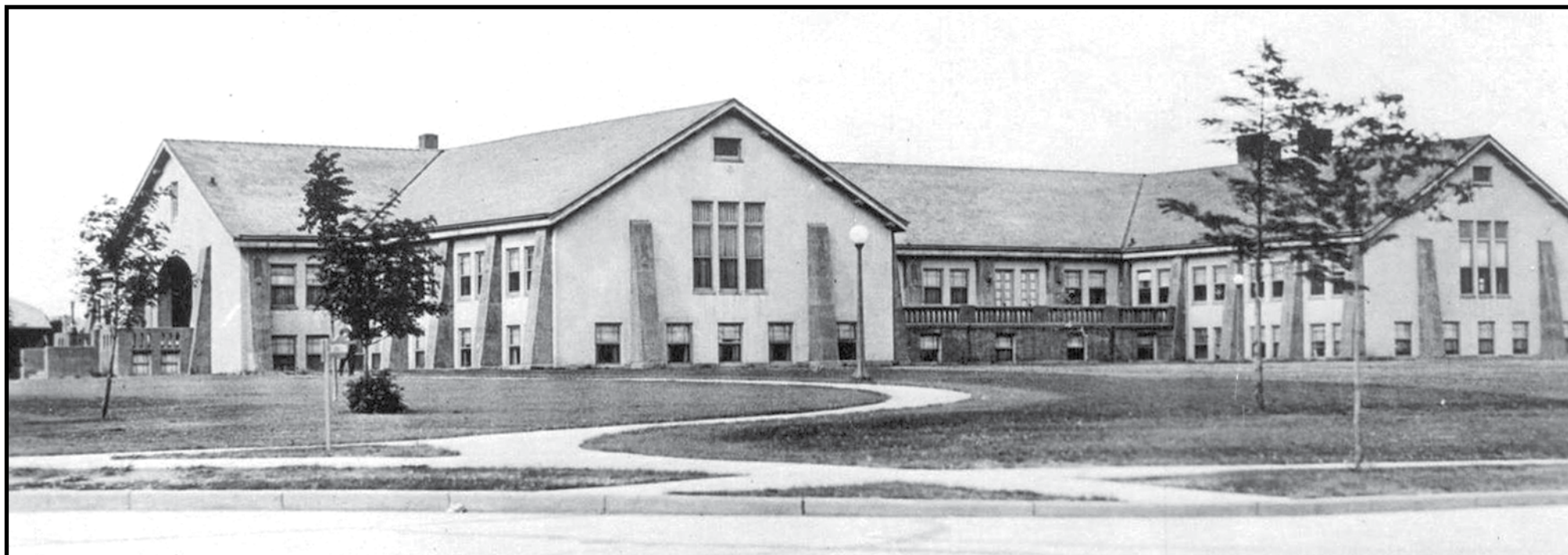
Dean & Dean, Architects

The building included a gymnasium, an elevated running track, a cafeteria, three bowling lanes, shower and locker facilities, a swimming pool, a billiard and pool hall, a dark room for amateur photographers, and an auditorium with seating for 480 people that also included a stage and a projector booth so it could become a dance hall, movie house, or stage theater. The building included three separate shower and lounge sections for men, women, and youths, each with its own reading room outfitted with an open fireplace. It included a kitchen and dining room that sat 138 persons. According to the *Duluth Herald*, “The color scheme has been well worked out and simplicity and harmony is the keynote throughout the building. The prevailing color of the wood-work and chairs is grey green, the walls finished in various harmonizing soft colors.”

Outdoor amenities on the club's eight acres of surrounding land included lawns for bowling and croquet and courts for a variety of sports including handball, volleyball, basketball, and tennis.

The *Duluth Herald* reported that more than four hundred people attended the building's opening on January 24, 1918, and danced until midnight to music played by the Morgan Park Band. The Good Fellowship Club soon became the center of social life in Morgan Park, and residents paid just \$1.50 per month for membership dues.

In 1931, when Morgan Park opened up to non-USS employees, the building's ownership was transferred to the city of Duluth. By 1968 membership had sharply declined, but the facility remained open for another twelve years. When the city decided to demolish the club, the Minnesota Historical Society stepped in to try to protect it, arguing that it was a contributing building to larger historic district: All of Morgan Park. The *Duluth News Tribune*, however, agreed with city officials, called the building “an albatross.” In October 1981 the historical society gave up its fight, and city officials had the building demolished. Many residents of Morgan Park later regretted the loss, and a smaller community center was built on the same location.



Morgan Park's Good Fellowship Club, date & photographer unknown. [IMAGE: ZENITH CITY PRESS]



# Hotel Duluth **DCHD**



The Hotel Duluth ca. 1930, photographer unknown. [IMAGE: UMD MARTIN LIBRARY]

The Hotel Duluth was built through the efforts of the Citizen's Hotel Committee, formed in 1923 to bring a first-class hotel to Duluth. At its helm was George H. Crosby, later dubbed the “father of the Hotel Duluth.” Crosby convinced Walter Schroeder, owner of six Wisconsin hotels, to build his seventh hotel in Duluth. Ninety percent of its construction was handled by Duluth firms. Milwaukee’s Martin Tullgren & Sons, architects of Schroeder’s previous hotels, designed a fourteen-story Italian Renaissance building with Classical Revival touches. It is U-Shaped, made up of two connecting brick-and-stone towers; a three-story western wing was included in anticipation of a third tower which was never built. The building’s exterior is faced with over half a million bricks and decorated with terra cotta rosettes and swags, Corinthian columns, bronze lamps along the roof, and a terra cotta canopy over the lobby entrance.

Inside, the building was equally opulent, with a grand lobby centered on a fountain and 450 guest rooms. Its restaurant offered a number of dining rooms including the English Room, the Spanish Room (aka Moorish Room), and an informal coffee shop. The hotel’s third-floor ballroom—which the *Duluth Herald* dubbed the “finest in the midwest”—was festooned with crystal chandeliers and other classical ornamentations such as garlands, wreathes, and shields. The hotel also offered a variety of amenities, including a barber shop, beauty salon, telegraph station, cigar and magazine shop, flower shop, men’s and women’s clothing shops, a pharmacy, and an antique store.

