

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Sault Ste. Marie Historic Commercial District

Other names/site number: _____

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: Ashmun St. between Water and Easterday streets and Portage Ave. between Brady and Ferris streets, and Ashmun cross street blocks of Ridge, Maple, Arlington, Ann and Spruce streets

City or town: Sault Ste. Marie State: Michigan County: Chippewa

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B X C ___ D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

**State or Federal agency/bureau
or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

- ___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☒

Public – State

☐

Public – Federal

☒

Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

Category of Property

(Check only **one** box.)

Building(s) ☐
District ☒
Site ☐
Structure ☐
Object ☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>103</u>	<u>42</u>	buildings
<u> </u>	<u> </u>	sites
<u>1</u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>104</u>	<u>42</u>	Total

Number of contributing resources previously listed in the National Register 5

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE
BUSINESS: office building
SOCIAL: meeting hall
GOVERNMENT
RELIGION: religious facility
RECREATION/CULTURE: theater
DOMESTIC: hotel
TRANSPORTATION: bridge

Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE

SOCIAL: meeting hall

GOVERNMENT

RELIGION: religious facility

RECREATION/CULTURE: theater

DOMESTIC: hotel

TRANSPORTATION: bridge

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN

MID-19TH CENTURY

MODERN MOVEMENT: Art Deco

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Stone, Concrete, Brick, Sandstone, Wood:
Weatherboard, Vinyl, Terra Cotta, Metal, Tile, EIFS

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Sault Ste. Marie Commercial Historic District encompasses the historic business district of the city as well as homes of early residents and businessmen. The district contains commercial blocks, church buildings, and substantial residences, some of which have been converted to commercial use, and a number of buildings associated with ethnic groups important in the city's history, most notable Italians and Greeks. The district extends along Ashmun Street from the intersection of Water Street southward through the intersections of Portage, Ridge and Maple, Arlington, Spruce, Dawson, and Library streets to south of Ann Street. The central business

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

district includes early commercial blocks and the city's only "skyscraper," public buildings such as the county courthouse and former federal building, the city's preeminent hotel, and architecturally distinguished church buildings. It includes some buildings moved from the historic Fort Brady. The district has one of the earliest houses built in the city (and state) and homes of the city's early business owners and professionals. The range of buildings reflects architectural styles popular from the late nineteenth century through the mid-twentieth century. The district's long axes are north-south for approximately 0.7 mile along Ashmun Street and east-west 0.6 mile along Portage Avenue. It is a relatively narrow district, extending to the rear lot lines of buildings, generally about 0.25-mile-wide near the middle of the district along the Maple-Ridge Street axis, about 0.15-mile-wide southward to the Power Canal, and .05-mile-wide south of the Power Canal. The district contains 150 buildings, mostly two stories in height, which date from ca. 1820s to 1968, but are mostly from the late nineteenth century. It also contains one structure (the Ashmun Street Bridge). A total of 104 of these properties are Contributing resources within the historic district, while forty-two are Non-Contributing because they are less than fifty years old or have suffered loss of architectural integrity. Five additional structures were previously listed in the National Register of Historic Places. The district has Italianate, Late Victorian, Richardsonian Romanesque, and Commercial Brick commercial blocks, Neoclassical public buildings, and vernacular and Colonial Revival houses. In sum, nearly three-quarters of the district's buildings provide a well-preserved material expression of the city's history and architecture encapsulating the evolution and development of one of the oldest cities in Michigan.

Narrative Description

Note, this nomination does not include the Sault Locks, which is listed as a National Historic Engineering Landmark and has been extensively documented. The locks will be referenced in relation to trends in development of the city of Sault Ste. Marie, but for greater detail, that formal listing should be consulted.

SETTING

The Sault Ste. Marie Commercial Historic District is located at the heart of Sault Ste. Marie, Chippewa County, in the eastern Upper Peninsula of Michigan. The city has grown outward from its commercial core that now makes up its historic district. NEED A LITTLE MORE ON SETTING. The district extends south from the Sault Locks property across a ridge paralleling Water Street (and the St. Marys River). Residential blocks here give way to the level terrain comprising the commercial district along Portage Street and through the heart of the district southward along an Ashmun Street axis with its intersecting cross streets. The district is composed primarily of small commercial buildings with a consistent setback broken periodically by a vacant lot, a former service station, or a mid-twentieth century building and an associated parking lot. Perhaps the district's most unique feature is the wide Power Canal, which crosses through its southern blocks and creates an "island" of the central business district. With the

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

exception of the Chippewa County Courthouse grounds and a few houses on Water Street, mature trees are virtually lacking in the district.

Low density commercial development extends east and west of the district, and residential neighborhoods are in the surrounding outlying blocks. The modern commercial district, composed primarily of strip development and some big box stores, is located further south and west along Easterday, which Ashmun intersects just south of the district. Within the district the grid of generally east-west and north-south streets is repetitive in plan extending through the northernmost and southernmost streets, East Water Street and East Ann Street. For streets within the district, Ashmun marks the address division between east and west, while all streets run south from Water Street. For east-west streets, the even-numbered addresses are on the north side, and odd-numbered address on the south side. For north-south streets, the even-numbered addresses are on the west side, and the odd-numbered addresses on the east side. In order from north to south the east-west streets are Water, Portage, (Maloney Alley), Ridge / Maple, Arlington, Spruce, Dawson, and Ann. In order from west to east the north-south streets within the district are Ferris, Osborn, Ashmun, Court, Bingham, and Ferris.

Ashmun Street is eighty feet wide and the intersecting commercial streets such as Ridge and Spruce streets are sixty-six feet wide, while other streets leading into residential neighborhoods narrow to sixty feet in width in the plats. A review of the plats reveals that some streets were enlarged over time, for example, Douglass Street (later Osborn) was originally twenty feet in width, but was widened to sixty feet between 1922 and 1930. Rear alleys off the main streets are twenty feet wide. It seems lots varied according to the plat, particularly in the earlier ones before the more standardized Comptrollers and Assessors plats, ranging from twenty-eight feet up to seventy-five feet, with forty- and 50-foot widths most common, while lot depths varied considerably.

The Sault Ste. Marie Commercial Historic District contains 151 buildings and structures that exemplify economic and social trends and architectural styles in the Upper Peninsula prevalent during the late 1800s and early 1900s, as well as later twentieth century properties. The district also contains the oldest building in the city and one of the oldest in Michigan, the pre-1822 Elijah Allen House at 126 East Water Street, a rare survivor that dates prior to Michigan statehood and is associated with early nineteenth century French-related settlement in Sault Ste. Marie.

The small city feel of the district is emphasized by the scale and setback seen in the buildings comprising the primary commercial corridor along Ashmun Street. It represents the development of the city from circa 1880 through 1968, with the greatest number of buildings reflecting its development from the 1880s through 1910. The architecture illustrates both the rapid development during these years and its function as a commercial and retail market and industrial service center. It also expresses the influence of both the locks and the railroad, which fostered its growth, prosperity and evolution during the late nineteenth and early twentieth centuries. The buildings constructed during this period ranged from modest to substantial and were constructed of brick, red sandstone and Canal sandstone, limestone, and wood.

Sault Ste. Marie Historic Commercial District

Name of Property

Chippewa County, Michigan

County and State

OVERVIEW

The city of Sault Ste. Marie, Michigan (commonly called “the Sault” or “the Soo”), has been occupied by Euro-Americans for 350 years in 2018. The location along the rapids of the Saint Marys River (from which the city partially draws its name), and abundant in natural resources, was perhaps more importantly a strategic location between the Great Lakes, at the east end of Lake Superior above Lake Huron.

After the War of 1812 and the establishment of the international boundary along the Saint Marys River, the United States government-built Fort Brady and occupied the Military Reservation, which extended into the northeastern portion of the historic district along Bingham and Water streets, until the fort was relocated west of the historic district to Ashmun Hill and the land and buildings auctioned off in 1893.

The Sault Ste. Marie Commercial Historic District comprises the heart of the city. The district contains the county’s imposing late nineteenth-century courthouse building, and the former Federal Building, now the city hall, which occupies an entire park-like block at the northeast corner of the district. However, the district attains most of its significance and character from the commercial blocks in the central business district. Along the five blocks of Ashmun Street south to the Power Canal and the blocks east and west along Portage Avenue is located Sault Ste. Marie’s old downtown, with much of it occupied by two- and three-story blocks standing in rows along the sidewalk line. The downtown’s character is framed by its typically brick, Victorian buildings, but a closer look reveals a broad variety of styles, materials, and especially architectural details present.

The following account provides a succinct summary of the early years of the city’s commercial district (O’Boyle *et al.* 1981: 79-80).

The major “business district” of the town grew up along two blocks of Water Street roughly between River Street and the west entrance to Brady Park. By the 1850's, rows of tightly packed wooden frame buildings housed hotels, grocery stores, druggists, barbers, an Indian curio store, and scores of saloons; some featuring billiards and bowling alleys. On the north side of the street stood docks, warehouses, and more stores and saloons, some built over the water on pilings, where the Indians tied their canoes. Sault Ste. Marie was a roaring frontier river town catering to crowds of sailors, laborers, Indians, and tourists looking for exciting times, and cheap liquor flowed like water. Then in August of 1886, following a hot, dry spell, fire broke out in a pile of wood chips next to a bakery and quickly spread through the wooden structures. When the conflagration was finally put out, most of Water Street lay in charred ruins. Merchants rebuilt, though some relocated to Portage and Ashmun Streets. Exactly a decade later, in August 1896, a gasoline stove in a restaurant blew up. Within hours, the flames, fanned by gale force winds, raced down Water Street consuming nearly every structure on the south side, over- half the businesses in town. That finished Water Street-as the City's commercial center and the businesses moved to Portage and

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Ashmun Streets. At this point, a narrow thoroughfare known as Plank Alley formerly ran south to Portage Avenue. Lined with saloons and paved with two inch planks, sixteen feet long, it comprised the main route to Water Street in the early days. In 1822, troops from the incipient Fort Brady cut a road to the ridge south of the city to obtain timbers for block houses and buildings within the enclosure. The greater portion of that route is now Ashmun Street, the City's principal business district. The street takes its name, albeit a spelling error, from a prominent local family named Ashman, most notably, Samuel Ashman (1799-1866) who had moved to the Sault as a fur trader with the American Fur Company in 1823 and later became a justice of the peace, judge, and state representative (O'Boyle et al. 1981: 79-80).

Supporting the growth of Sault Ste. Marie was the harnessing of the water power provided by the Saint Marys River. After some furtive attempts, hydroelectric power was realized through the plans of Francis H. Clerque, who had been instrumental in developing the industrial strength across the Saint Marys River in the Canadian Sault (Reynolds 1982: 92). After a false start in the late 1880s, the Power Canal was excavated through the historic district between 1898 and 1902, essentially creating an island of the central business district, associated with the 1898 sandstone power house on East Portage Avenue (east of the historic district). Much of the character of the historic commercial district's buildings is linked to this activity, as rubble from the canal excavation, commonly called "canal stone" by the city's residents and generally adopted by architectural historians in discussion of the city (Eckert 1999), was used to build many of the business blocks during the 1890s and the early 1900s.

The commercial blocks in the Sault Ste. Marie Commercial Historic District provide material expression of the city's aspirations during this period. The substantial business blocks demonstrate the success and status of the Sault's commercial interests. The quality of life is realized through the elaborate buildings housing substantial retail stores, state-of-the-art hotels exemplified by the Ojibway Hotel, and religious denominations such as the Central Methodist Church, while the Chippewa County Courthouse, Chippewa County Jail, and Federal Building (current City Hall) embody public architecture in the district. The character of the district is established by the type and style of the buildings. In general, many individual buildings comprising this district retain a degree of their original architectural character, while others have received façade improvements that complement the streetscape. A number of others have experienced insensitive renovations. Yet, collectively the buildings within the district convey the social, commercial, religious, and institutional life of the citizens of Sault Ste. Marie in the late-nineteenth and early-twentieth centuries.

Commercial architecture in the late-nineteenth and early-twentieth century one-part and two-part commercial blocks is realized primarily through the Late Victorian commercial style. Over one-fifth of the associated district buildings date to the nineteenth century, and nearly one-quarter date to the first decade after 1900, together totaling nearly forty-five percent that were built prior to 1910. Later types, such as the Commercial Brick and the enframed window wall, are also represented and are associated with early twentieth century retail and automobile-related design. About one-quarter of the associated district buildings date to the 1910s and 1920s, Although few

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

buildings were built during the Great Depression of the 1930s, the influence of the Art Deco style appears in a few instances, such as the Sault Polyclinic Building at 300 Court Street. About one-quarter of the buildings date from the 1940s through the end of the period of significance in 1968. These include several notable buildings from the post-World War II period, including the 1950 Delmar Supper Club at 229 Ashmun Street and the original 1954 portion of the City-County Correctional Building at 325 Court Street, an example of the influence of the Modern Movement. Some of the buildings have been renovated, and attain interest as examples of mid-twentieth century commercial facades, providing diversity to the district.

Initially, commercial docks and related businesses occupied the St. Marys riverfront and the city developed along Water Street, which paralleled the water. Development spread westward, and then southward along Ashmun Street, which initially ended at Portage Avenue and was not connected to Water Street until the mid-1880s. The few buildings that survived fire and demolition reveal a general progression in age from north to south. The Sault Ste. Marie Commercial Historic District generally extends along an Ashmun Street axis from Water Street across the Power Canal to south of Ann Street, from the 100 block into the 900 block of Ashmun Street. North of the canal with the exception of the Federal Building in the 200 block of East Portage Avenue the district is generally bounded to the east by Bingham and Court streets. The historic Ashmun Street Bridge, equating to the 600 block of Ashmun Street, links the northern part of the district, on "the island" created by the Power Canal, to the south part of the district. South of the Power Canal the district extends along both sides of Ashmun Street from the 700 block through the 800 block to the rear lot lines of buildings along both sides of the street. Into the 900 block it includes only those buildings on the east side of Ashmun Street.

Unlike many other cities, there is no "Original Plat" of the city because the earliest land records are in early French and English Private Claims demarked along and extending inland from the Saint Marys River. Later, these tracts were subdivided as the city grew and development pressures increased, resulting in the need for smaller parcels and better control of land transactions. As a result, numerous subdivisions, about a dozen plats, were recorded for private individuals by the county in the fourth quarter of the nineteenth century and first quarter of the twentieth. A number were also platted across the historic district by local government as numbered Comptrollers or Assessors Subdivisions (Comptrollers No. 1 through No. 4 and Assessors No. 1 through No. 9). Generally these plats by the private sector are named for the individual or individuals responsible for the survey and recording, all with the objective of rationalizing land and real estate records. However, many of the earlier recorded lots varied greatly in size in width and depth, some of which was due to conforming to the angles mandated by Private Claim boundaries. A somewhat special case was the Fort Brady Addition Plat, recorded in 1886 as the ground formerly occupied by the United States military was turned over to civilian control when the fort moved to a new location to the west on Ashmun Hill.

Water Street was initially the primary east-west commercial artery of the city because of its proximity to the city's initial transportation link and economic anchor, the Saint Marys River and the Sault locks. Ashmun Street, the primary north-south street, evolved somewhat in tandem but a bit later and developed into the primary street of the central business district. As the city prospered in relation to the Sault Locks and industrial development, the business district grew

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

and expanded southward along Ashmun Street. Sanborn fire insurance maps document this expansion, with successive editions from the 1887 through 1930 recording new plats and cross streets with lots filling up with new structures. The character of the buildings present also changed, evolving through time from primarily wood to brick and stone. These maps also document the maturing of the business district, with initial occupation characterized as a scatter of structures replaced by dense development presenting a constant streetscape.

In May 1888 the city passed a Fire Limit law “regulating the construction of buildings therein and for the prevention of fire” in the business district extending from the river south along the east line of Fort Brady to Portage Avenue, then west to Bingham Avenue, then south to 150 feet south of Spruce Street, then west along this line to Court Street, then south to the Canal, then west to Division Street, then north to Spruce Street, then west to the Sobraro Alley, then north to Ridge Street, then west to Ferris Street, then north to Portage Avenue and north to the United States canal property (*Sault Ste. Marie News* 1889a). Fires previously and continued to play a major role in the development and redevelopment of the central business district. The Sanborn maps bear witness to this. The 1895 map shows the large Chippewa House on Water Street at Ashmun Street and then a solid line of businesses and a dwelling to the east along Water Street. In 1897 this portion of the block is labeled “Ruins of Foundations” and is repeated in the next edition of 1902. The 1906 edition doesn’t repeat this but shows empty lots were still present. Only by 1922 was most of the block again occupied, and the corner of Ashmun and Water Streets not until after 1930, when a gas station was erected there.

The earliest available Sault Ste. Marie Sanborn map, published in 1887, reveals the north side of Water Street is fully developed westward from Fort Brady (today’s 100 block of East Water) to Douglass (today’s Osborn) and the south side nearly as densely, with a scattering of vacant lots. There were a half-dozen hotels, the full range of businesses, dry goods stores, druggists, etc., quite a few saloons, and an opera house under construction on the corner of Ashmun Street. Ashmun Street ended at Portage Avenue and access to Water Street was by an alley west of Douglass, in the 300 and 400 blocks. Other than the notable exception of the Hotel Iroquois, the buildings are almost all dwellings with interspersed vacant lots. By this time the 100 block of Ashmun Street was almost fully occupied, as was much of the 200 block. The 300 block was less intensively developed and dwellings were more common, but the City Hall was located west of Ashmun Street on City Hall Street (today’s Arlington Street). South of Spruce Street to the canal dwellings predominate and there are more vacant lots. Development was so sparse south of the Power Canal that Sanborn maps did not cover the area.

In 1895, perhaps reflecting the national economic panic of 1893, over a dozen storefronts on Water Street are listed as vacant. However, the saloons are still in business and are the largest sector in terms of numbers. Hotels and commercial blocks anchor the street and banks are also present. To the south, East Portage Avenue was only sparsely developed with a number of vacant lots, with a cluster of buildings in the 100 block where Bingham Avenue had been extended through to Water Street after Fort Brady was decommissioned, and buildings become denser near Ashmun Street. West Portage Avenue in the 100-200 blocks was nearly fully occupied with the full range of businesses. Further west, few changes are noted from 1887. Ashmun Street was fully built up in the 100 block and nearly so through the 400 block, although

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

a few dwellings survived among the southernmost lots. In the first few lots south of Spruce Street in the 500 block commercial buildings had been built, but southward to the Canal was predominantly dwellings with a few vacant lots, and there is still no Sanborn coverage further south.

The 1902 and 1906 Sanborn maps reveal the impact of fires and shift of the business district towards Ashmun Street. On Water Street, while there were buildings on the north side along Dock Street relating to locks-associated business, west from there were only two buildings before River Street (one, a saloon), and the south side west to Ashmun Street states "ruins of foundations," a status that is repeated west of a warehouse on the southwest corner of the intersection, with vacant lots extending to a dwelling on the corner of River Street. East Portage Avenue west of Bingham Street is fully occupied until mid-block and then again as Ashmun Street is approached. The 200 block of West Portage Avenue is fully occupied by substantial buildings, but west of Douglass "formerly Gunroe Alley" (Osborn) density falls dramatically, consisting of dwellings except for the Iroquois Hotel mid-block and the Supe Building at the corner of Ferris Street. West of River Street the north side of Water Street is fully occupied, and the south side about half so. The 100 block of Ashmun Street south of the ruins on Water Street has a single unoccupied lot, and south from there its status as the commercial heart of the city is evident in the near absence of vacant lots and presence of two-story business blocks housing the full range of goods and services. This continues into the north half of the 500 block, south of which there are vacant lots and dwellings. Development has progressed such that the 700-900 blocks south of the Power Canal are now covered, occupied primarily by dwellings and vacant lots to Ann Street, where the 900 block has commercial development such as grocery, meat market and saloon, among others.

The 1915 and later editions of the Sanborn maps generally continue the previous developmental trends and confirm that the commercial construction and development of the city had basically peaked by this time, with subsequent development associated with infill on vacant lots and replacing older buildings with new ones because of fire loss or economic considerations. An exception is West Portage Avenue in the 1922 through 1950 editions, which continued to replace dwellings and vacant lots with commercial uses that extended through the 300- and 400-block, although several dwellings and vacant lots remained in the 400-block west of Ferris Street in the latest, 1950 edition. This presumably reflects the growing tourism-related activity in these blocks.

Since its founding the city has based its economy on the locks, various industrial concerns, railroad transport, and fisheries. The Sault locks provided the initial economic spark beginning in 1855, complemented by fishing and followed by late nineteenth century land-based transportation improvements in the form of the Minneapolis, St. Paul & Sault Ste. Marie and the Soo Line railroads, and then the power potential provided by construction of the Northern Michigan Electric Company hydroelectric plant at the turn of the century.

United States Census data shows that the population of the city and Chippewa County grew slowly through 1850 when the county had a population of 898, and the Sault had 596. But after the opening of the canal in the 1850s, growth rapidly increased, the county population nearly

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

doubling to 1,603 in 1860 and holding steady through 1870 when it had 1,689 residents. With the improvement of the locks and railroad connections and development of industry, the city's population swelled, more than tripling by 1880 to 1,947 and tripling again to 5,760 in 1890. The building of the Power Canal and attraction of industry continued the growth of population, increasing by over seventy-five percent to 10,338 in 1900 and another twenty percent to 12,615 in 1910. This growth is reflected in the construction concentration in the historic district, where a quarter of the buildings date to 1900 and before and over one-half prior to 1920. The population was fairly steady into the Great Depression, with 13,755 residents in 1930, but grew fifteen percent to 15,847 by 1940, and nearly as much by 1950, to 17,912, and achieved its maximum recorded tabulation at 18,722 in 1960. While industry remained a significant contributor to the economy through 1960, the closing of plants (notably the largest employers, Union Carbide and Northwest Tannery, circa 1960) and exodus of jobs resulted in a dramatic decline in population in ten years, a nearly twenty percent reduction to 15,136 in 1970, and a nearly twenty-five-percent decline by 1980 to 14,448. Since that time the city's population has generally stabilized (United States Census; Bayliss 1955: 192; Magnaghi 2007: 5; Reynolds 1982: 94). The economy has increasingly become reliant on the tourism industry, and this evolution is clearly displayed in the changing character of W. Portage Avenue.

The Sault Commercial Historic District is by name predominantly commercial in composition, with several government buildings and religious properties. Historic residential occupation is confined to dwellings primarily along Water and Bingham streets, most of which have been converted to income producing properties, and apartments in the upper stories of several buildings. More recent residential housing has been introduced in renovated and restored buildings, most notably the Park Place City Center development in the Adams and Gowen buildings. The oldest buildings in this district date include the pre-1822 Allen House at 126 East Water Street and 1877 Chippewa County Courthouse on Court Street. About a dozen others survive from 1890 or before, most clustering in the in the 100-200 blocks of Ashmun Street and Portage Avenue. In total, some twenty-five percent of the district buildings were built up through about 1900 and well over half are a century old. Most of these were constructed on bare lots or replaced the initial wave of modest frame buildings comprising the business district. The earlier buildings either burned or were demolished as prosperity encouraged construction of the current more substantial masonry structures. However, about a dozen buildings in the district are of frame construction. Several are buildings that were moved from Fort Brady to the vicinity of East Portage Avenue and Bingham Street in the 1890s (129-131, 135-139 and 149 East Portage Avenue, and 108-10 Bingham Street). With the exception of the already mentioned Allen House and the Free Methodist Church at 529 Court Street, the others are survivors of the early commercial district at 125 and 305 West Portage Avenue and scattered along Ashmun Street (223-25, 720 and 826), all dating to before the turn of the 20th century. In the district the buildings are generally two to three stories in height, and less commonly single-story, with the most notable exceptions consisting of the six-story Ojibway Hotel at 240-250 East Portage Avenue, and the six-story Adams Building (proclaimed the city's first sky-scraper) at 418-420 Ashmun Street.

The scale and continuity of the buildings in the business blocks present a consistent streetscape with common setbacks that foster a solid commercial character. Typical of urban plats, the lots

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

are narrow, but are not of consistent width, as small as twenty-seven feet but varying up to seventy-five feet. The lots in the somewhat later Comptroller's and Assessor's plats are more generally standardized, most commonly fifty feet in width, but sometimes varying to forty feet, depending on location, although variation could be quite large, as in the Assessor's Subdivision No. 1, with lots ranging from under twenty feet to over ninety feet in width. It is assumed this reflected historic occupancy patterns that required flexibility in survey to be fair to individual property owners.

Well over ninety-five percent of the historic district's buildings are of brick or masonry construction. The vast majority of the buildings in the district are two-story, two-part brick commercial blocks, restrained in architectural expression. Style, when referenced, is confined to elements associated with the cornice, with motifs revealing vague affinities to the Romanesque, Classical or Colonial Revival. Essentially they are Late Victorian buildings that, at most, confined ornamentation to bracketed metal cornices and window hoods.

Jacobsville Sandstone (also commonly called Lake Superior Sandstone) a distinctive building material used in many buildings in the Upper Peninsula and nationally during the late nineteenth and early twentieth century (Eckert 1999), is well represented in the historic district. Also prominent is a variant locally termed canal stone, which was excavated at the turn of the century during construction of the Power Canal. Most commonly this was used as an abundantly available and cheap building medium, most often employed in the construction of non-facade walls of commercial buildings. Most common among these in the historic district are buildings with brick or dressed stone facades and sandstone rubble side and end walls. In other buildings, finished sandstone was used in masonry wall planes and in decorative details. Many other buildings in the district use the sandstone prominently, from structural components such as piers through a continuum down to use in details and accents such as column capitals.

Canal sandstone was used in the construction of buildings as early as 1888 when the canal excavations started but were soon halted due to financial difficulties, but most consistently from 1898-1902 when the full canal was excavated (Arbic 2003: 151-156). As noted, most of this excavated stone was in rubble form and used in the sides and rears of buildings. Other stone was dressed (or from other sources like Jacobsville sandstone quarries) and used in the facade walls or for window and doors lintels and sills and more rarely as corner quoins.

Entering the district from the south along the 900 block of Ashmun Street north of Easterday Street, the historic district at first is composed of low-density single-story buildings dating to the mid-twentieth century. Set back from the southeast corner of Ann Street is the first of many stone buildings in the district, the early 1904 Wheatley Flour & Feeds building, now converted to apartments.

The 800 block presents a consistent streetscape of early twentieth-century commercial buildings, including two examples of buildings that were built circa 1920 on the outskirts of the business district for manufacturing and processing, the Retailers Wholesale Bakery Building at 816-22 and the Soo Creamery building at 819. A later building that is similar to these in its low profile and architectural restraint is the 1954 Freedman Wholesale Building at 827.

Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

In the 700 block, the two-part commercial blocks built in the late nineteenth and early twentieth century become much more common, but are more modest in architectural embellishment than those closer to the heart of the district further north. Most date to the early twentieth century and represent the Commercial Brick style, such as the Pingatore Building at 713 and the Fisk Block at 711, the latter also representing the use of sandstone or canal stone rubble for sidewalls that was often used in the district's older buildings. Others, such as the Cornwell Co. building at 707, have more elaborate facades and appear transitional from the Late Victorian Commercial style to the less embellished later commercial styles. Of note is a rare survivor at 720, a frame commercial building with a "boomtown" front, which was built at the turn of the century to house an Italian grocery, typical of the many small groceries that once were common across the historic district.

The Ashmun Street Bridge crosses a section of the Michigan Lake Superior Power Company Canal – the Power Canal - comprising the 600 block, simultaneously separating and linking the blocks to the south and "the Island," the heart of the central business district to the north (the "Power Canal" is a National Mechanical Engineering Landmark; because only a narrow section of this nearly 2.25 mile long feature is crossed by Ashmun Street, carried across the canal by the Ashmun Street Bridge, it is not considered to be a part of the historic district.). The Ashmun Street Bridge, built during the 1930s with federal public works programs and state highway department funding, from state highway department designs, is a Contributing structure that was designed to address the unique circumstances created in spanning the canal.

North of the bridge and Power Canal, the blocks consist primarily of remodeled two-story early twentieth century simple Commercial Brick buildings. At 567 is the J. Lipsett & Sons building, originally built and then enlarged in the early 20th century, and associated with some of the early auto-related firms in the Sault. While straightforward two-part commercial blocks such as 548 dating to the early twentieth century are common in this block, one-part commercial such as the Soo Granite & Marble Works building built in the 1920s at 559, with its unusual colored mortar, are also present. Many buildings have experienced insensitive renovation but retain some elements that are worth of note, such as the elaborate pressed metal cornice of the T. E. Logan building at 548. That we are approaching the heart of the central business district is supported by the size, diversity, and refined architectural composition on the buildings in this block. The three-story tall Goetz Block, longtime home of the Soo Cooperative Grocery, built with canal stone sidewalls at the turn of the 20th century looms above neighboring buildings, and across the street, at 539 is a commercial block built in 1902-06. One of the larger business blocks that also was the most prominent entertainment venue in the downtown, the Soo Theater, with its prominent marquee, built in 1929 at 534. Chain department stores, for many years anchors in the downtown retail economy, are also represented in the classically inspired Nordyke Block, designed by Sault architect J. C. Teague (built by Paul F. P. Mueller, described as Frank Lloyd Wright's "Builder of Choice" (Saint 2003) at 524-526, home for decades to Montgomery Ward. The Lipsett Motors Building built in 1923 at 545 is a fine example of a one-part commercial block transitional to an enframed window wall type, which represents the increasing presence of the automobile in the historic district. The east side of the north portion of this block has the Sault Savings Bank Building at 511, the southern part of which, a Mid-Century design, dates to

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

1958. The west side of the north portion of this block is occupied by Avery Square, constructed in 1995, does not blend with the architecture of the district, and thus was excluded.

The 400 block extends the core of the business district northward, with its tallest and largest buildings, most dramatically represented by the architecturally distinguished Adams Building at 418, built in 1903 from designs by Marquette architect Edward Demar, and the tallest building in the city at six stories. Equally notable is the adjacent four-story Gowen Block at 416, which employs red Lake Superior sandstone in its ornamentation, built in 1901 from designs by Marquette architectural firm of Charlton, Gilbert & Demar. Both buildings are listed in the National Register. The larger scale and architectural refinement of these buildings and others in this block, confirm it as the urban core. Witness also the finest example of Beaux Arts-inspired architecture in the city, found in the Hub Building, built in 1914 at 409-413. The Zeller Block at 400-04, built in 1931, is an unusually fine example of a later two-part block that incorporates limestone and masonry accents.

The 300 block has suffered from demolitions associated with fires, urban renewal, and a weak local economy, but retains substantial buildings such as the Blumrosen Block built in 1908 at 313-317, a stone building with a white glazed brick facade, typical of the downtown buildings that had fraternal halls in upper stories (Knights of Columbus), and also occupied by department stores (J. C. Penny's) at some time during their existence. The Barish Building, which replaced an earlier building the business owned at 321 in 1959, is a fine example of the enframed window wall type and the infill happening in the mid-twentieth century, this one by a downtown retail institution. The First National Bank Building built in 1957 at 320, with its setback, large parking lot and low profile is typical of the Modern Movement buildings built in Michigan during this period.

Despite some gaps in the streetscape, the 200 block presents perhaps the widest range of architectural style within a single block in the historic district. The three-story Comb Building, built by Alexander Comb in the 1890s at 215 is not only another example of a canal stone structure, it is one of the finest Late Victorian commercial blocks in the district. One of the earliest taller buildings in the district, the four-story Mead & Fowle Block built in 1889 across the street at 210, employs red Lake Superior limestone as accents. Another canal stone Late Victorian commercial building is the Sigma Block, built in the early 1890s at 226. Also of note is one of the earliest hotels surviving in the district, the Franklin House at 223-225, a frame structure in existence prior to 1887 – and the implementation of Fire Limit laws in the central business district by the city in 1888. The one-part commercial block built in 1931 at 217 is a good example of the smaller buildings built before mid-century in the downtown area. Completing the architectural continuum in terms of style and date, is the Delmar Restaurant and Night Club, built in 1950 at 229, one of the best examples of a late Moderne-inspired building in the downtown.

The 100 block, near the intersection with Portage was part of the earliest commercial core of Sault Ste. Marie. Buildings on the east side of the block survive from this period. The best example of a two-story building constructed completely of limestone in the historic district is the Eagle Saloon, built in 1901 at 111, which was later occupied by a cigar factory and store,

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

representing the small-scale businesses once common in the Sault. Next door at 115 is the impressive brick and red sandstone Romanesque Sault Ste. Marie News Building, designed by architect Clarence J. Johnson and constructed for publisher, later Governor of Michigan, Chase Osborn, in 1889, which makes extensive use of red Lake Superior sandstone in its street level facade. It is now the home of the Chippewa County Historical Society (CCHS), which is restoring the building. On the corner with East Portage Avenue is one of the most refined buildings in the district, the Late Victorian commercial Sault Savings Bank Building, built in 1887.

From Ashmun the 100 block of East Portage Avenue attains architectural and historical interest primarily for associations with old Fort Brady, whose military reservation extended to the middle of this block, and that of Water Street to the north, until vacated in the 1880s. The frame buildings at 129-131 and next door at 135-139 were moved here from the fort before 1895 and remodeled for commercial use under the guidance of Sault architect George E. Blue. (The building at 149 East Portage Avenue may also be an old Fort Brady building.) The eastern limits of the district extend to include 225 East Portage Avenue, the 1909-10 Federal Building, whose grounds cover an entire city block. It is the best example of Neoclassical architecture in the district, built of Bedford Limestone from designs by Supervising Architect James Knox Taylor. Listed in the national register, it is now the location of the Sault Ste. Marie city hall. East of here is a decline in streetscape density and a myriad of recent construction, and the district boundary follows the centerline of East Portage Avenue; the south side of the street occupied by expanses of asphalt parking lot and recent and insensitively renovated large-footprint single story buildings.

North of Portage Avenue, the northern limit of the historic district, bounded by the Sault Canal property, includes the south side of the 100 block of East Water Street. Residential in character, with some buildings converted to professional offices, it includes the only buildings built as true residential flats in the district, adjacent buildings dating to circa 1915 at 120-22 and 124. The house at 126 is of particular note, the pre-1823 Elijah B. Allen House, one of the oldest continuously occupied houses in Michigan (and still privately owned).

It thus appears possible that this house may be older than the traditional circa 1822 or 1823 dates commonly associated with it. The 1823 date apparently is directly associated with the year Allen acquired the property with a dwelling. The 1822 date apparently is more a reference that acknowledges the building was in existence prior to 1823, when Allen moved in.

The *American State Papers* reveal that in 1822 Justice of the Peace Joseph Piquette in a sworn disposition before Henry Schoolcraft stated that Francois DuFault filed documentation for his land, which Louis DuFault had occupied "on the south side of the river Ste. Marie at the foot of the Sault . . . between the Portage road and the Indian encamping ground" since 1795, "and on the year aforesaid, said DuFault erected a house on said lot and cultivated and improved said acres around it, and that he occupied the house until his death in 1817, and that after Louis's death his son, Francois, and his brother, Joseph, occupied the premises until 1819 when they sold it to Antoine Lalonet (Dickins and Forney 1860: 264-267). On September 2, 1823, Elijah B. Allen, a storekeeper for the American Fur Company, entered his claim for land along the river,

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

which included 2 ½ acres in front along the river. This land had been formerly occupied by Francois DuFault and his father, Louis, for “many years on the premises . . . prior to the year 1812” which was, “enclosed and well cultivated” and that “on the premises a comfortable house and barn” were present, with Francois and his brother, Joseph, continuing to reside there until 1819, when they sold the property to Antoine LaLonet, who continued to improve the property before selling it in February, 1823, to Elijah B. Allen (Dickins and Forney 1860: 264-267).

The other houses in this block are substantial brick buildings representing primarily Colonial Revival influences.

Turning back and continuing west of the Ashmun intersection West Portage Avenue forms the longest axis in the historic district after Ashmun Street. The south side 100 block of West Portage Avenue, east of River Street, includes several good examples of two-part commercial blocks, although with insensitive street level renovations, such as the Kritselis Building at 105, built in 1919 from designs by Marquette architect Edward Demar, the McKinney Block, an eclectic style building erected circa 1910 at 111 with a Benevolent and Protective Order of Elks temple on the second floor, and the later Hiawatha Broadcasting Company Building built in the 1930s at 107, which incorporates Moderne and International style influences.

The north side of the 200 block of W. Portage has two buildings, both notable. At 200 is the three-story Northwestern Hotel, built in 1903 with a limestone facade and Canal rubblestone sidewalls. At the west end of the block at the Osborn intersection is the Ojibway Hotel, built by prolific Sault contractor Marshall N. Hunt, in what was described at the time as “Egyptian design” by the Chicago architects Pond & Pond, Martin and Lloyd at 240-250, in 1927-1928, a six-story building that has been the Sault’s preeminent hotel for nearly a century. The south side of the block presents a consistent streetscape of one-part and two-art commercial blocks, although many have received insensitive renovation, most notably the canal stone Breen Block built in the 1890s at 209 from designs by Sault architect George Blue. The most impressive building in the block is the Endress Block built in 1901 at 221-223 with a Commercial Brick style facade and canal stone sidewalls.

The 300 block of West Portage Avenue has essentially been repurposed since the early twentieth century to serve the Sault’s vibrant tourism industry. Many of these buildings are of fairly recent construction, but some older buildings remain. Among these are the altered frame Hotel Burke & Saloon built 1887-1890 as the front section at 305, now converted to a tourist gift shop, and the Late Victorian Commercial Booth-Newton Co. Block built with a brick facade and stone sidewalls circa 1910 at 317-319, and now housing “Fudge Du Locke” and “Mocs du Lock.” Also bearing witness to West Portage Avenue early commercial importance are the two brick buildings pre-dating 1890 and now joined as a single address at 351, 347 housing saloons from its earliest days, and 351, the Supe Building, housing groceries, and the second story of these buildings functioning as a residential hotel in later years. Among buildings that evolved to a tourism function is the Ojibway Filling Station building at 315, a portion of the rear sections having been built in the 1930s, with the current structure the result of three building episodes, the latest in 1953 (since renovated) creating an enframed window wall facade to house Gateway Souvenirs. Tourism is to be congratulated for two of the district’s best examples of mid-century

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

modern commercial design, here in the 300 block. These include the Lock View Tourist Cabins and Motel at 327, complete with neon sign, the cabins dating to the 1930s and the motel to the 1950s, demonstrating the evolution of tourism accommodations in the Sault. The other is the Lock View Restaurant at 347, built in 1947, with a kind of streamline design complete with modern enameled panels.

A similar story is realized in the 400 block of West Portage Avenue, more recent infill tourist-related building among which are fewer older commercial blocks. The most notable is the Crisp Laundry Company Building, a canal stone building with a renovated facade at 413-417, built in 1902. Notable among the rest is the Sweeney (Long Ships) Motel, a classic motel tourist court, complete with neon sign, built in the early 1950s at 427. West of here is low density recent and insensitively renovated commercial construction and swaths of open space.

Returning to Ashmun Street and continuing south, other notable buildings are present along the intersecting and side streets, proceeding north to south. South of the 200 block is Ridge Street, which intersects from the west. Ridge Street has a rather low-density streetscape with much open space, but has three buildings of note. The block west of Ashmun Street between Ridge Street and Arlington Street at the turn of the century had the city hall and the Central Fire Station, the latter of which survives at 123 Ridge Street. A blend of Colonial Revival and Romanesque with a prominent cupola, it was built in 1907 from the designs of Marquette architect Edward Demar. The Cottrell Block at 136-138 is altered, but is another example of canal stone architecture in the district, built between 1902 and 1906. Finally, an example of the Modern Movement is provided by the 1958 post office building at 161 Ashmun Street, near the intersection of Osborn Street. West of here are a few low-density, altered commercial buildings and then residential blocks.

Also south of the 200 block, Maple Street intersects Ashmun Street from the east, opposite of Ridge Street. At 119-123 Maple is the Soo Machine and Auto Co. Building, a large enframed window wall building distinguished by its limestone accents as designed and built by prolific Sault contractor Marshall N. Hunt in 1920, again, a witness to the impact of the automobile in Sault buildings. East of the district along Maple Street are primarily residential blocks.

Court Street intersects Maple Street from the south, and the block bounded by Court, Maple, Bingham, and Spruce streets has long been the location of county government. One of the best preserved largest and oldest buildings in the historic district is the Chippewa County Courthouse at 319 Court, built in 1877, enlarged in 1904, and listed in the National Register in 1982. Built from plans provided by Detroit architects William and John Scott, with the 1904 addition designed by Sault architect Edward T. Root, this massive Second Empire inspired public building is perhaps the oldest courthouse in Michigan that has been in continuous service. To the south is the City-County Building, the north half of a now much larger building resulting from a 1990 expansion of the Chippewa County Jail. Built in 1954, it is a fine example of Mid-Century Modern public architecture, constructed of limestone and masonry with ribbon windows, designed by Menominee architect Harry Gjeusteen. Across from the courthouse, and an interesting counterpoint at 300 Court Street, is perhaps the best example of the Art Deco style in the historic district, the Sault Polyclinic Building, built in 1937 from the designs of Marquette architect David E. Anderson. Further to the south along Court are three churches. At 511 is the

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Romanesque-influenced St. George Greek Orthodox Church, built in 1932 and rebuilt in 1947 after a fire, which also represents the Sault's ethnic heritage. Nearby at 529 is the frame Classical Revival influenced Free Methodist Church, built in 1897 and for many decades the location of the First Church of Christ (Scientist). At 704 is the small vernacular edifice the Free Methodists built in 1920, moving from 529. Currently a thrift store, it still associated with "good works" today, nearly a century later. Behind it to the east on Ann Street, its former parsonage is today a private residence. South and east of here are residential blocks.

Returning to Ashmun Street, south of the 400 block is Spruce Street. To the east at 111 East Spruce Street is the Central Methodist Episcopal Church, the largest and most architecturally distinguished edifice in the historic district, listed in the national register in 1984. Built 1902-04 from plans provided by Bay City architect Dillon P. Clark, this Richardsonian Romanesque church is constructed using the local red canal sandstone. To the west, the 100 block has the Belvidere Hotel Ship's Lounge Building, a two-part commercial block showing Classical Revival influences in its cornice, built at 112 circa 1910. One of the historic district's most distinctive buildings is the canal stone Salvation Army Citadel Building, constructed in 1909 at 132 from plans provided by the national organization's architects, one of the later buildings to employ this much stone, and the base for this organization for over a century. The MacLachlan Bros. Company building, constructed at 140 in 1917, provides one of the best examples of corbelled brick in the district in the treatment of its cornice and engaged corner piers. West and south of here are a few low-density commercial buildings, the large War Memorial Hospital complex, and residential blocks.

INVENTORY

For this nomination, streets in the district are listed in alphabetical order by primary street name and then street directions. Thus, for the first street alphabetically, Ann Street, followed by Arlington, Ashmun, Bingham, Court, Maple, Osborn, Portage, Ridge, Spruce and Water streets. For Portage Avenue, the only street alphabetically having E. and W. addresses, E. Portage buildings are presented before those on W. Portage. Buildings on these streets are listed in numerical order by block, east side followed by west side on north-south streets, and north side followed by south side on east-west streets. When historic addresses differ from the current ones they are presented in parentheses behind the present address.

The dates of construction and any alterations for each building employ a number of sources. Primary ones are the Sanborn Fire Insurance Co. maps which were published between 1886 and 1950 which can bracket a building's construction date or the periods of alteration by noting changes between editions. There may be some variation between addresses in this source in relation to those in city directories. City directories were used not only to provide insights into possible construction dates, with the first appearance of an address perhaps indicating a new building, but also for the occupation history. Earlier directories did not organize entries by street address, but by individual names. They do include a business directory section providing names by address under subject headings. Thus for directories published before 1927, the type of occupation for addresses provided by Sanborn editions, such as general store, saloon, etc. were checked against bracketing years in city directories under the corresponding business

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

classifications These were supplemented by research into other sources such as Sault Ste. Marie newspapers as well as county histories, atlases and vanity biographies published around the turn of the twentieth century. Discussion of owners and occupants is provided under each address.

Contributing and non-contributing resources were determined by evaluating the significance and integrity of each resource to determine if resource contributes to the significance of the historic district. A contributing resource in the Sault Ste. Marie Historic Commercial District supports the documented historic associations and areas of significance of the district or adds to the architectural significance of the district. Contributing resources must have been present during the period of significance. Non-contributing resources, therefore, do not add to the documented areas of significance of the district, lack integrity, were not present during the period of significance, or are not yet fifty years of age.

When evaluating a building as Contributing or Non-Contributing, architectural integrity was evaluated by comparing the structure today with available photographs from the Chippewa County Historical Society (CCHS) archives, and others provided by period publications of city promotional and vanity booklets such as Osborn 1887, Young 1900, and Chipley 1918. The information provided by these sources was augmented through use of state gazetteers, other publications and on-line research. Interviews with building owners provided many details and insights into the history of the district's resources.

E. ANN STREET, SOUTH SIDE (east from Ashmun Street Intersection)

110 E. Ann. First Free Methodist Church Parsonage (1915-22). Contributing

This rectangular-plan single-story side gabled house has a stone foundation and is clad in rough-faced painted pressed brick. A single-story hipped roof frame garage is attached to the southwest corner of the house. The facade's roofline pitch shallows to incorporate the full-width porch, which is supported on battered cedar shake clad pillars that rest on rusticated brick piers and has a false gable above the entry steps, clad in cedar shakes. Beneath the porch roof an off-center entry door is flanked by a double-hung sash window, and above it is an aluminum-sided shed roof dormer containing two double-hung sash windows. The west elevation has a small fixed pane window near the facade corner in the first story and two double-hung sash windows in the open gable above. The opposite side elevation has four double-hung sash windows. The gable peak on both sides has a small area of cedar shakes. Sanborn maps reveal this house replaced an earlier building and was constructed between 1915 and 1922, when it is described as cement brick veneered. The garage was added between 1922 and 1930.

ARLINGTON STREET, SOUTH SIDE (west from Ashmun Street Intersection)

103 (101) Arlington. Building (1931). Contributing.

This address is the rear bay of 400-402 Ashmun Street but always had a separate address on Arlington Street. See 400-402 Ashmun for entry.

105 (103) Arlington. Building (1887-90). Non-Contributing.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

This is a two-story, rectangular-plan, flat roofed, brick building whose facade is now sheathed in T-111 siding. The first story has a steel entry door at the east corner, which is next to a wood frame glass door flanked by a large fixed pane window, all beneath a small pent roof. To the right of an expanse of wall is a second storefront composed of an entry door and fixed pane window. The second story had four functionally positioned single pane replacement windows. The west side elevation is brick and lacks fenestration, although an opening on each story has been sealed with brick. **Non-contributing because none of the original building fabric survives.**

109-113 Arlington. Evening News Building (1923-24). Contributing.

