

RAMSEY COUNTY
History
A Publication of the Ramsey County Historical Society

Cass Gilbert Designs

318 Summit

Page 17

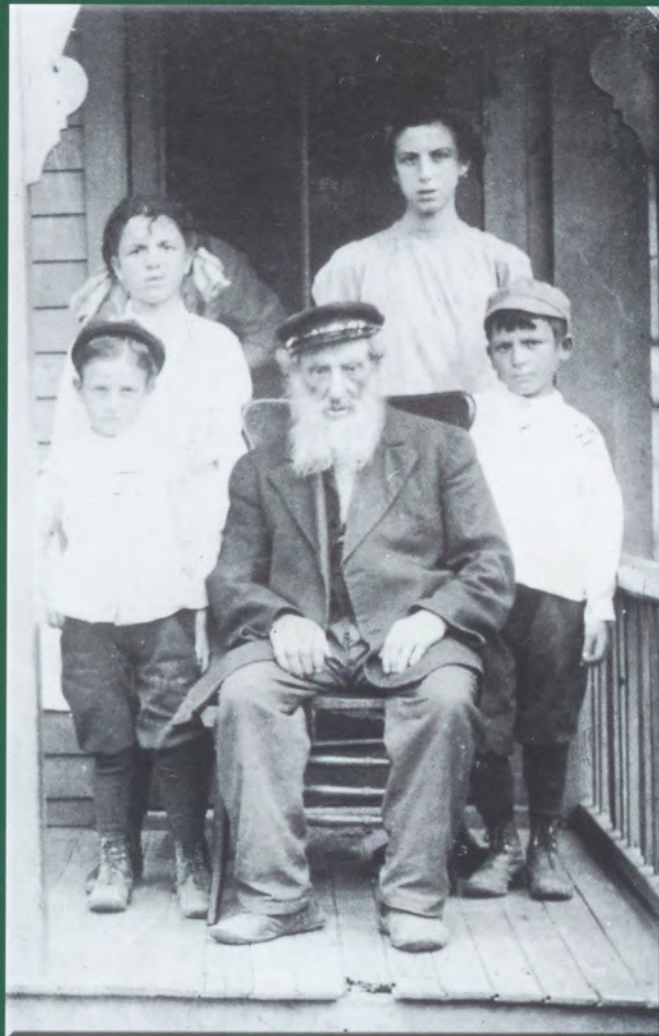
Spring 2007

Volume 42, Number 1

Lost Neighborhood

The Jews of Fourteenth Street Remembered

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Simon Note Silberstein, the patriarch of the Silberstein family, with his grandchildren in 1909 on the porch of 549 L'Orient Street. Born Simon Rubelske, he fled the small village of Filipowa with his grandchildren Sarah, Mary, Louis and Ben. He changed his name to Silberstein after his three sons, who preceded him, had done so in Sweden, on their way to the United States. He had four sons and one daughter, Jennie, who married Isadore Marofsky. One of

his sons, Isaac, had come directly to the United States, and changed his name to Robinson. Simon lived with Isadore Marofsky. The house at 549 L'Orient had an outside toilet, and they took baths in a washtub. They used kerosene lamps for lighting, and coal and wood for heating. Simon Silberstein lived with the Marofsky family until 1916, when he died. He is buried in the West Side Cemetery. Photo courtesy of Edith Marofsky, Isadore's granddaughter.

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RAMSEY COUNTY History

Volume 42, Number 1

Spring 2007

THE MISSION STATEMENT OF THE RAMSEY COUNTY HISTORICAL SOCIETY
ADOPTED BY THE BOARD OF DIRECTORS IN JULY 2003:

The Ramsey County Historical Society shall discover, collect, preserve and interpret the history of the county for the general public, recreate the historical context in which we live and work, and make available the historical resources of the county. The Society's major responsibility is its stewardship over this history.