The hotel first opened on May 8, 1925; Crosby was the first to sign the register. Schroeder called its lobby, “the most beautiful...in the country” while the *Herald* described the building as “a bit of New York transplanted to the Northwest.” Over the years the hotel hosted many fascinating visitors, but none more notorious than the four hundred-pound black bear who stopped by for breakfast in 1928, bursting through a plate-glass window in search of a snack before being shot by a Duluth police officer. In 1933 the hotel coffee shop became the Black Bear Lounge, with its taxidermic namesake standing at the entrance. Famous guests included Pearl Bailey, Liberace, Henry Fonda, Charles Boyer, and Norway’s Crown Prince Olaf and his family. President John F. Kennedy famously stayed in the hotel two months prior to his death.

The president’s visits preceded years of decline for the hotel. The advent of less-expensive hotels and motels made grand hotels a novelty for the wealthy, and the owners had a hard time filling the guest register. Bowman Realty purchased the property in the early 1980s and renovated the guest rooms into 150 apartments for seniors. When it was complete, the Hotel Duluth was renamed Greysolon Plaza. In 1993 the hotel’s

lobby was used in a scene of the film *Iron Will*, which was mostly shot in Duluth. Today the building is owned by Sherman Associates of Minneapolis, who have renovated the ballroom and Moorish room.

## 1925 HOTEL DULUTH

227 E. Superior St. | Extant  
M. Tullgren & Sons, Architects

# Zelda Theater



The Zelda Theater photographed ca. 1919 by Hugh McKenzie. [IMAGE: DALE JOHNSON]

William M. Abrahamson opened a saloon at 31 East Superior Street in 1906, across the street from the newly opened Savoy Theater, a tiny vaudeville house within the Hayes Block. It was also less than a block away from the Bijou, which by 1913 had been renamed the Empress. That's the year Abrahamson decided to try his hand at theater management, forming the Wm. M. Abrahamson Theater Co. and purchasing both the Empress and the Savoy. His wife Bessie served as vice president.

In 1914 Abrahamson hired John Wangenstein and Ephraim Giliuson to design a moving picture house along the upper 300 block of West Superior Street to be called the Zelda Theater. Newspapers described their vision for the building's façade a "true modern Doric architectural terra cotta treatment." Its cream-and-green color scheme was carried on throughout the building's interior, trimmed in quarter-sawn oak and soft brown mahogany. While newspapers noted that its Kinodrome room (projection booth) was "absolutely fireproof," they failed to describe much of the theater's auditorium, but other reports provide clues. One testified that the Zelda would be one of Duluth's largest moving picture houses and include a balcony. Its auditorium must have been large, as the *News Tribune* reported that 2,500 "delighted" Duluthians attended opening night on July 27, 1914, calling it "charming" and "swell." Whether they all had a seat remains unanswered. A 1985 report revealed that it had coffered tin ceilings and "ornate cornice work."

Abrahamson was particularly proud of his new theater's organ, advertising it on the building as "Pipe Organ DeLuxe." The *Duluth News Tribune* explained that the organ, a Kimball "Human Voiced" Philharmonic, was not only the finest pipe organ in the world, but also "the most perfect instrument of its kind with reference to its imitative powers." Herbert MacFarren was hired to play selections on the organ between movie screenings. The Abrahamsons not only guaranteed their films would be "wholesome and benefitting," but also offered religious congregations the use of the Zelda's auditorium and organ for free on Sunday afternoons should they need the space while remodeling their churches.

William Abrahamson died in 1924, after which Bessie hired George Carlson to manage the theater. By then it included the Zelda Lunch Counter, offering food, cigars, and pocket billiards. In 1928 Bessie sold the Zelda to Gust Kallimanis, Paul Pantazes, and Peter Paris, who closed the theater and reopened the building as the Zelda Inn (later the Zelda Inn Grill) which operated until 1964. The building, whose address had been changed to 309 West Superior Street, then became home to the Boyce Drug Boyce Drug store. In 1985 Glen and Karen Anderson Freberg purchased the building, converting it into the new home of Karen's family business, the Peterson-Anderson Flower Shop. Engwalls florists

purchased Peterson-Anderson in 2015, and the business was moved. The building is currently home to Midwest Professional Planners, a financial planning firm—and looks nothing like it did in 1914.

## 1914 ZELDA THEATER

311-313 W. Superior St | Extant  
Wangenstein & Guillison, Architects



# Orpheum Service Garage/Norshor Theater **DCHD**



The Orpheum Service Garage/NorShor Theater in 1941, photographer unknown. [IMAGE: JIM HEFFERNAN]

In 1926 the Hartley Estate, no doubt encouraged by the increased popularity of the automobile, decided to build a parking and service garage along the 200 block of east Superior Street. Guilford Hartley had purchased the property in 1912 along with the adjacent Temple Opera Block and ruins of the 1889 Temple Opera House. A typical commercial building for its day, the rectangular garage stands three stories tall and is faced with variegated brown brick trimmed in terra cotta. Along Superior Street the building is divided into four bays, each opening to storefronts along Superior Street. Retail businesses occupied the first floor.

Parking and a Northwestern Oil Company service station took up most of the second and third floors. The facility could hold 180 cars, which entered the parking garage through a ramp entrance accessed from the alley. The sign above the entrance to the Orpheum's art gallery advertised the garage's services: welding, washing, and greasing. The garage was leased by Joseph Steinman, who first listed it in directories as the "Orpheum Garage and Auto Livery Co." "Auto livery" meant Steinman was also in the rent-a-car business; he offered customers a choice of Fords or Chryslers.

The garage adjoined the Orpheum and contained the theatre's offices. As the garage was under construction, the Orpheum was converted to a movie house and its main entrance was moved from Second Avenue East to the garage's westernmost bay along Superior Street. But after the stock market crashed in 1929, the adaptations weren't enough to keep the grand theater lucrative.

In 1940 the Minnesota Amusement Company leased both the theatre and the garage and hired architects Jacob Liebenberg and Seeman Kaplan—who had renovated the Garrick, Lyric, and Strand—for an ambitious interior remodeling of both buildings. The Orpheum was practically gutted, and much of the garage's parking space was overtaken. The Orpheum's stage was at the east end and its balcony at the west, but when work on the new theatre was complete, their positions had switched. The new theatre's entrance would be through the garage's third bay at 211 East Superior Street.