This is a single-story, rectangular-plan, brick enframed window wall type building on a raised basement that has a crow-stepped gable parapet. The symmetrical facade has an aluminum framed glass entry door and sidelights beneath a bubble awning, centered between two ground level sliding windows on either side at ground level. Stacked above these lower windows are four large fixed pane windows with triple window transoms, which rest on masonry sills. Centered above the entrance between these windows is a panel defined by corbelled header and rowlock bond brick courses, and above this in the upper facade is a wide panel centered between two smaller ones using the same technique. The facade terminates in a stepped parapet. A brick section lacking fenestration extends the west section of the facade to a tall gabled bay clad in diagonal wood lap siding. Centrally this has a brick kneewall that supports two replacement windows with large fixed panes over sliders. Next to this at the facade corner is a brick section with a tall centered opening holding a recessed door set within wood panels. The west side elevation is clad in vertically seamed metal panels. Sanborn maps from 1930 and 1950 reveal this building was constructed with brick engaged piers, iron columns and beams, and a concrete floor. The single-story western portion of the building post-dates the 1950 Sanborn edition and replaced a two-story tin shop and storage building at 117 Arlington.

139 Arlington (140 W. Spruce). MacLachlan Bros. Co. Building (1915-22; 2000s?).

This building is now the rear entrance to 140 W. Spruce (see entry).

ASHMUN STREET, EAST SIDE (from Water Street intersection)

111 Ashmun. John Quinn Eagle Saloon Building (1901, 2014). M. J. Shirley, Architect, Sault Ste. Marie. Contributing

This two-story, two-part, commercial block type building is constructed of coursed ashlar rough-faced limestone. The facade has four fluted cast iron pillars that support a horizontal beam with decorative floral anchors. These enframe a south corner entry with a metal framed glass door and a sidelight atop a wood panel. Left of the door are four bays of large triple windows that rest on wood paneled bulkheads, with the corner bay canted from the facade to the side elevation. Above these, all bays have a band of multiple vertical fixed pane transoms. The second story has two double-hung sash windows with gauged stone lintels and masonry sills, and the building terminates in a simple cornice with console brackets. The north side elevation has a single double-hung sash window centered in the first story and two in the second story, all with gauged stone lintels, as well as a recent vintage Chicago window near the facade corner and a cinderblock wall chimney near the midpoint. The building was restored using Michigan

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Economic Development Corporation (MEDC) facade grants in 2014 (Sabourin 2014: 8; DDA 2016). Interestingly, two early periodicals that relate the construction of the building suggest it was constructed of brick, rather than stone (*Improvement Bulletin* 1900-01, May 18, 1901: 18; *Evening News* 1901a). It is unknown why both of these sources state the building was to be built of brick instead of stone.

115 Ashmun. News Building (Edison Block Building) (1889, 1906, 2015). Clarence J. Johnson, Architect, Malcolm Blue, Contractor, both Sault Ste. Marie. Contributing.

This is a rectangular-plan, three-story, brick and sandstone building with a flat roof. The first story is faced in rock-faced sandstone and is composed of an entrance recessed beneath a broad arched opening that is centered between pairs of large display windows with prismatic glass transoms beneath flat arched lintels. The central opening has sandstone voussoirs and the flanking openings gauged sandstone blocks. The second and third stories are divided into three bays by brick corner and engaged piers that support the upper facade's three broad corbelled brick round arches. These are stacked above the first story's entry and window bays and contain triple double-hung sash windows in both the second and third stories. The second story windows have a continuous sandstone string course sill and rowlock brick lintels, while the third story windows each has a sandstone sill and employ the round arches' four course rowlock brick intrados as lintels, above their arched multi-light transoms. The extrados of the three broad arches is created using five courses of rowlock brick beneath a course of corbelled brick dentils. The facade parapet contains a metal cornice with modillions and consoles. The arches and stonework define this as one of the finest examples of the Richardsonian Romanesque style in the historic district.

119-121 Ashmun (101 E. Portage). Sault Savings Bank Building (1887). Contributing

These are the Ashmun Street addresses at the rear of the Sault Savings Bank Building at the corner of Portage Avenue, whose principal address is 101 E. Portage – see that entry.

215 Ashmun. Comb Building (1895-96, 1980s). Alexander Comb, Contractor. Contributing

This is a three-story, rectangular-plan, flat-roofed two-part commercial block type building that has a gray brick facade and uncoursed sandstone rubble sidewalls. The street level facade is clad in yellow brick but has three equally spaced bands of contrasting gray brick laid in triple courses. The recessed corner entry is a metal framed glass door, which is flanked by three aluminum framed display windows with transom lights that rest on a rough-faced limestone sill. A beveled masonry course marks the transition to the second story from which four brick engaged piers define three bays that extend to the building's cornice. Each story between the engaged piers has a single double-hung sash window with transom (replacements) set within an elliptical arched opening with gauged brick lintels and plain masonry sills. Rock-faced limestone blocks are placed at the midpoint and upper limit of the engaged piers at each story, and the center of each engaged pier has a vertical recessed corbelled zone between each story. A horizontal band of terra cotta Tablet Flowers extends between the piers above the second and third stories. Above this is a course of splayed soldier bond brick, which extends across the facade at the level of the attic story. Two Tablet Flowers are stacked above one another at the level of the lower and upper attic story in each of the engaged piers. Between these in the central section is a panel of 24 terra cotta blocks that alternate in rows between Tablet Flower and Rosettes. Each pilaster is

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

capped by a masonry finial that extends above the parapet, as does a weathered arched limestone cornice stone between the center two engaged piers that is inscribed “??? COMB / 18??.” The sandstone rubble sidewall lacked fenestration originally, but two windows have been created in the north wall second story. The renovated street level storefront with the lighter colored brick surround appears to date circa 2000. This building is mentioned in Eckert’s *Sandstone Buildings of the Lake Superior Region* (Eckert 2000: 270).

217 Ashmun. Great Atlantic & Pacific Tea Co. Building (1927-1930). Contributing

This is a rectangular-plan, single-story, brick one-part commercial block. The facade slants gradually inward from the corners and contains two aluminum framed glass entry doors centered between two display windows on brick bulkheads. Above an awning, the store’s signage is placed above a course of header bond brick and beneath a parapet with a central pediment. The lack of ornamentation defines this as a good representative of the Commercial Brick style.

221 Ashmun. Building. 1922-1930 (south part), 1930-50 (north part). Contributing.

This is a single-story, rectangular-plan, flat-roofed building built of concrete block with cement/stucco sheathing. The slant-sided entrance containing two wood framed glass doors is centered between two large fixed pane windows. (Note: the term slant-sided is used when an entrance is recessed and centered between two, usually short, wall planes that slope or incline towards the door from the main facade. These slants often hold narrow display windows in commercial buildings.) Two small double-hung sash windows are placed in the slanting walls next to the doors. Sanborn maps reveal the southern section of this building, with ten-foot-tall walls of concrete block may have been built between 1922 and 1930 and the northern section, also with ten-foot walls of concrete block, may have been built between 1930 and 1950.

223-225 Ashmun. Franklin House Hotel (1887-1888, 1895, 1980s?). Vesey & Clark, Contractors, Sault Ste. Marie (1895 addition). Contributing

This is a rectangular-plan, two-story, frame, two-part commercial block with a flat roof. The street level is clad in structural glass panels and the second story in vinyl shake siding. The deeply recessed slant-sided entry contains a door to the second story centered between doors to the storefronts on each side. Large display windows are placed on either side of the entry and structural glass panels cover the bulkheads and extend up the building corners to the second story. The second story has two double-hung sash windows above each storefront with Craftsman upper lights. The facade parapet has a hipped pent center section. The visible side elevation is clad in vinyl shakes to the south and aluminum siding to the north, and a third story has been added towards the rear of the building. In 1894 a seventy-eight-foot, three-story, brick-veneer addition was constructed to the rear of the hotel (*Sault Ste. Marie News* 1894a). The hotel was later “renovated throughout” and the dining room reopened (*Evening News* 1911a). A circa 1960s photo shows that this building is virtually unchanged from that time (CCHS 2017, Walter Materna Collection, neg. #975).

229 Ashmun. Delmar Restaurant and Hotel Building (1950, 2010s). Contributing

This building occupies the northeast corner of the Maple Street intersection. It is a two-story, rectangular-plan, golden-brown-brick two-part commercial block with a flat roof. It has a distinctive cut out corner entrance with two metal framed glass doors set in an uncoursed

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

limestone rubble veneer. The entrance is enhanced by a projecting circular plan canopy supported by a bulky central masonry column. Both the Ashmun and Maple street levels have been renovated. The former is composed of a central recessed entry to the right of two casement windows in a field of dark brown brick beneath a field of vertical planks. The latter has three large paired fixed pane windows above a field of reddish brick. On the Ashmun side, to the left of the entrance, a plain pilaster runs up from the street to the roofline. The second story fenestration is all double-hung sash windows with masonry sills, four on the Ashmun side and eight on the Maple side. At the rear of the Maple Street in the first story an opening that formerly held a double-hung sash window has been bricked in. This building appears to be an example of late Commercial Brick or perhaps Art Deco influence. A circa 1960s streetscape showing most of this building shows that at that time it the entrance had a curving glass wall under a flat metal canopy and two storefronts that slanted in from north to south with display windows (CCHS 2017, Walter Materna Collection, neg. #975).

313-317 Ashmun. Blumrosen Block (Andary Block Building) (1908-09). Edward Demar, Architect, Sault Ste. Marie. Contributing

This is a rectangular-plan, two-story, white-glazed-brick two-part commercial block with a flat roof. The first story of the symmetrical facade's center section has a recessed entrance with a metal framed double glass door that is set in a veneer of dark gray diagonally oriented lumber. Above, the storefront cornice level is sheathed in dark gray corrugated metal panels. Stainless steel panels are set vertically on either side of this center section, separating it from the lateral sections that are sheathed in alternating sections clad in diagonal and horizontal lumber in the lower section and the same corrugated metal panels above. Another entry door is located at the right building corner. The second story has two brick engaged piers that extend up from the street level's stainless steel panels. These have rounded molded brick laid vertically at their margins and continue up to a cove molded brick course that extends between the engaged piers. These frame the second story fenestration, which has double-hung sash windows with transoms, three in the center section and two each in the lateral ones, all resting on a continuous limestone block sill course and all having dressed limestone lintels. The upper facade is reddish brick containing three narrow slightly recessed rectangular panels outlined in cove molded white brick, which correlate with the three building sections below. The building parapet has a double course of white brick beneath a course of rowlock white brick, above which is a minimal masonry corbel table. A 1962 photo of this building then occupied by Gambles show the entrance where it is today, but much of the facade was tall display windows on a narrow brick bulkhead, above which the storefront cornice conforms to the current corrugated metal panel zone, and was occupied by a zone of vertical impressed metal holding the sign board, which may be the corrugated metal zone here today (Walter Materna Collection, neg. #607.1 CCHS 2017).

321 Ashmun. Barish Building (1959). Kaysner Construction Co., Contractor. Contributing

This is a single-story, rectangular-plan, concrete-block, and brick veneer enframed window wall building with a flat roof. The facade slants inward from the right (south) corner to two off-center aluminum framed glass entry doors. Left of the doors the facade steps back towards the street and continues to the opposite corner. From either side of the doors the walls are largely composed of large aluminum-framed display windows, three to the right and five to the left, that rest on a distinctive one-third running bond brick bulkhead. Above the fenestration, the upper

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

face is a broad field of pent roof-look vertical metal panels. A signboard suspended above the entrance reads, "Barish's Footwear and Apparel est. 1913." The visible side elevation is clad in dimensional lumber. A 1962 photo showing part of this building shows the metal pent roof-like roof now occupies an upper facade that at that time was clad in vertical metal (corrugated?) panels (Walter Materna Collection, neg. #607.1 CCHS 2017).

327 Ashmun. Ferguson Hardware Building (circa 1956). Contributing

This building sits nearly opposite the intersection at the end of Arlington Street. It is a single-story, rectangular-plan, concrete-block, enframed window wall building with a flat roof. It has a distinctive entrance at its north corner, composed of an aluminum frame glass door in a cant corner that is placed beneath a curving canopy that extends up to the roof line. To its left, the side elevation has two full-height aluminum framed display windows and to its right the Ashmun facade has five identical windows, all resting on a very narrow brick bulkhead. The Ashmun St. elevation also has a recessed aluminum frame glass entry door at its right corner. Above these a broad zone of vertically oriented corrugated metal extends to the roofline. The visible side wall is concrete block and lacks fenestration. During renovations in 2016 a terrazzo floor was uncovered (DDA 2016). A 1956 photograph of the building soon after it was built shows that it is virtually unchanged from that time, with the exception of the addition of the right corner entry on Ashmun Street (Walter Materna Collection, neg. #12 CCHS 2017).

405 (-407) Ashmun. Keliher Block Building (1891-1892, 1895, 1990s?). Non-Contributing.

This is a two-story, rectangular-plan, flat-roofed, two-part commercial block that has been joined at the rear to another building and now continues through the block to Court Street. The facade slants in from the right corner through four aluminum framed display windows on brick bulkheads to a central recessed steel entry door to the second story and from the left past a large display window on a brick bulkhead to an aluminum frame glass entry door. Between the doors is a projecting square plan glass display case resting on a brick bulkhead. The first story is sheathed in board-and-batten wood siding and a broad vinyl cedar shake pent roof is placed above it. The second story is clad in vertically seamed metal panels and has four equally spaced replacement windows, two casements to the left and two double-hung sash to the right. The side (north) elevation is also clad in metal panels and has two windows in the second story. A 1948 streetscape view shows that this building at that time a double storefront constructed using brick with sandstone trim, which now hidden beneath the metal panel veneer (Walter Materna Collection, neg. #78 CCHS 2017). **Because none of the original building fabric is evident, this building is considered Non-Contributing.**

409-413 Ashmun. Zeller Block (1914). Edward Demar, Architect, John Irwin, Contractor, both of Sault Ste. Marie. Contributing

This is a two-story, rectangular-plan, flat-roofed, two-part commercial block with a glazed white shiner brick facade and brick sidewalls. The symmetrical street level has a recessed entry with metal framed glass doors between large fixed pane windows that is centered between three large metal framed display windows on either side, which rest on terrazzo tile bulkheads. Recessed entries with a metal framed glass door are placed on each side of the display windows and a third recessed entry is at the south building corner. A canvas awning is placed above the store fenestration. The store transom is constructed of prismatic glass which contains pigmented glass

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

panels with white letters stating “STORE OF QUALITY” centered over the store entrance and “THE HUB” centered over each lateral entrance. The transom ends before the right corner door, which instead has large oculus window above it. The second story has double-hung sash windows with transoms, five in the center section and three in the lateral ones. The facade terminates in a parapet with a broad arch centered between broad merlons at the corners. The most distinctive component of this building is the extensive use of white terra cotta to apply ornamentation across the entire facade. It is employed in a string course above the transom that is embellished with swag and festoon motifs. Below this, the right corner entry’s oculus window is encircled with a bay leaf garland. The second story windows are bordered laterally and above by a continuous band of cartouche motifs with sunburst corner blocks. The building’s block modillion cornice is supported by consoles and has a frieze with floral fringed tablets. The visible brick sidewalls lack fenestration. A 1948 streetscape view illustrates that this building is virtually unchanged, lacking only a vertical projecting sign above the sidewalk stating “THE HUB” (Walter Materna Collection, neg. #78 CCHS 2017). This building is perhaps the best example of the Beaux Arts style in the historic district.

415 (413 ½) Ashmun. Chipley Insurance Building? (1922-1930). Contributing

This is a small single-story, rectangular-plan, brick one-part commercial block with a flat roof. It has a slant-sided corner entrance with a metal framed glass door that is flanked by a display window above brick bulkhead. A fluted metal pilaster is at the right building corner. A sign board above is beneath an asphalt shingle clad pent roof. A 1948 streetscape view illustrates that this building had the same facade pattern as the present one, although a transom window is behind the current sign board and the pent roof has been added (Walter Materna Collection, neg. #78 CCHS 2017).

415 Ashmun. Building (1906-1908; 1957; 2000s?). Non-Contributing

This is a two-story, rectangular-plan, flat-roofed, brick building. The facade slants in from the left corner through large fixed pane windows set in T-111 siding to an off-center metal framed glass entry door. At the right corner is a fixed pane window in identical siding. The building corners are clad in recent vintage flagstone veneer. The building’s character is determined by a massive cedar shake clad pent roof, whose edges curve inward from the vinyl board-and-batten panels that extend to the building corners. The south side elevation has a fixed pane window in board-and-batten siding beneath a panel of cedar shakes near the facade corner, and otherwise is clad in wood panels with functional fenestration. A 1948 streetscape view illustrates that this building was originally a straightforward storefront with a slant-sided entrance between display windows, and three double-hung sash windows in the second story beneath a simple bracketed cornice (Walter Materna Collection, neg. #78 CCHS 2017). In 1957, Harold J. Maltas and Bertram W. Flood of Maltas & Flood Drug Store took out an ad, “A New Store Front To Keep Pace With Progress” (referencing the completion of the Mackinac Bridge), describing how they had renovated the interior of their store and were also updating the exterior, with a partial view showing it retained second story fenestration and had a flat horizontal metal canopy above the street level (*Evening News* 1957a). **Because none of the original building fabric is evident, this building is considered Non-Contributing.**

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

417-419 Ashmun (101 E. Spruce). Madigan's Filling Station Building (1930-1950; 2000s?).

Non-Contributing

This building occupies the northeast corner of the E. Spruce Street intersection and has been incorporated into Arftstrom's under the address of 415 Ashmun Street. It is a single-story, flat-roofed building with a distinctive curve corner whose long axis faces Spruce Street. It is a service station of the oblong box type. A taller single-story square front flat roofed section is at the east end of the building. It is clad in wood board-and-batten panels and has a broad cedar shake pent roof, both designed to link it to the main building next door to the north. The curved "corner" section has a metal framed glass entry door that is centered between two large paired fixed pane windows. To the right, a steel entry door is in a now enclosed former overhead door bay, and the square end section has a metal overhead door. The building is an example of the oblong box type of gas station, which first achieved popularity in the 1930s (Jakle and Sculle 1994: 144, 156). This building's composition identifies it as a former gasoline service station. **This building is Non-Contributing because none of its original architectural fabric is evident.**

511 Ashmun. Sault Savings Bank Building. 1958 south section, 1970s or 1984 north section / renovation, Non-Contributing.

This building occupies the southeast corner of E. Spruce Street. It is a rectangular-plan, light-brown-brick building composed of a northern two-story section and a southern single-story section. The street level of the building is continuous from the two-story to single-story sections, and is comprised primarily of a lower section of brick beneath broad recessed metal framed ribbon windows with thin masonry sills. Brick engaged piers divide the walls into four sections along Ashmun and three along Spruce Street. Above these windows, the single-story portion has an upper section of brick that balances the lower. This is repeated in the two-story portion, but above it is a tall asphalt shingle-clad pent roof. This story's corners are hipped, and it has fenestration consisting of fixed pane windows recessed into the slope of the pent roof. Above the northwest corner of the building, extending above the entrance are broad seamed beveled metal panels that extend from the tops of the windows to the base of the Pent roof. Seamed metal is also used in a cantilevered roof on the south side elevation, which shields ribbon windows and extends to a drive-through banking canopy. The southern single-story section of this building was apparently built in 1958, perhaps at that time extending north to Spruce Street. The second story was either added to the building at that time, or the two-story section was entirely new construction, enhanced by unifying architectural elements, apparently dating to circa 1984(?) and is currently occupied by Huntington Bank. **This building is Non-Contributing because of large-scale additions that are less than 50 years old.**

523 Ashmun. Knights of Columbus Building (J. C. Penney Building) (1949, 1990s). Contributing

This is a three-story-and-attic, yellow brick building, that has a rectangular plan and a flat roof. The symmetrical facade in the first story has a slant-sided entrance with a double metal framed glass entry door flanked by panels of glass. It is set between fields of beige tile that hold steel framed fixed pane windows, which step down from each side of the entrance towards the building corners and are divided by courses of red soldier bond brick. At the top the fixed panes are four tall and at the bottom a single pane, with the right corner also having an entry door.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Above these is a narrow metal strip that extends the width of the facade. Above the entrance the entire central third of the building is clad in the same beige tile with red brick fields at the lower corners, laterally, and in steps at the upper corners leading up to a parapet, which projects slightly above the parapet in the adjacent building sections. A horizontal red brick band is placed between the second and third stories, and a large medallion circled by rowlock brick states, "Sault Ste. Marie Tribe / of Chippewa Indians" around a silhouette of a crane. The sections of the building on either side have three steel framed awning windows in each story holding two panes in the second story and three in the third, all with masonry sills. A brick spandrel between the windows is slightly recessed and composed of eleven sections alternating a projecting string course between three courses of standard bond. A masonry course is placed on the upper facade below the masonry coping of the parapet. The side elevations lack fenestration. This building appears to be a late, simplified variant of the Moderne style. This facade was renovated after the Sault Tribe acquired the building in the 1990s and blends with the appearance of the renovated facade next door to the south at 531, which is now joined to it.

531 Ashmun. F. W. Woolworth Building (1964-1965, 1990s). L. C. Halvorson, Minneapolis, Contractor. Non-Contributing.

This is a single-story, rectangular-plan, flat-roofed building that is clad in tile and synthetic stucco/EIFS. The facade has two separate off-center entrances with double metal framed glass entry doors flanked by panels of glass. They are set between fields of beige tile that hold steel framed fixed pane windows. The tile and windows are divided by courses of red soldier bond brick and step down from the right entrance towards the building corner and door to the left. From the left door a three-tall bank of these windows extend to the building corner. Above these is a narrow metal strip that extends the width of the facade. The strip runs across the base of identical windows that are stepped up diagonally above the left entrance, while the right entrance is beneath a tile field in which is centered a medallion under a round arch of rowlock brick, which states, "Sault Ste. Marie Tribe / of Chippewa Indians" around a silhouette of a crane. The upper facade is sheathed in synthetic stucco/EIFS that steps up from the building corners, red to the right corner and gray in the left. This facade was renovated after the Sault Tribe acquired the building in the 1990s to blend with the appearance of the renovated facade next door to the north at 523, which is now joined to it. **This building is considered Non-Contributing because none of the original building fabric is evident.**

539-541 Ashmun. Blumrosen Building (1903). Edward Demar, Architect, Sault Ste. Marie. Contributing.

This is a two-story, rectangular-plan, flat-roofed, stone two-part commercial block that employs broken rangework rough-faced sandstone in the facade and uncoursed rubblestone in the side walls. The symmetrical facade consists of two storefronts separated by an entrance leading to the second story. The north storefront has a slant-sided aluminum framed glass door between display windows on paneled wood bulkheads, while the right storefront is composed of like details but its slant-sided entrance is at the corner. The centered entrance contains a steel framed door between wood panels and is placed within a round arch opening of gauged sandstone blocks that holds a canvas bubble awning. These sandstone blocks and the ones at the building's first story corners alternate between dressed and rock-faced stone. Broad wood panels are above the display windows beneath the storefront cornice. The second story fenestration is tacked above

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

the storefronts and central entrance, all resting on a continuous dressed sandstone sill and lintel and all having transoms. The central window is double-hung sash and is centered between two Chicago windows that have lattice (terra cotta?) mullions. The building terminates in a broad sheet metal band at the parapet. The side elevations lack fenestration. A circa 1927 streetscape photo showing most of this building shows that at that time the storefronts were configured similar to the present, but had prismatic glass transom windows and the building had an elaborate (metal?) cornice (CCHS 2017 Walter Materna Collection, neg. #1706).

545 (543-45) Ashmun. Lipsett Motors Building. (1923). Joseph Walker & Co. Contractor, Sault Ste. Marie. Contributing

This building occupies the northeast corner of the intersection with Dawson Street. It is a rectangular-plan, single-story, dark-red-brick, enframed window wall building with a flat roof. The facade entrance, composed of an aluminum framed glass door and sidelights beneath a large transom, is centered between large four panel display windows to the north and particle board panels to the south (presumably over display windows once identical to the others). The upper portions of brick engaged piers at the building corners and on either side of the entrance are embellished with a vertical geometric motif created through the use of slightly corbelled contrasting colored beige brick. This technique is also used with masonry corner blocks in the upper facade to outline a vertical panel above the entrance that is centered between broad rectangular panels in the lateral sections of the building. The building parapet is crenellated above the entrance and at the building corners. The long Dawson Street side elevation duplicates the architectural composition of the facade, and is seven bays defined by brick engaged piers. It has a display window extending from the facade corner, then three bays defined by an aluminum framed glass entry door flanked on either side by large fixed pane windows on masonry sills, two more bays of identical windows, and a rear corner bay with a smaller window and entry door. Most of these opening have been infilled with T-111 siding. This building appears transitional between a one-part commercial block and an enframed window wall. A circa 1927 streetscape view showing part of this building shows that other than missing light fixtures on either side of the entrance, it is virtually unchanged (CCHS 2017, Walter Materna Collection, neg. #1722).

551 Ashmun. Sherwin Williams Building (1972). Non-Contributing

This building occupies the southeast corner of the Dawson Street intersection. It is a rectangular-plan, single-story, concrete block, enframed window wall building with a flat roof. The recessed entrance contains an aluminum frame glass door and transom that is centered between triple aluminum framed display windows that rest on Roman brick bulkheads. The concrete block upper facade contains signage. An aluminum frame display window extends from the left facade corner to an aluminum frame glass entry door. This building is a prime example of the enframed window wall type of commercial construction. Date built is from DDA 2016 downtown inventory. **This building is Non-Contributing because it is less than 50 years old.**

557 Ashmun. Malmborg Bakery Building (Between 1930-1950 / 1927-1930). Contributing.

This is a single-story, rectangular-plan, one-part commercial block building that has a flat roof. The facade, which is sheathed in synthetic stucco/EIFS, has a slant side entry with an aluminum frame glass door that is centered between pairs of aluminum frame display windows. The upper

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

facade has three panels with plank borders, the central one containing signage. A tall red brick chimney is toward the right center of the building.

559 Ashmun. Soo Granite & Marble Works Building (1922). L. A. Pearce, Contractor, Sault Ste. Marie. Contributing.

This building occupies the northeast corner of the Library Street intersection. It is a single-story, rectangular-plan, yellow brick, one-part commercial block with a flat roof, and is notable for the use of reddish tinted mortar. The facade has a recessed corner entry with an aluminum frame glass door. Above and to the right of it the facade is sheathed in plywood panels, which contain a large fixed pane window to the right of the door. A course of soldier bond brick above this extends to masonry corner blocks in brick engaged piers at the building corners. Above these blocks, the engaged piers have small recessed panels with beveled blocks and then continue up to a masonry coped parapet. Centered in the upper facade between the corners is a shallow rectangular recessed opening that apparently once held signage. The side wall has a small sealed window with a masonry sill towards the rear. Its mortar is unusual for being tinted.

567 Ashmun. James L. Lipsett Building (1913, 1915-1922). John B. Irwin, Designer, James L. Lipsett, Contractor, both of Sault Ste. Marie. Contributing

This building is sited along the north side of the Power Canal next to its parking lot at the southeast corner of the Library Street intersection, at the north end of the Ashmun St. Bridge. It is a large two-story, flat-roofed, two-part commercial block building that has a red brick facade and sandstone rubble side walls. There is a single-story rubblestone section to the rear. The facade has a central brick pier from which wood panels extend to the building corners. To the left these panels hold four aluminum frame display windows and a now sealed door at the building corner, and to the right they enframe two sets of paired display windows in aluminum frames that are separated by a brick pier. The second story is divided into three sections by brick pier strips whose bases are at the story's midpoint, which extend up to a narrow-corbelled brick cornice. This enframes the three sets of second story windows, which have plain masonry sills but are sealed with wood panels. The parapet above has a battlement with masonry coping. The south side wall has functional fenestration with segmental arched rowlock brick lintels and plain masonry sills, while the north side lacks fenestration. The building was constructed between 1906 and 1915. It was built of stone, employing iron columns. The building was greatly enlarged eastward to its rear by 1922 with a single-story section as the building was labeled Garage capacity of 80 cars, with Auto Repair in a portion of the new section. At that time it attained the plan and massing present today. It is mentioned in Eckert's *Sandstone Buildings of the Lake Superior Region* (Eckert 2000: 270). A 1953 photo of this building shows that the first story fenestration is the same although the doors and transom windows have been sealed with plywood (CCHS 2017, Walter Materna Collection, neg. #052).

Note: the 600 block of Ashmun contains no buildings. Most were removed when the Power Canal was excavated through its location between 1898-1902, creating an "island" of that portion of the downtown that lay to the north. However, this northern portion of the district is linked to the blocks to the south by two engineering structures, the Ashmun Street Bridge and the Michigan Lake Superior Power Co. Canal beneath it.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

600 Block Ashmun. Ashmun Street Bridge (1935; Rehabilitated 1998). Michigan State Highway Dept., Designer. Fry & Kain, Inc. and Robert Hudson, contractors. Contributing.

This is a single span, Tiered Steel Through Arch Bridge that is 257 feet long and forty-two feet wide and carries two traffic lanes and a left turn lane. Cantilevered sidewalks are present on both sides outside the steel arches. Plaques on bronze pylons at each end of bridge state in embossed letters, "National / Recovery Project / B1 of 17-11-2 / 1935 / B2 of 17032 (incised) / Built Jointly By / Federal Government / State Highway Department / Under Supervision of / Murray D. Van Wagoner / State highway Commissioner / With the Cooperation of / City of Sault Ste. Marie / Michigan Northern Power Co. / Contractor / Fry & Kain, Inc. & Robert Hudson." The bridge was more stable than and nearly twice as wide as the bridge it replaced; the seventy-man work crew excavated to bedrock at a thirty-five feet depth for the concrete abutments. When the bridge was formally dedicated on July 3, 1935, state bridge engineer, L. W. Millard, was a speaker, indicating responsibility for the project, and the \$160,000 bridge was opened to traffic. There originally were no guardrails for cars on the bridge. The current guardrails are standard Michigan Department of Transportation two-tube railing design and are of a more modern style than the bridge structure. The only railing on the bridge originally would have been on the sidewalks. The pedestrian railings on the bridge are an attractive standard Michigan design (called the R4 railing), often seen on state highway bridges from the 1930s through the early 1960s. (National Bridge Inventory #17117032000B020; Historicbridges 2017; *Ironwood Times* 1934; *Ironwood Daily Globe* 1935). See Appendix for discussion of additional context for this structure.

600 Block Ashmun. Michigan Lake Superior Power Co. Canal, "Power Canal" (1885-87, 1898-1902). *This structure is spanned by the Ashmun Street Bridge, but because only this narrow section of the several-mile-long canal is crossed, it is not considered a part of the historic district. However, it is a prominent factor in the city's development and the physical landscape of the district and downtown, essentially creates an "island" of the central business district.*

707 Ashmun. Cornwell Co. Building (1910-11; 2015). Dalgleish & Bellow, Contractor, Sault Ste. Marie Contributing.

This building is south of the Power Canal, at the south end of the Ashmun Street Bridge, nearly opposite the intersection of Sheridan Drive. It is a two-story, rectangular-plan, brick, two-part commercial block with a flat roof that rests on a sandstone rubble foundation. However, the base of the facade is of rock-faced sandstone block. The end bays project slightly and within them the right corner entry with a steel framed glass door and left corner double-hung sash window are set beneath four corbelled brick courses. Between them are two large windows with paired transoms. The second story has four evenly spaced double-hung sash windows. The lower facade wall has a course of rock-faced sandstone blocks that run between the building corners below the first story windows, but angle up to continue across two basement windows that are centered beneath those in the first story. Rock-faced sandstone is also employed as sills in those windows and as a string course that forms a continuous lintel for the second story windows, and as corner blocks in a large panel centered below the lintel in the central section of the facade. This panel's borders are formed from soldier and stack bond brick. Single corbelled brick courses are used to define a narrow vertical panel between the central windows of the second

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

story, and in the upper facade in two widely spaced courses of rowlock brick that reference a cornice and contain four limestone diamond blocks. The building parapet extends between the two projecting corner bays above a corbelled brick center section that unites the central portion of the facade with the corners. The south side elevation has a central entry and functionally positioned windows, all with triple soldier bond elliptical arch lintels and rock-faced sandstone sills, similar to the opposite (north) side elevation. Although there are quite a few masonry elements, the overall restrained and straightforward character of this building indicate it is affiliated with the Commercial Brick style. In 2015-2016 the building received a DDA facade grant for historical restoration (DDA 2016).

711 Ashmun. Fisk Block Building (1902-1903; 1945). Contributing.

This is a two-story, rectangular-plan, two-part commercial block with a flat roof, which has a yellow brick facade and sandstone rubble sidewalls. The street level has a corner entry with an aluminum framed glass door and transom. Extending left from it to the opposite building corner are four aluminum framed display windows that rest on a stack bond block bulkhead. A horizontal metal canopy runs the full width of the building above the door and windows (and continues across and links to the building next door at 713 Ashmun). Above this at the level of the storefront cornice is a zone of T-111 siding. The second story has two wood-framed windows that combine a picture window with a tall casement. These broad windows have gauged brick lintels and masonry block sills. Above these the upper facade has a large brick panel with borders formed horizontally by soldier bond and vertically by stack bond. The facade parapet has masonry block coping. The visible north rubblestone sidewall has three windows with triple rowlock bond block lintels and masonry sills. The rear has a single-story shed roofed rusticated concrete block section, which is partially covered by a frame second story that extends from the rear of the stone building. Between 1930 and 1950 a two-story asbestos sided section was added to the rear of the building and another single-story concrete block section added to the rear of the first. A fire in 1945 gutted the building and destroyed the contents owned by the Tapert Specialty Co. (*Evening News* 1970a). A partial view of this building in a 1953 photograph shows that it had a pressed metal cornice at that time, when it was known as the Fisk Block and occupied by Freedman Wholesale, a distributor of candy, beverages, cigars, etc. (CCHS 2017, Walter Materna Collection, neg. # 1409).

713 Ashmun. E. Pingatore & Son Cleaners Building (1924-27, 1930-1950). Contributing.

This is a two-story, rectangular-plan, two-part commercial block with a flat roof, and a red brick facade. The street level has an entry at each corner with an aluminum framed glass door and transom. Between them are four large fixed pane windows set between upper and lower metal panels. A horizontal metal canopy runs the full width of the building above the door and windows (and continues across and links to the building next door at 711 Ashmun). Above this at the level of the storefront cornice is a zone of horizontal wood panels. The second story has two wood-framed windows that combine a picture window with a tall casement. These broad windows have soldier bond brick lintels and masonry block sills. Above these the upper facade has a large panel with yellow brick borders formed horizontally by soldier bond, vertically by stack bond, and joined by masonry corner blocks. The facade parapet has masonry block coping. The south side elevation back from the facade has a large sliding window in the second story, but most is filled by two-story concrete block rectangular plan flat roofed section. The narrow front

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

set back from the main building facing Ashmun has a steel door centered between two steel frame hopper or awning windows that rest on robust masonry sills and have masonry lintels, and three others are on the side elevation. Behind a brick pier near this side's midpoint, the building steps down two block courses in a rear section (apparently added to the front part after original construction) that has an entry door near the brick pier and then three sets of paired double-hung sash windows with masonry sills and lintels in the first story. The entire second story of the facade and both sections of the side elevation lack fenestration except for a sealed window rear of the brick pier in the second story. The taller front block section has tile coping on its parapet. A circa 1953 photo of this building shows it had a slant-sided entrance centered between display windows and had a parapet with a central gable. The concrete block side section is virtually unchanged from that time. Sometime later, Pingatore Cleaners expanded to occupy the building (CCHS 2017, Walter Materna Collection, neg. # 1409).

719 Ashmun. Burger King Restaurant Building (1970, 2000s?). Non-Contributing.

This is a large single-story fast food restaurant clad in concrete block, wood panels, and synthetic stucco /EIFS that is set back from Ashmun in association with a large parking lot opposite the end of Leroy Street. It was built in 1970 and remodeled in the 2000s (DDA 2016). **Because it is less than 50 years old it is Non-Contributing.**

807 Ashmun. Soo Creamery Building Addition (1955, circa 2005). Contributing.

This is a single-story, rectangular-plan, flat roofed building built of concrete block with a red brick veneer facade that is now largely covered by dark brown T-111 siding. It is joined to the building next door to the south, 819 Ashmun St. The visible facade Roman brick is laid in 1/3 running bond with every fourth course corbelled. A rectangular open box like projection (flower box) of the same bond with a masonry cap is at the base of the facade corner. From its right the facade slants in through a double aluminum frame display window on a narrow brick bulkhead with a rowlock brick sill to an aluminum framed glass entry door next to a fixed pane window. To the door's right is a projecting brick pier before a large window opening with a rowlock brick sill that is filled with T-111 siding. The facade above and to the right of the fenestration is all T-111 siding, which runs to the building's right corner. The concrete block north side elevation has two steel frame windows with masonry sills set high in the wall towards the middle of the building. A circa 1980 photo shows the T-111 sided area that extends above the roofline was light colored stack bond brick(?) with large scripts letters staging "SOO CREAMERY" (CCHS 2017, Neg. #580.1, Walter Materna Collection). The current facade was applied after the acquisition of the building by the Mahdezewin Native Art and Gift store in 2005 (CCHS 2017).

809-819 Ashmun. Soo Creamery Building (1917 {809-813}; 1922 {819}). Marshall N. Hunt Contractor; N. L. Beaudry, Contractor 1922 addition. Contributing.

This large building is the product of three distinct construction episodes, now all with a single address, and is also joined to the building next door to the north at 807 Ashmun St. The northernmost section is a rectangular-plan, two-story, brick building with a flat roof. Four brick engaged piers divide the facade into three sections and rise from a masonry base to through the second story to corbelled brick capitals that support the upper facade. These are linked by four courses of corbelled brick a corbelled brick. The street level is largely clad in T-111 siding, which enframes an entry door near the right corner and extends to the left third of the building.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

This lateral section is brick and has a large opening with a masonry sill that is filled with T-111 siding. The three bays of the second story each has an opening now filled with glass block and rest on a masonry sill that extends between the brick piers and is supported by a course of rowlock brick dentils. The facade's cornice is clad in metal panels. To the right of this building is a two-story rectangular plan flat roofed concrete section whose fenestration is limited to two large louvered vents in the second story near the building's corners. To the right, the southernmost section is a rectangular plan single-story flat roofed concrete block building that is clad in vertically seamed metal panels. Beneath a broad hipped asphalt shingle clad pent roof is a recessed off-center entry with an aluminum framed glass door. To its right is a large fixed pane window, and right of that is a triple aluminum frame display window. The visible south concrete block sidewall has glass block windows at the roofline. A circa 1980 photo shows the two-story section of this building had glass blocks in both the lower left first second story window and the lower right front had a wood overhead door (CCHS 2017, Neg. #580.1, Walter Materna Collection).

Sanborn maps reveal that the oldest brick two-story section of the Soo Creamery was built on a vacant lot between 1915 and 1922, when it had a creamery and ice cream department on the first floor and general storage on the second. The concrete block section next to it to the south was also built by 1922. By 1930 the Soo Creamery includes of the northernmost brick building the southern concrete block one, which continues in the 1950 edition. A single-story building was apparently constructed between 1922 and 1930 because a vacant lot had been noted at this location in earlier maps. Apparently, sometime after 1950 the narrow space between the two buildings was filled in to link them, and the current metal panel facade joined the various construction episodes together seamlessly. A circa 1980 photo shows, from south to north, the southernmost concrete block section is unchanged from that time and the central two-story section had a blocked in window to the left, an overhead door where the steel pedestrian door is now, and glass block second story windows (CCHS 2017, Neg. #580.1, Walter Materna Collection).

827 Ashmun. Freedman Wholesale Building (1954). Contributing.

This building occupies the northeast corner of the E. Ann St. intersection. It is a rectangular-plan, single-story, flat roofed building with a red brick veneer facade and concrete sidewalls. Near the facade's right corner the building has a metal framed glass entry door set within a field of brick that appears to be of recent vintage. Left of it is a large triple metal framed fixed pane window that abuts a smaller one, all set above a field of stack bond brick. From here to the left half the facade is composed of unfenestrated brick wall. The red brick extends from the facade to the first section of the south side elevation which contains a large double metal framed fixed pane similar to that of the facade. Signage occupies the upper facade on both elevations above the windows. The building to the rear of the brick is concrete block that lacks fenestration.

901 Ashmun. Wheatley Bros. Flour & Feed Building (1904, 1980s?). Contributing.

This building is set back from the southeast corner of the E. Ann St. intersection. It is a three-story, rectangular-plan, flat-roofed, stone building that is partially covered in a cement-stucco skin. The Ashmun St. (west) side is almost entirely skinned with concrete, but some sandstone rubble is visible near the roof line. On the ground floor a recessed off-center entry with a steel

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

door is shielded by a shallow gabled wood frame stoop hood. A single double-hung sash window is on either side of it, and are stacked in the second and third stories above these. The shorter Ann St. (north) side has two uncoursed rock-faced sandstone engaged corner piers that extend up to horizontal course of the same composition, which is placed beneath a plain cement skinned parapet. The wall plane enframed by this stone is primarily cement skinned, but rock-faced sandstone extends inward from the corners towards the lateral margins of the second and third story windows. Fenestration on this side is all three double-hung sash windows with wood sills, three on the first story and two each in the second and third, the latter two stories in stacked position. The totally cement skinned east side elevation has functionally placed double-hung sash windows, in general groups of two on each story, apparently conforming to apartments within. The unusual mixture of stone and cement skin on the north side appears to conform to a silhouette or cross section of a portion of the original building that has been removed (perhaps of wood frame?).

This building was built circa 1904, when the *Evening News* reported that construction had begun on a 25x50-foot stone warehouse with a store front and frost and waterproof basement that would also be a "rat-proof room lined with zinc" (*Evening News* 1904f). The 1915 Sanborn reveals it is connected to the rear of a two-story concrete block Grocery Wareroom. By 1930 the stone building and its connected concrete block wareroom to the west are labeled as Vacant. By 1950 this building is identified as a Flat and had been converted to apartments, while the concrete block former wareroom survived as a filling station and the former store building at 901-903 had been removed. The filling station has since been demolished and its location is currently vacant space between this stone building and Ashmun St.

903 Ashmun. Building (1960, 2016). Contributing.

This is a single-story rectangular plan flat roofed yellow brick one-part commercial block. The facade slants into to a corner aluminum frame glass entry door next to a corner pier. The door is flanked to its left by a double display window with a masonry sill that rests on a narrow brick bulkhead. A cedar shake clad pent roof rises from a metal canopy that runs the length of the building. The pent roof was added after 2015.

905 (905-907) Ashmun. Sunlite Dairy Building (1941, 1953, 1960s?). Contributing.

The left half of the building now addressed as 905 is a single-story, rectangular-plan, flat-roofed, yellow brick, one-part commercial block with a stepped facade parapet. Sanborn maps indicate it is constructed of concrete block. Its center steel door entrance is placed between two partially infilled display windows that have masonry sills. The right half of this building is flat-roofed and built of light brown brick above a tall concrete water table. It has a facade with a steel entry door near the left corner that is adjacent to a narrow vertical window and a large partially infilled display window, all with masonry sills. The two building halves both have two-story concrete block sections containing overhead doors towards the rear, and the facades of both are now joined by a zone of diagonal wood panels above the storefronts. The rear section of the building is a taller brick portion with vehicular entry doors off the alley running to the south. In 1953 a trade journal reported that a second story was planned for this building, which would be used for storage (*Milk Plant Monthly* 1953: xxvi). The permit for the \$2,000 concrete block addition stated one dimension would be 54-feet (probably the width), and the others 38 feet and 28 feet

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

(probably side walls extending back from the existing building) (*Evening News* 1953c). The current distinct halves of the building appear to date to the 1960s and may have achieved significance in their own right.

ASHMUN STREET, WEST SIDE (from Portage Avenue intersection)

The 100 block of Ashmun Street between Water and Portage streets has no architectural significance, the result of demolition of the historic business blocks, with the current streetscape composed largely of expanses of parking lot and a couple instances of low-density construction that has been insensitively renovated and/or date to the past quarter century. No properties.

210 Ashmun. Mead & Fowle Block / Labor Temple Building (1889; 1939). Johnston & Johnston, Architect, Robert Dunn, Contractor, both Sault Ste. Marie. Contributing.

This is a rectangular plan three-story red brick two-part commercial block with a flat roof. The street level facade slants in from the north corner to an entry with an aluminum frame glass door, and the left corner boxes out to contain a second one. From a vinyl pilaster at the right corner the slanting wall is clad in diagonal wood planks that hold a rectangular fixed pane window, while the left corner perpendicular to the door is brick veneer with a small transom-like window, and extends to a vinyl corner pilaster identical to the one on the opposite corner. Above this a broad bright blue panel of corrugated metal that extends to the base of the second story. Brick corner piers extend from the second story through the third and attic stories to a masonry-capped parapet. Courses of rock-faced red sandstone are placed at the level of the top of the second story, the base and top of the third story, and the base of the attic story. These extend through the engaged corner piers across the brick wall planes that border a wide recessed section comprising the center one-half of the second and third stories. This section is clad in vinyl siding and contains all the fenestration in the second and third stories, which are recent vintage double-hung sash windows. This recessed section terminates in a broad elliptical arch in the attic story formed of gauged brick with a red rough-faced sandstone extrados and basketweave spandrels alternating squares of brick and rock-faced red sandstone blocks. The north side elevation has eight segmental arched openings with double rowlock brick lintels that filled with wood panels or downsized double-hung sash windows, while the third and attic floors have irregularly spaced square openings that appear to have been constructed at a later date, all filled with small double-hung sash or sliding windows. The opposite side has few windows, all in the third and attic stories and of recent vintage, similar to the upper stories of the north side.

Note: the following buildings addressed from 214 through 224 Ashmun are surviving sections of the Case & Ellis Block that was anchored by the Temple Theater, at 220-222 Ashmun, which burned in 1973. The theater's location remains a vacant lot today between the buildings addressed as 218 and 224 Ashmun. These storefronts that survived (214-216, 218, 224) received new facades in response to damage associated with the fire (DDA 2016). A 1924 street view illustrates that these buildings have the same height now as before the theater fire, so are original construction rather than infill (Arbic and Stevens 2009: 09A).