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Benjamin Rose
Patrick Hill and Cindy Rose Torfin

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A Message from the Editorial Board

This issue shows us two perspectives on places in Ramsey County: the history of a whole neighborhood and that of a single building. The first article, Gene Rosenblum's "The Jews of Fourteenth Street Remembered," provides a fascinating glimpse into the Jewish community that flourished from the 1880's to the 1950's near the site of present-day Region's Hospital. The article draws on numerous sources—photographs, maps, census data, and RCHS's own building permit collection—to document the families, businesses, synagogues, and community organizations of the neighborhood. Many present-day St. Paul Jewish families, who later moved to other parts of the city, can trace their roots to this area, which first welcomed Russian Jewish emigrants in 1882. In the second article, Paul Clifford Larson examines the history and architecture of 318 Summit Avenue, a home designed by Cass Gilbert for prominent St. Paul attorney William Lightner and his wife Carrie. Gilbert worked on the Lightner house, the third of his designs to be built on Summit Avenue, in the early 1890's, before he won the competition to design the new State Capitol. The house, which is bilaterally symmetrical and faced with quartzite and brownstone, reflects the transition between the Richardson Romanesque and Beaux-Arts architectural styles. Ramsey County is lucky that the home's current owners, Richard and Nancy Nicholson, have carefully restored one of St. Paul's social and architectural landmarks, and our readers are even luckier to access this comprehensive view of its history.

Anne Cowie,
Chair, Editorial Board

A House of Versatile Talents:

The William and Carrie Lightner Residence on Summit Avenue

Paul Clifford Larson

The William and Carrie Lightner home on Summit Avenue has long been revered as a creative triumph of Cass Gilbert's St. Paul years. It marks the intersecting careers of two men, both still in their thirties, who would in quite different ways help to shape the future of the city. The story of how the house was designed and created opens a window to the social and material history of St. Paul.

The Clients

William Hurley Lightner was one of Minnesota's leading attorneys for more than fifty years. Possessed of "versatile talents" and "distinctive intellectuality," he played a leading role in the financial and political life of the city. He also maintained an active interest in the state's history and boasted colonial ancestry on both sides of his family. The *Yearbook of the Minnesota Society of the Sons of the American Revolution* cites five ancestors who fought in the Revolutionary War as members of the Pennsylvania Militia or the Pennsylvania State Troops. A sixth forebear provided arms and ammunition to the revolutionary soldiers, and a seventh served on a Lancaster County committee chosen by the Continental Congress.¹

Born May 3, 1856, in Reading, Pennsylvania, Lightner came from a distinguished family. His father, Milton Clarkson Lightner, was an Episcopal clergyman, and his mother, born Martha Hurley Baldy, was the daughter of an attorney. Lightner hewed to his family's high church liturgical preferences and Republican sympathies throughout life. When he was eight, the family moved to Detroit, where he received an education in the public schools and Jones Classical School. In 1877, he graduated from the University of Michigan with a B.A. in classics.²

The year following his graduation Lightner moved to St. Paul and immediately took up the study of law. He was ad-

mitted to the bar in 1880 and three years later joined George B. Young, a Minnesota Supreme Court reporter (and former associate justice) under whom he clerked, in the firm of Young and Lightner. For thirty-one years the firm carried on its practice in the Gilfillan Block, where Cass Gilbert first had his office. That may have been the venue of Lightner's first meeting with his architect. Both were also early members of the Minnesota Club, the Minnesota Boat Club, the Nushka Club (which Lightner served as

president), the German Club (with their wives), and the White Bear Yacht Club. Lightner was also active in the Town and Country Club (designed by Gilbert), the University Club, the Commercial Club, and the Association of Commerce, over which he presided in 1899.³

Also among Lightner's early associates were Lucius P. Ordway and James P. Elmer. The three lived together in an apartment over a store building at 118½ W. Third Street (Kellogg Boulevard), where the Science Museum of Minnesota now stands. Ordway and Elmer worked for the plumbing company of Wilson and Rogers, which would launch each of them on long and distinguished careers in industry. Whether Lightner was retained by Wilson and Rogers or simply maintained a friendship with their more prominent employees has not been established.⁴



The William and Carrie Lightner residence, 1897. Architectural Review photo.