The building's interior showed off one of Duluth's finest examples of Art Deco design. Patrons entered through a vestibule with a terrazzo floor and walls paneled with polished marble and granite. They then walked up an inclined walkway dubbed the "Hall of Mirrors" for the large reflective panels centered along its walls. The auditorium entrance, behind velvet rope stanchions, included two sets of double-entry doors covered in red leather and brass tacks. A large couch was positioned between the two doorways, facing the east wall which contained inset cast plaster panel kiosks that held posters of coming attractions.

Patrons arriving early could view the paintings hung in the theater's "Little Art Gallery," which occupied a corridor

## 1922 ORPHEUM SERVICE GARAGE AND 1940 NORSHOR THEATER

207-213 E. Superior St. | Extant  
Leibenberg & Kaplan, Architects (1940)



# Temple Opera Block **DCHD**



The Temple Opera Block (and Opera House) before 1896, photographer unknown. [IMAGE: DULUTH PUBLIC LIBRARY]

Masons have made their mark on Duluth since before the Zenith City was even a city. They established Palestine Lodge No. 79 in Duluth on January 29, 1870, with Colonel Joshua B. Culver installed as first grand master. When Duluth became a city two months later in March, 1870, Culver was elected the community's first mayor. In the 1870s Duluth's masons built themselves a modest wooden temple at the northeast corner of Superior Street and Second Avenue East. They decided to replace the old wooden temple in 1888 and hired Charles McMillen and Edward Stebbins to design a grand Romanesque Revival temple. Before drawings were complete fire destroyed Duluth's Grand Opera House, and a separate opera house/Scottish Rite theater was added to the plans (see page 211). That addition led to the buildings' names: The Temple Opera House and the Temple Opera Block. (A sketch of both buildings appears on page v.)

The Temple Opera Block originally featured an onion-shaped copper copula with four circular windows. Its first three floors were faced in rough-hewn Arcadian brownstone, with a two-story keyhole entryway to the first-floor that included polished St. Cloud granite columns and pilasters and carved brownstone capitols, topped with a wrought-iron balcony. The façade of the top three stories was faced in St. Louis brick with terra cotta and brownstone accents. Carved Masonic and Celtic symbols adorned the building.

Inside, marble tile covered the floor and marble wainscoting lined the walls; every door, window, and baseboard was trimmed out in golden oak. The masons used the fifth and sixth floors. The fifth included a banquet hall and ballroom; the sixth functioned as the Mason's Blue Lodge. Its ceiling held four skylights as well as the dome's oculus. The ground floor operated as a retail storefront and was occupied for many years by a pharmacy. The second, third and fourth floors were rented as offices, many of them to those providing music lessons. Half of the second floor became the first home of the Duluth Public Library and, in 1893, home to the "Minnehaha Window." The library expanded and eventually outgrew its space, moving to a new facility in 1902. Two years later Duluth's masons had moved into a new temple along Second Street.

After the Masons left the building continued to serve as an office block, with many of the upper-floor rooms rented by music teachers. The retail storefront hosted pharmacies until the late 1950s, when it became a hair salon. It sat vacant for some years until the 1980s when it housed a clothing shop, coffee shops, restaurants, and a computer repair shop. The city purchased the Temple Opera Block 2010 and later sold it to Bell Bank, which renovated its interior and opened in spring 2021. Unfortunately, the top three floors were removed in 1942.

## 1889 TEMPLE OPERA BLOCK

201-205 E. Superior St | Extant  
McMillen & Stebbins, Architects



# NR DL Masonic Temple

Duluth's Masons lost their Scottish Rite theater when the Temple Opera House burned in 1896, but it took until 1902 before they tapped one of their own, John J. Wangenstein, to design a new building that would stand on the southwest corner of Lake Avenue North and Second Street. His plans called for a Neoclassical building with Beaux Arts influences faced with gray French pressed brick and red sandstone quarried at Siskiwit Point, Wisconsin, that stood three stories high above Second Street. Its Second Street and Lake Avenue façades feature what researcher Rolf Anderson describes as “extensive stonework with stone trim, lintels, belt courses, columns, capitals, pediments, and ornamentation.” That ornamentation included twenty-five stained-glass windows featuring Masonic designs and imagery. Three Moorish domes occupied the roof's southeast, northeast, and northwest corners. The cornerstone was laid on August 10, 1904, in an elaborate ceremony presided over by the Masonic Grand Master of Minnesota, Duluth's own William A. McGonagle. When the ceremony was over, contractor and Mason George Lounsberry put his crews to work. Every subcontractors he hired was a Mason.

While the building boasts an extravagant exterior, its true treasures are housed inside—particularly its Blue Lodge and Scottish Rite auditorium. The Blue Lodge follows an architectural design prescribed in the mid-nineteenth century. It is a large, two-

story room with a balcony on the northeast end and an altar resting at its center. Greek and Egyptian themes decorate the room, and two freestanding columns hold scenic backdrops used in rituals painted by Twin Cities Scenic Studios ca. 1915. Meanwhile, the Scottish Rite contains the largest collection of hand-painted Masonic drops in Minnesota. Made by Chicago's Mosman and Landis Scene Painting Studio, the drops are used with Scottish Rite rituals and conferment of the Rite's thirty-three degrees. When used in combinations, the drops create scenes depicting everything from caves and gardens to palaces and temples, and even crucifixion. The

auditorium itself reaches three stories high, and Corinthian columns support its horseshoe-shaped balcony. The ceiling's concave cornice is stencilled with stylized lotus flowers, palmetto leaves, stars, and geometric shapes. At its center is a blue dome with a gold-painted sunburst. In 1910 an Egyptian frieze was added to the auditorium's upper wall

Palestine Lodge #79 first met in the new temple on February 6, 1905. Little has changed inside the building since then, but the roof's Moorish domes were removed in the 1960s and an elevator added in the 1980s. Today the building continues to serve as the Duluth Masonic Center.



## 1902 MASONIC TEMPLE

4 W. Second St. | Extant  
John J. Wangenstein, Architect

Duluth's 1902 Masonic Temple photographed ca. 1910 by Hugh McKenzie. [IMAGE: UMD MARTIN LIBRARY]



# Hunter Block **DCHD**

Scottish immigrant John Hunter came to Duluth in 1869 to open a hardware store and within a year found himself the Republican candidate in the new city's first mayoral election. While he lost the vote, he and his family thrived in Duluth, and his family went on to develop Duluth's Hunter's Park neighborhood. In 1872 Hunter established the Duluth Savings Bank and set out to construct a grand building to house his bank and hardware store. He hired newly local architect J. C. Farrand, who had won a prize for his design for the 1871 Iowa State Capitol, although his plans were not used for the building. In Duluth he designed the 1872 Banning Block and the 1873 Clark Block at 21–23 West Superior Street. His Hunter Block stands today as downtown Duluth's earliest-surviving brick building.