214-216 (212-214-216) Ashmun. Case & Ellis Block (214: 1895-1897, 1973; 216: 1895-1897, 1922-1930, 1973). George E. Blue, Architect, Lipsett & Gregg, Contractor, both Sault Ste. Marie. Non-Contributing.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

This is a rectangular plan two-story flat roofed yellow brick triple two-part commercial block, now addressed as 214 and 216 Ashmun. For 214, about two-thirds of the building, the facade slants in from the right corner through a large double aluminum framed display window on a permastone bulkhead to an aluminum framed glass door and transom. A masonry panel separates this door from a steel door to its left, from which the facade slants out through a large quadruple aluminum framed display window on a permastone bulkhead. For 216, the street level is recessed and composed of a corner entry door and shallow bay window set in wide aluminum siding. Above the street level these storefronts are unified by a broad black asphalt shingled pent roof and the upper facade of yellow brick. When constructed the tin roof, one-story, seven storefront (six of 20 feet and one of 14 feet) building had a frontage of 134 feet 6 inches and was 80 feet deep, built of brick with brown stone trim, and had plate glass storefronts (*Sault Ste. Marie News* 1896b). Sanborn maps suggest the southern part (214, now addressed as 216) appears to have been renovated between 1922 and 1930 when the building footprint indicates a smaller building was enlarged to the rear. A streetscape photo from 1954 shows the Temple Theater (220 Ashmun) that was destroyed by fire in 1973 and adjacent sections of block of buildings that survived it (214-16, 218 and 224 Ashmun), including this one (CCHS 2017, Walter Materna Collection, neg. #231.5). At that time, this building had the same overall appearance as the current one, with the yellow brick upper facade (although having a small cornice), although the pent roof now covers the storefront transom and signboard and the south one-third of this storefront at 216 has been renovated since that time. After the 1973 fire that destroyed the Temple Theater in the middle of the block, the building's storefront was covered in a new façade, and the building was modified to add a second-floor apartment (DDA 2016). This building appears to be same materials with gold brick in its upper storefront as 218 and 224, so apparently was renovated at the same time (after damage associated with the fire that destroyed the Temple Theater, which used to be located between these buildings and is now a vacant lot). **This building is Non-Contributing because none of its original architectural fabric is evident.**

218 Ashmun. Case & Ellis Block (1895-1897, 1973, 1990s?). George E. Blue, Architect, Lipsett & Gregg, Contractor, both Sault Ste. Marie. Non-Contributing.

This is a rectangular plan flat-roofed two-story two-part commercial block whose facade is clad in recent vintage brick veneer below gray painted wood panels and broad concrete skin/stucco panels. The street level slants in from the left side through a metal framed triple window to a steel and glass corner entry door. The south side elevation is also sheathed in concrete skin and its second floor has four double-hung sash windows and a rear entrance. This building is of the same height and massing as the adjacent buildings at 212-216 and 224 Ashmun, so it was probably of similar construction as those buildings and appears to date to the same period. An interesting cast iron column at south edge of this building is matched by another on the north edge of the building at 224 Ashmun that is separated from it by a vacant lot. It appears these columns are associated with the now demolished Temple Theater's (220 Ashmun) building's corners rather than the building here at 218. A streetscape photo from 1954 shows the Temple Theater (220 Ashmun) that was destroyed by fire in 1973 and adjacent buildings that survived it, including this one (CCHS 2017, Walter Materna Collection, neg. #231.5). At that time this building had a yellow brick upper facade and blended with the neighboring storefront, but has

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

since been totally renovated). **This building is Non-Contributing because none of its original architectural fabric is evident.**

224 Ashmun. Case & Ellis Block (between 1895-1897, 1950s? 1973?, 1990s?). George E. Blue, Architect, Lipsett & Gregg, Contractor, both Sault Ste. Marie. Non-Contributing.

This is a rectangular plan single-story flat roofed yellow brick two-story two-part commercial block. Its facade slants in from the right corner through a large quadruple aluminum framed display window with transom that rests on a limestone bulkhead to a metal framed glass door set in wood panels. This building appears to be same materials with gold brick in its upper storefront as 212-216, so apparently was renovated at the same time (perhaps after damage associated with the fire that destroyed the Temple Theater, which used to be located between these building and is now a vacant lot). An interesting cast iron column at this building's north edge is matched by another on the south edge of the building at 216 Ashmun that is separated from it by a vacant lot. It appears the columns are associated with the now demolished Temple Theater building's corners rather than the building here at 224. A streetscape photo from 1954 shows the Temple Theater (220 Ashmun) that was destroyed by fire in 1973 and adjacent buildings that survived it, including this one (CCHS 2017, Walter Materna Collection, neg. #231.5). At that time this building had a yellow brick upper facade and the same slant front ground level as today, although the signage is now covered with the pent roof at the storefront transom level). **This building is Non-Contributing because none of its original architectural fabric is evident.**

226 Ashmun. Hasebrook Block (Sigma Block; Field Block) (1896, 1990s?). Contributing.

This is a rectangular plan three-story flat-roofed two-part commercial block that has a broken coursed rock-faced sandstone block facade and sandstone rubble sidewalls. The entire building has been painted battleship gray. The building corners at the street level are clad in vertically seamed metal panels. Between these, the facade slants in from the right corner through five metal framed windows above a broad field of flagstone veneer to a metal framed glass door. Next to it, a second aluminum framed glass door with transom near the building corner leads to the second story. Above these, a black asphalt shingled pent roof extends across the entire facade. Rough-faced sandstone engaged corner piers extend from the second story up to the parapeted roof. The second story has three window openings with flat stone lintels that rest on a continuous masonry sill, which have been infilled with vinyl siding and contains vinyl double-hung and sliding windows. The building terminates in a parapet that has a slightly arched central section. The rubblestone side elevations lack fenestration. Hasebrook was, and A streetscape photo from 1954 shows this building at that time had a slant front entrance centered between large display windows beneath large transoms (CCHS 2017, Walter Materna Collection, neg. #231.5). This building is mentioned in Eckert's *Sandstone Buildings of the Lake Superior Region* (Eckert 2000: 270).

320 Ashmun. First National Bank Building (1957, 2000s). Contributing.

This building occupies the northwest corner of the Arlington Street intersection, facing a large parking lot for the half-block north to Ridge Street, and another to the west. It is a single-story trapezoidal plan yellow brick building with a concrete foundation and flat roof. The projecting off center entrance has paired aluminum framed glass doors beneath a flat metal canopy. A

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

triple full height aluminum framed window on a narrow brick bulkhead with a masonry sill is to its left, and seven windows of the same type occupy a curving wall to its right. Above these, the upper facade has a tall dark red section of synthetic masonry panels. To the right of the windows and panels are five vertical yellow brick panels that extend to the north building corner. From the left corner the front section of the south side elevation has a triple aluminum framed window that duplicates those of the adjacent facade. To the left of this are five sections that alternate between yellow brick walls and tall aluminum framed windows that are identical to the individual components of the facade windows, as is the dark red synthetic masonry panel above each one. The north elevation has a large gabled metal roofed portico that shields metal frame glass entry doors. To its right, extending off the west side elevation is a flat metal drive-through banking canopy on steel posts.

400-402 Ashmun (and 103 Arlington). Zeller Block (Jean's Jewelry Building) (1930). D. E. Anderson, Architect, Marquette. Contributing.

This building occupies the southwest corner of the Arlington Street intersection, and has primary storefronts on Ashmun as well as a storefront on Arlington. It is a two-story rectangular plan flat roofed brown brick two-part commercial block. The facade has two storefronts. The right corner one has a slant-sided entrance with a wood-framed glass door centered between large display windows that rest on polished masonry bulkheads, all beneath a canvas awning. The left storefront has a slant-sided entrance with a wood frame door centered between large display windows with cant corners on either side of the entry, which rest on a concrete bulkhead. A signboard is placed above. Left of this is a corner entrance with a wood framed glass door that is beneath a robust masonry pediment with a keystone embellished by a shield device, which is supported on large consoles. Masonry plinths base the building corners and corner entrance, and a masonry belt course forms the storefront cornice. Above it, the second story has double-hung sash windows on masonry sills, two single ones above each storefront and a paired one centered between them. A masonry string course forms a continuous lintel for them. Between the windows and each corner is a narrow vertical masonry panel with beveled end blocks. The upper facade has a wide band resembling rough-faced stone blocks, which continues to the right-side elevation where it is obvious this is the remains of a masonry cornice having an egg-and-dart lower frieze. Above this the building's masonry coped parapet has narrow vertical masonry panels with triangular motifs at each corner and a central section of basketweave brick with masonry corner blocks. The north side elevation shares all of the architectural elements of the facade. It has a display window duplicating the one on the facade corner and a recessed entry door. This is left of another storefront at the rear of this building that is addressed as 103 Arlington, which is similar to that of the facade, composed of a slant-sided entrance next to a metal framed display window on a polished masonry bulkhead beneath a storefront transom and cornice. Narrow geometric masonry panels are placed wither side of the transom. The second story of the building's side elevation is above the masonry beltcourse extending from the facade, and consists of five sets of double-hung sash windows with shared masonry sills and lintels, which are between the narrow vertical masonry panels at the building corners. The upper facade cornice is more intact on this side, with its classically inspired elements. The parapet on this longer side has two broad basketweave brick panels with masonry corner blocks. Sanborn maps reveal in 1930 this building is labeled "from plans" indicating it was being built or soon would be under construction. Similarly, in 1930, a trade journal reported that architect D. E. Anderson

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

of Marquette “will prepare plans for the rebuilding of the Zeller Block in Sault Ste. Marie” (MMFR 1930). An early 1960s streetscape photo showing a portion of this building indicates it is little changed from that time (CCHS 2017, Walter Materna Collection, neg. # 147).

404 Ashmun. Colonial Theater Building (Between 1924-27, 1948; 1950s?, circa 2000?).

Non-Contributing.

This is a rectangular plan two-story building that has a flat roof and is clad in brick veneer at the street level beneath painted (porcelain enamel?) panels on the second story. The slant-sided entry with metal framed glass door is centered between two metal frame display windows, all beneath a canvas awning. In 1948, the theater marquee was removed, and by 1954, the mayor of Sault Ste. Marie stated, “the old Colonial Theater building hurts every business in the block,” which may have led to its renovation (*Evening News* 1954b, *Evening News* 1973c). An early 1960s streetscape photo that includes this building shows that it had much larger display windows and a flat metal canopy, and that the second story panels had been applied by that time (CCHS 2017, Walter Materna Collection, neg. # 147). **This building is Non-Contributing because none of its original architectural fabric is evident.**

406 Ashmun. W. F. Ferguson & Co. Building (1893, 1957, 1990s?). Contributing.

This is a rectangular-plan, two-story, brick, two-part commercial block with a flat roof that has a facade of rock-faced broken rangework limestone and brick sidewalls. The facade slopes in from the left corner through a quadruple metal framed display window to a steel entry door. To the right of the door is a glass front display panel. The area of the storefront cornice holds a band of vertically seamed metal siding. The building corners up to the second story and bulkhead beneath the display windows have rock-faced limestone veneer that is of more recent vintage than the rest of the facade. The second story has a large fixed pane replacement window that is centered between two double-hung sash replacement windows, all in larger openings that have been reduced by vinyl panel infill. The south side elevation, whose parapet steps back towards the rear, lacks fenestration. The first-floor façade was reportedly altered in 1957, when a permit was issued to “reconstruct café front” (*Evening News* 1957c). An early 1960s streetscape photo showing this building shows that while the street level has been altered and second story windows replaced, the facade closely resembles what was in place at that time (CCHS 2017, Walter Materna Collection, neg. # 147).

416 Ashmun. Gowan Block / Masonic Building (1901). Charlton, Gilbert & Demar, Marquette, Architect. Lipsett & Sinclair Contractor, Sault Ste. Marie. NRHP-Listed (2010).

This is a four-story, rectangular-plan, flat-roofed building with a yellow brick facade. The street level has two storefronts, each with a slant-sided entrance with paired glass entry doors between large display windows on masonry bulkheads. Above a canvas awning, the second story has huge metal framed nine-light fixed windows separated by metal pillars with Corinthian capitals, which support a classical entablature that employs roundels and fillet motifs. The brick wall plane above the second story is polychromatic, having red diagonals in the yellow base field. Red sandstone is employed in dressed blocks in the engaged corner piers of the first two stories and in the corner quoins of the upper two stories, and in the third story’s window surrounds, continuous lintels and sills, and arched openings, as well as in the carved Corinthian capitals of

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

the engaged corner piers in the second story. This building was rehabilitated with historic preservation tax credits in 2010. Along with the next-door Adams Building, it is now part of the Park Place City Center, a mixed commercial and residential development.

418-420 Ashmun. Adams Building / Central Savings Bank Building (1903, 1950, 1957, 1961, 2010). Edward Demar, architect, Marshall N. Hunt, contractor, both Sault Ste. Marie. NRHP-Listed (2010).

This building occupies the northwest corner of the Spruce Street intersection. It is a six-story, brick, three-part vertical block building with marbleized street level facades. The description following is from the national register nomination (Christensen 2009). The building's flat, narrow front on Ashmun Street presents five stories of square-head windows — four to a floor — to the street above the modernized street level. In the broad, symmetrical side elevation facing Spruce Street, two slant-sided bay window units, faced in the same brick as the rest of the two street-facing sides, rise through the second to the fifth floors in the third bay from either end (four bays of windows separate the two bay window units). The street-facing second story window in each bay window unit is outlined with a Georgian frame in sandstone displaying architrave trim with quoins and a broken pediment treatment at the top. A broad sandstone band below the sixth-floor windows marks the top of the bay windows and extends across the building's side and front. This was once finished with a broad, simple entablature and projecting cornice, but these details have disappeared. Above this missing small-scale cornice, the sixth-floor masonry in the front and side displays horizontal bands formed by a recessed row of bricks every sixth course. Directly above is the tall metal entablature, with its three-part architrave and broad frieze, and the projecting metal cornice with its dentil band and modillions. The building's windows have splayed brickwork caps with their central sections projecting slightly from the wall plane and rising higher like keystones. The windows are the original wooden double-hung one-over-ones with modern aluminum storm windows. The building's narrow west end is faced in the same brick and contains two windows per floor above the window-less ground floor. What is visible of the north wall above the adjacent Gowan Block/Masonic Building is faced in a reddish brown brick. The building was remodeled in 1950 and 1957 to address the demand for downtown office space (HDSC 2011: 17). The original sandstone facing at the street level was removed in 1961 and a contemporary white manufactured stone tile finish, with large square windows and doors and a projecting canopy, installed. In 2010 the Adams Building and the next-door Masonic Block were purchased by a developer and the exterior was restored using federal and state historic preservation tax credits. Renovations resulted in 4,500 square feet of ground-floor commercial space and twenty-four apartments in "Park Place City Center."

524-526 Ashmun. Nordyke Block (1902, 1995?). J. C. Teague, Architect. Paul F. P. Mueller, Contractor, Chicago. Contributing.

This is a two-story, rectangular-plan, flat-roofed, two-part commercial block, built of red brick, although the first story's engaged corner piers and wall below the facade windows has broken coursed rock-faced limestone veneer. At the street level, a recessed double steel "colonial" entry door is next to the right-side stone pilaster, and to its left is a triple vinyl casement window with transom which is set in a brick wall plane but whose sill rests on the stone veneer. A single casement window identical to the others is placed between them and the left corner stone pilaster. Above these is a broad metal pent roof which extends between two dressed stone

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

engaged corner piers that rise from the top of the limestone veneer. These continue up to elaborate capitals with acanthus leaves and a central cartouche, which support a classical architrave with dentils. The wide frieze above this, other than a central blank panel is filled with arabesque and rosette motifs between large scroll consoles and supports a modillioned cornice. Enframed by the stone in the second story below are four large window openings containing stacked casement windows, which have rowlock brick sills and are flanked by vinyl shutters. Set back on the north side elevation is a two-story brick addition with a stone band referencing the main building's frieze, on which metal letters state, "Sewell Avery Community Center." At the time of its construction the 50-by-100-foot Nordyke Block featured cut stone front and two pillars (*Stone* 1902a; *Stone* 1902b) a terra cotta cornice (*Improvement Bulletin* 1902b: 21), iron columns, furred walls, and glass front (Sanborn maps). A stone section was added to the rear in 1909 (*Evening News* 1908c; *Evening News* 1909f). A 1939 photograph of the building illustrates that the second story and cornice have not been changed from that time (other than the application of the shutters), when the corner pillars originally extended to the pavement (CCHS 2017, Walter Materna Collection, neg. # 1034). The 1950 Sanborn map indicates a balcony is present on the first floor and the building is linked by a second story bridge at its rear across Oaka Street (the rear alley) to a warehouse. A circa 1960s view that better illustrates the elaborate cornice, shows that it had block letters, "NORDYKE," which apparently is covered by the panel centered in the frieze today (CCHS 2017, Walter Materna Collection, neg. # 145). The building was altered by the Community Action Agency development in 1995, which added a metal pent roof and flagstone along the lower eight feet of the facade (DDA 2016).

534 Ashmun. Soo Theatre Building (1929, circa 1950, 1980s?), William P. Whitney, Architect, Chicago; Marshall N. Hunt, Contractor, Sault Ste. Marie. Contributing.

This is a wide rectangular plan two-story brick combination theater and two-part commercial block that has been largely painted in battleship gray. It has a flat roof over the front and rear sections and a broad shallow pitched gabled roof over the center. The left corner of the facade contains a theater entrance with a projecting horizontal triangular plan marquee canopy serving at the base for backlit sign boards capped in large neon letters proclaiming, "SOO." Recessed beneath is the entrance containing two paired and a single aluminum framed glass doors. Glass display panels are to the left of these and to the right is the half-circle plan box office window, which is placed beneath a band of fluted stainless steel. Above the marquee, the second story is clad in masonry panels with fluted lateral margins, which extend through the roofline of the rest of the building through crowsteps to terminate in a round arch with a keystone finial. The interior of this bay is bordered by vertical soldier bond as a base and stack bond horizontally up to gauged brick within the round arch. Inside these margins is a checkerboard pattern that alternates basketweave brick and masonry blocks.

To the north of the theater the street level is composed of four storefronts. The first has a large double fixed pane window with a recessed right corner entrance having an aluminum framed glass door. The other three storefronts have slant-sided entrances centered between large display windows. The first of these has a glass block bulkhead and an aluminum frame glass door, while the other two have wood bulkheads with central panels and wood frame glass entry doors. At the right /northern facade corner is a wood door leading to the second story. These all are placed beneath a wide metal pent roof, which extends up to the base of the thirteen paired and single

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

double-hung sash windows in the second story. Some of these have visible masonry sills, and a stringcourse of rowlock brick that runs the full width of the facade serves as a continuous header. Above this in the upper facade, two masonry block courses serve as the upper and lower borders of a broad panel with rowlock brick margins and herringbone brick center punctuated at regular intervals by square masonry blocks. The facade parapet has a course of soldier bond brick.

Originally built with a "Spanish Castle" styling in the interior; the exterior has hints of art deco architecture. The four stores on the main floor were 40-by-18 feet (DDA 2016). The building's north corner door led up to the Dorlexa Apartments, nine second-floor apartments that were part of the Soo Theater complex (CCHS 2017, city directories). A 1939 photograph showing the right portion of this building and another streetscape view from 1953-54 illustrate that it had multiple masonry string courses and blocks in the cornice set off from the brick wall planes (CCHS 2017, Walter Materna Collection, neg. #1034, #830.1; Arbic and Stevens 2009: 23A). The original marquee was elaborate cast iron, but was destroyed in a vehicle accident. The current marquee was added in the 1940s or 1950s (DDA 2016).

The 1930 edition describes the Soo Theatre Moving Pictures as metal truss construction with celotex on top of steel truss on steel columns in engaged piers with a concrete floor. The rear had a stage and scenery. The marquee and entrance are in the southernmost bay while three storefront, the northernmost twice as wide as the other two, faced Ashmun Street with tile first floors and fireproof construction to the rear along the main theater section. The only change in the 1950 edition is Movies replaced Moving Pictures.

The Soo Theater was built by Chicago financier Paul Axelrod, with construction beginning in August, 1929. The architect was William P. Whitney of Chicago, and Marshall N. Hunt of Sault Ste. Marie was general contractor for the \$300,000 theater. When it opened March 12, 1930, it had 1,185 seats and an 88-foot wide stage (Arbic 2003: 217). The theater was built to vaudeville house plans, with a full stage, flyspace, dressing rooms beneath stage, twin organ lofts (organ never installed), and orchestra pit. In 1974, a huge concrete wall divided the auditorium into a duplex cinema for film only, but the Soo closed its doors in 1998. In 2003, it was acquired by Soo Theatre Project, Inc., a local non-profit group dedicated to its renovation and restoration as a community performing arts facility. A Michigan Cool Cities grant remodeled the theatre's retail space into a regional performing arts school, which opened in 2005 (Arbic 2003: 219; Cinematreaures 2017).

536-538 Ashmun. Goetz Block (1900, 1922, 1990s?). Marshall N. Hunt, Contractor, L. A. Pearce Contractor (1922 Bakery Addition), both Sault Ste. Marie. Contributing.

This is a three-story rectangular plan flat roofed two-part commercial block with a yellow brick facade and sandstone rubble sidewalls, while the first story is clad in small gray ceramic tiles. The street level has on the right has an off-center recessed entry with an aluminum frame glass door, sidelights and transom, which is set between display windows with frosted glass transoms that rest on a high bulkhead. To its left is a recessed entry to the second story that is slightly offset from the building's center. Left of this is another storefront that slants in from the left building corner, but otherwise is similar to the opposite storefront in composition, although it has a larger paired aluminum frame display window and a correspondingly narrow tiled bulkhead. A

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

broad vertically seamed metal pent roof is at the level of the storefront cornice. A beveled dressed limestone masonry block stringcourse at the top of this also serves as a continuous sill for the second story windows. Brick engaged piers at the building corners and on either side of a narrow central bay rise through masonry capitals at the top of the second story, which are linked by a masonry block stringcourse. Each of these engaged piers is centered between slightly recessed smaller ones of identical composition that flank the windows in the building's three sections. The second story fenestration is composed of a single double-hung sash window in a downsized opening that has a dressed limestone muntin beneath a wood panel-filled transom, which has a robust dressed limestone lintel. In the wider sections on either side of the engaged piers flanking the center section are sets of three openings comprised of a double-hung sash window and transom separated by a brick pier from narrower openings with transoms. The sills and lintels are identical to that of the center section, all transoms and the openings next to the central engaged piers are all filled with wood panels, while the openings near the engaged corner piers have casement windows. Above this, the third (attic) story has a small centrally placed tile wall vent in each section enframed by the building's engaged piers and a projecting classically inspired masonry cornice. The facade terminates in a masonry coped parapet. A one-story, 26-by-65-foot, concrete block addition was constructed at the rear of this building in 1922 (*Evening News* 1922). A 1955 streetscape photo showing this building reveals the street level at that time appears to have been clad in structural glass or enameled porcelain with "SOO-CO-OP" centered in the storefront cornice (Arbic and Stevens 2009: 23A; CCHS 2017, Walter Materna Collection, neg. #830.1). This building is mentioned in Eckert's *Sandstone Buildings of the Lake Superior Region* (Eckert 2000: 270).

540 Ashmun. Building (Between 1930 and 1950, 1990s?). Non-Contributing

This is a three-story, rectangular-plan, flat-roofed, two-part commercial block. The street level is clad in gray tile matching that next door at 536 Ashmun, while the second story is entirely shielded behind a broad projecting vertically seamed red metal pent roof, which is of similar composition as the pent roof next door at 536. It is pierced by two double-hung sash windows. The third story is clad in vertical metal panels as is the south side wall. The street level is a somewhat classic 1960s design, with dark gray ceramic tile covering a broad recessed off-center entry flanked by large glass cantilevered display windows, all set in anodized aluminum. A 1955 streetscape photo reveals this building, at that time, appeared to be brick with a canopied street level of broad display windows, the second and third stories lacking in any ornamentation with paired double-hung sash windows, and a circa 1977 image shows the building unchanged from 1955 (Arbic and Stevens 2009: 23A; CCHS 2017, Walter Materna Collection, neg. #830.1, neg. #1199.5). **Because none of the original building is evident, this building is considered Non-Contributing.**

544 Ashmun. Lambros Building (circa 1964, 2000s?). Contributing.

This is a single-story, rectangular-plan, flat-roofed, one-part commercial block whose facade is laid in red Roman brick laid in 1/3 running bond. The storefront slants in from the left corner to a wooden entry door with transom at the right corner. In between are wood framed synthetic stucco/EIFS panels with two fixed pane windows that rest on narrow brick bulkheads. Wood framed panels also extend across the facade at the level of the storefront cornice. A 1977

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

streetscape photo shows at that time this building had a flat canopy across the facade) CCHS 2017, Walter Materna Collection, neg #1199.5).

546 Ashmun. T. E. Logan Block (1903, 1970s, 2000s?). Non-Contributing

This is a two-story, rectangular-plan, flat-roofed, two-part commercial block that is clad in vinyl shakes on the first story and horizontal vinyl siding on the second. The sidewall is sheathed in vertical vinyl or metal siding. The street level has a recessed entry at the right corner that contains two steel doors, and to the left is a large fixed pane window, all placed beneath a vinyl awning. Above the awning extending up into the second story is a broad section of asphalt shingled pent roof. The second story has a single and a paired double-hung sash window. The building is distinguished by its elaborate pressed metal cornice, which has paired console end brackets between which are modillions and a wide frieze with raided block letters stating "T. E. LOGAN." In April 1903, Thomas Logan broke ground for his new building on Ashmun Street and workers were installing windows in August (*Evening News* 1903g and *Evening News* 1903h). By 1922 the rear had been extended with a single-story concrete block section that was removed by 1930. A sketch of the building from the 1970s showed a bay window on the second story and yellow siding (DDA 2016). A 1977 streetscape photo shows at that time the shallow pent roof had been applied and the second story windows downsized within much larger openings CCHS 2017, Walter Materna Collection, neg #1199.5). Although this building has a wonderful original pressed metal cornice, incorporating the name of the building's builder, **it is Non-Contributing because of the overall insensitive renovations**

548 Ashmun. P. J. Sheedy Grocery Building. (1896, 1902-06, 2015). Contributing.

This is a rectangular plan two-story flat roofed red brick two-part commercial block. The street level has an off-center storefront with a slant-sided entrance holding a metal framed glass door, which is centered between metal framed display windows with cant corners that rest on narrow brick bulkheads. A full width transom is beneath the storefront cornice signboard. Brick engaged piers rise from the base of the building corners and from the mid-facade at the storefront cornice. Centered between these on either side of the middle one in the second story is a single double-hung sash window with a rock-faced stone sill and a gauged brick lintel. The engaged piers extend to a parapet holding an elaborate pressed metal cornice with corner brackets and acanthus leaves, cable molding and medallions. The center of the frieze has a projecting block holding a pair of shears cutting hair, apparently acknowledging the hair styling business that occupied the building when the restoration was completed. The building was constructed in 1896 (*Sault Ste. Marie News* 1895e; *Sault Ste. Marie News* 1896d), and later enlarged by adding a second story to the original one-story section in the rear. The building received a facade grant and was restored in 2015.

558 Ashmun. Building (1925 (DDA), 2009). Walker & Cox, General Contractor, Sault Ste. Marie. Non-Contributing.

This is a rectangular plan flat roofed single-story building with a brown brick facade and concrete block sidewalls. The recessed right corner entrance holds a steel framed glass door. To its left the facade is composed of three sets of triple fixed pane windows that rest on rock-faced masonry sills. A full-width asphalt shingle clad pent roof is between the fenestration and a roof parapet composed of two broad shallow pitched gabled sections. Both side walls lack

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

fenestration. This building historically featured a glass storefront, but was significantly altered when the current owner remodeled the building in 2009 (DDA 2016). Although the parapet remains from the original building, a 1955 photo reveals that the facade is entirely new, including the brick wall planes (Arbic and Stevens 2009: 24A, 24B; CCHS 2017, Walter Materna Collection, neg. #1199.5). **Since none of the original building fabric is evident, this building is considered Non-Contributing.**

564 Ashmun. Soo Oil Co. Service Station(?) Building (1922, 1930-1950; 2000s?). L. A. Pearce, Contractor, Sault Ste. Marie. Contributing.

This building is set back from the northwest corner of the Peck Street intersection. It is composed of two flat roofed single-story structures, the first set at a 45-degree angle to the intersection and the second to its left, at the southwest corner of the parcel. The first building is composed of a rectangular plan section with a centered entrance beneath a broad cantilevered canopy, which steps down to a cant-corner section to its right. Its lower wall is clad in brick veneer with a masonry beltcourse that serves as a continuous sill for the six vinyl, double-hung sash replacement windows. The second building has a taller section with brick corner piers and is vinyl sided with two metal overhead doors. To the right the building steps down to a brick walled section containing a steel door with transom that is next to a large opening, which apparently originally held an overhead door but now is infilled with vinyl siding containing a large fixed pane window. The building was originally constructed with a brick base and stucco walls. An addition was erected on the north side of the building between 1930 and 1950, creating the current footprint. The single-story part of this property is a variant of the small box with canopy type of gas station that achieved popularity after 1960 (Jakle and Scully 1994: 153, 156).

NVA. 600 Block Ashmun. Ashmun Street Bridge (1935).

See discussion after 567 Ashmun Street.

600 Block Ashmun. Michigan Lake Superior Power Co. Canal, "Power Canal" (1885-87, 1898-1902).

See discussion in Appendix.

712 Ashmun. Cloverland Oil Filling Station Building (Post-1950). Contributing.

This is a single-story flat roofed former service station building that is set back from the southwest corner of the intersection with Sheridan Street. It is composed a single-story section with a curved wall that is clad in vertical wood panels and a taller single-story section to its west that is constructed of brick. The former section has a broad horizontal canopy that extends over an aluminum frame glass entry door in the curving wall and three display windows to its right that extend to a second aluminum frame glass door. The taller section to the right has two large entrances, one with a recent vintage metal overhead door and the other sealed with brick. This building is an later example of a variant of the small box type of gas station that was popular from the 1940s through the 1980s (Jakle and Scully 1994: 153, 156). Although this building has been renovated, because this filling station retains its original profile and it is possible to ascertain its original appearance, it is considered Contributing.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

716 Ashmun. Building (Between 1906-1907, 1922-1930, post-1950, 2000s?). Non-Contributing.

This is a single-story rectangular plan flat roofed stone one-part commercial block. The facade has rock-faced limestone block corner piers, which merges to uncoursed ashlar limestone in the visible north sidewall. The street level between the piers is clad in clapboard and has an off-center slant-sided entrance with a metal framed glass door that is centered between two horizontal rectangular fixed pane windows. The upper facade has a broad section of vertically seamed metal panels, which wraps round to the side elevation. Between 1922 and 1930 a single-story rear section of concrete block was added to the rear. **Non-contributing because the building no longer resembles its original appearance.**

718 Ashmun. Osborn House(?) Building (between 1897 and 1902 / 1900). Contributing.

This is a rectangular plan two-story brown brick two-part commercial block with a flat roof. Between its brick corners, the street level facade is clad in vinyl shake siding and slants inward to a central steel door. To its right is a paired double-hung sash window. The storefront cornice level is also clad in vinyl shake siding. The second story has three double-hung sash windows on plain masonry sills. The facade terminates in a simple pressed metal cornice with block corner brackets. The left side elevation is clad in asbestos shingle and has a second story entry door atop an external wood stair, while the right side is sheathed in metal panels.

720 Ashmun. Frank Cappuccilli Grocery(?) Building (Between 1897 and 1902).

Contributing.

This is a two-story rectangular plan wood frame building with boomtown gable, which is clad in vinyl siding. The street level has an aluminum frame glass door at the right corner from which a triple aluminum frame display window that rests on a brick bulkhead extends to the left corner. Centered in the second story above is a picture window with an adjacent casement window. The side elevations are clad in vinyl and have two windows in the second story. This is one of a very few frame buildings surviving in the central business district.

722 (722-24) Ashmun. Fuoco Block Building (1914; 1980s?). Contributing.

This is a rectangular plan two-story yellow brick two-part commercial block with a flat roof. The first story has a slant-sided entrance with an aluminum frame glass door centered between two aluminum frame display windows on narrow tile bulkheads. Plywood panels occupy the area above the fenestration. The storefront cornice is created by corbelled brick in a darker color that references an entablature and end brackets. Resting on this and centered in the second story is a broad wood frame bay window having a wide frieze with dentils, which is supported by two block modillions. The upper facade has a deteriorated corbelled brick corbel table and end brackets of the same contrasting color as the storefront cornice. Centered above this is a slightly recessed metal plaque that holds a central masonry tablet. The masonry tablet obscures painted lettering on the face of the recessed panel that read, "FUO (masonry tablet) OCK," with the masonry panel inscribed "FRANK BACCARI / 1954." The parapet above has a flattened central gable with end merlons and masonry coping. The visible side elevation lacks fenestration. Based on city directory entries for this address, the obscured painted letters on the cornice sign are "FUOCO BLOCK."

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

724 (726) Ashmun. Parker Block / Baccari Block (1937, 1961). Contributing.

A parking lot extends south from this building to the northwest corner of the Leroy Street intersection. It is a rectangular plan two-story yellow brick two-part commercial block with a flat roof. The first story has a recessed off center entry with a metal framed glass entry door. To its right is a similar corner entry under a painted horizontal metal(?) canopy supported on metal brackets, which leads to the second story. Left of the storefront door is a slant side metal framed display window, which abuts paired metal frame display windows that extend from it to the buildings left corner. All vertical and horizontal wall surfaces of the first story are covered with a cement skin/stucco. Above this, the storefront cornice is clad in T-111 siding, which carries the signboard over the display windows. The second story has a central opening set within a slightly recessed brick panel that extends up from the storefront cornice. Within this opening are paired double-hung sash windows on either side of a broad panel of T-111 siding, all resting on a continuous concrete sill. The building's second story corners are defined by stacked header bond and stack bond brick. The south sidewall is a sandstone rubble wall from a now-demolished building. In 1937 the *Evening News* reported that Frank Parker received a building permit to build an estimated 25x100 foot addition to the south side of his beer garden in the Fuoco Block, which is later described as an "addition to building at 724 Ashmun," at an estimated cost of \$9,000 (*Evening News* 1937d). The 1950 Sanborn map shows an internal connection, perhaps, simply, doors, between this building and the one next door to the north at 722 Ashmun. The façade was altered after a 1961 fire destroyed the neighboring building to the south (the Brown Block), whose wall forms the side of this building (DDA 2016).

800 Ashmun. Clark Filling Station Building (Between 1957 and 1960). Non-Contributing.

This is a small, rectangular plan single-story shed-roofed building that is clad in T-111 siding. The built-up roof has an asphalt shingle clad frieze. The aluminum framed glass entry door is centered between a sliding window to the right and a triple casement window to the left). **This building is Non-Contributing because none of its original architectural fabric is evident.**

808 Ashmun. Building (Between 1922 and 1927, between 1930 and 1950). Non-Contributing.

This is a single-story rectangular plan flat roofed one-part commercial block with a brick facade and concrete block sidewalls. The metal framed glass entry door is centered between two display windows. A stringcourse of soldier bond brick extends from the door to each building corner and also serves as the window lintels. The upper facade has a projecting vertically seamed metal mansard-like canopy. The sidewall is concrete block and lacks fenestration. This building is an example of the small box type of gas station that first achieved popularity circa 1940 (Jakle and Scully 1994: 153, 156). Sanborn maps reveal a small cement brick or concrete block building was constructed on a vacant lot here between 1922 and 1930, which is enveloped within a larger concrete block building between 1930 and 1950, with the earlier section addressed 808A and the newer one as 808B Ashmun Street. **This building is Non-Contributing because none of its original architectural fabric is evident.**

810 Ashmun. Philip Gillotte Grocery Building (1924, 1964, 2015). Contributing.

This is a rectangular plan two-story flat roofed building that is clad in clapboard. Sanborn maps describe the building beneath the siding as being constructed of "solid cement brick." The street

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

level has an aluminum frame glass entry door centered between a steel corner door to the left and a vinyl frame picture window with flanking casements. The second story has two double-hung sash windows and the right-side elevation a single double-hung sash window towards the rear of the second story. There was a 1964 fire that damaged the structure, as well as a 2015 fire (DDA 2016), and it is assumed that building renovations were completed in response.

812 Ashmun. Teets Building (1957). Contributing.

This is a rectangular plan two-story flat roofed yellow brick two-part commercial block. The street level has a steel pole centered in the facade. From it the storefront slants slightly inward past a large fixed pane window to the right building corner, and to its left slightly inward past a sliding window to a steel replacement entry door. The fenestration is placed in wall planes of diagonal wood planks. A second steel door at the left building corner leads to the second floor. Above a canvas awning, the second story is laid in 1/3 running bond Roman brick and contains two casement windows. Wood planks are placed at the roofline. This two-story, 26 feet-by-40 feet building was constructed in 1957 at a cost of \$9,000 (DDA 2016).

816-822 Ashmun. Retailers Wholesale Bakery Building (Between 1927 and 1930; 1980s?). Walker & Cox Contractor, Sault Ste. Marie. Contributing.

This is a very wide rectangular plans single-story flat roofed red brick building on a substantial concrete foundation, which was originally addressed as a single building and currently has two Ashmun Street addresses. The north portion, addressed as 816, has a recessed left corner entry beneath a flat metal canopy that contains a metal framed glass door. From the entry to the right corner are four large metal framed fixed pane windows with four-light transoms. These have splayed rowlock brick sills, while a course of soldier bond brick, which extends across the facade between the building corners, also serves as a continuous lintel. The right section of the upper facade has a panel of basketweave brick in perimeters formed by single courses of header and rowlock brick. Diagonally to the right and left above the entrance are single dressed square masonry blocks beneath rectangular ones. The facade terminates in a parapet resembling a broad and shallow battlement with masonry coping. The south portion, addressed as 822 Ashmun, is a continuation of much of the composition of 816, but diverges because of the presence of a full-width vinyl shake clad pent roof that extends from the parapet to the tops of the windows. A cross-gabled canopy extends from the pent roof above the entrance containing an aluminum frame glass door with transom. The door is between a double display window on its left and a single one to its right, both having splayed rowlock brick sills. To the right are five metal frame windows composed of a large fixed pane over a slider, the first two of which appear to be later installations. A sixth opening at the right corner near the entrance to the adjacent 816 building is filled with glass block. Sanborn maps indicate this building was constructed with iron columns and girders and had tiled walls. A circa 1940 photograph shows that the right portion of this building addressed as 816 is virtually unchanged, including fenestration, other than the installation of a new door and windows. The fenestration of the southern section at 822 has been altered through enlarging of the openings in the left half of the building, but as with 816, the patterns of windows and doors retains that of the original building (CCHS 2017 Walter Materna Collection; Arbic and Stevens 2009: 28A).

824 Ashmun. Building. (Between 1902 and 1906). Contributing.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

This is a rectangular plan two-story flat roofed two-part commercial block with a brick facade and sandstone rubble side walls. The first story has a slant-sided entry with a metal frame glass door and transom that is centered between aluminum frame display windows that rest on a cement skin clad bulkhead. To the left the facade slants in to a recessed corner entry door to the second story. Above this are opaque glass storefront transom windows, which are beneath a narrow section of structural glass panels. Brick engaged corner piers rise from rock-faced block bases and are linked below the building's cornice by a brick corbel table. An elaborate pressed metal cornice is at the building parapet, composed of large scroll end brackets between which are six smaller brackets, which have pairs of Acanthus leaved modillions between them. The second story fenestration has been altered and consists of a broad Chicago window with a plain masonry sill to the left and two double-hung sash windows with rock-faced stone sills and flat lintels to the right. The original fenestration is still evident from poorly executed infilling – four taller windows with gauged brick lintels.

826 Ashmun. N. C. Morgan Building (1894, 1897, 2000s?). Non-Contributing.

This building occupies the northwest corner of the W. Ann Street intersection. It is a rectangular plan, two-story, flat-roofed, two-part commercial block that rests on a concrete foundation. The street level of the facade and side / south elevations is clad in limestone veneer and the second story in vertically seamed metal panels. A broad asphalt shingle clad pent roof extends across the facade and wraps around and continues along most of the side wall. The facade has a square cut-out entry with an aluminum frame glass door and transom at the south corner, which is adjacent to a quadruple display window that extends to near the north corner. Four double-hung sash windows are in the facade's second story, while the side elevation has three doors and two double-hung sash in the first story and a mixture of double-hung and sliding windows in the second. The rear of the building is a single-story section under a shed roof. A rear addition to this building was constructed in 1897, resulting in the current building footprint. Although ensheathed in synthetic siding on all elevations, a 2008 GoogleEarth street view shows this building as clad in half-timbered stucco that appears to show ribs of clapboard beneath it. This, plus the Sanborn notation that the building was clad in asbestos shingles in the 1950 edition appears to argue that the building underneath is of wood frame construction, originally clad in clapboard. **This building is Non-Contributing because none of its original architectural fabric is evident.**

BINGHAM AVENUE, EAST SIDE (south from Water Street)

In 1890, Bingham Avenue ended at Portage Avenue and Fort Brady occupied all the land from the north side of Portage to the St Marys River. The northeast corner of E. Portage Ave. and Bingham Ave. is part of a full city block occupied by the Federal Building / Post Office (current Sault Ste. Marie City Hall) (see 225 E. Portage entry). The east side of the 200 block has no properties.

BINGHAM AVENUE, WEST SIDE (south from Water Street)

In 1890, Bingham Street ended at Portage Avenue and Fort Brady occupied all the land from the north side of Portage to the St. Marys River. Today's northwest corner of the Portage-Bingham street intersection would have been within the boundaries of the fort.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

106 Bingham. C. W. Given House (1900). William Given or Marshall N. Hunt, Contractor, Sault Ste. Marie. Contributing.

This house is located on the north side of an alley. It is a large rectangular plan, two-story, front-gabled, brick house that has a sandstone rubble foundation and a thick masonry belt course between the basement and first story. The facade has full-width hipped roof entry porch. Its left side is partially enclosed by vinyl siding and windows and contains an off-center entry door, while the right side is open and has turned columns and balustrade. Stacked above the openings in the first story are four evenly spaced double-hung sash windows with stone sills in the second. The face of the prominent enclosed vinyl sided gable above flares at the base and has a paired double-hung sash replacement windows in its center. The side elevations have functional fenestration composed of double-hung sash and awning windows with robust dressed stone lintels and sills, with the south side also having an off-center entrance within a vinyl clad gabled frame vestibule. Vinyl clad gabled dormers are centered in the roofs on each side. A pyramid roofed brick garage is behind the house.

108-110 Bingham. House (Between 1890 and 1895). Contributing.

This is a rectangular plan, 1 ½-story, side gabled, side-by-side house clad in staggered cedar shake. The shallow pitch front-gabled enclosed entry porch is centered in the facade between two large fixed pane-and-casement windows with transoms. The second story diagonally above the porch to the left and right has two double-hung sash windows associated with each dwelling unit. The side elevations present a saltbox profile, extending to a single-story rear, each containing two double-hung sash windows in the gable and a single one in the first story. The north side also has an enclosed shed-roof entry porch, and the left a single bay front gabled frame garage, attached by a small ell at the rear corner of the house.

NOTE: The west side of the 200 block of Bingham is excluded from the historic district. It is occupied by an extensive parking lot and set-back for the large-footprint single story Immigration and Customs Enforcement building that combines new construction with insensitive renovation and retains none of its historic character.

COURT STREET, EAST SIDE

319 Court. Chippewa County Courthouse (1877; 1904, 1930, 1989). William and John Scott Architect, Detroit; 1904 addition, renovations Edward T. Root, Architect, Brubaker & Cole, Contractor, both Sault Ste. Marie. NRHP-Listed (1984).

This prominent building occupies the north half of the block bounded by Court, Maple, Bingham and Spruce streets, with the City-County Building to its south. The Chippewa County Courthouse is a three-story Second Empire building built of rock-faced coursed ashlar limestone trimmed with rock-faced red Jacobsville sandstone in beltcourses, quoins, lintels, and entryways. It presents a symmetrical facade with a pedimented projecting center pavilion that has a two-tiered clock tower with a convex mansard roof, which is capped by a statue of Lady Justice. The center entrance is set in a slightly projecting pavilion topped with a pediment. Windows on the first floor have a segmented arch, while second-story windows are elliptically arched. Both the main structure and the clock tower are topped with a mansard roof, which was originally covered with slate but is now covered with asphalt shingles. Round windows were added to the mansard

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

roof in 1904. The original courthouse was a rectangular plan and the 1904 addition made the whole structure into a T-plan, but the Second Empire architectural style is consistent between the original courthouse and the later additions. Inside, original stamped tin ceilings are still installed. Pillars inside the courtroom have ornate cast iron capitals, and the radiators are covered with grillwork. The courthouse was restored and renovated at a cost of \$1.2 million dollars and rededicated in 1989. While restoration involved exterior work such as installing appropriate doors and windows and stabilizing the wood Lady Justice statue and clock faces, interior projects included stripping and exposing the interior oak woodwork and installing an elevator (Fedynski 2010: 38).

The Chippewa County Courthouse was built in 1877 for \$20,000, using a design by Detroit architect William Scott and his son John, a trained English-born Detroit architect (Eckert 1993:537). In 1904, a rear addition costing \$25,000, designed by Edward Root, was added to the structure, after consideration and rejection of a scaled down renovation plan without an addition that was offered by architect J. B. Sweatt (*Evening News* 1904g; *Evening News* 1904h; Fedynski 2010: 37, DDA 2016). A second addition was constructed in approximately 1930 (DDA 2016). A 1904 trade journal reported that the county clerk was accepting bids for an addition and renovations to the courthouse from plans by Edward T. Root, Sault Ste. Marie architect (*Improvement Bulletin* 1904a: 19). The contract to complete the construction was awarded to Brubaker & Cole (*Evening News* 1904i). The Chippewa County Courthouse is one of the oldest courthouses in Michigan in continuous use and still serving its original purpose.

325 Court. City-County Building (1954) Harry Gjelsteen, Menominee, Architect; MacDonald Construction Co, Sault Ste. Marie(?) Contractor; Chippewa County Correctional Facility Addition (2009). Landmark Design Group Architects, Gundlach Champion General Contractor. Contributing.

This building occupies the south half of the block bounded by Court, Maple, Bingham and Spruce streets, with the Chippewa County Courthouse to its north. The original (1954) building is an L-plan two-story concrete block and stone veneer structure with a flat roof. The off-center entrance that contains aluminum frame glass doors and sidelights is recessed beneath a windowless brick wall plane in the second story on which are mounted letters stating, "CHIPPEWA COUNTY / SAULT. STE. MARIE." The four bays to the left and nine to the right of the entrance are defined by limestone piers that are linked by a limestone water table, all laid in broken rangework. Within the bays, masonry spandrels are placed between the first and second stories. The windows in second story are stacked above those in the first, and all appear to be metal framed double awning windows in openings that have been downsized with vertical seamed metal panels. The south wall has a single-story square plan extension faced in broken rangework limestone, which has a steel pipe balustrade for an open platform off the second story. The rear (east) elevation has been extended and presents a windowless elevation with a concrete skin. An addition to the jail took place in 1999, but most of the original building merges into a large two-story tall 2009 addition to the south and east. The primary elevation of this addition is on the south side along E. Spruce Street, which steps up to a three-story height and is a windowless expanse of wall faced in rock-faced concrete block. Apparently, a parking garage and/or secure entry for the jail, the entire street elevation rests on six piers with tall broken rangework limestone bases behind which is an open paved area that is beneath the main body of

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

the building. The corners on this side are canted and the two-story side walls along Bingham and Court streets, also windowless, have a tall base of broken rangework limestone with a beveled masonry cap, identical to the treatment on the Spruce Street piers. The north side of this 2009 addition is similar to the south side, stepping up to three stories with a cant corner and supported on four stone-based block piers.