On October 29, 1885, Lightner married Carrie Drake, the youngest of four children born to Elias and Caroline Drake. E.F. Drake was known throughout the state for his commercial and political activities. He built the first railroad in Minnesota, from St. Paul to St. Anthony, in 1862, served as state senator in 1874–1875, and financed several of the first large business blocks on the western edge of Lowertown. Little is known about Carrie other than that she was born in Ohio in 1863, so was substantially younger than Lightner, and that she grew up in a family of wealth and privilege. At the time of the 1880 census, the Drakes had five servants, all of them Swedish-born.⁵

William and Carrie Lightner first lived in the east half of a duplex built for them and perennial bachelor Judge Young at 322–24 Summit Avenue. In 1893, as their two sons, Milton and Drake, approached school age, the Lightners built the house next door at 318. They remained there the rest of their married life, their sons and a daughter, Eleanore, living with them up to the brink of World War I. When the Lightners moved into their new home, Caroline Drake, now widowed, took up residence at their former quarters. She also owned the property immediately to the rear of the two houses, which E.F. Drake had divided from the Summit Avenue properties on the opening of Irvine Avenue in 1887.⁶

William Lightner's period of high-level civic involvement ran parallel to the planning and building of the house at 318 Summit. He was a member of the Assembly of St. Paul from 1892 to 1894 and president of the Common Council (predecessor of the City Council) in 1892 and 1893. Many years later, in 1912, he became a member of the first charter commission of St. Paul. Also in that year he rose to the presidency of the Minnesota Historical Society, an organization in which he was active through most of his life in the state.

Like many attorneys of his day, Lightner dabbled in real estate. From 1890 to 1894 he was vice president of St. Paul Land and Mortgage Company. The other officers of SPLMC were Lane K. Stone and Walter Morton, who hired Gilbert for several projects in the early



WILLIAM H. LIGHTNER
ST. PAUL.
YOUNG & LIGHTNER, LAWYERS.

William H. Lightner in 1902, from Men of Minnesota.

1890s, including summer cottages at White Bear Lake and the amusement park known as Wildwood.⁷

On Judge Young's death in 1914, his nephew, Edward B. Young, supplanted him in the law partnership, now known as Lightner and Young. In 1925, Lightner's son, Milton, joined the firm, and two years later Young's departure or death led the way to another reorganization under the name Lightner and Gehan. Future St. Paul mayor Mark H. Gehan was the new principal in the firm. His son, George H. Gehan, came aboard in 1933, and the two junior members of the firm carried the business into the 1940s.

In his later years, Lightner became increasingly active in Christ Episcopal Church. Founded in 1850, it was the oldest Protestant congregation in the city. Rev. Mahlon Gilbert, coadjutor to Bishop Henry Benjamin Whipple, was rector when Lightner joined in 1880. Fifty years later, the church made headlines when the city announced plans to clear its site (at the corner of Fourth and Franklin streets; Franklin is now gone) for the St. Paul Auditorium addition (now known as the Roy Wilkins Auditorium). Led by William Lightner, for many years warden of the church, Christ Church contested

the valuation of the land, and Lightner also decried the selection of that particular parcel. "The civic improvement program should have been developed east of instead of west of the auditorium," he declared. In one of the city's earliest pleas for preservation consciousness, Lightner averred, "On account of its significance in the history of St. Paul the church should not have been included in the Auditorium expansion program." As with most early preservation battles, established economic and political interests won the day.⁸

In 1931, William Lightner celebrated his seventy-fifth birthday with four other Pennsylvanians, all but one of them born the same year. They had been friends and business associates in St. Paul for nearly half a century. While on winter vacation in Phoenix, Arizona, William Lightner died on March 11, 1936. Carrie Lightner continued to live at 318 Summit Avenue until her death in 1944.⁹

The Architect

Cass Gilbert was just beginning to emerge from the shadow of a small Midwestern city at the time of the Lightner House commission. He had finally established himself as a force on Summit Avenue, after years of effort to implant his mark on this most distinguished of St. Paul's residential thoroughfares. The Lightner house was the sixth house he designed for a Summit Avenue client, but only the third to be actually built. Its neighbor immediately to the west, the Lightner-Young double house, was the first (1886), followed by the Edgar Long House (1889–1891) one door further west. Prior to a burst of commissions in the late 1890s, his real mark on the avenue was hidden away in interiors and backlot buildings. By the time William Lightner hired him, several of the city's commercial leaders had called on him to upscale their Summit Avenue houses with remodelings, carriage houses, and landscape fences: Robert A. Smith (1886), E.W. Peet (1887, 1889), Daniel R. Noyes (1887), George R. Finch (1891), James J. Hill (1891), E.W. Winter (1892), and Lane K. Stone (1892).