The Hunter Block photographed ca. 1873 by either Caswell & Davy. [IMAGE: UMD MARTIN LIBRARY]

The three-story Neoclassical Hunter Block was faced with brownstone from Ingall's Quarry in Fond du Lac and originally featured tall windows capped with decorative hoods, both Roman arches and pediments. Its decorative iron cornice originally featured tall finials at the corners and alongside a rounded pediment that declared the building's name and year of construction. A Roman-arch arcade along the first-floor level gave the building a Venetian Gothic flare.

When Hunter moved his bank into the building in August 1873, he was excited to install a new counter of carved butternut and walnut Farrand had designed by. But it

was not a good time to enter the banking business: That September Jay Cooke ran out of money, setting off the Financial Panic of 1873 and halting all local commerce. Remarkably, although it struggled, Hunter's bank was the only Duluth bank to survive the panic. Farrand didn't fare as well. His wife came to town with their five children in 1874, much to Farrand's chagrin, as he had set up house with a younger woman he claimed was his wife (the *Minnesotian* called her a

## 1873 HUNTER BLOCK

29–31 W. Superior St. | Extant  
J. C. Farrand, Architect



The Hunter Block photographed ca. 1915 by Hugh McKenzie. [IMAGE: UMD MARTIN LIBRARY]

“strumpet”). He and his mistress skipped town and by 1880 were living in Kansas City as a married couple.

In the 1870s the building also served as the home of Duluth's Chamber of Commerce. Its façade has been remodeled several times, first in 1905 when it served as Albenberg's Department Store. The finials were removed, and along the Superior Street facade the first-level windows were replaced with plate-glass store fronts while those on the second and third floors were replaced by bays. In 1913 Lena and Gabriel Oreckovsky merged their women's clothing stores the Leader and the National and moved them into the Hunter's Block under the National name. Two year's later they renamed the business Oreck's and remained in the building—which underwent two more renovations—until 1982. (Oreck's also expanded into the Schober's Bakery building at 25 West Superior Street in 1941 and 27 West Superior Street in 1955.) Since 1982 the Hunter Block has housed many health and wellness businesses, including New Age healers, massage therapists, nutritionists, and a tarot card reader.



# Palladio Building

The Bay View House hotel stood on the northwest corner of Superior Street and Fourth Avenue West from 1869 to 1888 when it was demolished to make room for the Palladio Building. Designed by Chicago architect Henry Raeder, the brick-and-stone Romanesque Revival office building stood eight stories tall. The first two stories were faced with sandstone and outfitted with decorative entrances on both Superior Street and Fourth Avenue West. Roman arch windows and a patterned brick frieze beneath the cornice further

adorned the building. The Superior Street entry was particularly impressive. Columns on either side of the entry featured carved stone male figures whose torsos appear to sprout from the stone. The muscled-and-bearded men have their arms crossed above their heads, as if holding up the columns—and the entire building—themselves.

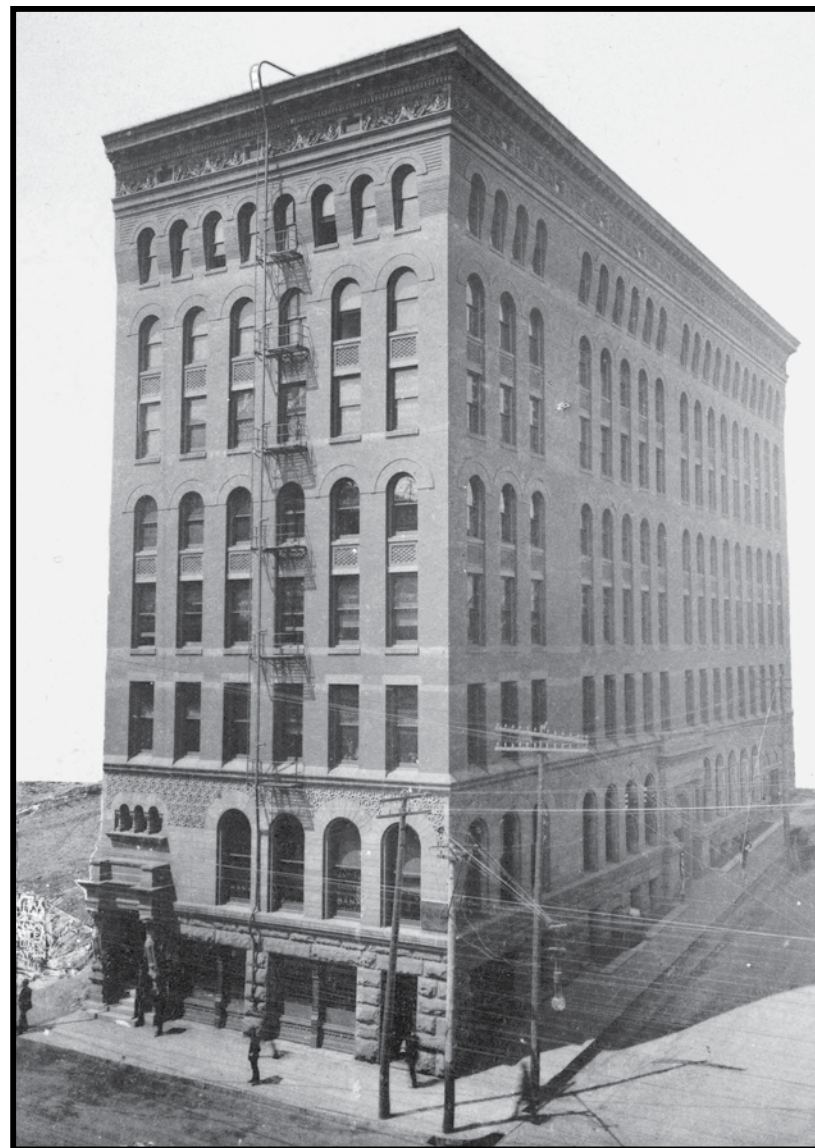
The Palladio was designed to compete with other large office blocks and Raeder promised each office would be larger and more impressive than those within the Duluth National Bank. In fact, Albert Ordean's Merchants Bank signed on as the Palladio's first anchor tenant, occupying most of the Superior Street level. The bank's stay was short lived: Within a year it merged with Duluth National Bank, forming Duluth's First National Bank and moving into the very building the Palladio was built to supercede. Meanwhile, the building's upper floors were filled by a variety of professional offices. Before the Palladio was razed in 1937 its tenants included lawyers, loan services, realtors, insurance companies, and investment

brokers, as well as a barber shop operated by Gust Gagner, the Otis Elevator Company, the Duluth Cemetery Association, and Labor World newspaper.