A 1954 *Evening News* article calls this the City-County Building, which was designed by Menominee architect Harry Gjelsteen with general contractor MacDonald Construction Co. with total cost of \$601,982, with Distel Heating Co. of Lansing having heating plumbing contract, and electrical work awarded to Rudyard Electric Co. The 184x127-foot building was proposed to combine city offices, city commission, police department and Municipal Court. An architectural rendering in the newspaper shows that this building, which is the northern portion of today's building with a larger footprint, is little changed from that time (*Evening News* 1953e, *Evening News* 1954f, *Evening News* 1954g). In 2009, the building was greatly expanded through a large addition for the Chippewa County Correctional Facility, which extends the building south to Spruce Street and wrapped around eastward along Bingham Avenue. The project was design/build project by Gundlach Champion Co. with Landmark Design Group as architect (Gundlach Champion 2018). The two-phase project cost \$9 million and added 16,300 square feet in two stories and mezzanine.

511 Court. St. George Greek Orthodox Church (1932 / 1947). Contributing.

This is a rectangular plan, front-gabled, brick church edifice that rests on a concrete foundation. The facade has a four-story tower at each corner with supported by corner piers with masonry shoulders. Above the hipped roof third story are cant cornered cedar shake clad pyramid roofed belfries with Latin (perhaps surprisingly not Greek) cross finials. The center section between the towers is constructed of yellow brick, which contrasts with the generally red tone of the rest of the church. This contains the recessed entrance that is accessed by a straight run of concrete steps and is placed behind Doric columns on either side. The paired entry doors are beneath an elliptical fanlight with leaded glass within an elliptical lintel crafted from triple rowlock bond brick. Above the entrance is a large masonry panel inscribed "GREEK / ORTHODOX CHURCH." All openings and windows in the brick walls of this church are round arch and formed by double courses of rowlock brick, except for the half story / basement windows that have flat lintels. The corner towers on the facade and side each have stacked fenestration composed of a basement window, a tall stained glass diamond window on a rock-faced sill, a louvered vent on a rock-faced sill, and in the frame belfry louvered vents with round arch wood frame surrounds. On each tower beneath the first story window is a masonry plaque, the north one with the raised numbers "1932," and the south one with the inscribed letters "ST. GEORGE." Between the towers the gabled nave has three tall round arch windows, the center one taller than the others, all with diamond (leaded?) lights. The side elevations behind the towers have glass block basement windows stacked beneath four round arch stained glass windows with splayed header bond brick sills. Near the rear corner on each side is a small flat top window with the same type of sill.

A photo that may date soon after the 1932 construction shows the gable front church without corner towers, instead having a central pedimented portico that had a frieze with Greek lettering,

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

between two tall round arch stained glass windows that apparently were moved during renovations to the front of the towers present today. Contrasting color brick was used as surrounds in the facade windows and doors, including a small rosette window above the entrance. A Greek cross topped a small pyramid roofed frame belfry (Stevens 2008: 93).

The current edifice was rebuilt or reconstructed following a fire in 1947 (*Michigan Christian Advocate* 1947: 568). How much of the original 1932 building was salvaged and incorporated into the 1947 church is unknown. The *Evening News* reported in 1947 that “construction is progressing rapidly on the Sault’s newest edifice, St. George Greek Orthodox Church on Court Street” (*Evening News* 1972e).

517-519 Court. Madigan-Andary Building (1964-66). Contributing.

This is a single-story rectangular plan flat roofed double enframed window wall that has a concrete foundation and is clad in vinyl siding. Areas of damaged siding reveal the building underneath is constructed using yellow Roman brick is laid in 1/3 running bond brick. The building is divided into two sections by projecting rectangular plan piers between which are recessed storefronts. Limestone flagstone veneer covers the pier bases and extends low planter boxes at the base of each section. Aluminum frame glass doors are on either side of the center pier from which a run of five large casement windows extend to the building corners. The upper facade projects out above the bays below, is clad in vinyl shake siding and contains signage. The side elevations each have four casement windows. A short chimney stack of yellow 1/3 running bond brick rises above the southwest corner of the facade.

529 Court. Free Methodist Church (First Church of Christ (Scientist)) (Between 1896 and 1898). Contributing.

This is a two-story, front jerkinhead gabled edifice that is clad in vinyl siding. The facade has a pedimented portico above a wide frieze supported by tall fluted Ionic columns. Centered beneath are two wood entry doors separated by a wood panel with a leaded glass window, all enframed by a classical entablature resting on fluted engaged piers. A run of four square fixed pane windows is above the doors and to the right and left are narrow vertical openings each filled with two stacked casement windows. In the wall above the pediment is a small louvered vent. Each side elevation has four evenly spaced windows comprised of stacked casement windows identical to those on the facade. A cross gabled two-story section is at the rear of the building, whose south side has a short ell in which is located a wood door. Its side elevations have two double-hung sash in each story on this side and two on the first story of the opposite side, which also has a single double-hung sash in the second story. Classical Revival inspiration is evident in its entry portico and large Ionic columns.

This church is mentioned in a yearly review of construction in Sault Ste. Marie published for 1896, with a cost of \$900.00 (*Sault Ste. Marie News* 1896f). However, in mid-1898 in the *Sault News* reported that “several hundred dollars” had been expended on the Court Street building, which had been “sided up and plastered,” although it would “probably not be finished until late in the Fall” (*Sault Ste. Marie News* 1898a). A summary of that year’s construction activity in the Sault reported that the church expended \$500.00 to finish the building (*Sault Ste. Marie News* 1898b). It continues to be occupied by the Free Methodist congregation through 1915, with the

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

rear section labeled either dwelling or parsonage. By 1922, it is labeled Furniture Storage, and in 1930 through 1950 it is the home of the 1st Church of Christ Scientist.

COURT STREET, WEST SIDE

300 Court. Sault Polyclinic Building (1937). David E. Anderson Marquette Architect, A. H. Proksch, Iron River, Contractor. Contributing.

This is a rectangular plan two-story-and-basement yellow brick central block with wings type building that has a concrete foundation and a flat roof. The symmetrical facade has a projecting central block that contains the entrance, on either side of which are four bays defined by fenestration. The paired metal framed entry doors have sidelights and are set within what newspapers from the period termed “ivory cast stone” (*Evening News* 1937f). The plain engaged piers on either side of the doors have curved ribbed margins and faces interrupted with three equally spaced rectangular panels with an embossed geometric stylized plant motif. A broad frieze above the door has dentils at its upper and lower margins beneath broad masonry coping, and on either side of a central painted sign stating “CHIPPEWA COUNTY / COURTHOUSE ANNEX” is a molded caduceus, as a symbol of medicine. Above this, stepped masonry forms the base of broad brick engaged piers that rise on either side of a broad central masonry panel, which is bordered by narrow vertical bands of dentils. These rise to narrow capstones with geometric motifs, which comprise the lateral portions of a stepped parapet that is taller than the flanking sections of the building. The center of this central block between the narrow vertical dentil runs has broad masonry panels that serve as spandrels above and below the paired second story double-hung sash windows. These have a plain field centered between vertically ribbed sections above and below the windows, but in the upper facade are vertical panels with stylized geometric plant motifs. The central section on either side of the entrance has single double-hung sash windows in each story, with masonry spandrels above and below having a narrow vertical run of geometric motifs centered between vertically ribbed margins. To each side of the projecting center block, the four equally spaced bays are formed by a half-story basement window stacked below single double-hung sash windows in the first and second stories. The sill for the basement windows is the foundation and for the first story is a continuous masonry belt course, while the third story windows have individual plain masonry sills. The windows have masonry spandrels identical in decorative treatment to those in the central block, but are not as tall. The north side elevation, visible from Portage Avenue, duplicates the character of the facade in terms of style, having three sections formed by a slightly projecting central section that is taller than the flanking sections. The central section has paired double-hung sash in the first and second stories, and the adjacent sections have two evenly spaced double-hung sash in each story. The south side is more restrained in composition, with functional fenestration that lacks any masonry embellishment. This building in its angularity, massing and stylized geometric decorative flourishes is a textbook example of the Art Deco style. The building warranted an entry as one of 17 structures in Sault Ste. Marie recognized by the Society of Architectural Historians website, *Archipedia* (SAH 2018).

The Polyclinic opened in 1937, and its footprint reveals it was constructed of cinder block with brick facing, and the first floor had cinder block with tile facing, while the roof had a steel deck. The interior had doors and trim stained in dark walnut with “dark red battleship linoleum” floors.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

The main floor waiting room and lobby had cast plaster molding in “burnt orange” of “Grecian design” and electric fixtures of “modern design.”

328 Court. Keliher Wholesale Grocery Building (between 1895 and 1897). George E. Blue, Architect Sault Ste. Marie. Non-Contributing.

This is a two-story rectangular plan flat roofed two-part commercial block with sandstone rubble side walls, and a brick facade now sheathed in synthetic siding. The metal sheeting, vinyl and flagstone. The street level has three projecting piers clad in broken rangework limestone. Vinyl clad walls slant in from the corners, the right side having a large square fixed pane central window and a steel framed glass entry door near the center pier, while the left side has a identical square central window. Above an asphalt shingle clad pent roof the tall upper facade is clad in vertically seamed metal panels, from which a large sign is suspended near the center. The south side wall is sandstone rubble, and red brick facing on the facade is visible at the junction with this sidewall. The first story has seven elliptical arched openings alternating between four infilled windows and doors, with lintels of gauged rock-faced sandstone blocks. The windows all have plain stone sills. The opposite side elevation is clad completely in vertically seamed metal panels. **This building is Non-Contributing because none of its original architectural fabric is evident.**

620 Court. Pingatore Apartment Building Between 1944-49). Contributing.

This residential apartment building is behind a large parking lot for the Ashmun Street Burger King restaurant. It is a rectangular plan two-story flat-roofed building with a brown brick facade and concrete block sidewalls. The building entrance is reach by concrete steps aligned perpendicular to the facade and behind a brick apron. This leads to an off-center wood entry door between a small awning window to its right and a triple casement window on its left, both with plain masonry sills. Centered above I the second story are two triple casement windows identical to that in the first story. The upper facade has a broad rectangular panel bordered by corbelled vertical stack bond and horizontal soldier bond brick. Centered within the panel is a masonry plaque inscribed “PINGATORE.” The masonry coped parapet above is stepped centrally and has a merlon at each corner. The side elevations have functional fenestration consisting of glass block, casement, awning, and double-hung sash vinyl replacement windows with masonry lintels and sills. The north side has a concrete block wall chimney and the left a door in the second story towards the rear, which leads to a deck on top of a single-story single bay concrete block attached garage.

704 Court. First Free Methodist Church (1920). Contributing.

This building occupies the southwest corner of the E. Ann Street intersection. It is a single-story square plan front gabled building that has red painted rough-faced cement/pressed brick walls and rests on a cement-skinned masonry(?) foundation. The facade’s corner entry is a wood door beneath a small pent roof hood on lumber braces. To its left are three double-hung sash windows with plain wood mullions that share a plain masonry sill. From the top of the windows the gable is clad in vinyl siding and is punctuated by large Craftsman brackets at the eaves. The north side has three centrally positioned double-hung sash windows with a stacked cement brick mullions, which share a plain masonry sill.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

MAPLE STREET, NORTH SIDE (east from Ashmun Street)

113 Maple. James Ryan / Newhouse Funeral Home Building (Between 1906 and 1909, 1930-1950; 1990s?). Contributing.

This is a massed-plan, two-story, two-part commercial block composed of multiple sections with a complex roofline. The front section of the building is rectangular in plan with a flat roof and is clad in EIFS / synthetic stucco. The symmetrical facade has a slightly projecting central section that is clad in limestone veneer and extends slightly above the roofline. It contains a slant-sided entrance beneath a second story Palladian window. The facade on either side has identical fenestration. Each has a corner entrance with fluted engaged piers supporting a classical entablature next to quadruple casement window with transoms and masonry sills, set under a tile pent roof. The second story has three double-hung sash windows with masonry sills, and a decorative wrought iron balconet is below each corner window. The side elevations of this front section have minimal functional fenestration. On either side to the rear are two-story sections with gables perpendicular to the front section, which are clad in aluminum siding and have functionally placed fenestration, with the east side having a steel entry door. To the rear of this building is a long linear side-gabled single-story structure along and aligned to the rear lot line. It is constructed of rusticated concrete block, with fenestration composed of steel frame windows, wood entry doors and a wood overhead door.

Sanborn maps reveal this building incorporated two two-story "solid cement brick" buildings constructed at 113 and 115 Maple between 1906 and 1915. By 1950, the floor plan for 111-113-115 indicates all three buildings had been joined by single-story linking additions and had been incorporated into a single large building. A long rectangular plan concrete block building at the rear property line had at some point, and the west portion of the building section, addressed as 111, has been demolished and is today a paved access to the rear of the property.

119-123 Maple. Soo Machine and Auto Co. Building (1920). Marshall N. Hunt, Sault Ste. Marie, Designer and Contractor. Contributing.

This is a single-story- rectangular-plan, flat-roofed brown brick, enframed window wall building with stone accents that rests on a concrete foundation. The facade has a center entry containing an aluminum framed glass door set within panels of T-111 siding. Dressed limestone block is used in engaged piers on either side of this entrance, and in a frieze and beveled cornice above that extend across the entire facade. Dressed limestone is also used in the facade's corner quoins and internally in vertical margins defining the building's bays. The current fenestration is the product of recent renovations that sealed the formerly large display window openings with T-111 siding and installed a variety of fixed pane and casement windows. The right-side elevation has six segmental arch openings with triple header brick lintels now filled with glass block, a wood entry door, and two overhead doors, while the left has minimal functionally placed fenestration with steel entry doors near the corners.

Sanborn maps reveal this building originally extended through the entire block to East Portage Avenue, where the frontage was addressed on the 1950 Sanborn map as 128-130 E. Portage. They are separate buildings today and the E. Portage building (a renovated NAPA Auto Parts

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

store) is in the block on the south side of the street that is not included in the proposed historic district.) This building was constructed using iron columns and girders.

The current building is the result of the 1920 addition that extended from that building south to Maple. The total building was 35,000 square feet and was reputed to be the largest garage and sales room in northern Michigan at that time. The building had a frontage of 119 feet on Maple Street with a facade of white Bedford limestone and "special grade tapestry brick." The public entered between the office, in the southeast corner of the building, and the salesroom. The salesroom was 66-by-30 feet with natural light through large windows set in copper, with terrazzo floors and mahogany woodwork. Skylights provided natural light to the large garage area at the rear of the building, with a paint shop and parts and wash rooms to the right of the garage.

OSBORN BOULEVARD, EAST SIDE

201 Osborn. Mole Hole Building (1979). Non-Contributing.

This building is on the southeast corner of the W. Portage Avenue intersection. It is a single-story rectangular plan flat roofed concrete block building that is clad in EIFS / synthetic stucco panels, and has a broad cedar shake pent roof. Recessed entrances facing both cross streets are centered between large display windows. Wood planks are used in verticals to divide the wall planes and on either side of the fenestration and in horizontals at the facade base and eave, which is supported by small brackets. **This building is Non-Contributing because it is less than fifty years old.**

E. PORTAGE AVENUE, NORTH SIDE (east from Ashmun Street)

101 E. Portage. Sault Savings Bank Building (1887, 1981, 2016). N. J. Gibbs, Architect, Sault Ste. Marie. Contributing.

This building occupies the northeast corner of Ashmun Street and includes addresses of 119-121 Ashmun as its rear section. This is a two-story, rectangular-plan, flat-roofed, commercial brick building with a raised masonry foundation and distinctive cant corner entry bay facing the Ashmun-E. Portage intersection. The entry bay has a metal framed glass entry door that is set between two robust engaged piers, whose lower shaft is comprised of rusticated rock-faced limestone blocks, mid shaft with tooled blocks, and upper shaft of fluted limestone blocks. These have egg-and-dart capitals supporting an entablature beneath a pediment embellished with acanthus leaves and containing a centered date tablet inscribed 1887. From this corner bay, brick wall engaged piers divide the Portage Avenue side into two sections and the Ashmun Street side into four sections. A broad dressed limestone block course extends along both the Ashmun and Portage elevations, between and across these engaged piers, to serve as a continuous sill for all the double-hung sash windows. These engaged piers carry up through a broad band of dressed limestone masonry that extends along both sides from the level of the entry bay pediment and incorporates the lintels of all first story windows and serves as a base for the second story. Rosettes are placed at this junction on each of the engaged piers. A course of dressed limestone blocks is also employed in the second story, similar to the first, as continuous sills and lintels for the windows, although the lintels are narrower. Masonry coping caps the building's parapet. The

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Portage Avenue side is two sections, composed of three double-hung sash with prismatic glass transoms in the first story and three double-hung sash stacked above them in the second, separated by a pilaster from a storefront whose street level is a slant-sided entrance centered between display windows on brick bulkheads and a second story of four double-hung sash windows. The Ashmun Street side is four sections defined by brick piers that have two double-hung sash in the first three back from the corner entry and are identical in treatment to those on Portage. The fourth section has a first story with a tall triple window with transoms separated by metal pilaster with fluted scroll capitals and two double-hung sash in the second story, which are placed above a course of what appears to be terra cotta Tablet Flowers. This is a fine building with restrained classical embellishments.

The rear section along Ashmun St., addressed as 119-121 Ashmun Street, continues the composition and decorative elements of the rest of the building, although the parapet maintains the building height, the two stories steps down on a half story. To accommodate this, a narrow bay containing a door to the second story continues the rock-faced limestone course from the level of the window sills of the rest of the building. However, a second such course is added that continues across the rest of this section as a continuous lintel, which is identical in treatment to the one used in the main body of the building. Between these two limestone courses the narrow bay also has a limestone plaque scroll incised 1887. This section of the building has three brick engaged piers with limestone accents identical to the rest of the building, on each side and adjacent to the narrow entry bay. The street level has a left corner glass entry door flanked by two large display windows on narrow metal bulkheads that are separated by fluted metal piers, all with glass transoms.

107 E. Portage. Building (2003). Non-Contributing.

This is a rectangular-plan, flat-roofed, single-story, concrete block structure. The lower wall is random fieldstone that extends upward as a corner pier next to the entrance. The rest of the facade and the east side elevation, which faces a parking lot, is clad in vertical planks, and has a pent roof. This building was constructed in 2003 (DDA 2016). **Because it is less than 50 years old, this building is considered Non-Contributing.**

125 E. Portage. Building (Post-1950). Contributing.

This is a single-story, rectangular-plan, concrete block utilitarian structure with a flat roof and whose facade consists of a central large vehicular access door that is flanked by a pedestrian entry. It appears to have been constructed as a storage building or small warehouse.

129-131 E. Portage. Building (Pre-1895 / 1870s? / 1990s?). Fort Brady; Westlake & Vogel contractors, George E. Blue Architect (post-move 1895 renovation). Contributing.

This is a 1½-story, rectangular-plan, front-gabled, frame building. The unusually broad front gabled facade at the street level is clad in T-111 siding and the second story in asphalt shingle. There are two recessed entrances with steel doors near the building corners. The left one has short slant sides and is placed between fixed pane windows that run for about ¾ of the facade. The right one has an awning window to its left in T-111 siding that rests on a brick veneer bulkhead, all beneath an asphalt shingle clad pent roof. The second story has four evenly spaced double-hung sash windows in plain wood surrounds, and above them is a louvered vent below

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

the gables plain frieze board. The side elevation is clad in staggered butt cedar shake. Its first story has an awning window near the door at the corner of the rear elevation and the second story has four evenly spaced openings partially infilled with T-111 siding and containing awning windows just below the eave. A shed roofed single-story section is on the rear elevation. A brick chimney is on the roof towards the left rear and the on the right side the roof has a gabled dormer. An old view of this building shows the entry doors are in the same position, but the first story was mostly large display windows on paneled bulkheads, and the rest of its fenestration is generally unchanged Stevens 2008: 61).

135-139 E. Portage. Cracknell Building (1894-95 / 1930 / 1990s?). George Blue, Architect, Sault Ste. Marie, John Ruehl, Contractor, Sault Ste. Marie. Contributing.

This building is sited next to a vacant lot to the east. It is a two-story, rectangular plan, flat roofed building with a facade that has a light brown brick first story and clapboard clad second story, while the visible side elevation is of concrete block. The facade's first story has two off center entrances that alternate with three paired double-hung sash windows on masonry sills. The left entrance contains a steel entry door and the right is infilled with T-111 siding. Above them and extending the width of the facade is a band of basketweave bond brick that serves as a continuous lintel for the fenestration. The clapboard second story has six evenly spaced double-hung sash windows in plain wood surrounds, above which is an asphalt pent roof. The side elevation is concrete block in the first story, while the second is entirely clad in asphalt shingle, which contains three sliding windows.

149 E. Portage. Building (Between 1890 and 1895). Contributing.

This house occupies the northwest corner of the E. Portage and Bingham Avenue intersection is next to a vacant lot to the west. It is a side gabled, single-story, T-plan dwelling resting on a rock-faced block foundation and clad in vertical wood planks. A front-gabled porch protects the entrance which is centered between sets of paired double-hung sash windows. The rear ell has a prominent front-gabled section on concrete blocks that contains an entry door. A single double-hung sash window is on either side of this in the main body of the house. CCHS stated that this dwelling at 149 E. Portage may have been moved from Fort Brady after decommissioning.

225 E. Portage. Post Office Building/Federal Building (1909-1910). James Knox Taylor, Supervising Architect United States Treasury Department, Washington, D.C., Ed Henry, Contractor, South Bend, Indiana. NRHP-Listed (1977).

This building occupies a full block bounded by Portage, Bingham Water and Brady streets, on land formerly occupied by the original Fort Brady. Erected from designs provided by James K. Taylor, the supervising architect of the United States Treasury at that time, it is a three-story classical building constructed of dressed white Bedford Indiana limestone and Vermont granite. The use of white Bedford, Indiana limestone in the building was controversial, and was selected despite opposition by the Sault's Business Men's Club and other prominent Upper Peninsula citizens. It has a penciled ground floor, engaged Ionic columns and giant piers in the facade's central portion and an entablature and balustrade encircling a low hipped metal roof (Eckert 1993: 537). The building is rigidly symmetrical, is seven bays wide, and measures 64-by-103 feet. Broad stairways lead to entrances on the west and south sides of the building. Fenestration features radiating voussoirs topping the segmental arched and flanking flat-arched windows.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

The first story has an entablature with a carved frieze, and on the principal /south elevation engaged Ionic columns extend through the second and third stories, and articulate the central five-bay central section with the slightly recessed flanking sections. The opposite north side is almost identical, but employs undecorated pilasters instead of Ionic columns. A large three-part entablature with an ornamental box cornice caps the upper stories. A concrete balustrade caps each elevation and the roof has hooded dormers with round windows. With its rigid symmetry, projecting entrance portico, and classically-inspired ornamentation, this building is a fine example of Classical Revival architecture so favored in federally-sponsored public architecture during the early twentieth century.

E. PORTAGE AVENUE, SOUTH SIDE

The south side of the 100 block of Portage Avenue east from Ashmun Street to Bingham Avenue is occupied by extensive parking lots and large-footprint single story buildings. These have been extensively renovated and retain none of their historic character. No Properties.

W. PORTAGE AVENUE, NORTH SIDE (west from Ashmun Street)

200 W. Portage. Kokko Block, Twin City Saloon and Hotel / Brunswick Hotel / Northwest Hotel (1902, 1974, 1979, 2007). Contributing.

This building occupies the northwest corner of the River Street intersection and is adjacent to a large parking lot to its west. It is a three-story, rectangular plan, flat roofed building constructed of broken rangework rock-faced limestone. The street level facade has an aluminum frame glass entry door centered between two large double fixed pane windows, all beneath a canvas awning. Slightly projecting brick engaged corner piers extend up to a band of EIFS panels above the third story at the parapet, and two others are centrally located, extending up from either side of the entrance. The second and third stories each has two segmental arched window openings with gauged rock-faced limestone lintels and masonry sills, which are located between central and engaged corner piers. These contain double-hung sash windows in slightly downsized openings. The side elevations window openings are all segmental arched. The east side is broken rangework rock-faced limestone. Its ground floor has a door near the facade corner and a window towards the rear, while the second and third stories each has five equally space openings containing replacement windows, infill or fire escape doors. The left side is limestone rubble with more functionally placed openings having double header brick lintels. A single-story frame section, clad in limestone veneer and diagonal wood beneath a pent roof is attached near the facade corner. The stone beneath the first story windows and between the central engaged piers in the second and third stories is lighter in tone than the rest of the building, and old photos show that the central section once had windows that matched the adjacent ones in each story (Palace 2018). The interior retains its original mahogany back bar with Corinthian columns, lion's heads and beaded molding. A kitchen addition was constructed on the west side of the building in 1974 and a restaurant was opened. In 1979, a fire damaged primarily the upper floors, resulting in renovations and reopening of the bar/restaurant and the closure of the upper story hotel. Facade renovations were completed in 2007 (Palace 2018).

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

240-250 W. Portage. Ojibway Hotel Building (1926-1927). Pond & Pond, Martin and Lloyd, Architects, Chicago. Marshall N. Hunt, Sault Ste. Marie, General Contractor.

Contributing.

This building is located at the northeast corner of the Osborn Street intersection, and the building and its parking lot occupy most of the block extending north to Water Street and east to River Street. It is a six-story, massed plan, flat roofed, stacked vertical block with two- and three-story wings, which is built with brown brick and masonry accents. The street level of the building is clad in dressed masonry panels. The entrance is centered in an arcade, between two round arched windows on each side and beneath a flat stainless steel canopy. The arcade continues eastward across the first story of the building's three-story section and north to the junction of the two-story section. The six-story section has six evenly spaced double-hung sash windows with plain masonry sill in each story of both the facade and left side elevation. The sixth story rests on a masonry belt course and above the windows is a masonry paneled parapet. Large scroll motifs are placed above each window, and the parapet above the window at each corner terminates in a small gable. The flanking wings on Portage (right) and Osborn (left) are essentially identical in architectural composition, except that the right wing is a story taller than the left, and the first story of the Osborn Street side has brick walls with flat arch double-hung sash windows. They share evenly spaced pairs of double-hung sash windows with masonry sills, large nearly square masonry blocks at the eave line above and between the windows, and a thin masonry course with corbelled brick dentils that is beneath a tall hipped asphalt shingle roof with skylights. Each also has an addition, a single-story frame section clad in vinyl siding on Osborn, and a four-story shed roofed EIFS / synthetic stucco section on E. Portage, which apparently houses an elevator and stairway. When the Ojibway Hotel opened in late 1927 it featured over 100 guestrooms, dining room, checkroom, barbershop and beauty parlor, and after Prohibition ended, a bar and cocktail lounge and dining room was opened that overlooked the Soo Locks Park. The current owners acquired the moribund hotel and over a couple decades have renovated it to modern standards and restored its historic features to their former glory.

W. PORTAGE AVENUE, SOUTH SIDE (west from Ashmun Street)

105 W. Portage. Kritselis Building (1919). Edward Demar, Architect. Sault Ste. Marie.

Contributing.

This building and a parking lot to its east occupy the southwest corner of the Ashmun Street intersection. It is a rectangular plan, two-story, flat roofed, tan brick, two-part commercial block. The street level has a recessed entry at each corner, whose bases are clad in turquoise enameled steel panels. The lower facade between the entries is clad in brick veneer and the upper portion in vertical metal panels. Beneath the second story is a simple masonry cornice from which rise engaged corner piers with recessed central shafts that terminate in masonry caps supporting a stylized battlement cornice, whose silhouette is repeated in the parapet above. The second story fenestration is four evenly spaced flat arch openings with a continuous masonry sill that are partially downsized with double-hung sash windows. Centered above the windows is a masonry plaque inscribed, "KRITSELIS. The side elevation has concrete skin with a lower portion and the corner near the facade clad in limestone veneer. When constructed in 1919 the \$10,000 brick building had "a white enamel front, and [was] modern throughout." (*Evening News* 1919f, *Evening News* 1919g).

Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

107 W. Portage. Hiawathaland Broadcasting Co. Building (1939-44, 1990s). Contributing.

This is a two-story, rectangular plan, flat roofed, red brick commercial building. The street level is clad in horizontal bead board siding that contains an off center recessed entrance, and there is also a steel entry door at the right corner. A single square fixed pane window is to the right of the door and three more are to its left, all beneath a canvas awning. A string course of header bond brick is at the level of the storefront cornice. The second story has two ribbons of steel framed triple casement windows and a narrow vertical window at the right corner, all resting on a continuous header bond brick sill. Double-hung and sliding vinyl replacement windows are infilled in some of the steel framed openings.

111 W. Portage. McKinney Block Building (1915). Robert Barnes, Contractor, Sault Ste. Marie. Contributing.

This is a rectangular plan, two-story, flat roofed, red brick, two-part commercial block. The street level is clad in EIFS / synthetic stucco. A left corner entry with a wood frame glass door is separated by a wide pier from an aluminum frame glass door beneath a shallow flat masonry canopy. To the right of this, between square openings filled with glass block is a ribbon of four aluminum frame fixed pane windows. The second story has three equally spaced triple double-hung sash windows with segmental arch brick lintels and dressed limestone sills. The upper facade has corbelled brick beneath a pressed metal cornice having large paired console end brackets linked by a frieze with block modillions. The second floor holds a large hall with a stage and hardwood floor (DDA 2016).

117 W. Portage. Savoy Bar Building (1990s). Non-Contributing.

This is a broad rectangular plan, single-story, flat roofed building, whose lower facade is clad in broken rangework stone veneer and upper portion in EIFS / synthetic stucco panels. Fenestration consists of a combination fixed casement window entered between two evenly spaced octagonal windows on either side, and there is also an entry door at the left corner. The door is under a marquee canvas awning and the rest of the facade under a quarter round awning. **This building is considered Non-Contributing because it is less than 50 years old.**

123 W. Portage. Roach Block (Wayne Hotel; Short Block Building) (1898, 2000s). J. B. Sweatt, Contractor (and Architect?), Sault Ste. Marie. Non-Contributing.

This is a rectangular plan, flat roofed, two-story, brick two-part commercial block. The street level facade is clad in random stone veneer between the building's brick engaged corner piers, and the second story in EIFS / synthetic stucco panels. The recessed entrance containing an aluminum frame glass door is between combination vinyl fixed pane/awning/transom windows, three to its left and two to its right. The second story has two groups of triple vinyl windows consisting of a fixed pane window between two double-hung sash windows. The upper faced is clad in EIFS that is in a darker contrasting color from that below. **Because so little of the original building fabric is evident, it is considered Non-Contributing.**

125 W. Portage. Morrissey Bros. / Northwest Saloon? Building (Between 1899 and 1902, 1915-1922; 1970s?). Contributing.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

This building is located along the east side of Ashmun Alley. It is a two-story rectangular plan flat roofed two-part frame commercial block that is largely clad in stucco. The street level facade projects slightly from the main body of the building and is clad in wood panels. It contains an off-center steel entry door beneath a transom, which is flanked to its left by a single display window and to its right by a double display window. The stucco second story has two widely spaced double-hung sash windows enframed by stickwork. The first-story of the side elevation has an entry door at the rear of the main building junction with an offset single-story shed roofed extension on the rear elevation, while the second story has six evenly spaced double-hung sash windows. In 1899 the building was severely damaged by fire, with the rear and upper story gutted. This event apparently resulted in the reconstruction of the building evident in changes observed in Sanborn maps between 1897 and 1902. A narrow single-story projecting facade was added before 1922. A 1936 photograph shows the building was clad in lap siding with large windows occupying most of the single-story projecting facade (Arbic 2015: 6).

203 W. Portage. A. Jabour Building (1908). Non-Contributing.

This building is located along the west side of Ashmun Alley and in Sanborn maps was numbered 201-203. It is a single-story rectangular plan flat roofed one-part commercial block. The lower facade is clad in T-111 siding and the upper portion has cedar shake pent roof that continues onto the facade of the building next door to the west at 205 W. Portage. The building has an off-center slant-sided entrance containing a steel door next to a second one sealed with plywood panels, both beneath infilled transoms. To the left is a double metal framed display window and to the right a double wood framed display window. The east sidewall is built of rock-face block and has four evenly spaced window openings with masonry sills, now all sealed. A 1936 photograph shows the rock-faced block was also used in the facade, which had very large display windows on narrow bulkheads and a roof parapet (Arbic 2015: 6). **Because none of the original building fabric is visible, this building is considered Non-Contributing.**

205 W. Portage. Building (Between 1909 and 1911). Non-Contributing.

This is a rectangular plan, flat roofed, single-story, one-part commercial block. The lower portion of the facade is clad in random fieldstone veneer and the upper portion by a broad cedar shake pent roof that continues onto the building next door to the east at 205 W. Portage. The wood entry door at the right corner has a double vinyl framed display window to its left. The side wall is built of concrete block, lacks fenestration, and has a frame shed roof section offset on the rear elevation. **Because none of the original building fabric is visible, this building is considered Non-Contributing.**

209 W. Portage. Breen Block Building (1896, 1960s, 2000s). George E. Blue, Architect, Samuel Walker / Walker & Son, Contractor, both Sault Ste. Marie. Non-Contributing.

This building is located east of a parking lot. It is a rectangular plan, two-story building with a one-story front section and a two-story rear. The street level as a facade that slants in from the left past three display windows set in vinyl panels to a steel entry door set in horizontal vinyl siding. A second steel entry door to the second story is at the right corner. All fenestration is placed under a broad asphalt shingle pent roof. Beneath the pent roof, the right corner of the first story is sandstone, rising from a double rock-faced block base through a triple engaged column

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

to an acanthus leaf panel, while the left corner is composed of stacked rough faced sandstone blocks. Above the pent roof, this construction may continue but the verticals are sheathed in horizontal vinyl cladding that extends along the first story's side parapets back to the recessed second story. The second story facade is clad entirely in horizontal vinyl siding and lacks fenestration. The east side is constructed of sandstone rubble from the facade corner to the rear of the building, and its second story has five evenly spaced sealed windows openings with gauged stone lintels and dressed stone sills. The front approximately half of the right side is clad in vertically seamed metal panels and the rear is sandstone rubble, with four windows identical to the opposite side in the second story. A portion of the façade was removed in the 1960s to stabilize the building and it apparently was further renovated in the 2000s (DDA 2016). **Because the facade is in sensitive to the rest of this stone building and of recent vintage, this building is considered Non-Contributing.**

215 (215-17) W. Portage. Dowling & Alexander Block (Pabst Building). Clarence J. Johnson, Architect, Sault Ste. Marie. (1889, 1990s?). Contributing.

This building is sited west of a parking lot. It is a single-story, rectangular plan, flat-roofed one-part commercial block. The facade slants in from the corners to an aluminum frame glass entry door that is centered between pairs of aluminum frame display windows. The wall above this is clad in vertical wood planks as are the bulkheads below the windows. A broad cedar shake pent roof occupies the upper facade. The engaged corner piers and facade behind the pent roof is painted broken rangework stone.

221-225 (219-225, 221-227) W. Portage. Endress Block (1901, 2015). John B. Irwin, Designer and Contractor, Sault Ste. Marie. Contributing.

This is a broad two-story, rectangular-plan, flat-roofed, red brick, two-part commercial block constructed in the Commercial Brick style. Its restored street level has three recessed entrances with wood and glass entry doors separated by broad bays of display windows with transoms in wood surrounds on paneled bulkheads. Canvas awnings are placed above the display windows. The engaged brick corner piers are punctuated at regular intervals by narrow dressed stone through the first story, then continue up to a restrained corbelled brick cornice. A dressed stone string course extends between the uppermost stones in the piers, and forms a continuous sill for the seven evenly spaced paired double-hung sash windows in the second story. The visible right sidewall is sandstone rubble and the left has a concrete skin. When constructed the 85-by-100-foot Endress Block had four street level entrances with "four immense plate glass windows," solid oak woodwork on the front and Georgia Pine in the interior, with 27 rooms and 12 bathrooms on the second floor, which was expected to be a hotel, before the prospective tenant, F. A. Marsden, changed plans (*Evening News* 1901i, *Evening News* 1901k). The *Evening News* carried a sketch of the facade and a building plan in its May 21, 1901 edition, showing it originally had a cornice with a central pediment containing a center block stating "ENDRESS / 1901" (*Evening News* 1901k). The facade was restored by the current owner, the Soo Brewing Co., in 2015 (DDA 2016).

227 (229-31) W. Portage. Chafin Block Building (Between 1911 and 1915). Contributing.

This is a rectangular plan flat roofed single-story brown brick one-part commercial block. The facade has three engaged brick piers that support a brick corbel table beneath the parapet. The

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

recessed off center entry, which is beneath a bubble canvas awning, is right of the center pier and is located between large metal framed windows placed above metal panels. The building retains its original decorative pressed metal ceiling (DDA 2016)

305 W. Portage. Detroit Club House / Hotel Burke / Detroit Hotel Building (Pre-1887, 1922-30, 1990s?). Non-Contributing.

This building occupies the southwest corner of the Osborn Street intersection. The front portion is a front-gabled, two-story, frame building having a frame single-story flat-roofed section extending the facade, all clad in wood board-and-batten siding. A cross-gabled frame two-story section that forms the rear bays is built of concrete block and is clad in synthetic stucco/EIFS panels. The building was constructed in 1887 and was apparently altered in 1888 to some extent, as Augusta Brown obtained an injunction against Frank McGough “prohibiting him from tearing down or many any further alterations on her building on Portage Avenue, occupied as the Detroit Club House” (*Sault Ste. Marie News* 1888d). The building was renovated in an unspecified fashion in 1893, and in 1894 the rear of the building was raised and a second story added and the name of the Detroit Club House was changed to the Hotel Burke (*Sault Ste. Marie News* 1893i, *Sault Ste. Marie News* 1893j, *Evening News* 1914g, *Evening News* 1919j). In 1895 the second story had been extended to the rear, covering over 3/4 of the unchanged building footprint, but by 1897 the rear single-story section appears to be reduced in size, according to Sanborn maps. By 1930 the Detroit Hotel continues and had generally achieved its current footprint, which included the single-story veneered front section and a slightly enlarged two-story rear section. The enlarged cross-gabled two-story section at the rear of the building post-dates 1950. **This building is Non-Contributing because of the large addition and none of its original architectural fabric is evident.**

307 W. Portage. Building (1970). Non-Contributing.

This is a two-story, rectangular plan, flat roofed, Neo-Victorian-style building that is clad in vinyl siding. An off-center two-story section with bay windows in each story has a hipped roof that extends above the building’s parapet. To the right of this bay is a recessed entry. All the fenestration in both stories is of the vinyl framed fixed pane with transom type. A balconet with a modern-type wood balustrade fronts a French door and adjacent full height windows in the right section of the second story. The visible side elevations are also vinyl sided in the first section back from the facade corners, and are painted concrete block towards the rear. **Because it is less than 50 years old, this building is considered Non-Contributing.**

309 W. Portage. Building (Between 1902 and 1906, 1990s(?). Non-Contributing.

This is a two-story, rectangular plan, flat roofed, brick, two-part Neo-Colonial style commercial block that has a trapezoidal footprint. The facade’s first story is clad in recent vintage brick veneer and the second story in vinyl siding. The street level has a slant-sided entry with a broken pediment centered between two eighteen-light display windows, each beneath an oversize broken pediment. The second story has two pairs of vinyl round arch fixed pane windows. The cornice above is composed of vinyl brackets and dentils beneath a vinyl cornice. The west elevation is brick, and has a four pane display window near the facade, while four evenly spaced double-hung sash windows with masonry sill are placed near the center of the building. Sanborn maps reveal that, by 1922, the entire building was two stories in height and the building constructed of

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

cement brick. The current narrow section extending from the rear of the building post-dates the 1950 edition. The building was renovated to a Colonial look within the past twenty years (DDA 2016). **Because none of the original facade is evident, this building is considered Non-Contributing.**

315 W. Portage. Ojibway Filling Station / Gateway Souvenirs Building (Between 1927 and 1930 rear section, Between 1930 and 1950 middle section, 1953 front section). Contributing.

This is a single-story, flat-roofed gift shop with a nearly triangular footprint. The facade slants in from the corners, extending through pairs of aluminum frame display windows resting on the concrete foundation, to two centrally located aluminum framed glass doors. The upper facade has a cedar shake pent roof. The west side elevation has a display window at the facade corner, then a section of broken rangework limestone veneer, then a section of brick wall with a large brick-filled opening having a low splayed header bond brick sill, and then extending to the rear corner, a section of concrete block that has a centrally located small enclosed window. The left side wall is entirely of concrete block and lacks fenestration. These various sections reveal the current building is the product of multiple construction episodes. Sanborn maps reveal a square brick-veneer filling station was constructed on a vacant lot here between 1922 and 1930, with a stand-alone, long, rectangular plan structure of concrete block located south and east of its rear elevation. By 1950 the filling station had acquired a concrete block section extending to its rear to join to the former stand-alone structure, which is labeled a beer warehouse. These appear to correspond to the middle and rear portions of the building here today, with the current streetside storefront apparently constructed in place of the filling station canopy when the business became a souvenir shop in the 1950s.

317-319 W. Portage. Booth-Newton Co. Building (Between 1906 and 1908, 1916, 1990s?). Dan Young Contractor (1916 second story addition), Sault Ste. Marie. Contributing.

This is a two-story, brick, two-part commercial block with a flat roof and nearly rectangular plan, which has a brick facade and uncoursed rubble sidewalls. The facade's first story has two storefronts separated by an engaged brick pier. The left front has a slant-sided entry with a wood frame glass door centered between display windows on wood paneled bulkheads. Its storefront transom area is covered in T-111 siding and holds backlit signage. The right front has an entrance centered between two display windows with a T-111-clad storefront transom holding signage. From the building corners, engaged brick piers extend up through the second story to a pressed metal cornice with distinctive squared blocks. The second story has a set of three evenly spaced double-hung sash windows above each storefront, each group sharing a common dressed stone lintel and sill. The masonry coped parapet above has a central pediment between three regularly spaced short engaged piers on each side to the building corners. The rubblestone side elevations mix sandstone and fieldstone, and while the east side elevation has over ten openings in each story with robust dressed stone lintels and sills, the right-side lacks fenestration. By 1922 the building has been expanded to two stories and its footprint had been doubled in size by an addition to the rear, with the original rear wall of the 1915 building now an internal division. In addition, a series of single-story narrow buildings extend from the rear elevation. The 1950 Sanborn maps indicate the rear section was replaced by a concrete block warehouse and auto-related parking structure.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

321 W. Portage. Building (post-1968, 1990s). Non-Contributing.

This is a single-story, rectangular plan, front gabled, vinyl sided building resting on a concrete block foundation. The facade has a steel framed glass entry door centered between two large fixed pane windows. A vertical rectangular window is in each side elevation near the facade corner, and the right side has an entrance near the rear corner. **Because this building is less than 50 years old and lacks architectural and historical significance, it is considered Non-Contributing.**

327 W. Portage. Lock View Tourist Cabins and Motel (1934, circa 1957). Contributing.

This complex consists of a two-story, rectangular plan, flat roofed, vinyl-sided motel, 33 wood frame tourist cabins of which four were built as duplex cabins, and two frame outbuildings, all associated with a large parking lot. The motel has a full-length cantilevered porch above the first story. There is also a cantilevered roof above the second story with the rooms opening onto a deck that has steel geometric-patterned balustrades. The fenestration in each story relates to eight guest rooms each having steel entry doors flanked by a large picture window between casements. The pattern is mirror image, with individual room doors next to one another. The rear wall is concrete block, with sixteen masonry silled openings, two per guest room, composed of a double awning windows and an infilled opening containing an air conditioner. The cabins are all vinyl sided. The twenty single units are front-gabled with a single entry door and adjacent sliding window, while the four side-by-side duplexes are side-gabled and have pairs of entry doors and sliding windows. A restored vintage neon sign at the entrance proclaims “LOCKVIEW MOTEL” in multi-color lights.

Sanborn maps suggest that by 1950 total of thirty-two small buildings labeled “Tourist Cabins,” including four duplexes, were arranged in three parallel rows perpendicular to Portage Ave., and a fourth row of four cabins perpendicular to these was along the rear lot line, with an outhouse in the southeast corner of the lot. All of the cabins appear to be present today, although the northeasternmost one has been merged into a larger building.

329 W. Portage. Lock View Restaurant Building (1947, 1954). Contributing.

This is a two-story, rectangular plan, flat roofed building. The first story facade is clad in yellow enameled steel panels at the building corners and above the fenestration and in turquoise enameled steel panels below. The first story has a double metal framed glass entry door at the east corner, and to its right is a ribbon of three large picture windows with turquoise panels below and yellow panels above. A flat canopy above clad in yellow enameled steel panels also serves as a base for the jetty-like extension of the second story. Although its margins are clad in vertical wood planks, most of the facade wall in this story consists of pairs of large picture windows – permitting diners to view the Sault Locks across Portage, hence the restaurant’s name. The yellow enameled steel panels wrap around to the first story of the left side elevation as do the vertical wood planks in the second story, each containing a large double picture window. However, more than one-half of this side, continuing to the rear, is exposed concrete block. The right side has the same surface treatments with three large windows in the first story and a double picture window in the second, but the rear concrete block section differs in having two combination fixed pane-over-hopper windows and regularly spaced flat buttresses along the wall.

Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

In 1954, Herbert C. Turley requested a building permit to construct a 30x40-foot addition to his restaurant at 329 W. Portage (*Evening News* 1954h). The original building was a log cabin that is built into the rear of the Lockview Restaurant (DDA 2016)

339-41 W. Portage. Building (1968). Non-Contributing.

This is a single-story, rectangular plan, flat roofed building composed of three parts, all clad in vinyl siding. The front-gabled corner unit has a wrap-around porch with vinyl posts and brackets and fishscale cladding within the gable, and a shed roof that carries across to the central section, which has large display windows on a brick bulkhead and paired aluminum framed corner entry doors. The westernmost section is a broad shed-roofed unit that repeats the fishscale treatment above the street level, which has a large fixed pane window and corner entry door. Postcard views published in the 1960s and 1970s show this building was clad in board-and-batten siding with a wrap-around porch, the same fenestration in the east and west units and with the same roof profile as the present, although the center section was an open verandah to the interior of the building. **This building is Non-Contributing because none of its original architectural fabric is evident.**

343 W. Portage. Building (1992). Non-Contributing.

This is a single-story, rectangular-plan, flat-roofed building constructed of concrete block. The facade has a recessed storefront with an entrance containing double metal framed glass entry doors centered between ribbons of seven large fixed pane windows on either side. The wall beneath and to the sides of the windows are of rough faced concrete block and the walls above are vertical wood planks. Two rough-faced block pillars support the cantilevered wood-panel clad upper portion of the facade, which contains signage. **Because this building is less than fifty years old, it is considered Non-Contributing.**

347 (347-349) W. Portage. Ferris Block. (1889; 1960s). W. T. McLachlan, Contractor, Sault Ste. Marie. Contributing.