When the Lightner House commission first crossed Cass Gilbert's desk in 1891, he was nationally recognized in-



Cass Gilbert in 1897, from *Progressive Men of Minnesota*.

side his profession but still barely known to the public at large. After eight years of practice, the struggle to forge a career continued unabated. In 1892–1893 his practice echoed the maddening uncertainties of his first year, oscillating between high hope and crushing disappointment. The spring of 1892 brought major commissions for St. Paul Seminary, the Sisters of St. Joseph Provincialate, and local financier Theodore Schurmeier, and he believed he had a good chance for the Minnesota Building of the World's Columbian Exposition. But a tightened national money supply led to a postponement of the St. Joseph's project (which would become the College of St. Catherine), and for the second time Schurmeier backed off of a major Gilbert commission—this one a warehouse. The Minnesota Building passed to a Minneapolis competitor, William Channing Whitney, leaving only St. Paul Seminary, an amusement park at Wildwood on White Bear Lake, and the Gotzian Shoe Factory addition as the significant commissions of 1892. Yet the connection to Hill made Gilbert optimistic enough about the future to order an expensive subscription volume, *Norman Monuments of Palermo and Environs*, in October, an offer he had earlier turned down as unaffordable. A

shortage of cash could not abate his love affair with Romanesque architecture, reflected in the lion's share of his executed 1892–1893 designs.¹⁰

The financial Panic of 1893 exacerbated Gilbert's wild swings of fortune. As early as February 1, he began sending out feelers for the pending State Capitol competition; in the same month, desperate for new clients, he pressured World's Columbian Exposition officials to exhibit ten frames of drawings and photographs illustrating his work. Three were accepted. In March, reflecting on the hardships that had split his partnership with James Knox Taylor, he wrote his friend, "This is a nice community to practice architecture in where you have to scramble for your work, fight for your reputation and sue for your bills." The "money scare" of the pending depression prevented Gilbert from borrowing enough to pay his bills, and he was unable to dispose of stock investments made during the building boom of the mid-1880s.¹¹

In June 1893, on the cusp of the Lightner house startup, Gilbert tried to join forces with the eminent Boston firm of Peabody and Stearns, overstating the financial success and future prospects of his practice and claiming simply to be seeking a "wider field." But that effort came to naught quickly when the partners offered him a role without his name on the masthead. In July, while the foundation of the Lightner house was being dug, a new chapter opened in his already yearlong battle with James J. Hill over the design and building of St. Paul Seminary. This time, Hill refused to publicly recognize Gilbert as the architect and cancelled Gilbert's connection to part of the work. Midway through the Lightner house construction came good news: Gilbert had been elected to the board of directors of the American Institute of Architects. But this was followed by pressure from the Endicott Building manager to pay up the \$973 he owed in rent. Gilbert ended up begging Endicott, "let me pay when I can."¹²

The year closed with the same mix of triumph and disappointment as 1892. Along with the Lightner House, Gilbert designed a triumphal arch on Sixth Street to celebrate the completion of

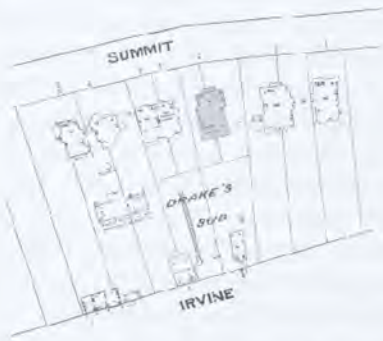
the Great Northern Railroad route to the West Coast, a small but elegant downtown warehouse for the Northwest Realty Company (now known as the Gilbert Building), and a monumental bank in Butte, Montana. But he also lost three high-profile commissions which he had every confidence of winning: a rebuild of the (Episcopal) Church of St. John the Evangelist at Ashland and Mackubin, for which he had made countless makeshift alterations (the church would eventually choose another location at Portland and Kent), a guild hall for the Episcopal bishopric in Faribault, and a major warehouse addition in Duluth. In each case, the project was delayed or canceled because of the nationwide financial situation, and economic recovery brought in another architect.