The Palladio was replaced with the three-story WEBC Radio Building, headquarters of the oldest radio station in the region, which first broadcast in June of 1924. In 1968 the building was renovated and rededicated as the Palladio Building. That structure was demolished in 2015 to make room for the Maurice's Building.



The Palladio's entrance ca. 1904, photographer unknown. [IMAGE: UMD MARTIN LIBRARY]



The Palladio in 1891, photo etching by lithographer F. B. Schuchardt. [IMAGE: DULUTH PUBLIC LIBRARY]

## 1889 PALLADIO BUILDING

401-403 W. Superior St. | Lost, 1937  
Raeder, Coffin & Crocker, Architects



# Alworth Building

Promoter's of Duluth's Alworth Building came up with a slogan to advertise the building when it first opened in 1910: "Look Up—You Can't Miss It!" The Alworth, standing fifteen stories above Superior Street and sixteen above Michigan Street, was not only the tallest building in Duluth, but as newspaper declared, also the tallest building in the state and of the entire "Northwest."

Marshall H. Alworth was a wealthy man when he decided to construct his building. Born in Florence, New York, in 1846, Alworth left home at fourteen to work on the Great Lakes. He worked as a timber cruiser in Michigan's Upper Peninsula, Wisconsin, and Minnesota, buying up real estate for himself and partners. Alworth lived in Duluth as early as 1873 but left after that year's financial panic. He relocated to Saginaw, Michigan, where he married Nellie LaVeigne in 1878; they moved to Duluth four years later. Alworth cruised for timber in what is now Minnesota's Iron Range and in 1893 began buying up mining property. As the century ran out, Alworth had earned a fortune in mining and real estate.

Alworth became a director of Jed Washburn's Duluth Savings Bank, first organized in 1902. In 1909 the bank reorganization as a national institution, and its name changed to Northern National Bank. That same year Alworth decided the new bank needed a new building of its own. That January Alworth announced that he had hired local architect William A. Hunt to design an eight-story modern office block along the lower 300 block of West Superior Street. About the same time, renowned Chicago architect Daniel Burnham had been hired to design a new county courthouse. Alworth dumped Hunt for Burnham, who doubled the building's proposed height.

The building was ready for occupancy by May 1, 1910—just nine months after construction began. Constructed with a steel skeleton reinforced with concrete, the Alworth is faced with cream-colored pressed brick dressed with Neoclassical elements executed in terra cotta. The *Duluth News Tribune* described it as "a cosmopolitan office building, one that dwarfs the Tower of Babel to a cottage in comparison" and "an epoch in the architectural history of Duluth." The building

features terra cotta floral medallions on the upper floors and three oval windows, each capped with a massive terra cotta lions' head. The floral motif is continued on the building's prominent cornice.

Northern National Bank occupied the entire first floor. Its counters were faced with white marble and capped with green marble. The woodwork and furniture were all made of mahogany, the floors of marble tile, and the ceiling finished in ornamental plaster. The bank also featured a large skylight. Beyond the first floor, the building is essentially made of two wings. The gap between them provides more windows to light offices and allowed light to come in the skylight. The second through fifteenth floors originally contained 275 offices, all lined with marble wainscoting and trimmed in mahogany; the floors were covered with marble tiles as well. Other initial tenants included a number of real estate and insurance companies, brokerage firms, and several physicians. The Oneida Realty Company—created by Alworth in 1908 and technically the building's owner—also set up shop in the Alworth.

The building received a minor face lift in 1947, when the first- and second-floor façades were faced with unpolished gray-and-pink granite panels that reached over to the Lonsdale Building to the east and a four-story addition to the west, creating one two-story façade for both buildings and the new wing. Northern National Bank became the Northern City National Bank some time before 1957. A 1980 merger changed the bank's name to First Bank Duluth. Eight years later First Bank built itself a new building at 130 West Superior Street and, naturally, moved out of the Alworth. First Bank has since become U.S. Bank. Today the Alworth building still includes the offices of Alworth's Oneida Realty. It is also home to the Marshall H. and Nellie Alworth Memorial Fund, which provides college scholarships for students majoring in science or math. Since the late 1980s Republic Bank has occupied the Alworth building's first floor.

## 1910 ALWORTH BUILDING

306 W. Superior St. | Extant  
Daniel Burnham, Architect



The Alworth Building in 1910. [IMAGE: UMD MARTIN LIBRARY]



# Spina Block **DCHD**

Italian immigrant Peter Spina owned property throughout Minnesota's Iron Range, including the Spina Addition in Keewatin. Much of it was tied up in real estate, particularly saloons and hotels, including the Spina Hotel in Ironton. It is difficult to pin down all of Mr. Spina's business entanglements, as research indicates there may have been several gentlemen named Peter Spina living in Northeastern Minnesota between 1900 and 1920. In 1911 Spina invested in Duluth by constructing a building at the southwest corner of Lake Avenue and West First Street, hiring Anthony Puck and Abraham Holstead to design it. The pair developed plans for a Neoclassical building standing two stories tall over First Street and three along Lake Avenue. Builders faced

the structure in cream-colored brick with terra cotta accents, including a large cornice set off by a row of pendant dentils. A pointed pediment crowns the cornice along the Lake Avenue façade, framing a low terra cotta segmental arch supported by two pairs of brackets adorned with garlands. Below the arch sits a red-and-white striped cartouche in a shield motif.