This two-story, two-part commercial block is the east (left) half of the building addressed as 347-353 W. Portage. The facade displays brick but the visible side wall (east) appears to be stucco-covered stone. The renovated street level has three projecting bay windows clad in T-111 siding. These are separated by engaged brick piers, and brick wall planes are still exposed in the two recessed off-center bays containing the entry doors. The second story has three Chicago windows between which are four sections of vertical cedar shake clad pent roofs that flare above the first story. This treatment carries over onto the adjacent building at 351-353 W. Portage. The storefronts appear to have been unified by 1915.

351 (351-353 W. Portage). Supe Building (1887; 1960s). Contributing.

This building occupies the southeast corner of the Ferris Street intersection. It is a rectangular plan, flat roofed, two-story, brick, two-part commercial block. It is the west (right) half of the building addressed as 347-351 W. Portage Avenue. The renovated street level has an off-center entrance flanked by large display windows set above white Roman brick 1/3 running bond and between columns of vertical scored masonry. A aluminum frame glass entry door at the east corner leads to the second floor. The second story has a Chicago window near the facade corner

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

and three double-hung sash windows to its left, all sharing a masonry stringcourse as their lintels. At the building corner and between these windows the walls are covered with four sections of vertical cedar shake clad pent roofs that flare outward above the first story. This treatment carries over onto the adjacent building at 347-349 W. Portage. Above the left corner street entrance the second story has a round arch opening with a double header brick lintel. Partially obscured by the flaring pent roof sections is a triple course of corbelled brick on the upper facade. The right side on Ferris Street has common bond brick wall planes. The first story carries over a display window from the facade corner and then alternates steel entry doors with paired double-hung sash windows on robust masonry sills. The second story has single and paired double-hung sash windows alternating with five sections of the flared vertical cedar shake pent roofs that are identical to the facade. In the 1960s the building received a new façade (DDA 2016).

401-401½ W. Portage. Welsh-McKenna V. F. W. Post Building (1953). Non-Contributing.

This building occupies the southwest corner of the Ferris Street intersection. It is a trapezoidal plan, single-story structure constructed of concrete block. The facade has a cedar shake-clad pent roof positioned in front of the primary building's front-gable roof. The entrance composed of two aluminum framed glass doors is centered between ribbons of three large fixed pane windows, and an additional door at the right corner provides access to 401½. Beneath the windows is random stone veneer that is also used in corner piers. Above the windows the building is clad in vertical wood panels. An off-center aluminum frame entry door provides access to 401 and a corner aluminum frame entry door to 401½. **This building is Non-Contributing because none of its original architectural fabric is evident.**

407 (NVA) W. Portage. Dairy Delite Building (Between 1964 and 1967). Contributing.

This is a small, rectangular-plan, single-story building constructed of concrete block. The facade has an aluminum frame glass entry door centered between two large display windows. The left side slants in to the door and the right one is parallel to the sidewalk, and both rest on T-111 sided bulkheads. The upper facade has signage placed on panels with fishscale lower margins.

409 W. Portage. Gateway Gift Shop Building (1965). Contributing.

This is a single-story, flat-roofed, rectangular plan concrete block building with a boomtown stepped facade, which is clad in vinyl siding and EIFS. The slant-sided double entrance is centered between two bay windows used for display. A flat metal canopy runs the full-width of the building. The vinyl boomtown facade above contains signage. The visible right-side elevation is concrete block, and has a small window near its center and an air conditioner opening near the rear.

413-417 W. Portage. Great Lakes Laundry Co. / Crisp Laundry Co. Building (1902-03; 1980s?). Contributing.

This is a rectangular-plan, two-story, two-part commercial block that has a monitor roof. The facade and first section of both sidewalls is clad in vinyl siding, but the rear sections are a combination of sandstone rubble and cement skin over rubble. The street level has a deeply recessed slant-sided entrance between three display windows on paneled bulkheads to the east, and a second storefront to the west, composed of a slant-sided entrance between two display windows on paneled bulkheads. Above a narrow cedar shake pent roof, the facade has six

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

symmetrically placed fixed pane windows. The building retains its bracketed pressed metal cornice on the boomtown facade, above which the peak of the monitor roof is visible. The side elevations both have six evenly spaced openings, mostly infilled in each story, which appear to have gauged segmental arch lintels and plain masonry sills. Both sides have entry doors near the front and rear of the building. The building's original brick facade was vinyl sided in the 1980, when it was divided into two storefronts (DDA 2016).

In April 1903 the *Evening News* reported, the building, which was two stories, had a pressed brick front and stone sides and rear, joined at the rear by a stone boiler house, with property and building costing \$30,000. The office and main work room were on the first floor, where washing was completed and mangling of flat work done, while the second floor had machines for finish work on the washed articles (*Evening News* 1903q). In 1906 the building was described as having concrete floors with large boilers and a fifty-foot brick smokestack, and a row of single-story frame dependencies extending from the rear of the building. By 1922 the rear dependencies had been enlarged and the stack was measured at 30 feet. The rear dependencies and smokestack were removed sometime after 1950.

427 W. Portage. Sweeney Motel / Long Ships Motel (circa 1950). Contributing.

This property is a complex arranged in a U-plan bordering a central parking lot. The office and a motel wing are built of concrete block with brick veneer. A second motel wing is frame and clad in vinyl siding. At the northwest corner fronting on Portage is a single-story flat roofed rectangular plan yellow brick building that has a broad horizontal drive-through canopy, supported on two steel posts, extending from its west elevation. It has large windows at each corner facing the street and parking lot, and two steel entry doors are to the rear. Connected to its rear elevation is a long linear plan flat roofed motel wing containing six guest units. Engaged yellow brick engaged piers separate the room walls, which are clad in vinyl siding and have a steel entry door next to a large sliding window. Facing the office, across the entrance from Portage, is the second motel wing, an L-plan linear building whose long axis extends from the street to the rear of the parking lot where the short axis ells to the east. This 16-room wing is of frame construction, clad in vinyl siding and is side gabled. The guest rooms each have a steel entry door and double-hung sash window, alternating between single door and window beneath a small cross gable and side-by-side doors beneath a broader cross gable. A neon-lit post sign in front of the office on Portage Avenue proclaims, "LONG SHIPS / MOTEL" (as well as Vacancy / No Vacancy).

RIDGE STREET, NORTH SIDE (west from Ashmun Street)

110 Ridge. Ritchie Auto Livery Building (1915). Contributing.

This building and the parking lot on its east side occupy the northwest corner of the Mahoney Alley intersection. It is a single-story rectangular plan flat-roofed one-part commercial block with sandstone rubble side walls and a front section with a facade constructed of brick. An aluminum frame glass entry door is centered between a fixed pane window with a masonry sill to the east and a large opening to the left, which extends down to the sidewalk and is sealed with T-111 wood siding. Engaged brick piers at the building corners extend up through the simple wood cornice to the upper facade, which has three equally sized recessed rectangular corbelled

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

brick panels fronting a parapet. The right side elevation shows that the sidewall of the front section back is built of concrete block, above which is a recessed corbelled brick panel similar to but smaller than those on the facade. Behind the front section the side steps down to a stone middle section with concrete skin and again to a sandstone rubble rear section. The only windows are placed towards the rear, vinyl double-hung sash in segmental arched openings with rowlock brick lintels.

112 Ridge. Hudson Soo Co. Building (Between 1922 and 1930 rear, 1947 front).

Contributing.

This is a single-story, rectangular plan, flat roofed, one-part commercial block that has a brick facade. It extends through the block to Maloney Alley. The facade has an off-center aluminum frame glass entry door set between a double display window to its left and a single display window to its right, all resting on a brick bulkhead. Another single window identical to the others extends to near the left corner. The facade parapet had masonry coping. The visible side wall is clad in vinyl siding. The long rear portion, comprising over two-thirds of the structure and constructed of concrete block with steel beams and a concrete floor, was built between 1922 and 1930.

120 Ridge. Building (Between 1964 and 1967). Non-Contributing.

This building is set back behind a parking lot. It is a two-story, rectangular plan, flat roofed building that is sheathed in vinyl-siding, which intersects and continues up the west wall of the building next door at 112 Ridge Street. The off-center entrance is placed in a small single-story front-gabled projecting bay. Fenestration is a mixture of small fixed pane and double-hung sash windows. A projecting square plan section near the entrance appears to house an elevator. **This building is considered Non-Contributing because the building no longer resembles the original two-story structure and no original building fabric is evident.**

126 Ridge. Salvation Army / Anchor Mission Building (Moved here Between 1895 and 1897 / 1886 Stevens, 1966). Non-Contributing.

This single-story, rectangular plan, flat roofed building appears to rest on a stone foundation. The facade has a full width hipped roof porch supported on four wood posts. While the facade is clad in wood board-and-batten siding, the side elevations are clad in wood panels. The entrance has a wood framed glass entry door that is set between diagonal wood panels and is centered between a large fixed pane window to its left and a sliding window to its right. The side elevations have a mixture of functionally placed fixed pane and sliding replacement windows. A rear shed roof extension is constructed of rock-faced concrete block. Originally two stories, the upper story was removed in the 1966 (DDA 2016; Stevens 2014). **This building is considered Non-Contributing because the building no longer resembles the original two-story structure and no original building fabric is evident.**

While currently one-story this building was constructed between 1895 and 1897 as a two-story structure, when it housed the Salvation Army. In 1902 a single-story, full-width porch was added to the front. The building was linked by a narrow passage to the house next door at 120 Ridge (since demolished) in 1922, but by 1930 this link had been removed. In 1915 the newspaper reported the main hall of the building had been extensively renovated by the Great

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Lakes Mission, with most of the material and labor donated, although the basement and upstairs still needed repair (*Evening News* 1915e). On October 19, 1966, the upper story of the structure was removed—a photo appeared in the *Evening News* (Stevens 2014).

136-138 Ridge. Cottrell Block Building (1903, 1990s). C. W. Caskey & Sons, Contractor, Sault Ste. Marie. Non-Contributing.

This building is surrounded by a large parking lot. It is a two-story, rectangular-plan, flat-roofed, two-part commercial block that has a brick facade now covered in EIFS, synthetic stucco, and sandstone rubble sidewalls. A single-story entry bay has been appended to the east wall of the building and a horizontal EIFS-clad drive-through canopy extended from the west. The entire street level along Ridge Street is divided into bays by EIFS-clad engaged Tuscan columns. The facade has an off-center steel entry door and a ribbon of three fixed pane windows set in vinyl panels. The slightly projecting EIFS storefront cornice is composed of stylized brackets and block modillions. The second story has engaged brick piers at the corners and on either side of a narrow central bay, which rise to a corbelled brick frieze and a pressed metal cornice with brackets atop each pier and modillions between. The brick wall planes enframed by the engaged piers have a symmetrical piercing pattern of paired and single double-hung sash windows in the wider side sections and a single double-hung sash in the narrow center bay. The side elevations have evenly spaced single and paired double-hung sash windows set within segmental arch openings with gauged sandstone block lintels and masonry sills in the second story on both sides, and to the rear on the left side's first story behind the drive-through canopy. The windows in the first story on the right side to the rear of the entry section have brick surrounds with double header brick lintels. This building was extensively renovated in the 1990s, with a revised facade and additions that included a bank drive-through on the west side (DDA 2016). In 1903, the *Sault Ste. Marie News* reported that the three-story, 48x72-foot building would be built of brick and stone, with a pressed brick front and interior finish of Georgia pine. **Although one of the city's distinctive canal stone buildings, extensive unsympathetic exterior renovations to convert it to its current use have obscured its original fabric and composition and compromised its architectural integrity sufficiently to result in an evaluation of Non-Contributing.**

RIDGE STREET, SOUTH SIDE (west from Ashmun Street)

123 Ridge. Central Fire Station Building (1907; 2000s?). Edward Demar, Architect, O. G. Brubaker, Contractor, both Sault Ste. Marie. Contributing.

This building is associated with a large parking lot that extends between Ridge and Arlington streets in the middle of the block between Ashmun and Osborn streets. It is a two-story rectangular plan three-bay wide brick building with pyramidal roof, which has a single-story shed-roofed concrete block addition that extends its west side elevation. The first story of the main building has three metal overhead door bays and a steel pedestrian door. Above these are two separate string courses of corbelled brick that reference an entablature, with the upper comprised of a dentilled cornice. Centered within the cornice is a rectangular masonry plaque stating, "19 / CENTRAL FIRE STATION / 07." The second story has a broad elliptical arched quadruple double-hung sash window with transoms, beneath a corbelled brick drip molding on a triple row of header bond brick and resting on a sandstone sill. This is centered between pairs of

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

double-hung sash windows in the flanking bays, all with sandstone sills. A broad vinyl-sided pediment forms the roof above the central section, with modillioned eaves that are matched in the adjoining bays. The central roof supports a vinyl-sided cupola with a belcast metal roof, and ball finial. The left side elevation first story has three double-hung sash windows with broad masonry lintels and masonry sills and an overhead door near the rear corner beneath the same "entablature" brickwork as the facade doors. The second story has five evenly spaced double-hung sash windows with masonry sills. The right side is occupied by the shed roofed concrete block addition, which is set back slightly from the facade, and contains a metal overhead door and steel pedestrian entry door on its facade and three evenly spaced slider windows on its side.

161 Ridge. U.S. Post Office (1958). Contributing.

This building and an associated parking lot to the east extend between Ridge and Arlington streets at the southeast corner of the Memorial Street access, east of Osborn Street. It is a large single-story, flat-roofed, trapezoidal-plan, concrete block and brick veneer Modern Movement-influenced building. The entry facing the intersection has a cant corner with a horizontal canopy, and holds a double aluminum frame glass entry door with transom and sidelights. Block letters to either side read, "UNITED STATES / POST OFFICE." This entry is in the section containing the public lobby, and its fenestration is contained in full-height bays with fixed pane windows mounted between metal wall panels above and below, one to the right of the entry and two to the left. Left of the entry section, the facade steps forward and contains Three wide fixed pane with lower awning windows enframed by a masonry rectangle and separated by wide brick mullions. The same window arrangement is employed on the west side elevation, but in a ribbon of seven windows, the upper part of which have been infilled with metal panels. The left side elevation has two similar windows without the masonry surround towards the facade, and to the rear are open truck loading docks. The rear of the building has seven two-light fixed pane windows with masonry sills set high in the walls. Back from the facade and west walls, the height of the building steps up a couple feet.

E. SPRUCE STREET, NORTH SIDE

111 E. Spruce. Central Methodist Episcopal Church Building (1892-1894, 1904, 1941, 1971, 1991 Educational Wing). Dillon P. Clark, Architect, Bay City. S. F. Howie, Construction Superintendent, (Samuel) Walker & Son, Masonry Contractor, both of Sault Ste. Marie. G. Artzen & Co., Contractor, Escanaba (1971, 1991 additions). NRHP-LISTED 1984.

The Central United Methodist Church occupies the northwest corner of the intersection with Court Street. It is a multi-storied structure with turrets and small gable protrusions attached to its basic cross-gable nave floor plan. The church is constructed in a cross-gable plan sitting on a raised foundation, with a broad roof and smaller gables attached to the main structure. The Richardsonian Romanesque church is constructed of local red sandstone and features broad roof planes and arches over the doors and the arcade-like groupings of the windows. A dark red sandstone beltcourse runs around all facades at the height of the first floor. Dominating the composition is a prominent, square carillon tower with arched windows on the first level and tall, louvered openings, grouped in threes and topped by arches on the upper level. The tower is topped with a steep, pyramidal roof. A circular turret is located on the opposite corner of the

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

facade from the carillon. Between the tower and turret, small doorways on each side of a central pavilion are used to enter the church. The east facade facing Bingham Avenue includes a large set of stained glass in round head windows. A flat-roofed two-story addition wraps around the rear corner facing Bingham Avenue, and has some round arch fenestration that references the main building (MSHPO 2012; Central United Methodist Church 1984). The interior of the x108-foot edifice was built following the Akron plan type auditorium, with rolling doors separating side rooms from the main sanctuary and balconies, together providing seating for up to 1,200 people (Nairn 1983: 10). The interior was heavily damaged by fires in 1904 and 1941, resulting in extensive reconstruction (Nairn 1983: 13, 19). A new educational wing on the northeast corner of the church was constructed in 1970-71 and enlarged in 1991, under general contractor, G. Artzen & Co. of Escanaba (Nairn 1983; MSHPO 2012; Central United Methodist Church 1984). The building's stained glass windows were added to the Michigan Stained Glass Census in 1992 (Michigan Stained Glass Census 2018). The National Register nomination for this church describes it as the most notable Richardsonian Romanesque building in Sault Ste. Marie.

E. SPRUCE STREET, SOUTH SIDE (east from Ashmun Street)

The historic buildings along this portion of Spruce Street have been demolished and the streetscape consists largely of expanses of parking lots westward to Osborn Blvd. No Properties are recorded.

W. SPRUCE STREET, NORTH SIDE (west from Ashmun Street)

108 W. Spruce. Dingman Block Building (1903, 1922-1930, 2000s). Non-Contributing.

This building is located at the southwest corner of an alley extending to Arlington Street. It is a single-story rectangular plan flat roofed structure whose facade is clad in EIFS synthetic stucco and vinyl stickwork. The cut-out corner entry is beneath a curved corner on which is placed a neon "BAR" sign. The building's original projecting wood cornice with modillions is partially visible beneath a tall parapet clad in vertical metal panels, which follows the curve of the facade corner. The facade has a small rectangular fixed pane window centered in the wall left of the door. The side elevation is brick, with fenestration lacking, although groups of two and three openings alternate from the facade corner to the rear corner that are now filled with cement skin. Two widely spaced course of corbelled brick are placed beneath the vertical metal panels that continue around on the upper facade from the facade corner. A circa 1930s photo shows this single-story building originally had a large facade display window and columns on either side of its cut-out curved corner entry, while the area above the wood cornice was occupied by signage, when the building was occupied by Pingatore & Son (CCHS 2017, Neg. # 1111, Walter Materna Collection).

Between 1915 and 1922, a second story was added to this building, which retained its distinctive curved corner footprint, with the second floor occupied by hotel rooms. Between 1922 and 1930, the second story was removed, and the building is identified as a store in the 1922, 1930 and 1950 editions.

In 1903 the *Evening News* reported that plans had been drawn up for the new Dingman building, "to be erected on Spruce Street West just back of the new Adams Building now under

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

construction.” The one-story with basement, 20x70-foot building would be constructed of pressed brick and have plate glass windows with an art glass canopy to the entrance (*Evening News* 1903u).

The Adams Building extends to the alley, and this is the first building back from it, which, with Sanborn edition bracketing of 1902-1906, appears to confirm the building here at 108 is the one mentioned in the newspaper. This is further supported by a 1916 City Council Streets and Sidewalks Committee Report about the need to repair the sidewalk on the “north side of Spruce Street between the Adams Building and the Dingman Block . . . across the alley between the Adams Building and the Dingman Block” (*Evening News* 1916g).

112 W. Spruce. Belvidere Hotel Ship Lounge Building (Between 1906 and 1908, 1990s). Contributing.

This is a rectangular plan, flat-roofed, two-story, brick, two-part commercial block. The renovated street level facade is clad in EIFS synthetic stucco and has a recessed off-center metal framed glass entry door. To its left are three display windows on paneled EIFS bulkheads, and to its right is a steel corner entry door leading to the second floor. The aluminum-clad storefront cornice is above a full width vinyl quarter round awning. The second story has five evenly spaced double-hung sash with gauged brick lintels and masonry sills. The elaborate pressed metal cornice has swags, dentils and acanthus leaf coved modillions. The visible west elevation is clad in aluminum siding and cedar shakes, reportedly to cover fire damage (DDA 2016). A circa 1930s photo that shows much of this building appears to show that it had two slant-sided storefronts with large display windows in the first story, while the second story is unchanged from that time, and painted on the right sidewall was “Burns Dept. Store” (CCHS 2017, Neg. # 1111, Walter Materna Collection). This building was built as part of the Belvidere Hotel in the early 1900s, and originally occupied by the hotel’s Ship Lounge. The main body of the hotel was adjacent to the west and was demolished in 1941 (*Evening News* 1966f; DDA 2016). A major remodeling was completed in 1940 and in 1946 another remodeling applied a “wharf-like” appearance (*Evening News* 1973g).

128 W. Spruce. Fred Taylor & Co. Building (1923, 1980s?). Non-Contributing

This is a single-story, rectangular plan, flat roofed, concrete block and brick structure whose facade is covered by synthetic stucco/EIFS beneath a broad metal pent roof. It extends through the block to Arlington Street. This Spruce Street facade has engaged EIFS piers bordering a central bay that has an aluminum frame glass entry door on the right, which is flanked to the left by three fixed pane windows. Between this and a third engaged pier to the left is another fixed pane window and a recessed entrance. The facade’s lateral end bays are pierced by equally spaced vertical fixed pane windows, three to the left and two to the right. The Arlington Street facade has a recessed centered entry with a metal framed glass door with sidelights that is flanked to the right by a large fixed pane window. In 1930 a one-story, sixty-car capacity garage with iron columns and girders created the building footprint essentially that of today. A circa 1932 photo of this building shows it was dark brick with a central parapet and decorative corbelling with large windows with transoms (CCHS 2017 Walter Materna Collection, neg. #469). **This building is Non-Contributing because none of its original appearance is evident.**

Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

130 W. Spruce. Bell Block Building (1906). Non-Contributing

This is a rectangular plan, flat roofed, two-story, yellow brick, two-part commercial block. The street level facade slants lightly inward from engaged brick corner piers with stone bases to two steel entry doors at the left building corner. To their right, the cedar shake clad wall is pierced by three horizontal rectangular windows – two sliding and one fixed pane. Above this at the level of the storefront cornice is a plane of vertical wood panels, which extends up to the base of six vinyl casement windows, which are beneath a section of vertical vinyl siding. The upper facade has a recessed brick panel containing a recessed central course of soldier bond brick. The visible sidewall is of cement skin. A circa 1932 streetscape image shows that this building at that time had a large bow widow centered in the second story and a projecting (metal?) cornice (CCHS 2017 Walter Materna Collection, neg. #469). **This building is Non-Contributing because of unsympathetic renovations that obscure most of its original architectural fabric.**

132 W. Spruce. Salvation Army Citadel Building (1908-09, 1920s?). Salvation Army Designer and Builder. Contributing.

This is a two-story, rectangular-plan, flat-roofed building constructed of rough faced broken rangework red Canal sandstone. The three-bay facade is divided by slightly projecting engaged piers. The street level has a broad centered paired door entrance between sidelights constructed with stack bond brick and occurring beneath a dressed limestone lintel. It is flanked by two small double-hung sash windows with limestone sills with limestone trim. The second story has four double-hung sash windows with recent vintage masonry sills and lintels, two in the center bay and one each in the lateral ones. The cornice has a corbelled inverted crenellation pattern that originally apparently extended across the entire building but now survives only in the eastern bay. A cornerstone in the western pier states, “TO THE GLORY OF GOD / AND SALVATION OF SOULS / JUNE 27, – 09 A.D.” The visible west second story side elevation has a cement skin over masonry and a double-hung sash window is towards the rear. A circa 1932 streetscape image shows that at that time the west section of this building was three stories in height (CCHS 2017 Walter Materna Collection, neg. #469). The southwest corner of the building along Spruce Street had a small (circa 11x11-foot), nearly square-plan, “iron-clad” third story, which has since been removed, apparently after 1950 based on the last Sanborn edition.

134 W. Spruce. Salvation Army Community Recreation Center (circa 1965). Non-Contributing.

This is a single-story, flat roofed, rectangular plan, building that is clad in vinyl siding. The facade has an off-center recessed entrance with two aluminum frame glass doors that is placed between a large fixed pane triple window to the left and a narrow vertical fixed pane window to the right. It was built to house an expansion of the Salvation Army’s main building that is adjacent to the east at 132 W. Spruce, and may not have had a separate address. **Because of extensive insensitive renovation that obscures the original building fabric, this building is considered Non-Contributing.**

140 W. Spruce. MacLachlin Brothers Building (1917). Contributing.

This building is occupied by WMH billing, and extends through the block to a rear entrance with an address of 139 Arlington Street. A sign on the Spruce Street entrance identifies it as WMH

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Patient Financial Services, and states that after hours to use the Arlington Street entrance. It is a two-story rectangular plan flat roofed brick two-part commercial block that is located opposite the end of Osborn Blvd. The street level post-dates the original construction and consists of a slant-sided entrance centered between two small fixed pane windows to the left and another to the east and steel door at the east building corner. Five double-hung sash windows are in the second story, with brick sills and soldier bond lintels. The building has some of the most elaborate brick bonding work in the district. Geometric motifs are placed at the building corners between the first and second stories, and the cornice combined corbelled dentils with crenellation designs beneath a masonry coped parapet. The side elevations are rock-faced concrete block. The rear (Arlington Street) elevation is two stories high with a projecting first story section containing the entrance that has a shallow-pitched front-gabled roof. This entire facade is covered in vinyl siding with vinyl fish-scale siding within the gable and a second false gable in the second story above and behind the entrance.

In 1917 the *Evening News* reported that this two-story, 34-by-100-foot building would cost \$6,000, and be built of “cement blocks with an ornamental brick front.” Large windows were located on either side of the entrance. The front part of the building would have offices, and the back house a salesroom and warehouse, while the second story was for storage, accessed by a freight elevator. However, a second *Evening News* article the next year states that the “modern cement block warehouse and office building,” with a 110-foot two-story facade of “fancy red brick,” fronting on 80 feet of a single-story warehouse, which they opened in January 1918 (*Evening News* 1918c). Comparison of the 1915 and 1922 Sanborn maps reveals the front two-story section of the building facade on Spruce Street conforms to the 34-foot-wide structure mentioned in the 1917 article, and the large warehouse to its rear conforms to the 110-foot-wide structure described in the 1918 article. By 1950 the western, original portion of the complex had been removed and the surviving eastern portion (this building) was occupied by County Welfare. The rear concrete block storage section was removed some time after 1950.

E. WATER STREET, NORTH SIDE

The north side of E. Water Street is occupied by the U.S. Army Corps of Engineers property and the Sault Ste. Marie Locks.

E. WATER STREET, SOUTH SIDE (east from Ashmun Street)

(Note: Water Street was renamed Park Place in the city directories in the early 1900s and remained so through at least into the 1980s, but is again Water Street as this nomination is being prepared. To maintain consistency, this nomination uses only the historic Water Street name.)

In 1890, E. Water Street ended west of Bingham Avenue and Fort Brady occupied all the land to the east of it from the north side of Portage to the river. Today’s eastern lots on E. Water Street would be within the boundaries of the fort. Although no buildings are shown here in the 1890 Sanborn edition, a notation north of Portage opposite of where E. Water Street ended outside the west boundary of Fort Brady, states, “OFFICERS QTRS.” The 1890 Sanborn shows the buildings just inside the west limits of Fort Brady, one and two-story buildings identified as Officers Dwellings. The 1886 plat of the Fort Brady Addition has Block 1 of the plat dividing

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

the west side of Bingham between E. Portage and Water streets into nine lots, five facing Water and four on Portage, with an alley running between them west off of Bingham (MDLRA 2018).

120-122. E. Water. Fairview Apartment Building (1915). John Irwin, Contractor, Sault Ste. Marie. Contributing.

This is a classic residential flat, a two-story, rectangular-plan, flat-roofed building with a raised concrete block basement. The basement has rectangular hopper or awning windows, two on the facade and four on each side elevation. The symmetrical facade's first story has an enclosed wood paneled entry alcove accessed by concrete step, which is centered between two sets of paired double-hung sash windows on splayed header bond brick sills. The second story has two square stained glass windows above the entrance, which are centered between two sets of paired double-hung sash windows on splayed header bond brick sills. The metal cornice above is a classic entablature with a dentilled frieze, and is placed below the masonry crown molding coped parapet (both of which are identical to the one on the flat next door at 124 E. Water), and is placed below the masonry coped parapet. The fenestration of the side elevations is identical, from the facade corner to the rear consisting of three bays of paired double-hung sash windows and then two single double-hung sash windows in each story. The metal cornice continues on each side beneath the parapet. A rectangular plan flat roofed multi-bay garage built with rock-faced block is behind the building.

124 E. Water. Inglewood Apartment Building (Between 1915 and 1922). Contributing.

This is a classic residential Flat, a two-story rectangular plan flat roofed building on a concrete skin foundation. The facade has a recessed corner entry with a wood frame glass door accessed by concrete steps. To its left are two large combination picture and casement windows that share a plain masonry sill. The second story has a double-hung sash window over the entrance and two picture-casement windows identical to and stack above those in the first story. The metal cornice above is a classic entablature with a dentilled frieze, and is placed below the masonry crown molding coped parapet (both of which are identical to the one on the flat next door at 120-122 E. Water). This cornice extends from the facade to the right (west) elevation but not to the opposite side. The left side has a brick wall chimney near the facade corner and its fenestration is composed of regularly spaced double-hung sash windows with masonry sills. The opposite side has functionally placed double-hung sash window fenestration.

126 E. Water. Elijah B. Allen House (Pre-1823). Contributing.

This is a two-story T-plan house with a side-gabled roof that is clad in wood shakes. It is built on a slight slope and has a roughly coursed fieldstone veneer that extends up to the sills of the facade's first story windows. (A 2008 GoogleEarth street view shows a lower fieldstone foundation.) The first story has a wood entry door with sidelights beneath a gabled stoop hood at the east corner that is flanked to the left by two double-hung sash windows. The base of the second story flares slightly out from the facade and has three double-hung sash windows stacked above the door and windows below. A tall gabled dormer with paired sash windows is centered in the roof above. The gabled portion of the left side has a double-hung sash window in the second story near the facade and another in the gable to the rear of a shouldered brick wall chimney. The ground floor of the rear end-gabled section of the house is mostly below grade on the sloping lot, and has functional double-hung sash window fenestration in the story and a half

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

above. The opposite side is more exposed above grade and has functionally placed double-hung sash windows, one in the first story, three in the second, and another within the gable peak, while the corner with the rear elevation is cut out and occupied by an open covered porch. Period photos reveal that the house in the 1870s had a full width hipped roof porch on the facade, and the gabled dormer and brick wall chimney were in place by 1920 (CCHS marker on Water Street).

128 E. Water. Emelie B. Metzger House (Between 1906 and 1909). Contributing.

This house is a large rectangular plan two-story front-gabled red brick house that has a coursed rock-faced limestone foundation. The facade has full-width porch flat-roofed balustrade entry porch on which an open balustrade deck fronts the second story. The first story facade has an off-center segmental arch entry between a segmental arch double-hung sash window to the right and a large bay window to the left. The second story has an off-center entry between a single double-hung sash to the right and two to the left, all in segmental arched openings. The face of the prominent enclosed gable above, which is clad in fiscal shingle and cedar shakes, flares at the base and has a two double-hung sash windows in its center. The side elevations have functionally positioned fenestration consisting mostly of double-hung sash windows with thin dressed stone sills. A tall brick chimney rises from the left side of the red metal clad roof.

130 E. Water. Frank A. Weston House (1909). Contributing.

This is a rectangular plan two-story yellow brick pyramid-roofed Foursquare house that rests on a concrete foundation. The full width hipped roof entry porch is supported on square brick piers, and except for the right corner entrance, is enclosed with wood framed glass panels. Two double-hung sash windows are in the second story, and above it, a hipped roof clapboard clad dormer holds casement windows. The center section of the right side projects and contains a triple window between the first and second stories, while double-hung sash windows are in both stories on either side of it. The roof above has a hip roofed dormer. The opposite side has functionally placed fenestration, and a tall brick chimney extends from the roof plane.

136 E. Water. Nicholas W. Kritselis House (1949-1950). Contributing.

This is a rectangular plan side gabled two-story yellow brick house. Then entry door is beneath an aluminum sided front gabled hood and is centered between triple casement windows with splayed header bond brick sills. The three double-hung sash windows in the second story are stacked above the fenestration below and also have splayed header bond brick sills. Corbelled brick is used to create corner quoins at all the house's corners. The side elevations have two double-hung sash windows stacked above each other in each story. Although restrained in detail this house references late Colonial Revival / Georgian style.

140 E. Water. T. R. French (Andrew J. Short House) (1900-01). E. P Overmire, Architect, Minneapolis, Minnesota. Contributing.

This is a large rectangular plan two-story yellow brick house that rests on a concrete foundation and has broken rangework limestone veneer beneath the facade's wrap-around porch. The porch shapes the character of the facade, curving gracefully around the left corner, supported on fluted Tuscan columns linked by turned balusters, which extend upward to an entablature with a dentilled cornice. The off-center wood framed glass entry door has sidelights and transom and is

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

between two large windows with transoms. The facade's second story has two large double-hung sash, with masonry sills and gauged brick lintels, and extends up to a plain frieze beneath an eave supported by block modillions linked by dentils. A prominent frame clapboard clad gabled dormer is centered in the roof above. It has a triple double-hung sash window between paneled engaged corner piers that extend up to classical entablature with dentils that incorporate returns to create a pedimented gable. Centered within is a lunette window with diamond panes in a wooden surround with an oversized keystone. Left from the facade, the graceful curve of the house to the side elevation is matched by the large corner windows in each story. The side elevations each have a two-story bay window towards the rear, a frame one behind the porch on the east side and a brick one on the opposite side. Two gabled dormers are on the roof in the east side and a single one centered above the bay window on the right, all similar to the facade's dormer. A tall brick chimney extends from the east side roof in front of the first dormer. Although presenting mostly Colonial Revival details, the form of this house appears to also reference late Queen Anne style.

The *Sault Ste. Marie News* also reported the foundation for the \$6,000 residence was started in November 1900, and that the house would be built "with every modern convenience (*Sault Ste. Marie News* 1900i; *Improvement Journal* 1900b). That same year the *Improvement Bulletin* also reported that this house was built from plans by architect E. P. Overmire. It was designed to be a two-story house with an attic and basement. The article reported that the house is 32-by-52-foot with a "pressed brick veneer and hardwood interior finish, two mantels, leaded and mirrored glass, hardwall plaster, electric wiring, tile in vestibule, bath and kitchen and combination heat" (*Improvement Bulletin* 1900a).

150 E. Water. William Given House (1900). William Given or Marshall N. Hunt, Contractor, Sault Ste. Marie. Contributing.

This house is located on the southwest corner of the E. Portage Avenue intersection. It is a large rectangular plan two-story front-gabled red brick house that has a broken rangework limestone foundation and a thick rock-faced sandstone belt course between the basement and first story. The right part of the facade has an enclosed entry porch with a pedimented gable roof. Its lower section is clad in cedar shakes and upper part, containing vinyl replacement windows, in aluminum siding. To the left of the porch are two vinyl replacement windows with rock-faced sandstone lintels and sills. Stacked above these and the porch in the second story are four equally spaced windows identical to those below. The face of the prominent enclosed gable above, which is clad in fishscale shingle, flares at the base and has a triple double-hung sash replacement window in its center. The south side elevation has functionally positioned double-hung sash and casement windows with rock-faced sandstone stone lintels, as does the right side, which also has an off-center entrance beneath a small gabled hood. Gabled dormers with multi-light windows are centered in the roof on each side.

This house is nearly identical to, but slightly larger than, the brick house next door, addressed as 106 Bingham. In a 1900 construction summary for the city, the *Evening News* reported that William Given had built a "brick residence, corner of Bingham Avenue and Water Street," costing \$5,000, and that C. V. Given had built a "brick residence, Bingham Avenue," costing \$4,000 (*Evening News* 1901d). The house here on the corner would appear to fit this description,

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

and it seems plausible that the other house built by the Given family at the same time could be the nearly identical house next door at 106 Bingham, the difference in cost of construction relating to the difference in size of the houses.

W. WATER STREET

The historic buildings once located along this side of the street have been demolished through the decades and the streetscape today consists largely of parking lots extending to and associated with businesses located along the next street to the south, Portage Avenue. West of River Street, the Water Street frontage is occupied by the parking lot for the Chippewa Hotel.

INTEGRITY

In the early 1960s, three major employers in the city, its industrial base, Union Carbide, the Cadillac-Soo Lumber Company, and the Northwestern Tanning Company, all closed, severely impacting the city's economy and leading to a decline in population, from 1950, when there were 18,000 residents to 1975, when the population was 13,700 (Reynolds 1982: 94). This economic recession resulted in little growth during this period and little construction affected the streetscape. As buildings were abandoned by businesses or not maintained, they were viewed as obsolete and it was easier to demolish than renovate or restore. Likewise, vacant lots were not quickly or easily redeveloped and today there are gaps in the streetscape reflecting this trend. Others buildings that survived were renovated, often in an unsympathetic manner.

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Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- ☒ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

COMMERCE

POLITICS/GOVERNMENT

ENTERTAINMENT/RECREATION

ARCHITECTURE

SOCIAL HISTORY

ETHNIC HERITAGE

Period of Significance

1822-1968

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Demar, Edward (Charlton, Gilbert & Demar)

Scott, William (William Scott & Co.)

Scott, John (William Scott & Co.)

(see Section 8 continuation sheet for additional architects and builders)

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Sault Ste. Marie Historic Commercial District meets National Register Criterion A under Commerce as the location of city's central business district since the mid-nineteenth century, retaining buildings that collectively have housed much of the city's commercial activity, including leading businesses over the years. The downtown possesses historical importance as it evolved initially from the stimulus of the fur trade, portage and canals and then the coming of the railroads, hydroelectric power and industry. The district meets National Register Criterion A under Government for containing the Chippewa County Courthouse, serving continuously since its completion in 1877, the 1907 Central Fire Station, also still in service today, the 1909-10 Federal Building and United States Post Office, which today serves local government as City Hall, the 1956 City-County Building, still housing government today, and the 1958 U.S. Post Office. The district is also significant under Criterion A for its role in the commercial development of the city, as the district contains the buildings that were the primary providers of goods and services provided to the city's residences for many years. The district is significant under Criterion A for its role in the social and recreation history of Sault Ste. Marie, as illustrated by the buildings that housed a variety of important and influential (as well as minor ones) fraternal and social organizations, such as the I.O.O.F. Odd Fellows and Masons and Knights of Pythias, B.P.O.E. Elks, and others who met in halls upstairs in a number of buildings such as the Comb Building, the Blumrosen Block, the Nordyke Block and Gowan Block (Masonic Building). As well, other surviving buildings, such as the Soo Theater, served as entertainment centers. Under Criterion A the district is also notable for its many buildings that reflect and illustrate the important roles in downtown development of certain of the city's many ethnic groups – perhaps most notably the Italians and Greeks, represented in such buildings as Cappuccilli, Fuoco, Pingatore Buildings, St. George Greek Orthodox Church, the Kritselis Building, the Kokko Block, The Booth-Newton Block, and the Blumrosen Block, among many others. Finally, there are hotels, such as the Ojibway, built as a first-class hotel to draw visitors to the maturing Sault, and other smaller concerns, such as the Franklin House, and the Delmar Hotel, which served various markets and provided comfortable accommodations and gathering places for visitors to the city from the 1880s through today. In addition, the district meets Criterion C for its many governmental, institutional, church, and commercial buildings that illustrate and represent a broad range of high style and vernacular late nineteenth and twentieth-century currents in American architecture. The district includes some surviving examples of the simple frame two-story late nineteenth century commercial blocks, Richardsonian Romanesque, a number of fine examples of early twentieth century Commercial Brick blocks, and, less commonly, buildings that represent the stylistic influences of the Modern Movement. The district is also notable for its public and commercial Lake Superior sandstone structures that represent a distinctive product of the Upper Peninsula at the turn-of-the-twentieth century.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Note: this nomination does not include the Sault Locks (or Soo Locks), which is listed as a National Historic Landmark (NHL) in 1966 and has been extensively documented. The locks will be referenced in relation to trends in development of the city of Sault Ste. Marie, but for greater detail, the formal NHL listing (Reference No. 66000394) should be consulted.

Historical, Commercial and Industrial Development of Sault Ste. Marie

The Setting and Early History

In the year 2018 the site of the City of Sault Ste. Marie has been occupied by Euro-Americans for 350 years and by Native Americans for thousands of years prior to contact. Through its long history the city's location along the rapids of the St. Marys River attracted human activity through its setting and abundant natural resources – the fishery at the rapids was world-renowned – and the strategic location at a narrow passage between the Great Lakes catalyzed both cooperation and confrontation between the French, British, American, and Native peoples. Historic Native Americans and the earliest white occupants gathered here because of the plentiful whitefish in the rapids and ample game and furs available in the surrounding forests. The Soo has historically been a preferred location for prehistoric and historic period trade and meetings. For Native Americans, the Soo locale continues to have significance for the Three Fires Confederacy, an Anishinaabe alliance of the Ojibwa, Ottawa, and Potawatomi groups.

The first Euroamerican who visited the Sault region was probably Etienne Brule, a French explorer, who traversed the St. Marys River between 1618 and 1621. In the seventeenth and eighteenth centuries, European settlers explored the region and established relations with the Native American groups, and the falls of the St. Marys developed into an important node in the development of the fur trade. The first permanent white presence was the Jesuit mission established at Sault Ste. Marie in 1668, the date from which the city claims to be the oldest in Michigan and one of the earliest in the Great Lakes and Midwest. These permanent villages that emerged around the river featured mixed populations of Anishinaabe, Europeans, and Métis (mixed bloods) (City of Sault Ste. Marie 2018).

Father Jacques Marquette, a French Jesuit, traveled to the Native American village here in 1668 to establish a Catholic mission. French colonists later established a fur-trading post, which attracted trappers and Native Americans on a seasonal basis. Sault Ste. Marie was eventually overshadowed by settlements at Detroit and Michilimackinac by the first half of the eighteenth century, but as competition between the French and British increased, the French established the first fort at the St. Marys rapids in 1750. Despite the French defeat in 1763, French fur traders still anchored the settlement, although the territory was now British, and remained so until the American Revolution. The Treaty of Paris transferred control of the region to the Americans, and the settlement became a trading center for the vast Lake Superior region (Bald :1961: 75).

Despite American's nominal control of the region by treaty after the War for Independence, the Sault was largely under control of British fur trading interests and the North West Co. However, in 1793, John Johnston opened his trading post as the first permanent Euro-American settler of the Sault. He married Ozhaguscodaywayquay, the daughter of a prominent Ojibwe chief, who

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

adopted the name of Susan Johnston after their marriage. The Johnstons marriage was just one of many between the European fur traders and the Native Americans (Kingsford 1881:4). The Johnstons became prominent members of the Sault community, and hosted a variety of trappers, explorers, traders, and government officials primarily before the War of 1812 (Bieder 1999; City of Sault Ste. Marie 2018). Johnston had prospered until his property was destroyed during the War of 1812, but rebuilt after hostilities ceased and continued to reside in the Sault.

Early Sault Ste. Marie (1812-1870)

For nearly 150 years, Sault Ste. Marie was a single community under French and British colonial administration. Following the War of 1812, the International Joint Boundary Commission that was created to negotiate the boundary between the United States and British Canada fixed the border in 1817 between the Michigan Territory and Ontario, Canada, as the St. Marys River (Bald 1961: 142; Dunbar and May 1980: 74), thus dividing the city in two and resulting in American and Canadian cities that share the name of Sault Ste. Marie.

In 1816 the United States passed legislation that reserved fur trading in the Sault for Americans, and soon afterwards John Jacob Astor's American Fur Trading Co. established a base at the Sault. The company prospered initially from the furs, and later through shipment of fish to Detroit and by selling supplies to local residents and the military. In 1820 the United States exerted its sovereignty over the Sault by sending an expedition headed by Michigan territorial governor Lewis Cass and geologist Henry Schoolcraft. The Americans signed the Treaty of 1820 with the Ojibwa that solidified control by the United States of the Sault region, materially realized through the construction of Fort Brady in 1822 at the American Sault. The construction of the fort and associated increase in population and economic activity of the settlement began a trend that continued through the nineteenth century as the Sault matured (Arbic 2003: 87-93).

The necessity of portaging around the rapids remained a catalyst for the Sault's settlement and a spark for the development of businesses serving the river trade. As the Upper Peninsula developed and its population and economy matured through exploitation of natural resources, the Sault grew in response. By 1840 the population of the Sault Ste. Marie area was estimated to be eight hundred, including Natives (Blois 1840: 359). In the 1840s a copper boom began in the Keweenaw Peninsula in the far western Upper Peninsula, spurring a dramatic upsurge in travelers through the St. Marys (miners, speculators, and entrepreneurs), and a related boom at Sault Ste. Marie, whose permanent population as recorded by the census was 907 in 1850 (Morgan 2007: 10). The rapids in the St. Marys River here, with their approximately twenty-foot drop, required passengers and freight between Lakes Huron and Superior to be unloaded from one ship at one end of the rapids and reloaded at the other. Hotels, warehouses, and docks proliferated to serve this traffic. The 1840 state gazetteer, in describing the settlement at that relatively early date, states it had a "banking association and "three stores kept for retailing, one for the garrison and one for the American Fur Co." (Blois 1840: 359).

The location of Sault Ste. Marie was long recognized as strategically important, connecting Lakes Huron and Superior. However, the St. Marys rapids were impassible for northbound vessels and nearly impassible for southbound, and as trade and ship traffic increased, the

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

traditional means of portaging cargoes around the obstruction proved woefully inadequate and the need to improve navigation and bypass the rapids became insurmountable (Bald 1961: 243; Dunbar and May 1980: 305-09). Both government and business realized the city, region, and nation would benefit from construction of a canal that would bypass the rapids and facilitate transportation throughout the Great Lakes. In addition, the water power inherent in the rapids was recognized as a significant power source that could be tapped to fuel further growth. As a result, the Sault was the location of one of the country's earliest large-scale engineering projects.

The first American lock, the State Lock, was built in 1855 and was instrumental in improving shipping. Claimed to be the largest in the world when constructed, it remained the only way around the rapids until the larger Weitzel Lock was built in 1881 (Clark 1863: 475; Arbic 2003: 121-125). By 1856, with the canal as a major catalyst, the economy of the city both grew and diversified, and the city's population was estimated to be "around 1,600" (Sutherland 1856: 122). In response to the canal stimulus, the early commercial center along Water Street was enhanced and a secondary node developed nearby on Ashmun Street. Progress gathered steam during the Civil War years as raw materials crucial to the Union's cause were funneled from the Upper Peninsula through the canal. The 1856 state gazetteer for the village lists six general stores, two "general dealers," a grocery and a grocery and saloon, a dry goods store, and a baker (Sutherland 1856: 192). Trade was obviously made difficult by the village's isolation – this is aptly illustrated in the 1859 state gazetteer which noted the list of trades and professions had "not arrived in season for insertion," and would be added to a later edition (Hawes 1859: 291). The 1863 edition, however, illustrated that growth that had taken place in the city since 1856. The trade list for the 1863 gazetteer had five grocers, three general stores, a baker and a druggist, and three hotels, as well as a harness maker (Clark 1863: 475).