Designing and Building 318 Summit

In spite of the turmoil, Gilbert's work of the early 1890s continued to display a steady maturation of his design skills. The color schemes and material complexities of his watercolor sketches increasingly found their way into his architectural work. He was also grappling to integrate his vivid pictorial sensibility with the rising tide of formalism.

From a design standpoint, two successful commissions of 1892 are an interesting anticipation of Gilbert's work for Lightner. Bilateral symmetry, a rarity in Gilbert's previous work, ruled the day for the St. Paul seminary dormitories, administration building, and refectory; it also characterized the dance pavilion at Wildwood. Gilbert was working his way from the picturesque compositional style of H. H. Richardson's Romanesque Revival to the more tightly conceived building compositions arising out of Beaux-Arts education and exposure. Richardson himself started to bend in that direction during the last years of his life. His 1885 residential designs for Henry Adams in Washington, D.C., J. J. Glessner in Chicago, and J. R. Lionberger in St. Louis, all have symmetrical or nearly symmetrical fronts, and the Lightner House design appears to have profited from exposure to each of them.¹³

The Lightner House street façade is most reminiscent of the Glessner House,



Earliest publication of the Lightner House footprint, in Rascher's Atlas of St. Paul, 1891.

318 W. Summit Ave

DETAILED STATEMENT OF SPECIFICATIONS
FOR
NEW BUILDINGS,
No. 79941, Submitted July 29, 1893

Location
6. Summit Street,
Lot 177 Block 69 of
Drake sub. of
Dexter & Irvine
Owner M. Lightner
Architect _____
Builder _____

16.00

(6)

Legal Notice

Building Permit for 318 Summit Avenue. Reproduced courtesy of the Ramsey County Historical Society.

revered today as Richardson's greatest residential triumph; but the slight retreat of its central, second-story window bay also recalls the third floor gallery of the Lionberger House. Several Chicago architects quickly picked up on this decisive centering of an upper-story gallery. Similarly centered but much broader open galleries abounded in Romanesque work in Texas, but these probably drew more inspiration from the Spanish missions of the Southwest than from anything current on the East Coast or Upper Midwest.¹⁴

The symmetry of the Lightner House's main façade contrasts markedly with the informal, Queen Anne air of the Lightner half of the Young-Lightner duplex built several years earlier. Curiously, that house also has a rigorously balanced component, unusual in so early a phase of Gilbert's career—but it was designed for Judge Young. Perhaps by the time the Lightners came to build a second time, their tastes, like Gilbert's, had shifted from picturesque to formal, at least so far as appearance from the street was concerned.

But Gilbert was not quite done with the freewheeling manner of Richardson's earlier work. Like many residences of its era, the Lightner House boasted a secondary, drive-facing façade that was as spirited as the street elevation. This façade is at once among the most imaginative and the quirkiest of Gilbert's career. Rather than continue the balanced manner of composition of the main façade around the corner, Gilbert pierced the wall with three magnificent window openings, each framed or broken by unique arrangements of massive piers or columns. The central supports of two of them are considerably more substantial than what the structure required, and the shortest lintel could support an elephant. This is an exercise in the imagery of monumentality considerably removed from the mathematical proportioning dictated by Beaux Arts principles. Even the brownstone belt courses are much thicker than normal, enhancing the building's sense of grand scale for elements of ornament as well as structure.