The *Duluth News Tribune* reported that the ground floor would contain five retail spaces. The top would be outfitted with "a large auditorium and reception rooms," essentially a custom-designed ballroom for use by Vermont native Lionel Coffin's Dancing Academy. In 1912 Coffin also organized the Boston Music



Inside Coffin's Dance Academy ca. 1912. [IMAGE: DSGW ARCHITECTS]

Company and opened the store within two of the Spina Block's retail spaces. Coffin had arrived in Duluth with his wife Jennie and several children in 1905, when he first began teaching dance lessons out of Oddfellows Hall. Coffin's time at the Spina Block was brief. Jennie died in 1913, and by the following year Coffin had remarried and relocated his businesses back across the avenue to Oddfellows Hall.

In 1922 Andrew Hagenson opened the first of many restaurants to operate out of the building. Hagenson's eatery was followed by restaurants run by James Caspersen, James Pappas, and Dominick Irino and a drinking establishment owned by Anton Susnick later named Tony's Bar & Grill. By 1960 the building was home to Lofdahl's Bar & Grill. Lofdahl's later became the Corner Lounge and by 1990 it was known as the Shish-ka-bar. After the Dance Company moved out the upper floor became the longtime home of manufacturing chemists Edison Laboratories, followed by United Improvement Distributors and the Janitorial Supply Company. In 1990 the former dance floor went back to its original purpose, reopening as the short-lived Dreamland Ballroom. The building sat vacant until it was purchased and renovated by DSGW Architects and its retail space has been occupied by Paper Hog Printing.



**1912 SPINA BUILDING**  
2-8 W. First St. | Extant  
Anthony Puck, Architect

The Spina Block ca. 1912, photographer unknown. [IMAGE: DSGW ARCHITECTS]



# NR DM&IR Railway Endion Station

Charlemagne Tower and George C. Stone opened the Duluth & Iron Range Railroad (D&IR) in 1884 to move iron ore from Tower's Vermilion Iron Range mines located north of the Zenith City. While the railroad's name implied it would terminate in Duluth, the road instead first stretched from the Soudan Mine to Agate Bay, which would merge with adjacent Burlington Bay to form the town of Two Harbors. There, massive docks transferred the ore from rail cars to steamships headed for steel mills in the eastern U.S.

The D&IR did not reach Duluth—a requirement of its land grant—until 1886. The line, known as the road's Lake Superior Division, ran adjacent to the lake shore from Two Harbors to Duluth's eastern border at the foot of South Fifteenth Avenue East, one hundred feet from the Lake Superior shore. Between the track and South Street the D&IR constructed a modest wooden freight and passenger depot, and a loading platform; a small roundhouse and turntable further east. The complex became known as Endion Yards.

A rail line was then extended from the yards to the terminus of the St. Paul & Duluth Railroad at the foot of Third Avenue East. Passenger and freight service from Union Depot to Two Harbors and north to Tower began on December 20, 1886. More depots within today's city limits were added later, including one at Twenty-Eighth Avenue East, another between Forty-Sixth and Forty-Seventh Avenues East, and a third between Sixtieth Avenue East and the Lester River. These facilities helped develop the communities of Lakeside and Lester Park, which became the Village of Lakeside in 1889. The

railroad operated service between Endion Station and the Lester River six times a day.

In 1899 the original Endion Station was replaced by an English Revival passenger-and-freight station designed by noted Duluth architect I. Vernon Hill while he was partnering with Gearhard Tenbusch. The small but stunning cruciform-shaped depot is faced with red brick and trimmed with buff-colored, rough-hewn sandstone from Kettle River, Minnesota. Architectural historian Charles Nelson noted that the building is the first example of Hill's use of projecting, crossed gables, part of the architect's "highly aggressive and personal style which marked his major works in Duluth

between 1901 and 1903," such as the Cook, Crosby, and Patrick homes. Inside, the depot originally had just two rooms: a passenger waiting room and lounge and a station-master's office. Passenger service ended in 1961, freight service in 1978.

The building sat vacant until 1980, when local architect Edward Schafer renovated the building for his office. In the mid 1980s the expansion of Interstate-35 through Duluth called for the station's removal. Instead of demolishing the landmark, the city purchased it and, with the state's help, moved it to a new home in today's Canal Park Business District. The city sold the building in 2012 and it has since served as the home of various businesses.



**1899 DM&IR ENDION STATION**

1504 South St. | Extant (relocated)  
Hill & Tenbusch, Architects

Endion Passenger Depot photographed ca. 1979 by Stephen Graham. [IMAGE: LIBRARY OF CONGRESS]



# Northwest Oil Co. Station

The nation's first dedicated gasoline filling station opened in St. Louis in 1905. Until then, “autoists” purchased fuel at hardware stores. The first mention of a gas station in Duluth implied that several already existed, as the *Duluth News Tribune* announced that a new facility opening in October 1913 at 423 Commonwealth Avenue was the “only filling station west of west Duluth.” Five years later the newspaper reported that Duluth had “26 Duluth Stations Supply 15,000 Gallons of ‘Gas’ Daily” at about twenty-four cents a gallon (roughly \$4.20 a gallon in 2020). The story noted that several facilities were service stations owned by big oil companies and that “almost every garage in the city also has its tank and pump.” The gas came from large supply tanks located in

West Duluth at at Forty-Sixth Avenue West and Grand Avenue. The story also noted that “some of the largest companies have spent much money making these places attractive as well as useful.” Indeed, many early filling stations—often more like retail shops than industrial facilities—across the country had interesting, sometimes whimsical designs.

The Northwest Oil Company built its first station in 1919 at 2202 West Superior Street. In 1922 the Hanford Construction Company built a delightfully designed station for the Northwest Oil Company between Seventh and Eighth Avenues East on the lower side of Superior Street. Plans for the building have been credited to the construction firm’s owner, Arthur Hanford. He created a one-story

Eclectic Revival building faced with brick and decorative tile, including classic motifs such as shields, scrolls, and leaves on the corner pilasters. The company name was carved over center door and, above windows on either side of the door, the words “NOCO” and “OILS” (NOCO was the brand name of the company’s petroleum products). A canopy, lost at an unknown date, extended from building and over the gas pumps. Advertisements for the facility called it “the most beautiful service station in America,” with “a wonderful rest room for the ladies overlooking Lake Superior.”