Sault Ste. Marie Develops (1870-1890)

The post-Civil War decade witnessed an increased pace in the development of the city. With Fort Brady, the locks, and fishing as economic anchors, the population of Sault Ste. Marie was officially recorded at 1,172 in 1870, and grew to an estimated 2,000 by 1875 (Polk 1875: 673). Although the 1873 state gazetteer lists only a dozen entries, some diversification is evident, with an ice cream seller, a butcher, a dealer in cigars and liquor, and a boots & Shoes store, listed with the four general stores, a grocer, and the Exchange Hotel and the Chippewa House (Scripps & Polk 1873: 579). By 1875 the state gazetteer numbered nearly four dozen business entries (Polk 1875: 674). During this period, Ashmun Street began its ascendancy as the core of the central business district, with a half dozen business blocks south of Portage (Bayliss 1955: 191).

By 1879 the number of directory listings had grown to seventy, but the economic base of the city remained limited – the 1879 state gazetteer stated that "little or no manufacturing is done there, and the exports consist of furs and lumber." Less than ten years later in 1887 listings had more than doubled to over 150. In the late 1880s new blocks had been platted, dozens of brick buildings erected, and it was reputed that over a thousand new dwellings were constructed (Bayliss 1955: 192). Fraternal organizations such as the Masons, Knights of Pythias, Odd Fellows, and Ancient Order of Hibernians established lodges in downtown Sault Ste. Marie

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

during the decade of the 1880s. Between 1880 and 1890 the city's population increased dramatically, from 1,947 to 5,760 (Bayliss 1955: 191-92; Morgan 2007: 10).

By 1881, however, it was reported that the village had a saw mill, flour mill, machine shop, and three wagon shops, and the population had grown to 2,500 residents (Polk 1879: 967; Polk 1881: 1022). Transportation and communications systems had improved as well. Ferries connected the American Sault with its Canadian sibling and its transportation network, a telegraph connected it to the rest of the nation, and the larger Weitzel Lock, which the gazetteers claimed was "the largest on this continent if not in the world," was completed in 1881 (Polk 1881: 1026). A telephone system had been installed in the Sault in 1879, and a water pumping station for the village was erected in 1886, the same year the village of Sault Ste. Marie was incorporated. By 1887 the village's population had grown to 3,800 (Polk 1887: 1539; Bayliss 1955: 191; Christensen 2009).

Increases in volume and size of shipping had rendered the State Lock obsolete. A state and federal partnership resulted in the construction of the Weitzel Lock in 1881. The federal government assumed control of the canal operation in 1881, but within six years increases in both traffic passing through the locks and the size of ships entering the lock necessitated the construction of a larger lock. In 1896 the United States Army Corps of Engineers began construction of the first of the Poe Locks.

Nearly as significant as the Poe Lock to the future and development of Sault Ste. Marie was the arrival that same year of the railroads that connected the city to the nation and ensured its prosperity in the late-nineteenth and early-twentieth centuries.

In 1887 the Minneapolis, St. Paul & Sault Ste. Marie Railroad and the Duluth, South Shore & Atlantic railroads were completed across the Upper Peninsula to the city, linking it to the national grid to the west. A year later, these railroads in partnership with the Canadian Pacific Railway built an international bridge across the St. Marys River, which linked the Sault to Montreal and to the east coast, making the Sault "the only practical bridging point leading to the seaboard north of Detroit on the Great Lakes" (Polk 1893: 1440; Arbic 2003: 166-167; Christensen 2009). The prospects for Sault Ste. Marie continued to improve.

In the 1880s the Sault's anticipated catalyst for growth, in tandem with the railroads and a new bridge linking the city to its sister city in Ontario, was construction of a hydro power plant. In 1887 the St. Marys Falls Water Power Co. was organized, a sewage system was planned, a franchise approved for a gas system, an electric street railway was proposed, and the Sault was incorporated as a city, with a "fine city hall," constructed in the historic district at Ashmun and Ridge streets (demolished) (Bayliss 1955: 190). However, although work began in 1888 on a power canal to provide water power for industrial development, unanticipated problems and costs left this project incomplete until after the turn of the century.

A number of prominent buildings in the historic district were constructed in 1887, including the two-story Sault Savings Bank Building at 101 E. Portage, the Roach Block at 123 W. Portage, the Detroit Club at 305 W. Portage, and the Supe Grocery Building at 351-353 W. Portage.

Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

The June 2, 1887, edition of the *Sault Democrat* reported that the Sault Savings Bank Co. had purchased a 50-foot lot at the northeast corner of Ashmun and Portage for \$15,000, where a 50x100-foot bank building would be erected that would “be a credit to themselves and an ornament to the community.” An 1887 construction summary for the city stated that the Savings Bank Building was projected to cost \$30,000. O. W. Ruggles & Co. of Whitehall, Michigan established a brickyard on Ashmun Street to supply bricks of this and other buildings (*Sault Ste. Marie Democrat* 1887f; *Sault Ste. Marie Democrat* 1887g; *Sault Ste. Marie Democrat* 1887h). The bank building was, for many years, the location of the post office, and served as a central hub for a variety of businesses, including a barber and baths in the basement, hardware and paints in the eastern section, and the Le Saut Club and then the Knights of Pythias on the third floor, which was destroyed by fire in 1981.

The Roach Block was constructed to house the boot and shoe business of F. W. Roach & Co. The building remained affiliated with the Roach family until at least 1899. The building continued to house clothing and men’s furnishings until circa 1947. When the Detroit Club opened its doors in 1887 it was “elegantly fitted up, and to be operated like social clubs in other cities.” Later that year it was identified as Frank McGough’s Detroit Club House, or Detroit Club House Restaurant, which offered oysters, steaks, chops and spring chickens, and had “Ladie’s oyster and luncheon parlors up stairs” (*Sault Ste. Marie Democrat* 1887m, *Sault Ste. Marie Democrat* 1887n, *Sault Ste. Marie Democrat* 1887o). The Detroit Club House was renovated in 1894 and the name was changed to the Hotel Burke (*Evening News* 1914g, *Evening News* 1919j). In 1889 the “fine new Dowling & Alexander brick block” was constructed at 215-217 W. Portage. This building houses clothing and tailor shops for a number of years. That same year, the three-story, Romanesque-inspired News Building was constructed at 115 Ashmun Street. The Mead & Fowle Block, at 210 Ashmun, was also constructed that year.

The “neat and tasty” Supe Grocery Building was built for Charles Supe at a cost of \$6,000, to include retail and wholesale grocery departments (*Sault Ste. Marie Democrat* 1887g; *Sault Ste. Marie Democrat* 1887p). Otto Supe continued the business as Otto Supe & Company, which offered groceries and jewelry (*Sault Ste. Marie Democrat* 1887q).

Sault Ste. Marie and the Anticipated Economic Expansion (1890-1900)

In 1892, Fort Brady was relocated south and west from the waterfront to Ashmun Hill, freeing up prime commercial frontage along Water Street and the St. Marys River. The Sault business district from early years was clustered along Water Street, which remained the core of the town through much of the nineteenth century. However, two disastrous fires, in 1886 and 1896, (despite the construction of the city’s landmark 374,000-gallon water tower in 1894), resulted in the movement of most of the businesses to the south along Portage Avenue and particularly Ashmun Street, which has remained the central business district up through the twentieth century (Bayliss 1955: 188).

The commercial life of the city continued to evolve, and, by 1893, Sault Ste. Marie required over four pages to list all the various businesses and social organizations located within the city,

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

demonstrating a growing and diverse community. About twenty buildings were constructed during this time period, and locations further south along Ashmun were more commonly developed. One building, 129-131 E. Portage, may have been relocated from Fort Brady after the fort was decommissioned. CCHS states this building was moved from Fort Brady after it was decommissioned and an auction held in 1893 (Stevens 2008: 60-61; DDA 2016). The *Sault News* in 1895 reported, “Westlake & Vogel are remodeling the old Fort Brady building on Portage Avenue opposite the high school, which is owned by Judge Steere and William Chandler. Three business apartments will be made on the ground floor. Architect Blue is superintending the work” (*Sault Ste. Marie News* 1895f).

Among the buildings constructed were the W. F. Ferguson & Company building in 1893 at 406 Ashmun, for W. F. Ferguson, a boot and shoe merchant. The Haselbrook/Sigma Block at 226 Ashmun, constructed in 1895, provides an example of the canal stone construction. In 1896 the Breen Block, a building that housed clothing and tailor shops until at least 1924, was constructed at 209 W. Portage., and P. J. Sheedy’s “fine, new brick store on Ashmun Street,” a relatively early example of the Commercial Brick style, was constructed for his grocery business, which he had established “about five years ago” (*Sault Ste. Marie News* 1896d). The Sheedy grocery business remained here until about 1927. The three-story Comb Building, built between 1895-97 at 215 Ashmun, is distinguished by its use of terra cotta.

In February 1894 the *Sault News* reported that Arthur Cracknell had purchased Block 1 Lot 8 in the Fort Brady Addition and expected to build a business block “next spring,” planned to be two stories, 50 x 60 feet, and divided into two or three stores, from plans by architect George Blue (*Sault Ste. Marie News* 1894f). A construction summary for the city in 1894 states that Arthur Cracknell had had two business blocks built for him at a total cost of \$8,500 (*Sault Ste. Marie News* 1894c). In March, the newspaper reported John Ruehl would build the building, revised to be a 50x55 foot structure, with three stores on the first floor and offices on the second (*Sault Ste. Marie News* 1894g).

Commercial buildings were not the only buildings to be constructed during this time. The monumental sandstone Central Methodist Church, built between 1892 and 1894 at 111 E. Spruce, is landmark Richardsonian Romanesque edifice, one of architect Dillon Clark’s eminent designs. It is balanced by the relative simplicity of the classically inspired frame Free Methodist Church built about the same time at 529 Court Street.

In 1895, Francis H. Clerque and his Michigan Lake Superior Co., who had developed the industrial power of the Canadian side of the St. Marys, assumed control of the development of the hydroelectric plant in Sault Ste. Marie, Michigan. As in Ontario, the project was redesigned as a power canal that would generate electric power to be sold to industries locating nearby. Construction of the power canal and the 1,368-foot long power house, designed to develop an unprecedented 40,000 horsepower, began in 1898 and was to be completed during 1900. The Union Carbide Company contracted to purchase 10,000 horsepower by 1900 and 20,000 by 1910, anticipating plenty of surplus power for additional industrial development. Various problems resulted in delays in completion, but the canal and hydroelectric plant went into operation in late October, 1902 (Reynolds 1982: 92; Christensen 2009). The most direct

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

physical impact on Sault Ste. Marie was that the Power Canal excavation essentially created an island of the central business district. The city fathers perhaps overemphasized the impact that hydro power would have on the Sault, with the *Sault Ste. Marie News* proclaiming, "The old Soo will be transformed into a new Soo, one of the most important cities in the West" (Reynolds 1982: 91).

With the canal and powerhouse nearing completion, in 1899, the *Evening News* reported that construction in the city indicated it would be "a period of substantial growth unprecedented in the history of the city" (*Sault Ste. Marie News* 1899g). In the ten years from 1890 until 1900 the city nearly doubled in population, from 5,760 to 10,538 (Bayliss 1955: 192; Morgan 2007: 10). However, the overly optimistic hopes and plans were never realized as hydropower provided by the Northern Michigan Electric Co. alone was not sufficient to attract major industries to the Sault. Still, the existing industrial and commercial base appeared solid, while seasonal fishing and tourism stimulated the local economy.

Later in the decade, the Sigma Block, "a splendid business building," was built for A. H. Hasebrook (*sic*, Hasebrook), a prominent Sault cigar manufacturer, at a cost of \$5,000. (*Evening News* 1921a). One of this company's best-selling brands was "the Sigma," perhaps the rationale behind the popular name for this building (*Sault Ste. Marie News* 1889g). About the time the Sigma Block was constructed, the city hosted five other cigar manufacturers. It is not clear how long the other companies remained in business, or if they left a physical record of their role in Sault Ste. Marie's history (R. L. Polk 1897). By 1916 there appeared to be only three cigar manufacturers in the city, with only Hasebrook in business in 1897 (Department of Labor 1916)

Sault Ste. Marie and the Hydroelectric "Boom" Decade (1900-1910)

The city's anticipation of the growth to come from the completion of the power canal fueled a building boom in the first decade of the new century. Some thirty-five buildings were constructed in the historic district during this decade, and more than 1,500 buildings built in the city in total. A 1900 construction summary for the city published in the *Evening News* reported that over 1.75 million dollars of public and private activity had taken place in that year alone, more than doubling the figure from 1895 (*Evening News* 1901d). Most of the construction activity apparently was associated with the excavation and building of the Power Canal by the Michigan Lake Superior Power Co., spending 175,000 dollars in 1898, 500,000 dollars in 1899 and one million dollars in 1900, with an estimated total of four million dollars to be expended in total costs by time of completion, while about 100,000 dollars was expended for the new buildings of the Northwestern Leather Co. (*Evening News* 1901d). Sandstone dug from the canal beds on both sides of the river became a cheap and commonly used building material for foundations, trim, and some entire buildings. In anticipation of commissions relating to the boom, during this period two professional architects, Edward Demar and James C. Teague, opened offices in town.

The 1901 brick and sandstone accented Gowan Block or Masonic Building at 416 Ashmun and the 1903 brick Adams Building (Central Savings Bank) at 418 Ashmun – Sault Ste. Marie's first "sky-scraper," were two key products of this building boom, both associated with architect

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Edward Demar, The Adams Building was considered "one of the most modern and architecturally attractive bank and office buildings in the Northern Peninsula."

Demar, in some demand at this time, also designed the two-story sandstone 1902-1903 Blumrosen Building at 539-541 Ashmun, and displaying his versatility, the two-story rather functional Central Fire Station, built in 1907 at 123 Ridge, and the glazed tile Beaux Arts-influenced 1908 second Blumrosen Block at 313-317 Ashmun.

Another well-regarded Sault architect, J. C. Teague, designed the classically inspired Nordyke Block, with one of the most elaborate surviving cornices in the district, about the same time, at 524-526 Ashmun. A small vernacular but visually distinctive building is the 1901 rough faced limestone block Eagle Saloon at 111 Ashmun, and the somewhat larger limestone Kokko Block, built in 1902 at 200 W. Portage, which houses two bars crafted by the Brunswick Company. More typical is the restrained but extensive two-story Endress Block, at 221-225 W. Portage and the 1906-1908 Booth-Newton Company Building (with sandstone rubble sidewalls), and the smaller Fisk Block at 711 Ashmun, all built in the Commercial Brick style popular in the early 1900s.

The James Ryan (Newhouse; Clark-Bailey-Newhouse) Funeral Home, at 111-115 Maple Street, was established in 1906. Ryan established the funeral home at 113 Maple, and was later joined by Newhouse. As the business grew it acquired 111 and 115 Maple. In 1920, Ryan had his funeral parlor redone into what a Chicago casket company representative claimed was the "finest one of its kind" he had seen in his territory that covered five states (*Evening News* 1920g). While 111 Maple has been demolished, the funeral home still operates from 113-115 Maple, more than a century after its founding.

The more functional aspects of the district are represented by the three-story sandstone Wheatley Bros. Flour & Feed Building at 901 Ashmun, while similarly functional in terms of good works, is the 1908-1909 sandstone Salvation Army Citadel at 132 W. Spruce. Ending this decade was the construction of one of the district most impressive buildings, occupying a full block at 225 E. Portage, the classically-inspired three-story Federal Building, constructed of dressed limestone in 1909-1910. The circa 1900 Cappuccilli Grocery at 720 Ashmun, is a rare wood frame commercial storefront.

After the anticipation and realization of the hydropower "boom," the Sault's population grew more slowly to 12,615 in 1910. Several factors conspired to eventually limit the city's prospects. The cost of completing the power canal and hydroelectric plant proved far higher than anticipated, raising the cost of the electric power generated to the point where it was not attractive to industrialists looking for new manufacturing sites (Union Carbide had locked-in low rates before the cost overruns). In addition, problems with the power plant's foundations that surfaced even as the structure went into operation greatly reduced the power generated there until 1917, when major repairs finally solved the problem.

The Union Carbide Co. became the city's largest employer through the early-to-mid twentieth century (employing about a quarter of the city's workers in the 1940s), before ceasing operations

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

in 1962 (Arbic 2003: 186-187). The power provided by the Northern Michigan Electric Co. did attract some industry to the city, most notably during this period was the Northwestern Leather Co., which opened here in 1900 to exploit the region's abundant hemlock for tanning; the company catalyzed the construction of three sawmills, employing over five hundred workers before closing in 1958 (Morgan 2010: 11). However, Union Carbide, which had been guaranteed ten thousand of the projected forty-thousand horsepower by 1900 and twenty thousand by 1910, effectively used the entire supply generated by the plant during its early years. There was no extra power, cheap or otherwise, to fuel the new plants the city's boosters hoped would come. In the end, there was no industrial boom, and after 1910, the construction boom ended. The rapid growth and development of the early 1900s were over (Christensen 2009).

Sault Ste. Marie, Post-“Boom” 1910s, the Not-So-Roaring 1920s, and the 1930s and Great Depression

The Sault's economy and population remained fairly stable through the boom times of the 1920s, but struggled some, though apparently not as much as the rest of the nation, during the Great Depression. Rather than the frenetic stock market-driven economy experienced by many other parts of the country, the Sault held its own and grew slightly - its population rose from 12,096 in 1920 to 13,755 in 1930 (Polk 1921: 1441). City boosters continued to reference “the Power Canal with all its attendant possibilities” for industry (Polk 1921: 1441). Again apparently demonstrating some variance relative to the rest of the county, during the 1930s the Sault actually experienced an expansion in industry and the tourist trade – fifteen industries employed 1,600 men producing leather, carbide, woolen clothing, lumber, electric power, butter, beer and foundry products (Titus:1941: 375).

Some seventeen buildings were built during this decade, generally further out in the business district on Ashmun and Court streets and adjacent cross streets, while residential construction was filling in E. Water Street. The two-story brick and sandstone trimmed Cornwell Co. Building at 707 Ashmun, built 1910-1911, appears transitional to the Commercial Brick style buildings whose embellishment is mostly confined to brickwork patterns, as does perhaps the 1913 Lipsett Building at 567 Ashmun, with its shallow crenellated parapet and sandstone rubble sidewalls. The distinctive white glazed brick Hub Building, built in 1914 at 409-413 Ashmun, is architect Edward Demar's second Beaux Arts-inspired building, surely an asset to the street. More typical of the smaller two-part commercial blocks built during this period towards the edges of the district, but illustrating it could be done with some style, is the 1914 Fuoco Block at 722 Ashmun. Some buildings appeared more comfortable referencing earlier style influences, such as the McKinney Block at 111 W. Portage, with its arched windows and metal cornice. However, “progress” was evident as the automobile exerted its influence in the district, in the form of the totally unembellished single-story Ritchie Auto Livery Building, built the same year at 110 Ridge, and the more stylish 1920 Soo Machine and Auto Co. Building at 119-123 Maple. The auto livery, according to the Evening News was “one of the finest and most attractive auto liveries in the Upper Peninsula” (*Evening News* 1915c).

Other buildings almost mocked this restraint by employing robust corbelled brick cornices and details such as the 1917 MacLachlan Bros. Co. Building at 140-42 W. Spruce. The First Free

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Methodist Church built circa 1920 at 704 Court, and its parsonage behind it at 110 Ann, are both built of rough-faced pressed brick with economy in mind but employing Arts-and-Crafts style references popular at the time. Residential building on the edge of the district, but with a view of the St. Marys River, is realized in the construction of two flats, the Fairview Apartments at 120-22 and the Inglewood Apartments at 124 E. Water, in the mid-1910s. Another notable construction project for the city, but outside the district, during this period, was the completion of a fourth, larger Sault lock in 1919, to keep up with the increased shipping demand.

Between 1920 and 1930 almost all building during this period along Ashmun were in the 500 block and southward, beyond the business district "island." The most notable exception is the true northern anchor building in the district, the six-story brick with masonry accent Ojibway Hotel, built in 1926-1927 at 240-250 W. Portage, by the Chicago architects Pond & Pond, Martin and Lloyd. The hotel was designed in what was described at the time as "Egyptian design," employing stone and brick of the highest quality, and interior décor with a Nile green color scheme, which was to be both luxurious and comfortable. The hotel was constructed at a cost of \$250,000, and opened on New Year's Eve in 1927. It was reportedly Sault Ste. Marie's "finest building and one of the most beautiful hotels in all of Michigan."

While the bulk of new buildings at this time were constructed along Ashmun, other notable buildings were constructed elsewhere in the district, illustrating the growth and maturation of the Sault economy and the types of services needed by citizens and business, the industrial opportunities available in this growing city, and the wealth available to create bigger and better buildings. The Soo Machine and Auto Company Building at 119-123 Maple Street reflects these developments. In 1920 the *Evening News* devoted a full page at the front of its Auto Section to "Soo Machine & Auto Co. In Its New Home" (*Evening News* 1920h). It described how the new and enlarged garage and sales rooms, doubling the size of earlier ones, was constructed by Marshall N. Hunt from designs he prepared after close consultation with the business owner, Robert A. Morrison(128-130) in 1912. The current building is the result of the 1920 addition that extended from that building south to Maple. The new addition was described thusly: "an emphasis has been placed on utility, but at the same time no false economy has dictated cheapness nor ugliness." Morrison, the owner, stated "We went the limit on this building. We wanted the best there is to be had and we got it. We didn't skip anywhere and the result speaks for itself." M. N. Hunter was the contractor and also served as the designer, or architect, of both the 1912 and 1920 constructions. The total building was 35,000 square feet and was reputed to be the largest garage and sales room in northern Michigan at that time.

More typical of period are the smaller scale single-story one-part commercial blocks such as the minimally embellished building built in 1922 for the Soo Granite & Marble Works at 559 Ashmun, and distinctive as perhaps the most diminutive building in the district, the Charles E. Chipley Building at 413½ Ashmun. The automobile continues to influence construction, as witnessed by the 1923 one-part commercial Lipsett Motors Building at 545 Ashmun, with its contrasting brickwork highlights. Another one-part block illustrates the coming of national chain stores into the Sault market, the simple brick Great Atlantic & Pacific Tea Co. Building built in 1927-1930 at 215 Ashmun. At the same time, the increased scale and market of Sault enterprises was materially recognized in the Retailer's Wholesale Bakery Building, a large single-story

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

structure at 816-822 Ashmun, with decorative treatment confined to upper facade brickwork. An important building in the district for its association with the city's newspaper is the 1923-1924 News Building at 109-113 Arlington, built in an unadorned functional style. A number of the buildings continued to express the Commercial Brick style, generally two-part commercial blocks, with embellishment confined to brick patterning or use of contrasting colors, such as the c. 1925 E. Pinagatore & Sons Cleaners Building at 713 Ashmun. This period ends with the construction of one of the most distinctive buildings in the district, the 1929 Soo Theater at 534 Ashmun, which references the Art Deco style and was designed by Chicago architect William P. Whitney.

Few buildings were constructed during the Great Depression, only a half dozen, joined by the Ashmun Street Bridge, scattered through the district but expressing diversity in type and style. Tasteful one- and two-story commercial blocks with restrained ornamentation such as the circa 1931 Malmborg Bakery at 557 Ashmun and the Zeller Block at 400 Ashmun typify this decade. Marquette architect David E. Anderson designed the latter as well as perhaps the decade's most distinctive building, the 1937 Sault Polyclinic Building, whose angularity, massing, and stylized geometric decorative flourishes define it as a textbook example of the Art Deco style. The clinic opened in 1937 with six doctors in six "completely equipped suites," a central business office on the second floor, and a state-of-the-art laboratory, costing \$30,000, designed by Marquette architect David E. Anderson and built by general contractor A. H. Proksch of Iron River (*Evening News* 1937f, 1937g).

Two other buildings trace origins to this decade but are largely products of later expansion or reconstruction – the 1932 Saint George Greek Orthodox Church rebuilt after a 1947 fire, and the Lock View Tourist Cabin & Motel, whose gabled 1934 cabins survive, joined closer to Portage Ave. by a circa 1957 motel. An engineering structure links the district across the Power Canal – the 1934-1935 Ashmun Street Bridge, designed by the state highway department to address the special conditions of its site, and built using federal public works / National Recovery Act funds.

Sault Ste. Marie, World War II, and the Immediate Post-War Years (1940-50)

The onset of World War II provided economic stimulus, and the Sault locks gained further importance for war-related shipping demands. In 1942 the Weitzel Lock was replaced by the larger MacArthur Lock. Military activity increased and thousands of soldiers were stationed in and around the city, with a mission to protect the Sault Locks, but after the war ended, the short-term stimulus they provided also ceased, a trend exacerbated by the closing of Fort Brady in 1945. However, in some ways the closure resulted in opportunity, as the Michigan College of Mining and Technology opened its Sault branch in the Fort Brady buildings in 1946 (later to become Lake Superior State University). By 1947 hundreds of students had moved to Sault Ste. Marie, a number that grew to over two thousand in the late twentieth century (Arbic 2003: 247).

While few buildings were constructed during the war years due to the associated materials shortages, the pace of building picked up in the second half of the decade. A number of the buildings reference to a degree Moderne stylistic influences. The circa 1940 Hiawatha Broadcasting Company Building at 107 W. Portage has the horizontal emphasis and clean lines

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

typical of the style, as did the 1950 Delmar Restaurant and Night Club at 229 Ashmun before renovations, while the blocky verticality of the 1949 J.C. Penny and Knights of Columbus Building appears to reference more strongly the earlier Art Deco style. The influence of the Modern Movement is displayed in the composition and materials of the 1947 Goetz's Lockview Restaurant at 329 W. Portage, but traditionalism is evident in the Colonial Revival 1949-1950 Kritselis House at 136 E. Water. Purely functional considerations lacking ornamentation are displayed in the circa 1947 Pingatore Apartment Building at 620 Court and the circa 1941 Sunlight Dairy Building at 905-07 Ashmun.

Downtown Decline and the Effect of Sprawl (1950-1968)

The downtown suffered from the move of commercial activity south of the traditional business district to the commercial strip that developed along the 3 Mile Road, also known as the I-75 Business Loop, beginning in the 1950s. Fires and demolitions, some by government-sponsored "urban renewal" and blight removal, but also by the private sector, impacted downtown streetscapes. While Sault Ste. Marie continued to rely on its traditional economic base through the mid-twentieth century, closures of primary industries motivated the city to focus on other sectors. Residents and entrepreneurs realized one of their best hopes for economic stabilization and growth lay in appealing to outsiders and an increased emphasis on recreation and tourism.

Many of the buildings built during this period were basically functional structures with little architectural detail. Perhaps the most notable exception was the 1954 Modern Movement-influenced City-County Building and Jail south of the county courthouse at 325 Court, designed by Menominee architect Harry Gjelsteen. The 1958 United States Post Office at 161 Ridge is less distinguished and more functional design, reflecting the influences of the Modern Movement. Commercial buildings were generally one story of the enframed window wall type, such as the nearly adjacent 1956 Ferguson Hardware Building and the 1959 Barish Building, at 327 and 321 Ashmun, respectively.

Sault Ste. Marie since 1968

In recent years, the Downtown Development Authority, and since 2017, the city's Michigan Main Street Program, have acted to reinvigorate the downtown with some success. Tourism has increased, new businesses have moved in and vacancies have been reduced. Still, it is obvious that the vitality of Sault Ste. Marie's central business district and its role as the commercial, social, and cultural center of the city has been challenged. These challenges have included continuing new commercial development outside of the downtown area and occasional demolition of historic commercial buildings. A focus the city's redevelopment effort is the emphasis on the district's history and historic preservation to identify Sault Ste. Marie's downtown as a unique location offering a special "sense of place." This has provided positive momentum as the city celebrates its semiseptcentennial (350 years) in 2018.

POLITICS/GOVERNMENT

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Downtown Sault Ste. Marie has historically been the site of local, county, and federal governmental functions, beginning with the completion of Old Fort Brady (NRHP-listed, reference no. 71000387) in 1822 and the appointment of the village's first postmaster, Henry B. Griswold, in 1823. Governmental functions continue in several buildings in the historic district.

After the War of 1812, the federal government realized the need for fortifications in this part of the country and identified the Sault as a site on which to construct a military fort. In response, Fort Brady was established in 1822. After the completion of the Soo Locks in 1855, Fort Brady was enlarged. By the 1880s the city had increased in population, downtown development was encroaching upon the fort, and the locks had been enlarged to the point that it was deemed necessary to move the fort to a new location. In 1892 and 1893, Fort Brady was relocated to the grounds of what is now Lake Superior State University, to the southwest of the old fort and the core of downtown (Stiffler 1970). The old fort grounds were eventually sold, and a portion of the proceeds was set aside for a federal building.

Prior to the construction of the federal building, post offices were located within other commercial buildings in the city. Other than the Federal Building and Post Office built in 1910, the only known extant building to house the post office in the historic district is the Savings Bank Building, 101 E. Portage, at the northeast corner of Ashmun and E. Portage. The post office was housed here from 1887 until about 1910, when Old Fort Brady was decommissioned and the new building constructed.

The Federal Building and Post Office at 225 E. Portage Ave. was erected from designs provided by James K. Taylor, the supervising architect of the United States Treasury at that time. Through the years the city directories reveal that in addition to the Post Office, it served as the courthouse of the United States District Court for the Western District of Michigan until 1941. Since its construction the federal building on East Portage has housed a wide range of federal agencies, including a customs office, an armed forces recruiting office, the Forest Service, and the Internal Revenue Service, among many others (Arbic 2003: 317). After the post office left in 1958, the building continued to serve as offices for federal agencies until it was fully vacated circa 1974. After renovations in 2010, the former federal building has served as the Sault Ste. Marie City Hall.

In 1957 the United States Post Office Department proposed that the Sault post office be relocated to the site of the former Soo Woolen Mills on Osborn at Ridge streets. New facilities were needed due to the volume of mail processed in the city and the limitations of the old building. Some resistance was met due to the location on the edge of the central business district. But the city commission voted to support the project, and the mayor stated that the west side of the city needed to be "perked up" and that removal of the old mill would give the entire area a "dandy lift" (*Evening News* 1957d). The building at 161 Ridge St. remains the city's central post office today, over six decades after its construction.

As the village and fort developed, so too did Chippewa County and the Upper Peninsula. Chippewa County was originally part of Michilimackinac County, which was established in 1818 and extended across the entire Upper Peninsula. Chippewa County was set off from

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Michilimackinac County in 1826, and Sault Ste. Marie was selected as the county seat. The boundaries of Chippewa County were reduced in 1843 when Schoolcraft County was established. The settlement at the rapids was originally incorporated as the Village of St. Mary in 1849, but the act that created the village entity was rescinded in 1851, and the settlement was reincorporated as the village of Sault Ste. Marie in 1879. The village was incorporated as a city in 1887 (Romig 1986: 501), and that year a city hall (demolished in 1956) was constructed on Arlington, then called City Hall Street, near the intersection with Ashmun Street (Bayliss 1955: 190; Sanborn 1887: Map 4).

During the construction of the power canal and its later operation, the city and county grew rapidly. Civic leaders thought this newfound prosperity warranted a prominent courthouse building, its “first real courthouse” (Stevens 2008: 36). In 1877 the monumental three-story Second Empire Chippewa County Courthouse at 319 Court St. was built from the designs of Detroit architects William and John Scott, father and son. The courthouse was enlarged in 1904 from designs of Sault architect Edward T. Root. The Chippewa County Courthouse is one of the oldest courthouses in Michigan in continuous use and still serving its original purpose. The courthouse was restored and renovated at a cost of \$1.2 million dollars and rededicated in 1989.

The oldest extant city building in the district is the Richardsonian Romanesque Central Fire Station Building at 123 Ridge St. The Sault Ste. Marie Fire Department was organized in 1884, and was originally located in a commercial building in the heart of the original business district on Water St. A major conflagration in 1888 burned much of that business district, and the first dedicated fire hall was constructed near the intersection of Arlington and Ashmun Streets. The station on Ridge St. was constructed in 1907 from designs prepared by Sault architect Edward Demar. The station continues to serve as the city’s fire hall, more than a century after its construction.

By 1953 the existing county jail was “starting to fall down” (*Evening News*, 1953), and a new municipal building was proposed that would provide a single location for city offices, city commission, city police department, the county sheriff, a county jail, and municipal court. The Chippewa County-Sault Ste. Marie Joint Building Authority was created, and architect Harry W. Gjelsteen, of Menominee, Michigan, was selected to design the new building. The building was dedicated in March 1956. Over the next several decades the building located at 325 Court St. housed a number of city offices. City functions were moved to the former federal building and post office in 2010. This former City-County Building continues in public service today as the Chippewa County Sheriff’s Department and Correctional Facility, enlarged in 2009.

ENTERTAINMENT/RECREATION

In addition to being a center of commerce and government, the historic district has historically provided a place for recreation for citizens and visitors alike. By 1840 the state gazetteer described Sault Ste. Marie as a place “steamboats occasionally visit here in the summer with parties of pleasure.” That resort-like atmosphere was present twenty-three years later and noted in the 1863 gazetteer that proclaimed during “the ‘summer season’ the village is a favorite place of resort of pleasure seekers from all parts of the country” and “numerous guests throng the place

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

during the fashionable season” (Blois 1840: 359; Clark 1863: 475). The village was not just a place for passive recreation. In fact, it was “customary for many visitors at the Sault Ste. Marie to pass over the falls in a birch bark canoe, guided by the skillful *voyageur*, a trip attended with no danger, if the proper amount of confidence be had” (Clark 1863: 475). An advertisement in the 1879 state gazetteer for the Chippewa House proclaims, “Parties will find there is a large supply of every variety of fishing tackle and sporting apparatus, and can be provided with boats and boatmen. Nothing in fact will be neglected that can in any way contribute to the comfort of guests during a visit to the favorite SUMMER RESORT” (Polk 1879: 969). Indeed, there were many ways of “recreating” in Sault Ste. Marie over the decades.

Sault Ste. Marie was an industrial town full of hard-working – and hard-drinking – workingmen. The saloon was a primary form of “recreation” in the city’s early days. Throughout the latter nineteenth and early twentieth centuries, Sault Ste. Marie’s downtown had more than its share of venues where one could engage in “manly pursuits” such as one might find in saloons, taverns, and pool halls. Saloons were among the most numerous downtown businesses, with establishments located in virtually every block along Ashmun, and closer to the locks and industrial zones of the city along Portage and Water streets. Many of the saloons were also associated with small hotels. The 1902 city directory lists over fifty saloons, and the 1908 edition over seventy. Thereafter the number of saloons rapidly declines. In 1911 there were just over thirty saloons in the historic district, and less than twenty-five by 1917. The decline in the number of saloons is likely due to the implementation of local prohibition laws enacted under local option by state law. By 1919 all of these businesses were closed and do not appear to have reopened until the repeal of the national Prohibition law. They were replaced by taverns and beer gardens that provided food as well as alcohol.

A number of buildings in the district are associated with the city’s saloon legacy, several of them along Portage Avenue. The building at 200 W. Portage was constructed for Samuel Kokko in 1903, and operated for several years as the Twin City Hotel. In 1911, Kokko took over operation of the hotel under the name of the Northwestern. Since its opening in 1903 the hotel maintained a saloon on the first floor. When Prohibition was enacted, the saloon was converted to a pool hall, and the hotel’s name changed to the Brunswick Hotel. The building was continually owned and operated (from 1911 on) by the Kokko family until it was sold in 1973. The *Evening News* reported at that time that the building featured “one of the few remaining authentic Victorian-type barrooms in the U.P.” (*Evening News* 1973). The saloon was renamed the Palace Saloon, and today operates as the Palace Restaurant and Saloon.

Nearby the buildings at 223-227 and 240-250 W. Portage Ave. have housed saloons, bars, or lounges since at least the end of Prohibition. The building at 223-227 W. Portage began slightly earlier as the Andrew Erickson Saloon in 1902. The name of the establishment has changed several times over the years, most recently in the 1990s when it became Moloney’s Alley. The Ojibway Hotel (now Ramada Plaza / Sault Ste. Marie Ojibway Hotel) at 240-250 W. Portage has maintained its cocktail lounge since the end of Prohibition in 1933. Likely the oldest building associated with Sault Ste. Marie’s saloon history is the former Hotel Burke at 305 W. Portage. The building apparently had been constructed by the time Will H. Burke thoroughly renovated and improved the building, and opened for business becoming the Hotel Burke in 1894 (*Sault*

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Ste. Marie News 1893i, *Sault Ste. Marie News* 1893j; *Evening News* 1914g). The building still exists, but it has been significantly altered with a large rear expansion, and, since 1971, has operated as Das Gift Haus.

The building at 111 Ashmun was constructed in 1901 for John Quinn who operated the Eagle Saloon here for several years. At some point, the Veterans of Foreign Wars acquired the building for a clubhouse and from about 1940 offered beer, wine, and spirits, as well as provide a place to gather with fellow veterans, to their members.

The Belvidere Ship Lounge was opened in 1926 by Charles D. Paquin and son, Emil, and reopened after Prohibition's repeal in 1933, by sons, Roy and Cliff. The lounge was first in the Belvidere Hotel, which was just to the west, but moved to 112 W. Spruce St. in 1939 before the hotel was demolished in 1941. The lounge remained in the Paquin family until the mid-1970s, when it offered "sassy music and a solid dance floor" (*Evening News* 1972; *Evening News* 1973g). The building today houses Merchant's Bar, which appears to have moved from 108 W. Spruce at some point.

Arguably as important to the recreation history of Sault Ste. Marie are the numerous theaters and opera houses that once populated the historic district. Most of the former theaters were located in buildings that were not specifically constructed to house them, such as the building at 105 E. Portage that housed the Dreamland Theater from 1912-1924 (Fuller 1926: 166), and the much-altered building at 404 Ashmun, which housed the Colonial Theater, built in the 1920s. Most the downtown's former theater buildings have been demolished over time, such as the Star (309 Ashmun), the Lyric (502 Ashmun), the Temple Theater (220 Ashmun), which was destroyed by fire in 1973, and the Soo Opera House at 111-113 Arlington. The most prominent and longest-lived of the city's theaters is the Soo Theatre at 534 Ashmun. The Soo was built as the largest theater in the city in 1929, and opened on March 12, 1930, with 1,185 seats. The theater was built to vaudeville house plans, with a full stage, flyspace, dressing rooms beneath stage, twin organ lofts (organ never installed), and an orchestra pit. By 1934 the theatre was operated by the Soo Amusement Co., which also operated the Sault's other two theaters at that time, the Temple and the Colonial (Arbic 2003: 217). In addition to providing various forms of entertainment for residents and visitors, in the 1930s the Soo Theatre played training films for the men who were stationed at nearby Fort Brady, and played "sound pictures of the United States Navy" for local students (*Evening News* 1938a; *Evening News* 1938b). As late as the early 1970s, it was used as a live performance house in addition to cinema (Cinematreaures 2017; Arbic 2003: 219), and was used by the Lake Superior State College Dance Workshop and Theatre program and other community groups for various performances. The Soo Theatre today is the only remaining vintage house in the eastern end of Upper Michigan and the only venue in the area that offers the flyspace needed for full scenic productions. It is the best-preserved movie house in Sault Ste. Marie, currently undergoing a long-term renovation and restoration project guided by STARS (Soo Theater Arts, Inc).

SOCIAL HISTORY

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Fraternal organizations played a major role in the Sault's social and civic life for most of its history. The post-Civil War years in the United States were a time not only of massive expansion for older fraternal organizations such as the Masons and Odd Fellows but also for the founding of new ones. These organizations offered collegiality, educational and cultural opportunities, and social status to its members. The later nineteenth century also saw a proliferation of mutual benefit (or benevolent) associations that combined a social, fraternal aspect with insurance plans for members by which dues provided some form of life, funeral, or injury or sickness insurance. Such mutual benefit associations had their heyday in the late nineteenth and very early twentieth centuries when industrial accidents were frequent, governmental oversight of working conditions weak or non-existent, and company provisions for injured or sick workers inadequate or non-existent. In an industrial town like Sault Ste. Marie these organizations would have been all the more valuable to workers until later in the twentieth century when employer-provided insurance became more widespread.

Many of the fraternal organizations were established to promote preservation and celebration of the heritage of specific nationalities or ethnic groups. Immigrants to the United States founded an amazing array of clubs, lodges, benevolent associations, and women's groups for a wide range of cultural, social, educational, and political purposes. For example, the local American Hellenic Educational Progressive Association (A.H.E.P.A.) chapter offered support to the city's Greek residents.

Several fraternal and benevolent organizations established chapters or lodges in Sault Ste. Marie, and early city directories reveal there were a number of "halls" along Ashmun and intersecting streets during the late-nineteenth and early-twentieth centuries. Many groups did not have their own designated hall, but rather met regularly in rented halls in commercial buildings. Most of these halls were located on the second floor of commercial blocks, and the many fraternal and social organizations had meeting places in them at specified regular times, weekly or monthly.

The most prominent groups appear to have been the Free and Accepted Masons (F.&A.M.), the International Order of Odd Fellows (I.O.O.F.), and the Knights of the Maccabees (K.O.T.M.). These were national organizations that claimed tens and hundreds of thousands of members among their ranks. Among other groups, those that were most active or occupied prominent buildings in the historic district include the Veterans of Foreign Wars, the Fraternal Order of Eagles, the Knights of Pythias, the Ancient Order of Hibernians, and the Ancient order of United Workmen.

The F.&A.M. lodge appears to have been established in Sault Ste. Marie in 1882, with the Bethel Lodge No. 358, with many of the most prominent residents of the city as charter members (Bethel Lodge 2018). By 1906 the lodge met at their hall on the third floor of the Gowan Block at 416 Ashmun (NRHP-listed 2010). By 1930 the Gowan Block was identified as the Masonic Building, owing to the prominence of the organization. By the mid-1940s several masonic organizations operated from the building including the Sault Ste. Marie Chapter 126, Masonic Temple Association, Bethel Lodge No 358, and Sault Ste. Marie Commandery, Queen of the North Star Chapter 382.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Newspaper notices from the 1896-1910 period indicate that the I. O. O. F. met in the Comb Building in "Odd Fellows Hall," and after short periods in other buildings, eventually moved to the Blumrosen Block soon after the building was built in 1909 (Sawyer 1911b: 744). By 1956, 313½-317½ is identified as the IOOF Hall, and in 1968 is identified as the Independent Order of Odd Fellow Hall, Blizzard Camp, Fall City Rebeka, Noble Grand Club, Sault Ste Marie Lodge.

The Odd Fellows was established in the Sault in 1884, meeting first in a building on Water Street. When it burned, they first moved to the Comb's Hall (215 Ashmun), then to the Newton Block (500-06 Ashmun), which burned in 1903, after which they moved to the McTavish Block (106-16 Maple, demolished), and then to the Blumrosen Block in 1909. In 1920 the Odd Fellows bought the Nordyke Block for \$35,000, planning to move in four years from their lodge in the Blumrosen Block – but they actually moved in circa 1920 (*Evening News* 1920c). Note that the city directories place the IOOF Hall Sault Ste Marie Lodge, Fall City Rebekah Lodge, North Star Encampment IOOF at 313 ½-317 ½ Ashmun in all editions.

The Benevolent and Protective Order of the Elks (B.P.O.E.) Lodge No. 552 was established in Sault Ste. Marie in 1900. The lodge first met in the Murray Hill Hotel, and later moved to the Zeller Block when its membership outgrew the hotel. In October 1914 the *Evening News* reported that the new Zeller Block at 409-413 Ashmun would have a second floor that would be used as a club room for the Elks (*Evening News* 1914c). In 1929, needing to expand again, they purchased the P. T. McKinney Grocery building at 111 W. Portage. They installed club rooms on the second floor, which they used until 1942, when they extensively renovated the first floor into a modern club room. They retained the second floor for lodge meetings, the front portion of which was remodeled in 1946 to accommodate large social functions and lodge meetings. In 1970 the lodge claimed to be one of the oldest in Michigan and one of the largest at that time, with a membership of 799 (*Evening News* 1970b).

Later in the twentieth century other organizations were established that sought to meet the needs of the day. As with the oldest organizations, these groups built or occupied halls in the district. The Comb Building at 210 Ashmun was also known as the Labor Temple. It was the home of the Sault's numerous labor organizations, including the Trades and Labor Council, Musicians Union, Barbers Union, Bricklayers Union, Carpenters and Joiners Union, Cigar Makers Union, Typographical Union, Tug Firemen's Union, Dredgeman Union, Federal Employees Union, Hotel and Restaurant Employees International Alliance, and the Licensed Tugmen's Protective Association. Later, other labor organizations used the building as their meeting space, including the Carpenters Hall, the Barber's Union, the United Brotherhood of Carpenters & Joiners of America, and AFL-CIO unions: Brick Masons Union, Chippewa-Mackinac-Luce County Central Labor Council, Electrician Union Local, International Typographical Union Local, Musicians Union Local, and the Plumbers & Pipefitters Union. The Fraternal Order of Eagles also met here in "Comb's Hall" from the 1890s into the 1920s.

At the middle of the twentieth century the Knights of Columbus (K.O.C.) had constructed the "Modern, Comfortable, Fireproof" building at 523 Ashmun. The K.O.C. were established as an alternative fraternal order for Catholic men. The K.O.C. hall, much like those early halls of their fraternal brethren, was over a first-floor commercial space, occupied for decades by a J. C.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Penney store. The building is now used as offices for the Sault Ste. Marie Tribe of Chippewa Indians.

In the latter half of the twentieth century the allure of fraternalism began to wane. Many of the societies disbanded, although several continue to meet, including the Masons, the Elks, the K.O.C., albeit in newer facilities outside the historic district. Many of the oldest of the buildings and meeting halls used by the Sault's fraternal organizations, such as the Price-Harrison Block at 309-311 Ashmun, the long-time lodge of the local Knights of the Maccabees lodge, have been demolished, but many yet remain. These extant social, fraternal, and labor halls provide a tangible link to this golden age of fraternalism in the United States.

ETHNIC HERITAGE

The story of Sault Ste. Marie is inextricably tied to the multitude of ethnic groups that, over time, have populated the city since its very first days. Human occupation of Sault Ste. Marie begins with the Native Americans who lived in the Sault for thousands of years before the arrival of Europeans. French fur traders and missionaries were the first to arrive, then an array of immigrants came in the nineteenth and twentieth centuries. The arrival of European immigrants and their children largely provides the context for the history and development of Sault Ste. Marie Historic Commercial District. A broad number of nationalities and ethnic groups comprise the people who arrived in the city, literally set up shop, and helped define the identity of the city. In the historic district, with the exception of the pre-1823 Elijah B. Allen House at 126 E. Water Street, the earliest buildings of the city's settlement days have long since been demolished or destroyed. (The John Johnston House, Henry Schoolcraft Office, and Bishop Baraga House are located in a museum park on Water Street, east of the historic district.) However, there are a number of extant buildings in the historic district that illustrate the significance of various ethnic groups to the development of Sault Ste. Marie. The following section discusses the district's important associations with certain of the city's ethnic communities.