Gilbert also selected, placed, and scaled ornamental detailing with little regard to current proprieties. A dentil

course forms a belt halfway up the side of the house rather than announcing a pediment or cornice. A band of blunted acanthus leaves projects beneath the largest window opening. In lieu of dentils at the cornice, a diapered frieze of the sort more commonly terminating commercial buildings—or inner city houses—runs beneath the overhang. Finally, the entry parapets sport a thin belt of eight-sided stars, carved into the quartzite rather than the trimstone and without historical pedigree; they are simply a geometrical exercise of the sort recommended by manuals such as Franz Meyer's *Handbuch der Ornamentik*. Such handbooks were on the shelves of every thorough architect of the day.

For his residential commissions, Gilbert seldom unfurled the same degree of imagination with which he adumbrated his ornamental programs. But the Lightner House plan displays a number of distinctive adjustments to the Lightner's needs. Bringing the lateral staircase toward the front of the house significantly shrunk the size of the room to the left, which in Gilbert's earlier houses was often used as a women's drawing room. This freed up space for a billiard room behind the staircase. Wide openings and sliding doors created a free flow of space between the side parlor, the central hall, the living room/library to the right, and the dining room behind the living room. This was an ideal setting for entertaining large dinner parties, which generally broke into clusters demarcated by gender and age after the meal; on the other hand, the modest size of the central hall could not have accommodated the sort of massed assemblies possible in such homes as the Louis Hill House a few doors up the avenue.

A footprint of the house was first published in an early paste-up revision to Rascher's 1891 *Atlas of St. Paul*. The footprint accurately places the house's many bays and porches but omits the drive laid out along the eastern edge of the property. Gilbert originally designed the house to have a porte cochere on the east side, through which a carriage would have driven to a barn at the rear of the property. That barn was to be shared with Caroline Drake, who

lived in 322, owned the property at the rear of both houses, and hired Gilbert as architect of the barn. However, the drive was never opened, and while the house was under construction, William Lightner decided to forego the barn. He instructed Caroline's son (and Carrie's brother), Alexander M. Drake, to go ahead with his half of the barn and build a party wall on the east end to which he could attach his half when he saw fit. The second part never happened, and it is unclear whether the Drake barn (since demolished) that went up at the rear of the Lightner property followed any of Gilbert's original plans.¹⁵

When building with stone, Gilbert often gave his clients several choices, and the Lightner project was no exception. The first building notice, appearing in the *Improvement Bulletin*, April 1893, stated: "Architect Cass Gilbert is preparing plans for a brownstone residence to be erected by W. H. Lightner, on Summit Avenue, opposite Farrington." In the same month, the contractor, Taylor and Craig, bid on four options. Ranked in order of rising cost, they were brownstone or Bedford stone (costing the same amount), Portage Entry redstone, and a combination of quartzite ("Jasper") and brownstone. Gilbert had already used Lake Superior brownstone extensively for trim elsewhere, and Dayton Avenue Presbyterian Church was faced entirely with that material. Gilbert's Edgar Long house is one of the few redstone houses in the city, though the material was frequently used for trim. Bedford stone was on the way to achieving enormous nationwide popularity among Beaux-Arts architects, but it lacked the color intensity and variation that Gilbert favored.¹⁶

Lightner ended up choosing what Gilbert himself might have preferred, a bichromatic combination. The principal facing material of the Lightner House is a pale bluish-pink variety of quartzite then commercially known as "Jasper." Several quarries south of the town of Jasper in southwestern Minnesota shipped rock of this type to the Twin Cities in the late 1880s and early 1890s. The Jasper Stone Co. quarry, with offices in Watertown, S. D., was the largest of these. Five hundred feet long and three hundred feet wide, its

face varied from fifteen to thirty-five feet. As it was the main supplier of "Jasper" for construction use and a well-documented source of material for numerous mansion-class residences in the state, it is the likeliest source for the Lightner house stone. By 1902 the quarry, like its neighboring operations, had confined its output to paving stones or riprap. Rising labor costs played a role in reducing its use for building. Changing fashions also must have played a part.¹⁷

Sioux quartzite is extraordinarily hard and strong. The difficulty of extracting it rather than scarcity accounted for its high cost. Under crushing stress, it first cracks as 10,250 pounds per square inch and collapses at 20,277 pounds per square inch. By comparison, the hardest Minnesota sandstone, mined near the Kettle River south of Duluth, collapses at 10-13,000 pounds. Because of the costs associated with mining and shaping so hard a stone, it was often recommended for ornamental trim rather than as a principal facing material.