By 1922 Northwestern advertised it that sold Vimamite gasoline, “A Perfect Gasoline” with “Pep in Every Drop.” By 1939 the company had opened six filling stations in Du-

luth. Five years later Harry Rogers began operating the station at Seventh Avenue West, having managed Northwestern’s station at 123 East First Street the previous year. Northwestern filling stations disappears from city directories after 1957, the same year Harry is listed as operating Rogers Pure Oil Service at 706 East Superior Street. Harry died in 1959, after which his wife Edith operated the station until her retirement in 1973.

After the gas station closed the building served as a retail shop. In 1989 it reopened as the Portland Malt Shoppe, so-named because its location is within the borders of the 1856 town of Portland, which became part of Duluth in 1870.



The Northwest Oil Co. Filling Station, aka the Portland Malt Shoppe, ca. 1945. [IMAGE: MATT SEPPÖ]

## 1921 NORTHWEST OIL CO. FILLING STATION

706 E. Superior St. | Extant  
Arthur Hanford, Architect



# Lincoln Park Pavilion

During the Great Depression, Mayor Sam Snively and his fellow city commissioners created the City Works Administration (CWA), established before President Roosevelt's "alphabet soup" of New Deal programs. In 1931 Duluth's CWA funded projects that put unemployed Duluthians to work constructing Lester Park Golf Course and adding a toboggan run and ski jump to Lincoln Park (the popularity of the winter activities was short-lived in the West End park). Throughout the financial crisis, Snively and Park Superintendent F. Rodney Paine took full advantage of Roosevelt's federally funded programs to put the jobless to work by financing projects from park improvements to downtown storm sewers.

One of those projects was the construction of a rustic pavilion that doubled as a band shell at Lincoln Park, constructed with funds and labor from two of the earliest federal relief programs, the Emergency Relief Administration (ERA) and the Civil Works Administration (CWA). Like many Depression-era park facilities, the Rustic pavilion is faced with ashlar courses of multi-colored Duluth gabbro. Side entrances with pitched roofs provide access to the building's interior, which includes restrooms. A pair of two-story towers frame the stage, capped by octagonal roofs. Window openings on the towers' second level, originally unglazed, have since been filled in with stone, as have several other windows and doorways on the first level.

According to reports, two dozen CWA laborers gave three days' work without pay to complete the pavilion in time for Lincoln Park's annual Swedish-American Midsummer Festival. The gathering first became the park's signature event in 1911, attracting nearly 12,000 people. Speakers at the festival regularly included Duluth's mayor, Minnesota's governor, and congressional representatives as well as prominent Swedish-Americans from throughout the Midwest.

The day after the 1934 festival, Duluth's Swedish-American League unveiled a bronze plaque that was set into the pavilion's wall left of the eastern tower. It reads: "Mayor S. F. Snively/Reciprocated Popular Affection of Noble Ideas/Promoted Parks, Blvds, Libraries/Long Time Mayor. Placed

by the Swedish American League June 24, 1934." The plaque is gone, likely removed by vandals at some point. Only a faint concrete relief of Snively's face remains visible on the pavilion, but his legacy can still be seen in just about every Duluth park and parkway.

Besides the plaque's removal, vandals and weather have taken their toll on the pavilion over the years. Duluth's historic 2012 flood damaged the pavilion; following repairs, unknown arsonists torched the structure, causing more damages in July 2014. Repairs for the pavilion have been delayed while the city seeks funding for an ambitious renovation of the park, which has been delayed for several years. The project would restore the building, modifying it only as needed to make it accessible to people with disabilities.



The Lincoln Park Pavilion photographed 1934 by F. Rodney Paine. [IMAGE: UMD MARTIN LIBRARY]

## 1934 LINCOLN PARK PAVILION

Lincoln Park | Extant  
Architect Unknown



# Featured Buildings, Homes & Landmarks

## 1. Municipal Buildings

Federal Fish Hatchery  
U.S. Weather station  
U.S. Corps of Engineers Bldg.  
U.S. Federal Building & P.O.  
U.S. Lifesavers Station  
MN Third Regiment Armory  
MN National Guard Armory  
1883 St. Louis County Court House  
1889 St. Louis County Jail  
West Duluth Village Hall  
West Duluth Municipal Bldg.  
1889 City Hall  
1890 Police Headquarters/Jail  
DFD Hall #1  
DFD Engine House #1  
DFD Engine House #10  
Duluth Public Library  
West Duluth Public Library  
Lincoln Branch of DPL  
Lester Park Branch Public Library  
Woodland Branch Public Library  
Lakewood Pump House  
1909 St. Louis County Courthouse  
1923 St. Louis County Jail  
1928 Duluth City Hall  
1929 U.S. Federal Building

## 2. Schools & Colleges

Adams Elementary  
Bryant Elementary  
Denfeld High School  
East Junior High/High  
1886 Duluth High School  
Duluth Central High  
Endion Elementary  
Fairmount Elementary  
Franklin Elementary  
Jefferson Elementary  
Lincoln Elementary  
Longfellow Elementary  
Irving Elementary  
Oneota Elementary  
Stowe Elementary  
Washburn Elementary  
Lester Park Elementary  
Washington Elementary  
Hardy Hall  
St. Thomas School  
Cathedral School (Nat'l Reg.)  
Christian Brother's Home (SH faculty)  
Cathedral High School  
Duluth Normal School's "Old Main"  
Duluth Normal School Washburn Hall  
Duluth Normal School Torrence Hall  
Darling Observatory  
Finnish Work People's College  
St. Scholastica's Villa/Tower Hall  
St. Scholastica's Stanbrook Hall  
St. Scholastica's Chapel of Our Lady

## 3. Houses of Worship

Bethany Lutheran  
Bethesda Norwegian Lutheran  
Church of Christ, Scientist  
Endion Methodist  
First Methodist  
1870 First Presbyterian  
1891 First Presbyterian  
First Unitarian  
First Swedish Baptist (Temple Baptist)  
First Swedish Evang. Luth. (Gloria Dei)  
Glen Avon Presbyterian  
1888 Pilgrim Congregational  
1916 Pilgrim Congregational  
Sacred Heart Cathedral  
Shari Zedek Synagogue  
St. Clement's Catholic  
St. James Catholic  
St. Jean-Baptiste Catholic  
St. Josephat Catholic  
St. George Serbian Orthodox  
St. Mark's AME  
St. Mary Star of the Sea Catholic  
St. Paul's Episcopal  
Stes. Peter & Paul Catholic  
St. Peters Catholic  
St. Stephen's Lutheran/Good Shepherd Catholic  
Temple Adas Israel  
Tifereth Israel  
Trinity Cathedral/Mount Olive Lutheran  
Zion (Norwegian) Evangelical Lutheran