Michigan, in general, was a destination for a wave of Italian immigration that occurred between 1880 and 1924. The earliest immigrants settled, many from northern Italy, in the Upper Peninsula, drawn by the financial opportunities offered by numerous mining operations. By 1910, there were an estimated ten thousand Italians in the Upper Peninsula's Copper Country alone, and immigrant entrepreneurs opened saloons, groceries, and bakeries, as well as fruit and candy stores, while others worked as tailors and cobblers. In the 1890s, Italians were attracted to Sault Ste. Marie to labor in the construction of the locks and the Power Canal, and when these were complete, went to work at Union Carbide, Northwestern Leather Company, and the Soo Woolen mills, while many Neapolitan railroad workers were employed by the Soo Line in Chippewa County, and others crossed the St. Marys River to work in the Canadian steel and paper mills and on the railroad. Working life was not without conflict. In 1904, Italians working on the Neebish Channel in the St. Marys River went on strike. The development of the auto industry changed Michigan's demographics dramatically. In 1890, under twenty-five percent of the approximately three thousand Italians in the state resided in the Lower Peninsula, but in the ensuing decades migration was predominantly to the Lower Peninsula, and by 1930, almost

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

three-quarters of the state's Italians resided in and around Detroit, with about fifteen percent elsewhere downstate, and only about ten percent in northern Michigan (Magnaghi 2001: 1-2, 22, 24).

Sections of the 700 and 800 blocks of Ashmun Street were apparently a kind of commercial "Little Italy" in the early 1900s, with many buildings occupied by Italian businesses. Several buildings held groceries others housed fruit stands and other consumables, while still others housed tailor shops and other services. The buildings at 716, 718, 720, 722-724, 808, and 810 Ashmun are notable for their association with Italian grocers, and 714 and 808 Ashmun for their association with other Italian merchants (*Evening News* 1901q; *Evening News* 1903i; *Evening News* 1906a; *Evening News* 1907; *Evening News* 1909h; *Evening News* 1916c; *Evening News* 1920d; *Evening News* 1939e; *Evening News* 1954d; *Evening News* 1964c; DDA 2016).

The Sault's Italian community not only frequented the stores and held gatherings in Columbus Hall south of the Power Canal, they worshipped at Saint Mary's Cathedral on East Portage Avenue. In 1930, the Christopher Columbus Society was founded and immediately active in the Sault, "an organization of Sault citizens of Italian descent." A ladies' auxiliary was formed soon afterward, both incorporated with the state of Michigan. In 1938 the organization dedicated their new twenty-thousand-dollar Christopher Columbus Hall, which had a maximum seating capacity of five hundred, at the corner of Brown and Sheridan streets (still standing outside the historic district.). The society went into debt to build the building during the Depression, but it was decided such a move would not only be "an aid to unemployment" but also be a symbol of "their faith in the prosperous future of this country" (*Evening News* 1938b). The hall is still an anchor in the city's "Little Italy Festival" each year, sponsored by Saint Mary's Catholic Church.

Although the Italians were firmly rooted in the Sault, their ties to native Italy remained strong, and in addition to sending earnings back to immediate and extended family members, support extended to others. In 1909, the approximately two hundred Italians living in the Sault at that time sent funds to Italy for relief for earthquake victims there (*Evening News* 1909h). In a 1915 article reporting a major earthquake in Avezzano, Italy, the *Evening News* reported that the quake may have killed relatives and friends of the "50 Italians living in the Soo," many of whom came from the vicinity of the city. Several "prominent Italian citizens in the city" who came from Jioia de Marei, eighteen miles from Avezzano, lived in the city at that time (*Evening News* 1915g).

Life also included some less desirable aspects transplanted to America from the "old country." In 1912 the *Evening News* reported that the Italian Black Hand Society was active in the city, with the leader under arrest after two citizens had been threatened and extorted and local and federal officials had intervened (*Evening News* 1912e). Mrs. Eugene Pingatore was forced at gunpoint by the local Black Hand leader, Carmine Contanio, who was illiterate, to write letters in her home threatening Italian citizens in the Sault. She admitted to writing the letters after detectives traced them to her through her handwriting. Recipients of the letters included Nicholas Cappuccilli, a cigar maker employed by A. H. Hasebrook, who had his life and those of his family threatened and also was told that his house would be blown up with dynamite. Also threatened was Antonio Raffaele of Coleman & Raffaele, proprietors of the Osborn House. A

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

search of the Pingatore home produced a quantity of dynamite, the Black Hand code, and literature “telling of the methods employed by the society in their work.” Before the Mafia, the Black Hand, with origins in southern Italy, was the most feared secretive organization in big cities – and some small ones – in America. The group prospered by terrorizing and extorting fellow Italians. Often a threatening letter and a coal-blackened handprint on a victim’s door did the trick. Kidnapping, murder, arson, and dynamite were other methods used by this secretive group (Talty 2017).

Greek migration to the United States occurred within roughly the same timeframe as that of Italians and other Eastern European groups, and peaked in what some have termed “the mass migration” between 1891 and 1921. Greeks who immigrated to the United States were motivated to acquire capital to buy land or fund a dowry, repay fares provided by employers, or to avoid military service in the Balkan Wars or World War I (when still part of Turkey). They arrived in small groups or as individuals, most moving to small cities and rural areas, often first serving as general laborers and then opening up small businesses. A guide to Greek businesses in the United States in 1911 identified 135 in Michigan, of which thirty-nine were in Detroit, and in a breakdown of outstate locations, Sault Ste. Marie was second with nine entries, behind only Grand Rapid’s eleven. Many Greeks assumed their stay in America would be temporary, to “make good” and then return to Greece, which was supported by the common practice of seasonal migrations back to the homeland (Frangos 2004: 7, 9, 20-21). The ties to their homeland were so strong that many from the Sault returned to Greece during World War I to fight to free Greece from Turkish rule.

Among the most significant signs of the Greek presence in Sault Ste. Marie is the Saint George Greek Orthodox Church at 511 Court Street. Greek, Russian, and Lebanese newcomers to America established Orthodox churches as soon as possible after arrival and when justified by numbers. In the Upper Peninsula, Saint George Greek Orthodox in the Sault dating to 1928 is among the earliest, second only to Ironwood’s Saint Simon in 1914, and before Saint Mary in 1937, also in Ironwood, and Church of the Assumption Greek Orthodox in Marquette founded in 1950 (Magnaghi 2017). It is still active today servicing Greeks in the American and Canadian Saults, holding two services a month here and two in Canada (Saint George Church 2017). The church was used by Greeks in the Sault other than on Sundays, for example, for some time members of the American Hellenistic Educational Progressive Association Lodge met in “the lodge rooms in the St. George Greek Orthodox Church parlors” for installation of officers (*Evening News* 1937e).

Greek immigrants also established a number business and had buildings constructed for their endeavors in the Sault. The Kristellis Building at 105 West Portage Avenue was erected in 1919, and for many years was the site of the Alpha of Sweets, a restaurant and gathering place where local Greeks, American flyers, Native Americans, sailors, travelers and immigrants from all over the world felt at home (*Record-Eagle* 2017). In later years, the building housed iterations of the Alpha restaurant, then the Alpha Beer Garden for a couple years, and the Alpha Bar from 1958 until present. Similarly, the American Café at 532 Ashmun Street was established in 1902 by brothers Christe and Sam Gianakura. The café began as a ice cream shop and confectionary, and eventually moved into the building at 532 Ashmun in 1930 and remained there into the 1980s

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

(*Evening News* 1972c; Gianakura 2009). The Booth-Newton Company (later Booth Produce Co.), a wholesale operation, maintained its wholesale operations at 317-319 West Portage Avenue for five decades. The company located in the building in 1916, first as wholesalers, later as tobacco and cigar wholesalers, and finally as produce wholesalers from 1924 until 1967. George K. and Demosthenes K. Booth, brothers, had immigrated to the United States in 1905 and operated a fishing fleet on Lake Superior until establishing the company in Sault Ste. Marie.

Though smaller in numbers German, Syrian, and Jewish citizens also left a physical record of their presence in Sault Ste. Marie.

When Michigan's economy was growing rapidly during the mid-nineteenth century, the state was attractive for Jewish immigrants hoping for a better life – especially from Bavaria and Prussia where harsh laws limited their faith and economic prospects (Canter 2008: 77-78). After the first group of a dozen Jewish families from Bavaria settled in Detroit in 1848, the Jewish population in Michigan grew slowly until large numbers of Russians and Poles arrived in the 1880s (Singer and Adler 1912: 542). They adapted to local industries and many went into business running dry-goods stores. By 1895, Jews had arrived in the central Upper Peninsula to settle in the Ishpeming and Marquette areas, while others clustered in the eastern Upper Peninsula at Sault Ste. Marie. The only northern Michigan cities listed among the “regularly organized congregations” for Jews were Alpena and Hancock, although a number of Michigan cities supported religious schools and cemeteries. Areas not served by ordained rabbis received services via a circuit rider system, and smaller locations engaged rabbis or rabbinical students for the high holy days (*American Jewish Yearbook* 1910; Singer and Adler 1912). After World War II, additional Jews settled in the Upper Peninsula, but never were great in numbers, although Jewish families traveled from the major cities downstate to vacation and to own property in the north woods. Sault Ste. Marie has joined with the Canadian Soo to support a synagogue from the late nineteenth century to the present time (Cohodas 2002: 22).

Small in number, Jewish businessmen have still been significant in Sault Ste. Marie's commerce and the face of the business district, particularly in relation to the retail trade. Perhaps best exemplifying this theme, Bernard Blumrosen went into business with his brother, Moses, as Blumrosen Bros., with stores in Manistique and Ashland, Wisconsin, before moving to the Sault in 1895 and opening a store on W. Portage Street (*Evening News* 1903b). “In 1895, lured to Sault Ste. Marie by its fine opportunities for business projects, (he) opened a mercantile establishment in the city, and prospered until his retirement from the trade in 1908 . . . In 1906, Mr. Blumrosen built a fine business block at nos. 313-317 Ashmun Street. On July 12, 1908, this building was destroyed by fire, and three months later he erected the fine stone building in which the Odd-Fellows Hall is now located (Sawyer 1911b: 744). An April, 1909, *Evening News* article reported that the new Blumrosen Block would rise within 90 days later that Spring, employing ideas Blumrosen gathered when visiting Chicago to look at the modern buildings there (*Evening News* 1909b). Blumrosen was associated with two business blocks in the historic district, this one and another he built in 1903 at 539 Ashmun. In 1903, in an article about the Jewish New Year, the *Evening News* reported that in cities without synagogues, such as the Sault, services were held in other locations, and in this city they would be in the hall in

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

“Blumrosen’s new block,” conducted by Jacob Lavigne, a Russian, who had been in this country a short time (*Evening News* 1903c).

ARCHITECTURE

Sault Ste. Marie’s downtown streetscapes offer commercial, public, and other buildings presenting a mixture of sizes, styles, and building materials. While there are some architecturally distinguished examples of Neoclassical, Romanesque, and other architectural styles, most buildings have been renovated over the years and combine features of their original character with modernizations, typically rebuilt facades, from decades later. Aspects of the downtown architecture that stand out include (but are not limited to) the use of a distinctive “local” building material, the brownish and vibrant red-orange Lake Superior sandstone from the central and western Upper Peninsula and the “canal stone” from the Sault itself, in a number of buildings constructed between the 1870s and early twentieth century, the district’s Richardsonian Romanesque influenced buildings, its collection of buildings with facades of early twentieth-century Commercial Brick design, and several Moderne commercial buildings. The district’s notable buildings include the Chippewa County Courthouse, a picturesque Second Empire-influenced building and complementing addition dating to the 1870s and early 1900s, the 1889 Richardsonian Romanesque News Building, the 1892-94 Central Methodist Church, whose Romanesque local sandstone walls survived three fires, the classically influenced 1901 Gowan Block, the Sault’s only “skyscraper” in the 1903 Adams Building, the classically-inspired 1909-10 Federal Building, the city’s long-time eminent hotel, the 1926-27 “Egyptian” Ojibway Hotel, the restrained (for its genre) 1929 Soo Theater, and the 1937 Moderne Sault Polyclinic.

Occupying much of the central business district of Sault Ste. Marie, the district contains primarily commercial, and to a lesser extent, residential, along with public and church buildings, whose architecture is both representative of broad patterns of Michigan, Midwestern, and American architecture of the nineteenth and twentieth centuries and is architecturally distinct in the local context and beyond. The district’s building stock that this nomination includes dates from the 1820s to the 1960s, with the vast majority of the district’s buildings appearing to date from the 1890s to around 1930, a date frame that corresponds with the city’s greatest period of growth and development that was catalyzed by canal construction, railroad connections and hydroelectric power. While it does not include every architecturally distinguished building in this city, the district contains the largest concentration of the city’s notable architecture.

The district is also notable because of the frequent use of Upper Peninsula sandstone and related “canal stone” that occur throughout the blocks along Ashmun and adjacent streets. Brown and orange-red Lake Superior sandstone deposits are found across the northern Upper Peninsula, extending through the Keweenaw Peninsula and from Marquette to Sault Ste. Marie. A durable and aesthetically attractive stone, it was employed in construction throughout Michigan and across the nation. The definitive study of this material (Eckert 2000) provides a summary that is easily applied to Sault Ste. Marie:

From 1870 to 1910 the prosperity of the copper and iron mining, lumbering, and shipping industries of the Lake Superior region created a demand for more

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

substantial buildings. In satisfying this demand, architects, builders, and clients preferred local red sandstone. They found this stone beautiful, colorful, carvable, durable, and fireproof. Because it was extracted easily in large blocks and shipped cheaply by water, it was economical. The red sandstone city halls, county courthouses, churches, schools, libraries, banks, commercial blocks, and houses give the Lake Superior region a distinct identity.

Over thirty Upper Peninsula quarries mined the stone between 1870 and 1915, and the industry peaked in the early 1890s (Eckert 2000: 50). As architectural tastes waxed and waned, demand fluctuated. After several years of depressed demand during the late nineteenth century, the industry rebounded around the turn-of-the-century, with Michigan's total output of sandstone peaking in 1902 and virtually ceasing by 1914 as tastes evolved from these sandstones' bright hues to light-hued marble and limestone (Allen 1917: 191).

The red and brown sandstone was used primarily in large public and commercial buildings, and to a lesser extent in substantial dwellings. There are a number of fine examples in the historic district built during the heyday of this type of construction. These include buildings constructed primarily of this sandstone, as well as others in which the distinctive material is used as architectural detail or ornament.

"Canal stone," locally procured sandstone, was used in many buildings in the Sault for construction of buildings. Its use occurred as early as 1888 when the Power Canal excavations started, but were soon halted due to financial difficulties, and most consistently dates from 1898 through 1902 when the full canal was excavated (Arbic 2003: 151-156). Most of the excavated stone was in rubble form and used in the sides and rears of buildings. Less frequently stone was dressed (or, more likely, from other sources like Jacobsville and Lake Superior sandstone quarries) and used in the facade walls or for window and doors lintels and sills and more rarely as corner quoins.

The Sault Ste. Marie Historic Commercial District contains twenty-six buildings that prominently feature Upper Peninsula sandstone or canal stone. Among those that make use of sandstone are the Mead & Fowle Block at 210 Ashmun; the National Register-listed Gowen Block at 416 Ashmun; the Cornwell Company Building, located along the canal; the Vanderhook Furniture Building; and the Central Fire Station at 123 Ridge. A great many more buildings were constructed with canal stone, including the Chippewa County Courthouse, the Central Methodist Episcopal Church, the Salvation Army Citadel, the Endress Block, and the Goetz Block. Most often canal stone was used in secondary or tertiary elevations, with brick or stone most often employed in the construction of the façade.

Commercial Building Architecture of the District

During the late nineteenth and early twentieth centuries construction in Sault Ste. Marie's business district was dominated by one-part and two-part commercial blocks. Examples span the transition from Late Victorian to the simplified Commercial Brick architecture that became widespread during the early twentieth century. A few surviving two-story false-front frame

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

examples dating to the late nineteenth century are interspersed among the brick commercial blocks. Commercial blocks constructed of brick are more common, with many retaining the embellished cornices, including some executed in pressed metal. Architectural embellishment in the district varies among all building types and styles, but is generally restrained, with primary surviving elaboration confined to the cornice area. Classically inspired elements are most common on these cornices, while window treatment is often reduced to simplified square-head rather than arched and hooded lintels. One of the most characteristic building “styles” in the district is the early twentieth-century “Commercial Brick.” The few examples of formal or high style architecture represent a range of inspiration, from the Second Empire 1877 Chippewa County Courthouse to the Neoclassicism of the 1909-10 former Federal Building at 250 E. Portage, the Richardsonian Romanesque-inspired 1889 News Building, through period revivals such as the Egyptian references of the 1926-27 Ojibway Hotel.

Sault Ste. Marie’s old central business district north of the Power Canal along the northern five blocks of Ashmun and Court and on either side of them in the 100-300 blocks of Portage and Maple, and the 100 blocks of Water, Ridge and Spruce, displays a broad variety of later nineteenth and early twentieth-century commercial buildings. The oldest surviving commercial buildings are the Italianate blocks, typically characterized by their segmental-arch-head windows, but in the district these have been renovated and their decorative brick, metal, or stone caps removed. Their fronts are most often divided into vertical window bays by raised piers or pilasters, with the bays themselves spanned by arch treatments in the brickwork of the upper façade below the parapet.

The downtown also contains numerous examples of a slightly later generation of commercial buildings built during a time period when such overtly Italianate features as the round-arch windows were considered out of date. These buildings typically don’t display a specific stylistic influence, and are often labeled simply “Late Victorian” as a broad stylistic term defining the period in which they were built. Like the Italianate buildings, these typically had cornices as well, but almost always of metal rather than the wood often used in earlier times. By the 1880s and 90s wooden cornices were increasingly being viewed as fire hazards both by local governments and by an insurance industry concerned with promoting fire-resistant construction in the wake of huge fire disasters such as the 1871 Chicago Fire and the many large fires that were ravaging smaller towns.

If Italianate was behind the times, that didn’t mean decoration was out. In its place a more eclectic approach to design, borrowing from a broader range of influences, came into being. Buildings continued to sport decorative cornices, but they were typically more scaled down in size/height and often of more simplified design, often with only a bracket at each end of the façade or at least more widely spaced. The two adjacent turn-of-the twentieth century buildings at 546 and 548 Ashmun exemplify the trend away from Italianate, with square-head rather than the round-arch windows so characteristic of Italianate. The cornices in buildings are presumably stock architectural metal products. The classically-inspired cornice in 112 W. Spruce, from the same time, also exemplifies this shift in taste.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

The three-story buildings at 210 and Ashmun have sufficient surviving elements to mark them as high points in Late Victorian architectural design in the downtown. Both built in the 1885-90 period, they complement one another in their use of the three-bay form, in the tall corbelled brick friezes, the panels and horizontal strips of decorative terra cotta ornament on 215 and sandstone on 210, and the use of panels of basketweave-pattern brickwork above the third-story windows on 210. They are prime illustrations of the inventiveness and originality of architecture in Sault Ste. Marie during this late nineteenth-century time period.

The district has fine examples of the Richardsonian Romanesque popular in the later 1880s and 90s perhaps best represent in the city in the 1894 Central Methodist Church and the 1903 Evening News Building. The later News Building is also notable for its design, which seems to combine the feeling of Richardsonian Romanesque in the rock-face masonry and broad street-level arches with a hint of the Neoclassicism in the corbel-supported entablature crowning the façade. Other buildings reference the Romanesque style in their use of rock-face ashlar stone. The stone used is the distinctive red Lake Superior sandstone from Michigan's Upper Peninsula. Use of the Lake Superior sandstones – from a number of quarries in widely scattered locations and in hues ranging from red to orange to brown – was widely used in the Great Lakes region and throughout Michigan, but at scattered locations. Its use peaked in the later 1880s and 90s after railroad lines in the region were built, making it easier to ship longer distances, but went into a steep decline in the early twentieth century as lighter-hued stones such as limestone became more acceptable. A prime example of this transition is the 1909-10 Federal Building, which is of Bedford, Indiana limestone rather than local Michigan sandstone, which generated complaints from across the Upper Peninsula when it was built.

The Neoclassicism that had its beginnings with the World's Columbian Exposition of 1893 had its impacts in Sault Ste. Marie as it did across America during the early twentieth century. The widely visited Chicago exposition, with its "White City" of massive-scale exposition buildings mainly designed in the styles of ancient Greece and Rome, is believed to have set in motion the wave of interest in Neoclassical architecture that soon became an important force in American early twentieth-century architecture. Its best example in the Sault is the Federal Building on E. Portage. The Sault's Neoclassical commercial buildings, like others across the country, are standard business blocks done up with fronts displaying a modicum of classical features. A prime example is the 1902 Nordyke Block at 524-26 Ashmun, with its projecting modillion-decorated main cornice above a frieze with classical anthemion and corner pilasters. Others reference the style less obviously, such as the 1900 Goetz Block with its classical masonry cornices and capitals, and perhaps the cornice of the 1901 Adams Building in its broad cornice with dentils and modillions. Related in style and time is the Beaux Arts style, also inspired by the Columbian Exposition, employing many of the same elements, but also, in place of more expensive stone, employing light or white brick – the best example in the Sault being the white glazed brick 1908 Blumrosen Building at 313 Ashmun.

A popular, simple and straightforward commercial alternative to Neoclassicism grew out of the older generation of Late Victorian buildings in the early twentieth century. This is reflected in buildings with square-head or low segmental-arch-head windows with simple caps and their understated display of brickwork detailing, such as simple corbelled brickwork below the eaves.

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Raised quoins along the building edges and paneled friezes are common features. These no-nonsense buildings should be considered direct precursors to another early-mid-twentieth-century architectural expression called Commercial Brick, which employs variations in the patterns and colors of the brickwork to create the "style." Typical are soldier and rowlock bands and panels of basketweave brickwork, and bonding of bricks in different hues. In its lack of interest in historicism Commercial Brick seems to have affinities to the Arts-and-Crafts movement that swept across the arts, including architecture, in the early twentieth century. The 1910 Cornwell Co. Building at 707 Ashmun is heavy with brick corbelling and panels, the 1901 Endress Block at 223 W. Portage is more restrained in its upper facade corbelling, while the adjacent early twentieth century Fisk and Pingatore buildings at 711 and 713 Ashmun also have corbelled panels, the latter with contrasting hued brick, and later examples include the 1930 Zeller Block at 400 Ashmun, with its basketweave brick cornice, and the 1940s paneled Pingatore Apartments at 620 Court

Residential Building Architecture of the District

Though the district contains few residential buildings, several of those that do exist are architecturally notable. The largest number of residences are single-family houses, clustering on E. Water Street near the northeast corner of the district. These houses possess a collective significance as representative examples of house forms of the nineteenth and early twentieth centuries characteristic of Michigan and the Midwest.

In the east coast region of the United States side-gable house forms have a heritage dating back to the seventeenth century and were brought from northern Europe by various ethnic groups including the Germans and Scandinavians as well as people from the British Isles. Nineteenth and early twentieth-century Midwestern descendants of these early east coast houses are one, one-and-one-half, or two-story buildings, usually with a central front entrance with window to either side and, in two-story examples, typically with two or three front windows upstairs aligned with the downstairs door and windows. The best - and oldest - example of these frame houses in the district is the two-story pre-1823 Allen House at 126 E. Portage. Others include a pre-1895 one-and-a-half-story side-by-side house at 108-110 Bingham, and the single-story dwelling at 149 E. Portage. These predominantly nineteenth-century side-gable houses present simple exterior detailing.

The gable-front form, initially inspired by ancient Greek and Roman architecture, took on a life of its own as a popular house form long after the fad for classical architecture died away. The reduction in classical references seen in earlier houses is typical of the late nineteenth century examples. In the district we have substantial brick houses such as 128 and 150 E. Water and 106 Bingham, illustrating the gable-front house form as typically seen in the later nineteenth century.

The district also contains a two-story more or less square-plan hip-roof brick houses on E. Water Street - the 1901 T. R. French House at 140. Nearly square-plan two-story homes became a characteristic house form in the early twentieth century. They are so emblematic of the Midwest that they have been sometimes called "Cornbelt Cubes." One form commonly built from the 1910s to the 1930s has become known as the Foursquare because both of its nearly square form

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

and because it typically contains four rooms in each story, but the general type seems much broader in variety. The best example is the 1909 Weston House at 130 E. Water. Lastly, the district has two classic 1920s two-story Flats, the Inglewood and Fairview Apartment buildings on E. Water.

The district's houses exemplify American architectural styles current from the 1880s to around 1940, including Colonial Revival and eclectic combinations. Many houses combine references to popular architectural styles with house forms that exemplify types described above, while others exemplify forms associated with their styles.

Several houses in the district demonstrate the admixture of style influences in the first decade of the twentieth century. The hip-gable house at 140 E. Water is a fine example of the picturesque eclecticism of the time. It combines colonial features – Tuscan-column porches, a Palladian window in the front dormer, and modillioned eaves, with a wrap-around porch and turned spindles – more typical of the earlier Queen Anne style. The more restrained and substantial front-gabled brick houses at 128 and 150 E. Water (Emelie B. Metzger House and William Given House, respectively) and 106 Bingham (C. V. Given) are similar to one another, and reference both the Queen Anne in the use of decorative shingles and Colonial Revival in the closed pediments and eave modillions.

By the 1890s, the Colonial Revival was an increasingly popular design impulse. Interest in the nation's Colonial past was sparked by the Centennial Exposition, held in Philadelphia in 1876 to celebrate the centennial of the Declaration of Independence. "Early American" architectural features began to appear in American buildings by the 1880s and became widely used during the 1890s. The district has several brick houses that, built in the 1900-1910 period with a renaissance in the later twentieth century, begin to display not Colonial Revival styling but also house forms that more broadly reflect Early American prototypes such as side-gable forms. The district's prime example is the 1940s Kritselis House at 136 E. Water, with its formal symmetry, gable returns and brick corner quoins.

Architects and Builders

The Sault Ste. Marie Historic Commercial District is not only significant its broad variety of building types and styles dating from the early 1870s to the mid-1960s, but also for the number of buildings that possess importance as notable works of their designers, which include local architects, architects from the greater Upper Peninsula, and architects from across the Great Lakes region. Most of the builders (or contractors) were based in the Sault, but some buildings were constructed by out-of-city firms. Those architects and builders most significant to the district – those who designed or built the greatest number or the most prominent buildings – are presented below, while others are presented in summary form at the end of this section.

Edward Demar, Sault Ste. Marie

During Sault Ste. Marie's building boon around the turn of the twentieth century architect Edward Demar opened an office in the city and is responsible for designing more buildings in the

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

historic district than any other architect. Demar, an early and important Upper Peninsula architect, was born in Vermont but studied architecture in Toronto and then practiced there and in Winnipeg before moving to the Upper Peninsula in 1886. Demar worked for architects J. B. Sweatt in Marquette and B. H. Pierce & Co. in Hancock, and for contractor E. E. Grip & Co. of Ishpeming, but then in 1891 entered into partnership with Andrew Lovejoy in Lovejoy & Demar, architects, in Marquette. In 1895 Demar joined the firm of Charlton & Gilbert of Marquette and Superior, Wisconsin, the firm becoming Charlton, Gilbert & Demar, and was based in the firm's Milwaukee branch office in 1899. He moved to Sault Ste. Marie and opened what was at first a branch of the firm in 1901. Demar seems to have severed connections with the firm shortly after his arrival. In 1904, when architect James C. Teague left Sault Ste. Marie, he transferred his "business and unfinished work to Architect Edward Demar" (*Evening News* 1904o). In 1917, when Demar left for California on a project that would take several months, he left Sault contractor John B. Irwin "in charge of all plans and records of the office" during his absence (Irwin was in 405 Adams Building, and Demar in 411) (*Evening News* 1917e). Demar practiced in Sault Ste. Marie until 1920, when he apparently moved to Port Huron. In 1920 contractor L. Austin Pearce placed a notice in the *Evening News* stating he had purchased the architectural business of E. W. Demar, and had all his plans on file - "plans and designing will be taken care of, as usual" (*Evening News* 1920o).

Edward Demar is best known for the Marquette City Hall, built in 1894-1895 while he was part of Lovejoy & Demar. In Sault Ste. Marie he also designed the 1902-1903 First Presbyterian Church, as well as the demolished Loretto Academy and the Newton Building, and the 1907 Chippewa County Poorhouse. Among others he designed in the Upper Peninsula were Immanuel Church 1907-1911 and the 1916 Colonial Theater, both in Iron Mountain, Michigan (*Evening News* 1907a; Christensen 2009; Christensen 2013).

Charlton, Gilbert & Demar, Marquette

Demetrius Frederick Charlton is said to be "the first professional architect to reside permanently in Michigan's northern peninsula" (Brisson 1992: 42), and his firm in its various incarnations was one of the most important in the Upper Peninsula for its longevity and the volume and quality of its work. A native of Kent, England, Charlton (1856-1941) worked for leading Detroit architects Gordon W. Lloyd and William and John Scott before moving to Marquette in 1887 to open a branch office for John Scott & Co. to handle their Upper Peninsula work. Charlton opened his own office in Marquette in 1890. With the addition of R. William Gilbert, who joined Charlton in 1891, the newly named firm expanded to the city of Superior, Wisconsin. In 1895 Edward Demar joined Gilbert and Charlton to form Charlton, Gilbert, & Demar, and the partners expanded by opening a branch office in Milwaukee, Wisconsin, as well as a short-lived Sault Ste. Marie office. Demar left the firm in 1901 (Peavy et al. 2012; Christensen 2009; Christensen 2013).

Charlton's firm in its various iterations (including Charlton & Gilbert 1891-1895, and Charlton, Gilbert & Demar 1895-1901) is thought to have designed hundreds of buildings across the Upper Peninsula and beyond, with about 175 identified (Brisson 1992: 45). It produced many of the region's most important buildings during the twenty-eight years it was in operation, including

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

such surviving landmarks as the Marquette County Courthouse, the Hancock and Ishpeming City Halls, the Negaunee State Bank (Hunt 2013), and the Negaunee fire hall, all in Michigan (Brisson; Christensen 2007; Brisson 1992; Christensen 2009; Christensen 2013).

A study of the architects and buildings in the Copper Country in the northwest Upper Peninsula, many of which employ Upper Peninsula sandstone to varying degrees, identified nine buildings designed by Charlton, Gilbert & Demar (Peavy *et al.* 2012).

George E. Blue, Sault Ste. Marie

Little is known about the life of George E. Blue outside of his attributed works. In 1889, George E. Blue was engaged in carpentry work for construction of Sault Ste. Marie's new city hall, before he left the city in 1890, to spend the winter in Chicago where he would take a course in architecture (*Sault Ste. Marie News* 1889q; *Sault Ste. Marie News* 1890f). In 1894 he provided plans in the Canadian Sault for a proposed curling and skating rink, which "seem to meet the approval of all interested in the enterprise," the same year he provided plans to James Miller for his new hotel, apparently the Fountain House (516-518 Ashmun, demolished) (*Sault Ste. Marie News* 1894j; *Sault Ste. Marie News* 1894k). In 1895, an article in the Sault News stated that Blue had designed "some of the handsomest and most conveniently arranged residences in the city" and that "his large experience puts him right at the head of his profession" (*Sault Ste. Marie News* 1895o). His plans for the Case & Ellis Block here were described as "the finest ever drawn in this city" and "models of modern architecture" (*Sault Ste. Marie News* 1894b). Blue disappears from building news after 1896, apparently explained by a December 5, 1896, *Sault Ste. Marie News* entry reporting that he had "succeeded his father, Malcolm Blue, and has opened his undertaking parlors . . . and will devote his entire attention to undertaking" (*Sault Ste. Marie News* 1896o). However, in 1896 the newspaper reported that Blue had formed a partnership with architect W. R. Chestney of Cleveland, the latter formerly of the firm of Chestney & Lane of that city, as Blue & Chestney with offices in the First National Bank Block (*Evening News* 1916h). Later that year the firm designed the United States Customs House Building at Perry and Water streets and four brick stores nearby on Perry Street, all for R. D. Perry (*Evening News* 1921h).

William and John Scott; William Scott & Co., Detroit

William Scott (1821-1889) was born in Tralee, Ireland on 21 January 1821, he emigrated to Upper Canada in 1853 and settled in Sandwich, Ont., then moved to Windsor in 1858. He was the Chief Engineer in charge of the construction of the old Great Western Railway from London to Windsor, and was credited with conceiving the original idea of building a railway tunnel in 1855 allowing GWR trains to travel across under the St. Clair River to Detroit (Hill 2009). Initially based in Windsor, Scott moved his architectural practice to Detroit in 1872, and invited his son John Scott to form a partnership in 1874, when the firm was renamed William Scott & Son, and then as William Scott & Co from 1875, apparently after another son, Arthur, joined the firm (Hill 2009). He was well-versed in the fashionable Richardsonian Romanesque style, and used it to great effect in the designs for a number of clients, both public and in private homes, such as an elaborate terrace of three-story houses for Hiram Walker in Detroit in 1887 (Hill

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

2009). In northern Michigan, in addition to the 1877 Chippewa County Courthouse in the Soo, the firm designed the Upper Peninsula Branch Prison & House of Correction in Marquette (1887-89), shortly before Scott's death in Detroit (Hill 2009; Eckert 1993: 496).

John Scott (1850–1928), from the 1880s to the 1920s, was one of Michigan's premier architects. He worked throughout Michigan, designing a number of public buildings featuring a Richardsonian Romanesque or Classical Revival style of architecture. Scott was born in 1850 in Ipswich, England, where he trained to be a professional architect. He was first with his father, training in his father's office from 1870 onward, as William Scott & Son, which became Scott & Co. after his younger brother, Arthur, joined the firm in 1875. By the 1880s John Scott & Company designed large-scale banks, school buildings, and other public buildings. In 1888, John Scott & Company designed the Gogebic County Courthouse in Bessemer, Michigan, a Richardsonian Romanesque building used rough-faced Jacobsville sandstone. Among other buildings in the Upper Peninsula outside the Sault, Scott & Co. in 1889 in Houghton designed the First National Bank of Houghton and Michigan Mining School / Hubbell Hall. After the death of his father in 1889, John Scott opened a new office in partnership with his brother Arthur, and with Louis Kamper, as Scott, Kamper & Scott, Architects, becoming John Scott & Co. in 1891 and remaining active until after 1920 (Hill 2009). The Wayne County Building, Scott's largest project, was built in downtown Detroit in 1902 for commercial and government operations (Peavy *et al.* 2012; Withey and Withey 1956: 344; Hill 2009).

James Knox Taylor, Supervising Architect, United States Treasury Department, Washington, D. C.

James Knox Taylor was the Supervising Architect for the U.S. Treasury Department in Washington, D.C. when this building was constructed in 1909-1910. He occupied the post from 1897-1912, a period during which he supervised work on all federal construction projects, including hundreds of post offices. Typically, the Supervising Architect did not actually design local post offices, but supervised a large staff that often used standard design elements and sometimes oversaw local architects to design buildings. He also designed the Federal Building in Escanaba of very similar Neoclassical style about the same time as the one here in the Sault (Rutter 2013). Both are fine examples of the architecture favored in federally-sponsored public architecture during the early twentieth century. Among other works in Michigan during this general period, Knox supervised the design of the Muskegon Post Office in 1904, the U.S. Post Office and Federal Courthouse in Grand Rapids (1910-11), the Alpena Federal Building in 1911-12 and the Pontiac Post Office in 1912 (National Archives 2013; Federal Judicial Center 2013; Eckert 2000: 448; MSHPO 2013).

Pond & Pond, Martin and Lloyd, Chicago

The firm of Pond & Pond, Martin and Lloyd, Architects, Chicago was composed of Irving K. Pond (past President A.I.A.), Allen B. Pond, Edgar Martin, and Albert L. Lloyd (*Evening News* 1927). Irving K. Pond (1857-1939) and Allen B. Pond (1858-1929) were natives of Ann Arbor, Michigan, and both graduated from the University of Michigan. Irving received a Bachelor of Engineering degree from the university in 1879, supplemented by two years of architectural

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

training in the Chicago offices of Major Jenney and Major Beman and travel and study in Europe. He returned to Chicago and entered into practice with his brother, forming the firm of Pond & Pond, working together for over forty years, and after 1926, in association with Edgar Martin and Alfred Lloyd. In Michigan, he designed the Student's Union and League buildings at the University of Michigan (and similar buildings at Purdue "and a number of other colleges"), the Miller Fire Insurance Co. Building in Lansing, and the Hotel Whitcomb in Saint Joseph. In 1908 he was elected President of the American Association of Architects (Withey and Withey 1956: 479). Allen Pond, an 1880 graduate of the University of Michigan, prior to entering the practice of architecture assisted his father, who was warden at the State Prison in Jackson, which led to his lifelong passion for social reform. He was closely associated with Jane Addams and Hull House in Chicago, serving as its secretary beginning in 1895, and with his brother designed the Hull House buildings in Chicago erected between 1895 and 1913, as well as other Michigan buildings listed under his brother, above (Shettleworth 1948; Withey and Withey 1956: 478-79).

Edward T. Root, Sault Ste. Marie

In 1904 a rear addition costing \$25,000, designed by Edward Root, was added to the courthouse after consideration of a scaled down renovation plan without an addition was offered by architect J. B. Sweatt (*Evening News* 1904g; *Evening News* 1904h; Fedynski 2010: 37). In 1903 the *Evening News* reported that Root, "for several months past in the employ of architect J. C. Teague, has embarked on business for himself" (*Evening News* 1903k). He immediately took out advertisements in the newspaper that stated he was a graduate of the Massachusetts Institute of Technology, and that he had "15 years practical experience among the leading architects" (*Evening News* 1903l). Among his other commissions in Sault Ste. Marie is the 1903 Algonquin School (demolished) (*Evening News* 1903m). Root appears to have left Sault Ste. Marie shortly after the courthouse project as he disappears from local sources, and appears to have moved to Portland, Oregon, by 1908, where he entered into a couple of short-term partnerships before practicing on his own during the 1910s (*Architect & Engineer* 1908; *American Machinist* 1912).

Dillon P. Clark, Bay City

In 1894 the *Sault Ste. Marie News* reported that the city's new Central Methodist Church, at 111 E. Spruce Street, was modeled after another newly completed Methodist church designed by the architect in Owosso (*Sault Ste. Marie News* 1894i). In addition to these two churches Clark, a principal in the Bay City firm of Clark & Munger, designed the Alpena City Hall in 1904 (Eckert 1993: 448). Dillon Prosser Clark, the senior member of the firm, one of the leading architectural firms in Bay City at that time, was born in Medina County, Ohio, in 1850. Clark learned the mason's trade with his father and worked with the latter for four years. In 1870 he entered into the business for himself as a contractor at Medina, where he remained ten years, a part of this period being in partnership with Wallace Munger (father of his future architectural partner). During his years as a contractor Clark studied architecture, with the idea of entering the profession, but never received formal schooling in the discipline. In 1880 he began offering services as an architect, opening an office in West Bay City in 1882 and moving to Bay City in 1886. He made a specialty of designing churches and public buildings. In Bay City he superintended the construction of the Federal Building, was one of the architects of the Phoenix

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Block, and designed the Ridotto and many other public and private buildings. He also designed Methodist Episcopal Churches in Greenville and Calumet, and the First Baptist Church at Alpena. Later with Munger, the firm designed the Bay City Club clubhouse, and the Genesee County Court House, sheriff's resident, and jail, as well as the Carnegie Library and a "number of school buildings, business blocks and fine residences at various points throughout the State," all in Flint, Michigan (Gansser 1905: 584-85).

Clarence J. Johnson, Sault Ste. Marie

Architect Johnson appears to have had a short period of performance in the Sault. Perhaps an 1893 source offers an explanation. In providing a discussion of "construction of the new post at Fort Brady" in the Sault, it mentions C. J. Johnson, "its architect," and states that Johnson would soon leave for Helena, Montana, to work on the new post of Fort Harrison (*Detroit Free Press* 1893: 8). An 1895 edition of the *Army and Navy Journal* discussing the Fort Harrison project states, "Mr. Johnson stands deservedly high in his profession, but the government had adopted the fashion of severe simplicity in post buildings, which necessarily hampers the architect in exercise of his artistic sense. Nevertheless Mr. Johnson's work and skill are seen in the convenience and interior arrangement of the buildings" (*Army and Navy Journal* 1895: 420). An 1897 death notice for Johnson in the *Sault Ste. Marie News* stated the architect had moved to the Sault in 1889, opened an office and was employed by the government and "drew the plans and superintended the building of the Fort Brady edifices" (*Sault Ste. Marie News* 1897a). Among other buildings in the Soo, an 1889 construction summary for the city for that year states that in addition to the \$16,000 News Building, Johnson was the architect for a \$3,000 brick store building for Dowling & Alexander, a \$2,500 stone cottage for Judge Steere, and four residences costing between \$2,000 and \$2,500 (*Sault Evening News* 1889b). Clarence Johnson also is responsible for the 1889 Fourth Ward School and the 2½ story brick addition to the city's Central School Building in 1892 (*Sault Ste. Marie News* 1889p; *Detroit Free Press* 1892: 7).

David E. Anderson, Marquette, Michigan

David E. Anderson (1885-1947) is described in his obituary as a "widely-known Upper Peninsula architect." He was born in Sweden and came to Stambaugh as a child with his parents, "pioneer settlers" Mr. and Mrs. A. P. Anderson. As a child Anderson attended Stambaugh schools and went on to complete a course at the Chicago Architectural College. He was associated with William Smith in Iron River, Michigan, for some years prior to World War I, when he opened his own office in that city. He moved from Iron River to Marquette, Michigan, in 1928. He was the architect for many public and private structures in the western Upper Peninsula, including the Stambaugh City Hall, the Commercial Bank of Stambaugh, Caspian Bank, Gaastra School, and a number of residences, as well as the 1916 Lincoln School in Iron River (*Iron River Reporter* 1947; Christensen *et al.* 1983). In a 1937 article proclaiming the "Polyclinic architect leaves other marks here," the *Evening News* reported that "among the other homes he designed" in the city, David E. Anderson provided plans for the Jay Gerrie and Robert Baker residences and renovation plans for Waldo Murphy, and also designed the Vanderhook Funeral Chapel, as well as the 1930 Zeller Block (*Evening News* 1937j). Elsewhere in the Upper Peninsula, Anderson designed the 1925 Vista Theater in Negaunee, the Iron County Fair

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Exhibition Hall (1931) and the Moderne style St. Ignace Municipal Building (1939-40) (Eckert 1993: 506, 545).

William P. Whitney, Chicago

Architect William P. Whitney, a Chicago-based architect, designed a number of smaller buildings in Chicago in the early twentieth century, and also designed a number of combined theater-store-office buildings. In 1921 Whitney was architect for a \$200,000, three-story store and theater in Whiting, Indiana (*Engineering News* 1921). In 1926 he provided plans to the Rosenthal Theater Corp. for a \$750,000 five-story, theater and hotel building in Dubuque, Iowa (*Domestic Engineering* 1926). He also designed the two-thousand-seat Lawndale (1927), the 1,200 seat Montclare (1929), and the 1,700 seat Symphony (1929) theaters in Chicago (Cinematreaures 2018). In 1927, a couple years before he designed the Soo Theater (1929) in Sault Ste. Marie, he designed the 1,144 seat Ready Theater in Niles, Michigan, and teamed with R. Levine & Co. in the Orpheum Theater, a \$1,000,000, three-story theater, office and store building in Cedar Rapids, Iowa (*Domestic Engineering* 1927; Cinematreaures 2018).

James C. Teague, Sault Ste. Marie

During Sault Ste. Marie's building boon around the turn of the twentieth century architect J. (James) C. Teague opened an office in town in the Mead & Fowle Block, at 210 Ashmun, in the historic district. Teague is best known for designing the exterior of the huge Northern Power Co. power house, the largest structure built out of the sandstone "canal rock" in the Sault, the 1901-02 St. James Episcopal Church, and 1903 Carnegie Library (all outside the historic district) (Christensen 2009). In 1899, when he was described as a draftsman for the Michigan Lake Superior Power Co., his design was accepted for the Sault's "new west end school" (*Sault Ste. Marie News* 1899k). In 1891, when the newspaper discussed his plans for St. James Episcopal Church, it stated, "in this creation of his fertile brain he will certainly add materially to his reputation as standing in the forefront of his profession" (*Evening News* 1901s). Teague also designed the 1902 Nordyke Block at 524-526 Ashmun. Outside the Sault, in Manistique, Teague designed the First National Bank and Lakeside School buildings (*Evening News* 1903f). When Teague left Sault Ste. Marie for Seattle in 1904, because that city "offered better opportunities," he was described as "one of the most prominent men in this line of business in the two Soos, having designed some of the largest and most costly buildings since he located here" (*Evening News* 1904l). When he left Sault Ste. Marie, he transferred his "business and unfinished work to Architect Edward Demar" (*Evening News* 1904o).

Johnston & Johnston, Sault Ste. Marie

In early 1889 the *Sault News* reported that Mead and Fowle were going to erect a building, and that "plans are now being prepared by Johnson & Johnson (*sic*)" (*Sault Ste. Marie News* 1889c). The architectural firm of Johnston & Johnston (W. K. and W. O.), who had a lumber yard "at the foot of Johnston Street," in 1887 designed and supervised construction of the Sault village hall and the Congregational Church on Spruce Street (*Sault Ste. Marie Democrat* 1887d, *Sault Ste. Marie Democrat* 1887e). By 1889, with an office in the First National Bank Building and the

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

same year as the Mead & Fowle Block commission, the firm designed and supervised the \$7,000 conversion of a theater on Court Street into the Baptist Church (*Sault Ste. Marie News* 1889f). An 1889 review of construction in the Sault, included the firm's \$11,000 Mead & Fowle's brick block, a \$10,000 brick block for Arnold Gage, the Pacific Hotel and a stone block, both for R. D. Perry, an \$18,000 brick hotel for Sheriff McKenzie, two school houses for the city, four cottages for the Prenzlauer Bros., and four residences (*Sault Ste. Marie News* 1889b). In 1893, after having moved from the Sault, W. K. and W. O. Johnston dissolved their partnership, with W. O. maintaining an office in Muskegon and W. K. moving to Chicago, where he had also published a "book of designs, containing several Soo cottages . . . meeting with a large sale all over the country" (*Sault Ste. Marie News* 1893c).