The use of brownstone for trim created an anachronism common to Gilbert's era—a less durable stone placed in the areas most subject to wear. The choice was dictated by a color scheme rather than structural considerations. Gilbert selected a grade of brownstone mined at Bayfield on the south shore of Lake Superior in Wisconsin. Less purple in hue than much of the south Superior brownstone, it let the color of the quartzite stand out.

Sioux City and Sioux Falls boasted several houses faced in quartzite. Only a handful went up in the Twin Cities, and all but the Lightner house and the earlier duplex next door were in Minneapolis. The most lavish of the Minneapolis mansions were LeRoy Buffington's house for Samuel Gale on Harmon Place (demolished) and Orff and Joralemon's George van Dusen house on La Salle Avenue.

The Lightners placed enormous trust in their architect throughout the building process. Begun in July and not finished until February 1894, the house took twice the normal three-month period for residential construction. At one particularly critical juncture, when a number of details were still to be estimated, Lightner left town for several weeks in

Nipigon, a popular fishing spot on the north shore of Lake Superior. Gilbert was simply instructed to "see that the estimates are not too large." Two matters were of enough interest to the Lightners to command their personal involvement. William Lightner was keen on having a sideboard like one in his mother's family ("copy the Baldy sideboard"), which was duly fabricated to the then princely sum of \$200. Carrie was enamored of a fashionable new amenity, the showerbath, and ordered two of them.¹⁸

After the Lightners

Following a brief period of vacancy, the Lightner house was converted to apartments. In 1947, Freda Stuber lived on the ground floor and rented out the remainder as furnished rooms. She divided the upper floors into ten numbered units, with an additional unit in the basement. This was the status of the building when bandleader Ted Tupa purchased it in 1949. Initially, Tupa lived at 324 Summit, where he operated Summit Avenue Music Studios. A tunnel, possibly dating to original construction, connected the two houses. By 1951 Tupa had moved into the ground floor of 318, with Alice H. Christensen the principal tenant. A press feeder for West Publishing Company, Christensen lived in the house for the remainder of the decade.

In 1955, Tupa discontinued his music business and started a catering and wedding reception business at 318. Dubbed the Summit-Farrington House, it occupied the ground floor, while Tupa moved back into 324. In 1958 he moved next door to 322 and converted 324 to apartments. Under a new proprietor, Peg McGinley, the business at 318 changed its name to Summit Manor Guest House in 1967. A year later, Mike M. McLaughlin operated the business and Tupa returned to the house, this time in semiretirement as a caretaker. In 1971 the catering business dissolved and 318 Summit reverted to what it was with the departure of the Lightners, an apartment house.

For the next three decades, successive owners continued to rent out rooms. The Lightner House ultimately with-

stood fifty-nine years of use in part or in its entirety as an apartment building. This is seven more years than it served the Lightner family. In 2006 the house moved forward to the past, as Richard and Nancy Nicholson returned the home to single-family occupancy. In the process, they have restored it to its rightful

place as the finest residential design of Cass Gilbert's illustrious career. Local architect Tom Blanck gave the property two finishing touches that had been denied to Gilbert: a planned landscape and a pair of detached garages surmounted by pavilions. Like the promenade decks of Gilbert's early houses, the pavilions

offer grand vistas—in this case over treetops and the city stretching to the river below. The restoration and enhancement of the property are filled with modern touches, but they pay tribute to the artistic vision of the Lightners and their original architect.