## 4. Charitable Institutes

Bethany Children's Home  
Duluth Children's Home  
St. James Orphanage  
YWCA  
Ames-Barnes  
1888 Duluth Bethel  
1911 Duluth Bethel  
St. Mary's Hospital Wing/Annex  
St. Mary's Hospital (1888)  
St. Mary's Hospital (1898)  
Thomas Feigh Hospital  
Webber Hospital  
Duluth Clinic  
Miller Memorial Hospital  
Crawford Funeral Home

## 5. Resplendent Residences

*Townhouses:*  
Baldwin Terrace  
Bradley Townhouses  
Buckingham Terrace  
Chester Terrace  
Gray Terrace  
Munger Terrace  
Park Terrace  
Pastoret Terrace ("The Kozy")  
Salter Terrace  
*Houses:*  
Bagley House  
Barnes House  
Bell House  
Bradley House  
Carlson House  
Chisholm House  
Cook House ("House of Rock")  
Congdon Estate ("Glensheen")  
Cotton House  
Crosby House  
Dudley House  
Duncan House  
Eklund House  
Ensign House  
Fay/Tweed House (Tweed Museum of Art)  
French House  
Halvorson House  
Hartley House (1889)  
Hartley House (1915)  
Hartman House (Duluth Women's Club)  
Hoopes House  
House House  
Hunter House  
Jones/Merrill House  
Killorin House  
Leithead House  
Loeb House  
MacFarlane House  
Marvin House  
McLean House  
McDougall House  
McGiffert House  
Mershon House  
Myers House  
Millen/Ames House

*Continued....*



## 5. Resplendent Residences, continued

Munger House  
Olcott House  
Ordean House  
Panton/Sellwood House  
Patrick House  
Peyton House  
Prescott House  
Prindle House  
Reed House  
Sargent House  
Scott House  
Sebenius House  
Sherwood House  
Silberstein House  
Spalding/Warner House ("The Birches")  
Stone House (St. Louis County Historical Society)  
Traphagen House ("The Redstone")  
Williams House ("Sinclair Lewis House")

## 6. Morgan Park

Morgan Park streetcar depot  
Morgan Park School  
Hospital  
Good Fellowship  
Lakeview Store  
Park State Bank  
United Protestant Church  
Blessed Mary Margaret Rectory  
Blessed Mary Margaret church

## 7. Commercial, Travel & Leisure:

Clark House Hotel  
St. Louis Hotel  
St. Louis Hotel  
Spalding Hotel  
Metropole Hotel  
Hotel Astoria (Loeb Building)  
Edmond Hotel  
Lennox Hotel  
Holland House Hotel  
Hotel Duluth  
Original Flame Restaurant  
Grand Opera House  
Temple Opera House  
Lyceum Theatre  
Rex/Garrick Theatre  
Bijou/Empress Theatre  
Orpheum Theatre  
Grand/New Lyric Theatre  
Strand Theatre  
Alhambra Theatre  
Zelda Theatre  
NorShor Theatre  
Odd Fellows Hall  
Temple Opera Block  
Moose Hall/Frerker Block  
Masonic Temple  
Elks Club  
Commercial/Athletic Club  
Kitchi Gammi Club  
1887 Duluth Boat Club  
1903 Duluth Boat Club  
1903 Northland Country Club  
1909 Northland Country Club  
Auditorium/Union Ice-Skating Rink  
Duluth Curling Club  
Duluth Amphitheater

## 8. Commercial, Business Blocks

Alworth Building  
American Exchange Bank  
Banning Block  
Bell & Eyster's Bank  
Bible House Building  
Burrows Block (Columbia)  
Columbus Block  
Costello Block  
Duluth Board of Trade (1885)  
Duluth Board of Trade (1895)  
Duluth Herald (1902)  
Duluth Herald & Steam Plant (1893)  
Duluth Press Building  
Duluth National Bank (1887)  
Duluth National Bank (1922)  
Fowler Block/Freimuth's Dept. Store  
French & Bassett Furniture  
Garfield News Building  
Glass Block Store  
Guaranty Block  
Hartley Building  
Hayes Block  
Hoppman Block  
Howe/Glencoe Building  
Hunter Block  
Fargusson Block (1883)  
Fargusson Block (1886)  
Lavaque Block  
LeBorious Florist  
Lonsdale Building  
Manhattan Building  
Medical Arts Building  
Metropolitan Block  
Miles Block  
Oppel Block  
People's State Bank  
Phoenix Block  
Palladio Building  
Pastoret-Stenson Block (Lowell)  
Providence Building  
Security Building  
Sellwood Building  
Service Motor Co.  
Silberstein-Bondy Building  
Spina Building  
Torrey Building  
Weber Building (Schobes Bakery)  
Weiland Block  
Western National Bank  
Wirth Building  
Wolvin Building (Missabe)

## 9. Commercial, Industry

Great Northern Power Substation  
Marinette Iron Works (Union Match)  
Atlas Iron & Brass (Coolerator)  
Duluth Brewing & Malting  
Fitger's Brewery  
People's Brewing Co.  
DeWitt Seitz  
Stone-Ordean-Wells Mills  
CSTMO (Omaha Road) Depot  
Duluth Union Depot  
Endion Depot  
Soo Line Depot  
Glen Avon Station  
West Duluth Incline Station  
Harbor City Super Service  
Harbor City Oil Station  
Northwestern Oil Co. (Sir Benedict's)  
Pure Oil Company (Portland Malt Shoppe)

## 10. Beloved Landmarks

Duluth Ship Canal Rear Range Light  
Duluth Ship Canal South Breakwater Light  
Duluth Ship Canal North Pier Light  
Aerial Transfer Bridge  
Aerial Lift Bridge  
Lester River Rustic Bridge  
Seven Bridges Road Bridges  
Lester River Bridge  
Lincoln Park Bridge  
Stewart Creek Bridge  
Beacon Hill Pavilion ("Incline Pavilion")  
Cascade Park Pavilion  
Leif Erikson Park Amphitheater  
Lincoln Park Pavillion (WPA)  
Enger Tower  
Minnesota Point Recreation Area Bathhouse