Paul Clifford Larson photo

Notes

1. William Henry Grant et al., *Minnesota Society, Sons of the American Revolution, Yearbook 1889–1895*, 342–343. The epithets were provided in an article picturing leading men of the city in *St. Paul Pioneer Press*, August 6, 1897, and Henry A. Castle, *Minnesota: Its Story and Biography* (Chicago: Lewis Publishing Co., 1915), 770.
2. The most complete published biography is in Castle, 770. See also Albert Nelson Marquis, ed., *Book of Minnesotans* (Chicago: A. N. Marquis and Co., 1907), 309, and obituaries in *St. Paul Pioneer Press*, March 12, 1936, and *Minneapolis Journal*, March 12, 1936.
3. Lightner's many club memberships and their overlap with Gilbert are documented in *Book of Minnesotans*, 309, and *St. Paul City Directory*, 1880s and 1890s.
4. Virginia Brainard Kunz and John M. Lindley, "The Life and Times of Lucius Pond Ordway," *Ramsey County History* 36 (Fall 2001): 9.
5. Castle 770; Warren Upham et al., *Minnesota Biographies: Minnesota Historical Society Collections* 14 (St. Paul: Minnesota Historical Society, 1912), 186; U.S. Census, 1880.
6. *St. Paul City Directory, 1893–1944*; "Irvine Avenue," *St. Paul Pioneer Press*, July 17, 1887.
7. The officers of the St. Paul Mortgage Company are listed in *St. Paul City Directory*, 1890s. Gilbert's role in the creation of Wildwood Park is attested in "To White Bear," *St.*

- Paul Pioneer Press*, May 15, 1892. Lightner's financial role in that project is unknown, but as a partner of its developers, he likely made an investment in it.
8. *St. Paul Pioneer Press*, October 7, 1930, and August 23, 1931.
9. *St. Paul Pioneer Press*, August 23, 1931.
10. Gilbert's flurry of efforts to further his career in 1892 and 1893 are well documented in the Cass Gilbert Letterbooks, New York Historical Society, and letter in the Cass Gilbert Collection, Minnesota Historical Society.
11. Cass Gilbert to James Knox Taylor, March [date smudged] 1893, Cass Gilbert Letterbooks, New York Historical Society.
12. Cass Gilbert to Peabody and Stearns, June 25, 1893, and Cass Gilbert to William Hyndman, October 4, 1893, Cass Gilbert Letterbooks, New York Historical Society.
13. For Richardson's designs for Adams, Glessner, and Lionberger, see Jeffrey Carl Ochsner, *H. H. Richardson: Complete Architectural Works* (Cambridge, Mass.: MIT Press, 1984), 344–349, 385–393.
14. Photographs of many of these houses were published well in advance of the Lightner commission, e.g., the Higginbotham House in *Northwestern Architect and Improvement Record* (July 1890).

15. The most reliable source of information for what was actually built on and around the Lightner lot is the fire insurance atlases. See Rascher's *Atlas of St. Paul, Minnesota* (Chicago: Rascher Insurance Map Publishing Co., 1891, rev. to 1901) and Sanborn's *St. Paul, Minnesota* (Southport, Conn.: Sanborn Map Co., 1903, 1926). Lightner's instructions to A.M. Drake regarding the barn are iterated in a letter, William Lightner to Cass Gilbert, August 10, 1893, Cass Gilbert Collection, Minnesota Historical Society.
16. Taylor-Craig Corporation's bid using the various kinds of stone is given in a letter from M. Gordon Craig to Cass Gilbert, April 21, 1893, Cass Gilbert Collection, Minnesota Historical Society.
17. For an overview of the history and geography of quartzite production in Minnesota, see Oliver Bowles, *Structural and Ornamental Stones of Minnesota* (Washington, D.C.: Department of the Interior, 1918), 202–205, and George A. Thiel et al., *Architectural, Structural, and Monumental Stones of Minnesota* (Minneapolis: University of Minnesota Press, 1935), 146–149.
18. Carrie Lightner to Cass Gilbert, August 22, 1893, Cass Gilbert Collection, Minnesota Historical Society. Carrie Lightner handled minor transactions with Gilbert from a summerhouse rented on Manitou Island, White Bear Lake, while her husband was off fishing in Nipigon.



Rendering by Cass Gilbert of the Lightner House design, showing the porte cochere originally planned; private collection. See Paul Clifford Larson's article on page 17.

R.C.H.S.

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