N. (Northrup) J. Gibbs, Sault Ste. Marie

101 E. Portage. Sault Savings Bank Building (1887)

The architect of the 1887 Sault Savings Bank was identified as a "Mr. Gibbs" in a newspaper article discussing the interior finishing of the third floor of the building, which was to be used by the Sault Ste. Marie Club (*Sault Ste. Marie Democrat* 1887i). "Mr. Gibbs," the architect, is almost certainly N. J. Gibbs, who opened an office in the same building upon its completion in 1888, although he maintained a residence in Mount Clemens, Michigan (*Sault Ste. Marie News* 1888b). He is identified in *Buildings of Michigan* as an architect from Mount Clemens who was active during this period, with designs including the 1878 Springport Inn in Alcona County and the Mecosta County Jail, built in 1893, in Big Rapids (Eckert 1993: 376, 457). Among his other commissions, Gibbs designed the 1880 Macomb County Courthouse in Mount Clemens, and in 1884, he designed the city hall and engine house for the City of Owosso (*American Architect* 1884; Mount Clemens Library 2018). In 1887, in the Sault, he designed a large two-story livery barn for J. P. O'Brien (*Sault Ste. Marie Democrat* 1887k). In 1889 it was reported that he was completing plans for a "new hotel and business block on Ashmun Street" (*Sault Ste. Marie News* 1889i). Across the border, the International Hotel in the Canadian Sault, designed by Gibbs, opened in 1888 (*Sault Ste. Marie News* 1888c). In 1892 the *Sault Ste. Marie News* reported that "N. J. Gibbs, a well-known architect who featured quite prominently in the Soo building boom here four years ago, died suddenly in Mount Clemens" (*Sault Ste. Marie News* 1892b).

Harry Gjelsteen, Menominee, Michigan

Menominee architect Harry W. Gjelsteen (1906-90), born in Menominee to Norwegian parents, went to work for Menominee architect Derrick Hubert as an apprentice draftsman in 1925 out of high school. Gjelsteen graduated from the University of Michigan School of Architecture in 1931 and licensed in 1933, Gjelsteen served three years during the 1930s as area engineer for Menominee County for the Works Progress Administration and later served as field architect for construction work at Newberry State Hospital. He became a partner with Derrick Hubert in 1940 in Hubert & Gjelsteen, Architects, and then in 1947, established his own practice as Harry W. Gjelsteen, Architect. In Iron Mountain Gjelsteen in 1948 designed the Mancini and Dworsky Buildings, the 1952 Our Savior's Lutheran Church, and the 1952-1953 Holy Trinity Episcopal Church. In addition to designing the City-County Building in Sault Ste. Marie in 1954, his other important projects in Michigan included the 1949 High School and Central Grade School and the

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

1950 Saint Joseph-Lloyd Hospital in Menominee, the 1951 First Lutheran Church in Crystal Falls, and the 1955 Saint Luke's Hospital, Marquette Prison Cell Block G, and the 1958 Northern Michigan University Married Students Apartments in Marquette (Christensen 2013; Koyl 1955, 198; Koyl 1962, 250; Gane, 326).

J. B. Sweatt, Architect(?) and Contractor

It appears likely that Sweatt designed the Roach Block, but it is certain that he built it. An 1888 article in the *Sault Ste. Marie News* that quoted the *Marquette Mining Journal* states that Sweatt had ventured to Sault Ste. Marie and although "his brisk business manner took people a little by storm," he received "a whole batch of orders" to build six residences and a new hotel (the Algonquin in the Canadian Sault) "to be almost a duplicate to the elegant New Clifton in this city." It further stated he had "transformed the city of Marquette . . . and that "all the houses he built, and you can find them by the scores . . . have greatly increased Marquette's fame as a beautiful city" (*Sault News* 1888f). Later that year the newspaper reported that he was moving to the Sault from Marquette, because "his business here is growing so extensively that he is obliged to spend most of his time in this city" (*Sault News* 1888g). An 1889 construction summary for the city reporting in that year reports he had designed a school house for Soo Township, a double house for D. Ryan, and two other residences (*Sault Ste. Marie News* 1889b). That same year, while putting in a bid for the new schoolhouse, he was described as "having erected more buildings than any other man in the U. P., and every one is a credit to him, too" (*Sault Ste. Marie News* 1889o). In 1890 the *Sault Ste. Marie News* carried a large advertisement for "J. B. Sweatt Architect and Builder," stating he had been in business since 1864, and also had a lumber yard selling "lumber, lath, shingles, sash, doors and blinds, ceiling, siding, flooring, mouldings, stairwork, etc." (*Sault Ste. Marie News* 1890c). In 1891 the *Sault News* reported that J. B. Sweatt had just completed a fine set of hardwood fixtures for P. C. Keliher's new store (*Sault Ste. Marie News* 1891a). In 1904, for the Chippewa County Courthouse, he designed a scaled down renovation plan without an addition that was not accepted (*Evening News* 1904g). Architect Edward Demar worked for J. B. Sweatt in Marquette in the late 1880s (Christensen 2013).

John B. Sweatt (1846-1925?) was born in Mississippi, eventually moved to Chicago, and in the 1880s, to Marquette, Michigan, where he advertised as an architect, contractor, and builder. After Sweatt moved to Sault Ste. Marie, he was "manufacturing lumber, etc." and was active as an architect and contractor. He designed and built buildings on both sides of the St. Marys River. By 1910, Sweatt moved to Spokane County, Washington, where the 1910 census, has his occupation as a carpenter and house contractor. Sweatt was one of the first architects to design and build buildings in Upper Peninsula Copper Country, and is responsible for some major civic buildings in the Keweenaw Peninsula constructed in the 1880s. In Houghton, he designed the Houghton County Courthouse (1886-87), in Calumet he designed Red Calumet Opera House and Village Hall (1885-86), 1st National Bank (1886), and in Eagle River, the Keweenaw County Sheriff's Residence and Jail (1886) (Peavy *et al.* 2012).

M. J. Shirley, Architect and Contractor, Sault Ste. Marie

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

In May 1901 the *Evening News* reported that John Quinn's Eagle Saloon was being built from plans provided by architect M. J. Shirley (*Evening News* 1901a). Shirley relocated to the Sault from Eldora, Iowa in 1901, where he had been an architect and builder for nine years, and opened an office in the historic district in the Breen Block at 209 W. Portage (*Evening News* 1901b). He immediately took out newspaper advertisements stating he was an architect, contractor and builder with twenty-five years of experience as a builder and fifteen as an architect (*Evening News* 1901c). It would appear then, that the Quinn Eagle Saloon was one of his first Sault commissions. Apparently at about the same time he also partnered with L. J. LeBlanc in a Sault contracting firm, which was dissolved in 1904 (*Evening News* 1904a). In 1909, after submitting a losing bid to build the Federal Building, Shirley announced he was leaving the Sault to engage in business in Spokane, Washington. In the article reporting Shirley's departure, the *Evening News* noted that Shirley had arrived in the Sault eight years earlier, become a "leading contractor," a stockholder of the Central Savings Bank and vice president of the Upper Peninsula Building & Loan Association, who counted among his major projects the Fort Brady Barracks and the brewery, as well as other projects, the total value of which amounted to "well up into six figures" (*Evening News* 1909a).

Among his projects as an architect or contractor in the Sault in 1904 are a house on Spruce Street for Frank P. Sullivan (*Evening News* 1904b), a new roof and construction of the upper six feet brickwork, cornice and fire walls on the Arlington Hotel (514 Ashmun, demolished) (*Evening News* 1904c), a sixty-foot addition to St. Mary's Parochial School (*Evening News* 1904d), and rebuilding the Chippewa Engine Co. after a fire (*Evening News* 1904e). In 1905, Shirley's projects included reconstruction of the burned Algonquin School (*Evening News* 1905a), and construction of a guard house at Fort Brady (*Evening News* 1905b). In 1907, he was contractor for the Chippewa County Poorhouse (*Evening News* 1907a). By 1908, Shirley's advertisements in the *Evening News* described himself as a structural engineer and building contractor (*Evening News* 1908a).

A review of newspaper articles reveal Shirley was mostly involved in construction, and in 1903, when an organization of Sault builders and contractors was organized as the Builders Exchange, he was selected to be its president. The exchange included among its member general contractors, manufacturers of doors, blinds and sash, lumber and building supply dealers, brick makers, electricians, steam fitters, masons, plasterers, painters, cement and excavation contractors. It apparently was also a kind of chamber of commerce, with objectives of promoting local trade and bringing in industries, and its members pledged to become stockholders in new businesses lured to the Sault, while also pledging to use local sources in their work (*Evening News* 1903a).

Contractors

Marshall N. Hunt, Sault Ste. Marie

Marshall N. Hunt was perhaps Sault Ste. Marie's premier contractor, building numerous buildings of all types and sizes, and the local contractor chosen by many out-of-town and "big-name" architects for significant Sault projects. He is responsible for more buildings in the

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

historic district than any other contractor. In 1920, on the occasion of the opening of the Soo Machine & Auto Co. he had built, Marshall N. Hunt had a full-page advertisement in the *Evening News* (*Evening News* 1920a). In it, "Sault Ste. Marie's Leading Building Contractor" stated that since he began business in 1893, he had built "107 residences, 4 schools, 2 churches, 10 Business Blocks, the Northwestern Leather Co. Complete, Soo Woolen Mills, Soo Produce & Creamery Co., the Kemp Bros. Coal Co. Complete, the Soo Machine & Auto Co. Complete, Union Carbide Co., the Poe, Davis and Sabin lock engine shelters, 10 Buildings at Fort Brady, the U.S. Weather Bureau Office (1899), the U.S. Government Pump House" as well as the War Memorial Hospital and the 1936 Folkner Annex (*Evening News* 1920h; also USDA 1899: 233 and *Evening News* 1936b). In addition to those buildings noted by Hunt, he also built the Goetz Block (1900); the Adams Building, also known as the Central Savings Bank Building (1903); the Ojibway Hotel (1926-1927); and the Soo Theatre (1929).

The 1911 and 1926 biographies of Marshall N. Hunt (1861-1939) state he was born in Canada but in 1926 had been a resident of Sault Ste. Marie for more than thirty years, where he had been actively and prominently concerned with the development and progress of the city, especially through his operations as a contractor and builder. As a young man he moved to Chicago, where he followed the carpenter's trade and gained initial experience as a contractor and builder. In 1886 he moved to Toronto, and then in 1890 returned to Chicago. In 1893 he moved to Sault Ste. Marie and engaged in business as a contractor and builder, where "he has made large contribution to the substantial development and upbuilding of the city." In addition to buildings, he was an organizer and trustee of the Sault's hospital, one of the organizers of the Sault Ste. Marie Flour Milling Co. and also of the Lock City Manufacturing Co., later its president, president of the Cowan-Hunt department store – having been a director of its predecessor the Prenzlauer Co., and a founder and later vice-president of the Central Savings bank. In 1927, Hunt erected the city's Manual Arts building costing \$100,000, and was also then engaged in building the Ojibway Park Hotel, at a cost of \$250,000 - the best in the Upper Peninsula. A son, Elmer M. Hunt, was also engaged in the contracting and building business in Sault Ste. Marie at that time (Sawyer 1911b: 1047-48; Fuller 1926: 283-64).

John B. Irwin, Contractor and Designer, Sault Ste. Marie

John B. Irwin was active in construction in the city as early as the mid-1890s, and also later in design. In the 1890s he is listed in city directories under the Carpenters heading, and worked on an addition to Saint James Church and the Metzger Block on W. Portage (demolished), both in 1895 (*Evening News* 1915h; *Evening News* 1920m). He later called himself a general contractor and placed an advertisement for his business almost daily in the *Evening News* from 1901 until mid-1904. During this period he built the Endress Block (1901) and a two-story brick block for George Kemp on Park Place east of the customs house (*Evening News* 1901v). In 1910, Irwin worked with D. McDougall in Brimley on a large addition to the Clark Hotel and completed the Pine Grove Dist. No. 9 School in Soo Township (*Evening News* 1910h; *Evening News* 1910i). In addition to commercial buildings, Irwin built a number of homes in the city, as related by a newspaper notice in 1910 where J. B. Irwin was going to build a "modern cottage" for Samuel Dyer on E. Spruce St. (*Evening News* 1940b). Irwin also designed the James B. Lipsett Building,

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

“one of the finest warehouses in the Upper Peninsula (*Evening News* 1913b), in 1913, and built the Zeller Block (1914) and Fairview Apartment Building (1915).

In 1917, when prominent Sault architect Edward Demar left for California on a project that would take several months, he left Irwin “in charge of all plans and records of the office” during his absence (Irwin was in 405 Adams Building, and Demar in 411) (*Evening News* 1917e). When the Rudyard High School was constructed in 1922, the newspaper reported that it was one of four brick buildings in the district that were “all built under the direct supervision of John B. Irwin.” He “*made the plans*, did a portion of the construction work, and supervised the entire job” of the six classroom and auditorium high school, two one-room schools, and one two-room school (*Evening News* 1922k).

O. (Orel) G. Brubaker, Brubaker & Cole, Sault Ste. Marie

O. G. Brubaker was born in Indiana in 1861 and died in Oregon in 1925 (findagrave 2018). In 1903, Brubaker & Cole won the contract to build a hospital for the Indian Industrial School in Mount Pleasant, Michigan (*Evening News* 1903v). In 1904 the firm constructed the addition to the Chippewa County Courthouse as well as carried out the renovations of the existing building. In 1906, Brubaker won the contract to build Munising’s Central School, constructed of Lake Superior sandstone (*Evening News* 1906d). About the time he was building the Central Fire Station Building, in 1907 and 1908, he had losing bids to the United States government for furnishing and delivering clays and for excavating 12,000 yards of material and construction of a dike, both projects for the new canal on the St. Marys River (U.S. Congress 1909). Brubaker left Sault Ste. Marie by 1914, as the newspaper reported in April of that year that his son Ashley Brubaker was leaving the city to accept a position with his father in Portland (*Evening News* 1914j). After his move to Oregon, in 1917 he built the Jefferson County Courthouse. The National Register nomination for that building states, “little is known of Brubaker,” from Bend, Oregon, who earlier practiced in Portland, and advertised as “O. G. Brubaker & Co., architects and designers of all classes of buildings, in all localities, distinctive houses a specialty” (Stallard 2014).

Lipsett & Gregg, Sault Ste. Marie

The biographies of James Lewis Lipsett (1854-1938) describe him as a “pioneer businessman” who was born in Canada and learned to be a blacksmith before moving to Sault Ste. Marie in 1875. He prospered, and invested in real estate, an early venture being and Pease & Lipsett Block (129-133 W. Portage, demolished), also had a livery and agricultural implements store, and contracted to fill the grade of twelve miles of the D.S.S.&A. Railroad. By 1895, he also had “Lipsett & Gregg, recently formed, contractors and builders, who have already put up some of the substantial buildings of this city, including the Ferguson Block, also five brick buildings at New Fort Brady” (Lewis 1895: 265-67; (*Evening News* 1938c). In 1896 Lipsett & Gregg was selected to build Pulp Mill No. 2 for the Sault Ste. Marie Pulp & Paper Co. in the Canadian Sault (*Evening News* 1921i). In 1900, the firm leased the stone quarry at Rock River to have enough stone to build two buildings at the “Newberry Asylum” (Upper Peninsula Hospital for the Insane at Newberry) and the new Soo railroad depot (*Evening News* 1917d *Evening News* 1920l).

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

Lipsett & Sinclair are listed in the 1902 city directory at 567 Ashmun under the General Contractor heading. Lipsett's business career was capped by serving as president of the Central Savings Bank.

In 1901, the same year the firm built the Gowen Block here, Lipsett teamed with Marquette contractor James Sinclair as Lipsett & Sinclair, maintaining offices in both cities. That year they won the contract to build the Marquette County Poor House and the Science Wing at Northern Normal (now Northern Michigan University) (*Evening News* 1901t; *Evening News* 1901u).

Samuel Walker (Walker & Son), Sault Ste. Marie

Samuel Walker (1839-1920) immigrated from Ireland to Canada with his family as a young boy. In 1881 he moved to Sault Ste. Marie, where he became a "successful contractor and builder" and "many of the older buildings still in evidence in this city were built by him" including the old Soo High School (later converted to a junior high), the D.S.S.&A. roundhouse, the First M. E. Church, the old Prenzlauer Bros. Block on Water St. (the first three-story building in the Sault), "and many other fine homes and business buildings." Walker also built the Breen Block in 1896, with Westlake & Vogel as the carpenters. He retired in 1905. His son, Joseph Walker (see following entry), began working with his father as a youth and continued in the contracting profession in Sault Ste. Marie (*Evening News* 1920n; Fuller 1926: 161). Walker & Son is listed under the contractor heading in the 1902 city directory.

Joseph Walker & Co., Sault Ste. Marie

Joseph H. Walker, a native of Canada, was the son of Sault contractor, Samuel Walker, and learned the trade working with his father. He moved to Fort William, Ontario, in 1905, apparently when his father retired, and returned to Sault St. Marie in 1915 where he established and built his contracting business and other interests. He established the Joseph Walker Co. and also was head of the Soo Builders Supply Co. (Fuller 1926: 161). While likely constructing other buildings in Sault Ste. Marie, Joseph Walker's known contribution to the historic district is the Lipsett Motors Building in 1923.

S. F. Howie, Sault Ste. Marie

The Central Methodist Church Building Committee's S. F. Howie was described as "a skillful builder . . . made superintendent of construction," with masonry done by Samuel Walker & Son, and "all of the other work done by day labor under the painstaking supervision of Mr. Howie" (*Sault Ste. Marie News* 1894i). Howie apparently assumed a larger role in the church construction after the contractors who won the bid to do the work, Beswick & Co. of Owosso (perhaps the contractors who built the Owosso Methodist church this Sault church was modeled after?), requested an additional \$1,000 after arriving on site, which the church board rejected, instead voting to have the masonry work done under contract and the carpentry work supervised by Mr. Howie (*Evening News* 1893k). In the article reporting this development, the *Evening News* editorialized, "If the contract had been let to local bidders, this trouble would have been avoided" (*Ibid.*). Described as "a competent workman who has been connected with large lumbering institutions in Cheboygan and has many years experience in this kind of work," in

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

1887, S. F. Howie was the “popular foreman of the saw mill of the John Sprye Lumber Co.” (*Duluth Evening Herald* 1891, *Sault Ste. Marie Democrat* 1887r). He was on the first city council in 1887 and was active in a number of capacities in the late 1880s and early 1890s in Sault Ste. Marie and elsewhere. In 1888 and 1889, as a city alderman, he served on the city commission’s committee on water works, which was responsible for such actions as recommending extending the water lines to the east side of the city (*Sault Ste. Marie News* 1889m; Newton 1923: 170). In 1891, after having for four years supervised the mechanical department of J. B. Sweatt’s mill, he left for Minnesota to be superintendent of operations for the West Duluth Manufacturing Co. mill (*Sault Ste. Marie News* 1891c). However, he returned within a year, and in 1892 he supervised the construction of the Sault high school addition and served as foreman of the moulding department of Hall & Munson Co.’s factory in Bay Mills (*Sault Ste. Marie News* 1892e, *Sault Ste. Marie News* 1892f). Howie died in late 1894 in Arkansas soon after the Methodist Church had been completed (*Evening News* 1895m).

Paul F. P. Mueller, Chicago

Paul F. P. Mueller is closely associated with Frank Lloyd Wright. Shortly before he built Nordyke Block, Mueller, who had been “an engineer for Adler & Sullivan and Frank Lloyd Wright,” built the James Dee Block, the Douglass House Hotel and the Sheldon-Dee Block in the Sheldon Avenue commercial district in Houghton (Eckert 1993: 465). Other buildings he was responsible for there, where Mueller “had a large number of friends,” include the post office, the Citizens Bank Building, the Young Block, the Lake Superior Cold Storage Building, and the remodeling of the R. M. Edwards residence (*Calumet News* 1909).

Before the German-born Mueller worked with Wright, he was with Adler & Sullivan, and involved with some of their signature projects. He then was with the large Chicago contracting firm, the Probst Construction Co., “before becoming an independent builder-contractor in 1897.” Mueller’s first collaboration with Wright was the 1904 Larkin Administration Building in Buffalo (Saint 2003: 160-61). His time as an independent contractor coincides with the date of construction of the Nordyke Block here.

Mueller (1865-1934) in 1915 is described as a “master builder” hand-selected by architect Walter Burley Griffin to construct the Stinson Memorial Library in Anna, Illinois. “Mueller had been the builder of Wright’s Larkin building and Unity Temple. Griffin explained his selection of the architect to the library board saying, ‘I have always wished Mr. Mueller could do the work because he has enough artistic temperament to take pride in a class of work which often is not a commercial advantage.’ Mueller was hired for the job” (PBS 2018).

Malcolm Blue, Sault Ste. Marie

Malcolm Blue was an active contractor in the Sault in the 1880s and 1890s, and built a number of dwellings in the city (his son, George E., was a prominent Sault architect). In 1883, Blue built the Saint James Episcopal Church rectory in the Sault (Moran and Pratt 1955). In 1887, Blue was the contractor for both the Metzger Block and the new customs house in the Sault (*Sault Ste. Marie Democrat* 1887b, *Sault Ste. Marie Democrat* 1887c). Blue also built the News Building in

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

1889. In 1890, Blue received the \$12,000 contract to build the Hall & Buell planning mill and factory in Bay Mills (*Sault Ste. Marie News* 1890b). In 1896, he built the \$13,000 South Side School, on Pine Street, from plans by his son, Sault architect George E. Blue (*Sault Ste. Marie News* 1896a). When the Sault became a city in 1888, Malcolm Blue was one of the first eight city commissioners (*Sault Ste. Marie* 2018). He was a principal and manager of the Soo Furniture & Undertaking Co. established in 1893 (*Sault Ste. Marie News* 1893a). The December 5, 1896, edition of the *Sault Ste. Marie News* reported that George E. Blue had “succeeded his father, Malcolm Blue, and has opened his undertaking parlors . . . and will devote his entire attention to undertaking” (*Sault Ste. Marie News* 1896o). However, in 1896 the newspaper reported that the firm of Blue & Chestney won a contract to design a customs house and four brick stores at Perry and Water streets, with architect George’s father Malcolm awarded the construction work (*Evening News* 1916h; *Evening News* 1921h). Malcolm Blue was declared insolvent in 1900 and all his assets were assigned (*Sault Ste. Marie News* 1900a). He apparently then left the city and resided in Hancock until 1902, when he returned to the Sault to be the superintendent of construction of the city’s new pumping station on Big Point (*Evening News* 1902a; *Evening News* 1917a).

Ed Henry, South Bend, Indiana

Ed Henry (1859-1952), who retired “several years” before his ninetieth birthday in 1949, handled the construction of twenty-nine post offices and customs houses for the federal government, from Sault Ste. Marie to Corpus Christi, Texas, including a number in Ohio (*Kokomo Tribune* 1949; *Kokomo Tribune* 1952). He built the Post Office Building and Federal Building in Sault Ste. Marie in 1909 and 1910.

Westlake & Vogel, Sault Ste. Marie

The 1897 state gazetteer identifies the partners as Henry E. Westlake and Charles A. Vogel. Westlake was born in New York 1856 and moved to Genesee County in 1868. He apprenticed as a carpenter and moved to St. Ignace in 1880, moved to Marquette in 1883, and to the Sault in 1885. In 1888, Westlake, Irwin & Vogel (possibly Sault contractor John B. Irwin?) was established, becoming Westlake & Vogel in 1893, after which he went into business on his own. The firm “erected many of the most important buildings in the city,” including buildings at Fort Brady, residences for Judge Steere (“the stone box”), Horgarth, and Fleming, and many private and public buildings. He also served as comptroller for the city during the 1890s (Lewis Publishing 1895: 272). In the 1908 city directory, Henry Westlake is listed under both the General Contractors and Carpenters, Contractors, Etc. headings.

L. A. Pearce, Contractor, Sault Ste. Marie

559 Ashmun. Soo Granite & Marble Works Building (1922)

564 Ashmun. Soo Oil Co. Service Station(?) Building (1922)

536-538 Ashmun. Goetz Block (1922 Bakery Addition)

Austin Pearce is listed as a carpenter under the Contractors heading in the 1919 city directory, as L. Austin Pearce in the 1924 edition, and seemed to do much of his business outside of the city. At the end of March, 1916, Pearce returned to the city from Munising and Gwinn where he had

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

been working on projects since November (*Evening News* 1916i). In 1919, Pearce built ten houses and ten barns for the Northern Michigan Land Co. in the Brimley vicinity, which was developing its lands for settlers and offering farmsteads complete and ready for occupancy (*Evening News* 1919k). In 1920, Pearce placed a Notice in the newspaper stating he had purchased the architectural business of E. W. Demar, and had all his plans on file - "plans and designing will be taken care of, as usual" (*Evening News* 1920o). Later that year he was the contractor for enlarging the Northern Hotel in St. Ignace (*Hotel World* 1920), and in 1921 he built the new school building at Eckerman (*Evening News* 1921j)

Fry & Kain, Inc., Lansing, Michigan

A 1926 entry in the Grand Rapids City Directory identifies the partners in Fry & Kain, then located in that city, as Arley H. Fry and Clem Kain (Polk 1926: 421). In 1928 the firm was awarded the contract to construct the Market Avenue Relief Sewer in Grand Rapids (*Michigan Roads and Pavements* 1927: 14). By the time the firm began construction on the Ashmun Street Bridge in 1935 Clement T. Kain had passed away. His obituary stated he was engaged in a big sewer contract in Lansing when he died in 1931 (*Star Press* 1931). Arley H. Fry was a contractor and bridge builder in Lansing for forty-seven years at his death in 1954, having moved to Michigan in 1926, building bridges and also large sewer projects in Lansing and Grand Rapids (*Michigan Roads and Construction* 1954: 35). His death notice described him as a "prominent Lansing contractor," who had lived in Lansing since 1930 (apparently moving from Indiana), and was notable for laying Lansing's monolithic sewer lines as well as many of the Willow Run Expressway bridges built to access the bomber plant during World War II, "and the Ashman Street bridge in the Soo" (*Lansing State Journal* 1954). Fry & Kain are identified as Lansing contractors who later teamed with Walter Toebe & Co. to build a fifteen-span structure carrying the Cedar Street over railroad tracks and the Red Cedar River in 1952 (MDOT 2017b).

C. W. Caskey & Sons, Sault Ste. Marie
136-138 Ridge. Cottrell Block Building (1903)

C. W. Caskey & Sons, builders and architects originally located in Petoskey, set up an office in Sault Ste. Marie in 1900, and in 1901 decided to move all their business interests here, including their door & sash factory and planing mill, which had been located in Petoskey for twenty years. Among other projects, they had built Mackinac Island's Grand Hotel in 1887-88, the Imperial Hotel in Petoskey in 1895, Port Austin's Point Aux Barques Hotel in 1896, and the New Arlington Hotel in Petoskey in 1897. C. W. and sons Albert, George and E. D., also operated a stone quarry at the end of the Fourth Street Bridge in the Sault (*Evening News* 1901i). Their advertisements from the period described them as architects and contractors who manufactured all of their building materials in their own factory and furnished stone from their own quarry in the Sault (*Evening News* 1901m). In the Sault, the company also built a \$5,000 residence for A. B. McDonald in 1902 (*Improvement Bulletin* 1902c: 22). In an 1884 publication C. W. Caskey was described as a builder and lumber dealer who had been born in Barry County, moving in 1880 from Allegan to Harbor Springs, having lumber yards at Harbor Springs and St. Ignace, where he had "an extensive business and has built most of the cottages in this vicinity and at Mackinac Island" (Page 1884: 153), among these the William D. Gilbert Cottage on the West Bluff of the island in 1889 (Eckert 1993: 552). By 1905, the Caskeys had relocated to Seattle.

Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

Kaysner Construction Co.

This company apparently was active from the early 1950s through at least the 1970s. In 1953 the company won the work to build a parachute building and exterior utilities work at Kinross Air Force Base near the Sault (*Evening News* 1953g). In 1954 they built the Town & Country Red Owl grocery in Pickford, similar to their 1959 Barish Building in the Sault (*Evening News* 1954t). In 1964, in Sault Ste. Marie, the company built the \$618,000 Loretto Catholic High School and Gymnasium, and in 1966, the Faith Lutheran Church and Education complex (*Evening News* 1964e; *Evening News* 1966g). In 1968, it was low bidder at \$115,883 to build an addition to the Mackinac Straits Hospital in St. Ignace (*Michigan Roads and Construction* 1968).

Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file (NPS):

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

Primary location of additional data:

- ☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property ≈ 65.00

Sault Ste. Marie Historic Commercial District
Name of Property

Chippewa County, Michigan
County and State

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-----------------------------|-----------------------|
| 1. (NW) Latitude: 46.505003 | Longitude: -84.351671 |
| 2. (NE) Latitude: 46.499986 | Longitude: -84.341104 |
| 3. (SE) Latitude: 46.489557 | Longitude: -84.345870 |
| 4. (SW) Latitude: 46.494856 | Longitude: -84.356487 |

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

Beginning at the center of E. Water St. at the intersection of Brady St., then W along the centerline of E. Water St. crossing the intersection of Bingham Ave. to a point opposite the west lot line of 120 E. Water St., then S along this lot line to the north lot line of 115 Ashmun St., then W along this lot line to the centerline of Ashmun St., then S along this centerline to the intersection of W. Portage Ave., then W along the centerline of W. Portage Ave. to the intersection of River St., then N along the centerline of River St. to the rear/east lot line of 240-50 W. Portage (Ojibway Hotel and parking lot), then W and N along this lot line to the

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

centerline of W. Water St., then W along this centerline to the intersection of Osborn Blvd., then S along the centerline of Osborn Blvd. to the intersection of W. Portage Ave, then W along the centerline of W. Portage Ave to a point opposite the west lot line of 427 W. Portage Ave. (Long Ships Motel), then S along this lot line to the rear lot line of 427 W. Portage Ave., then E along the rear lot lines, crossing Ferris St., to the east lot line of 327 W. Portage (Lockview Motel), then N along this east lot line to the rear lot line of 413-17 W. Portage Ave., then E along this lot line to the center line of Osborn Blvd., then N to a point opposite the intersection of Maloney Alley, then E along the centerline of Maloney Alley to a point opposite the intersection of an unnamed alley to the south at the west lot line of 120 Ridge St., then S along the centerline of this alley to a point opposite the rear lot line of 138 Ridge St., then W along this rear lot line and S along the west lot line of 138 Ridge St. to the centerline of Ridge St., then W to the intersection of Memorial Dr. (west of post office), then S along the centerline of Memorial Dr. to the intersection of Arlington St., then E along the centerline of Arlington St. to a point opposite the west lot line of 140 W. Spruce St., then S along this lot line to the centerline of W. Spruce St., then E along the centerline of W. Spruce St. through the intersections of Osborn Blvd. and Oaka St. to the intersection of Ashmun St., then S. along the centerline of Ashmun St. to a point opposite the north lot line of 524 Ashmun St., then W along this north lot line to the rear lot line of 524 Ashmun St., then S along the rear lot lines of the 500 block of Ashmun St. to the intersection of Peck St., then E along the center line of Peck St. to the west curb line of Ashmun St., then S along this curb line to the structure of the Ashmun St. Bridge, then S along the west side of this structure (equates to 600 block of Ashmun St.), crossing the Power Canal to the west curb line of Ashmun St., continuing S to the intersection of Sheridan Dr., then W along the centerline of Sheridan Dr. to a point opposite the rear lot line of 712 Ashmun St., then S along the rear lot lines of the 700 block of Ashmun St., crossing Leroy St. and continuing along the rear lot lines of the 800 block of Ashmun St. to the centerline of W. Ann St., then E along the centerline of W. Ann St. to the intersection of Ashmun St. then S along the centerline of Ashmun St. to a point opposite the south lot line of 903-907 Ashmun St., then E along this south line to the rear lot line, then N along the rear lot line, to the rear lot line of 110 E. Ann St., then E along this rear lot line and continuing along the south lot line of 704 Court St. to the center line of Court St., then N along the centerline of Court St. to the intersection of E. Ann St., then W along the centerline of E. Ann St. to a point opposite the rear lot line of 827 Ashmun, then N along this rear lot line along the rear lot lines of the 700 block of Ashmun to the south lot line of 620 Court St. (Pingatore Apts.), then E along this south lot line to the center line of Court St., then N along the centerline of Court St. to the north lot line of 620 Court St., then W along this lot line to the rear lot line of 713 Ashmun St., then N along this rear lot line and continuing along the rear lot line of 707 Ashmun St. to the north lot line and then W along the north lot line of 717 Ashmun St. to the east curb line of Ashmun St., then N along this curb line to the east side of the Ashmun Street Bridge structure, then north across the bridge over the Power Canal east curb line of Ashmun St. to the south lot line of 567 Ashmun St. (House of Bargains), then E along this south lot line to the rear lot line of 567 Ashmun St., then N to the center line of Library Dr., then W along the centerline of Library Dr. to the rear lot line of 559 Ashmun St., then N along this lot line and continuing along the rear lot line of 557 Ashmun St. to the centerline of Dawson St., then E along this centerline to the intersection of Court St., then N along the centerline of Court St. to a point opposite

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

the south lot line of 529 Court St., then E along this south line to the rear lot line and then N along the rear lot lines of 529, 517 and 511 Court St. to the north lot line of 511 Court St., then W along this lot line to the centerline of Court St., then N along the centerline of Court St. to the intersection of E. Spruce St., then E along the centerline of E. Spruce to the intersection of Bingham Ave. then N along the centerline of Bingham Ave. past Armory Pl. to the intersection of Maple St., then W along the centerline of Maple St. to the east lot line of 123 Maple St., then N along this east lot line to the rear lot line of 123 Maple, then W along this lot line and the rear lot line of 113 Maple St. to the NW corner of 113 Maple St., then N along the east lot line of the Farmers Market (park at SE corner E. Portage Ave. and Ashmun St.) to the centerline of E. Portage Ave. then east long this center line through the intersection of Bingham Ave., to the intersection of Brady St., then N along the centerline of Brady St. to the intersection of E. Water St. / Point of Beginning.

Boundary Justification (Explain why the boundaries were selected.)

This boundary defines the area that includes Sault Ste. Marie's historic commercial core, and significant recreational, social, and religious buildings associated with the stated National Register Criteria and Areas of Significance, and were constructed or achieved significance within the Period of Significance. The northern boundary is defined by the federally-owned Sault Locks property. The eastern boundary is defined by a marked transition to non-historic, low-density commercial and then residential properties. The eastern boundary is defined by the prevalence of non-historic low-density commercial properties and open space; and the southern boundary is marked by the appearance of large-scale renovated properties, vacant parcels, and commercial buildings dating from the end of the Period of Significance.

11. Form Prepared By

name/title: William Rutter
organization: BB&E, LLC
street & number: 4483 Meridian Road
city or town: Williamston state: Michigan zip code: 48895
e-mail: werutter@gmail.com
telephone: (906) 399-9907
date: March 20, 2019

Additional Documentation

Submit the following items with the completed form:

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Sault Ste. Marie Historic Commercial District

City or Vicinity: Sault Ste. Marie

County: Chippewa

State: Michigan

Photographer: William E. Rutter

Date Photographed: September, October, and November 2017; May 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 32: Ann Street 100 block south side streetscape at corner 700 block Court Street, facing SW (110 mid-block)
MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0001.tif
- 2 of 32: Ashmun Street 100 block east side streetscape corner 100 block E. Portage Ave., facing NE
MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0002.tif
- 3 of 32: Ashmun Street 200 block east side streetscape, facing NE (229 at right)
MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0003.tif
- 4 of 32: Ashmun Street 200 block west side streetscape, facing NW (226 at left)
MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0004.tif
- 5 of 32: Ashmun Street 400 block west side streetscape, facing NW (418 Adams Block at left)
MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0005.tif
- 6 of 32: Ashmun Street 500 block west side streetscape, facing NW (548 at left)
MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0006.tif
- 7 of 32: Ashmun Street 500 block east side streetscape, facing NE (545 at right)
MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0007.tif
- 8 of 32: Ashmun Street 600 block Ashmun Street Bridge, facing W/NW

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

County and State

- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0008.tif
- 9 of 32: Ashmun Street 700 block west side streetscape, facing NW (724 at left)
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0009.tif
- 10 of 32: Ashmun Street 800 block west side streetscape, facing NW (826 at left)
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0010.tif
- 11 of 32: Bingham Street 100 block west side streetscape, facing SW (106 at mid-block)
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0011.tif
- 12 of 32: Maple Street 100 block north side streetscape, facing NE (113 at mid-block)
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0012.tif
- 13 of 32: Portage Ave W 200 block south side streetscape, facing SE (221-225 at mid-block)
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0013.tif
- 14 of 32: Portage Ave W 300-400 blocks south side streetscape facing SE (427 Long Ships Motel at right)
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0014.tif
- 15 of 32: Water Street E 100 block south side streetscape facing SE (150 at left)
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0015.tif
- 16 of 32: Water Street E 100 block south side streetscape facing SE (122 at right)
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0016.tif
- 17 of 32: Ashmun Street 115, News Building, west (facade), facing E
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0017.tif
- 18 of 32: Ashmun Street 409-413, Zeller Block, west (facade) and south elevations, facing NE
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0018.tif
- 19 of 32: Ashmun Street 524, Nordyke Block, west (facade) and north elevations, facing SW
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0019.tif
- 20 of 32: Ashmun Street 534, Soo Theater, facade, facing W
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0020.tif
- 21 of 32: Ashmun Street 567, James L. Lipsett Building, west (facade) and south elevations, facing NE
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0021.tif
- 22 of 32: Ashmun Street 707, Cornwell Co. Building, west (facade) and south elevations, facing NE
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0022.tif
- 23 of 32: Court Street 300, Sault Polyclinic Building east (facade) and north elevations, facing SW
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0023.tif
- 24 of 32: Court Street 319, Chippewa County Courthouse north (facade), facing S
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0024.tif
- 25 of 32: Portage Ave E 129, south (facade) and west elevations, facing N/NE
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0025.tif
- 26 of 32: Portage Ave W 225, Post Office / Federal Building, south (facade) and east elevations, facing NW
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0026.tif
- 27 of 32: Portage Ave W 250, Ojibwa Hotel, east (facade) and south elevations, facing NE
- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0027.tif
- 28 of 32: Portage Ave W 427, Sweeney / Long Ships Motel, facing S

Sault Ste. Marie Historic Commercial District

Chippewa County, Michigan

Name of Property

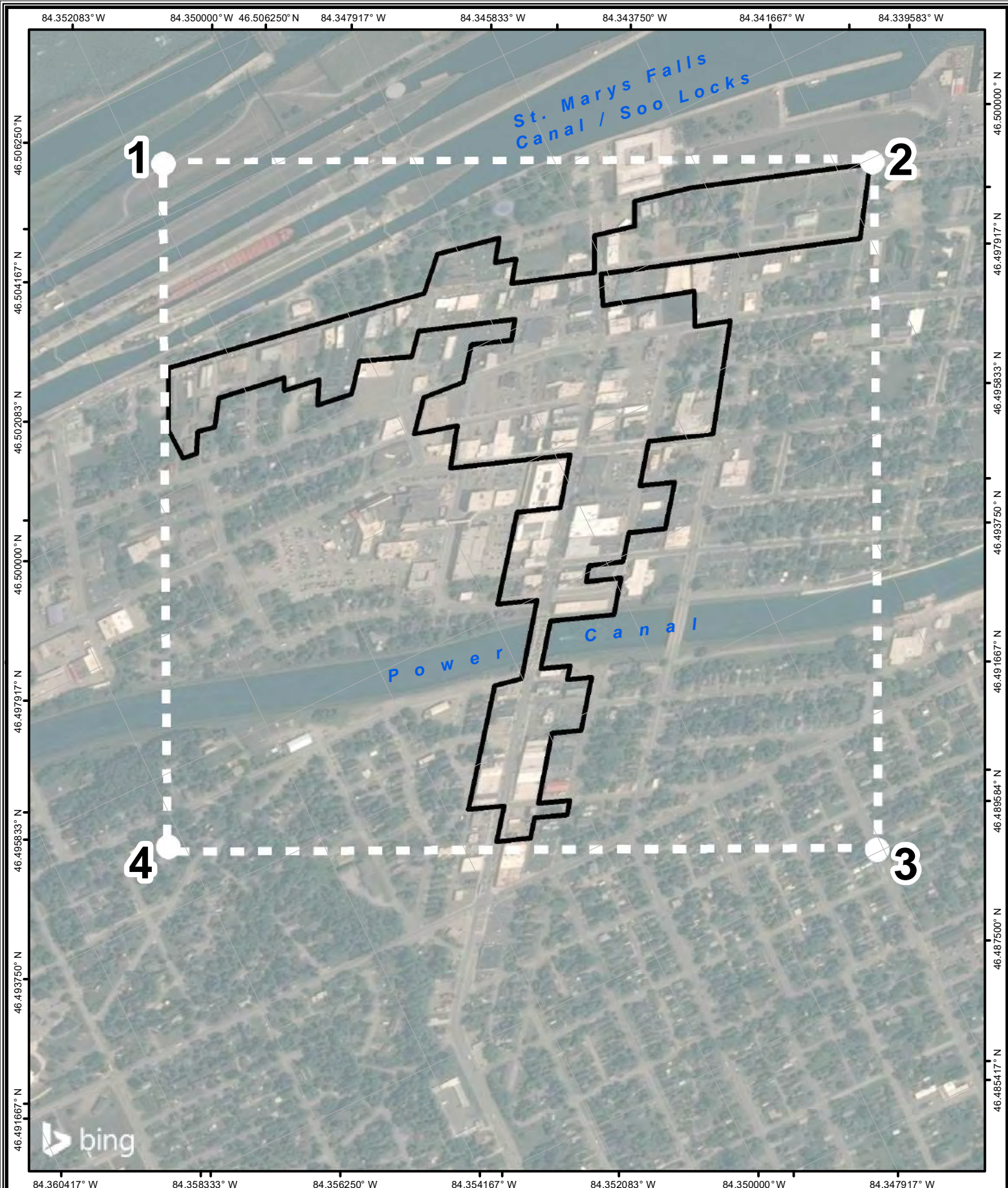
County and State

- MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0028.tif
- 29 of 32: Ridge Street 123, Central Fire Station, north (facade) and east elevations, facing SW
MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0029.tif
- 30 of 32: Spruce Street E 111, Central Methodist Episcopal Church, south west (facade) and east elevations,
facing NW
MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0030.tif
- 31 of 32: Spruce Street W 132, Salvation Army Citadel Building, facade, facing N
MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0031.tif
- 32 of 32: Water Street E 126, Elijah B. Allen House, north (facade) and west elevation, facing SE
MI_Chippewa County_Sault Ste. Marie Historic Commercial District_0032.tif


Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

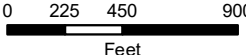


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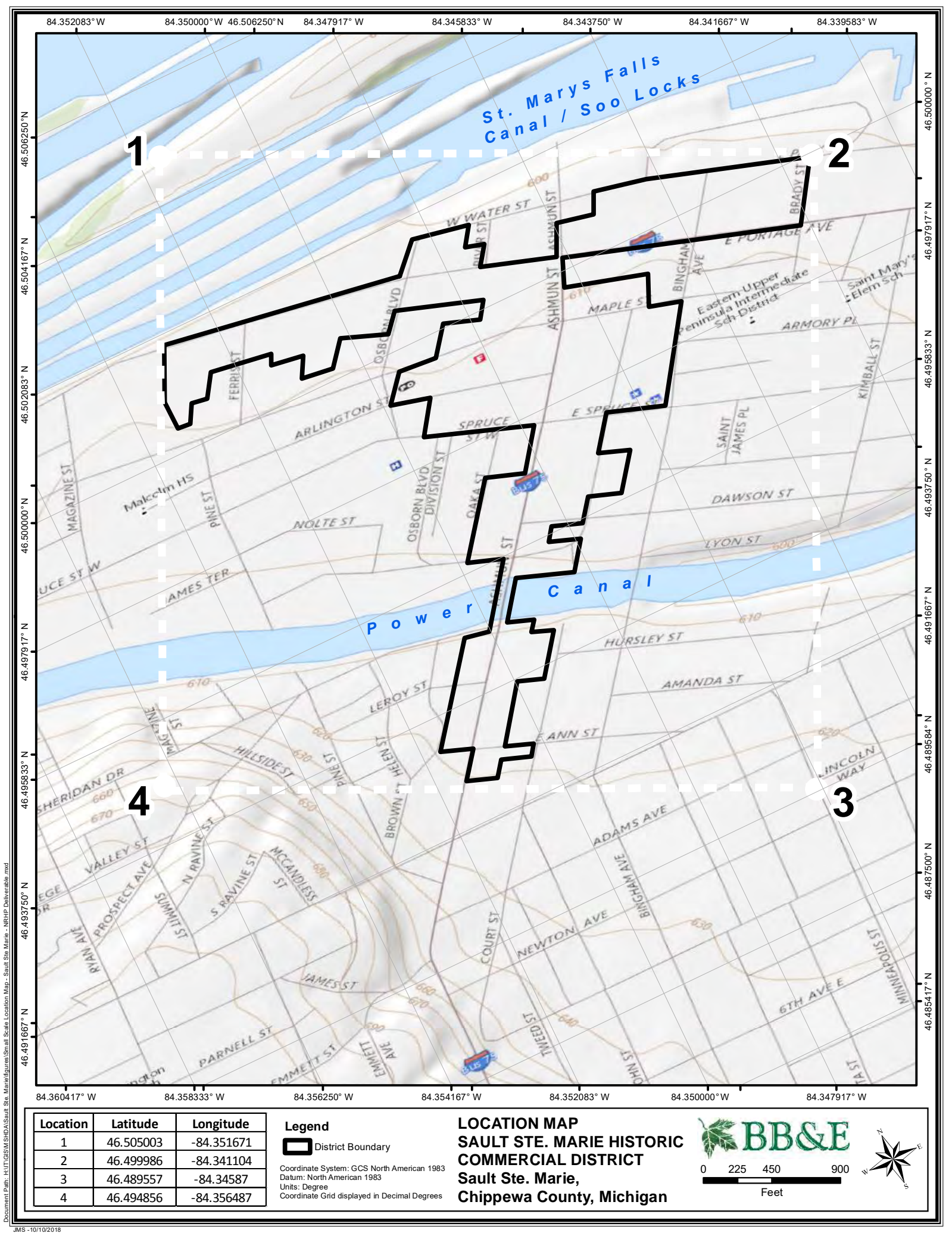


Location	Latitude	Longitude
1	46.505003	-84.351671
2	46.499986	-84.341104
3	46.489557	-84.34587
4	46.494856	-84.356487

Legend
 District Boundary
Coordinate System: GCS North American 1983
Datum: North American 1983
Units: Degree
Coordinate Grid displayed in Decimal Degrees


LOCATION MAP
SAULT STE. MARIE HISTORIC
COMMERCIAL DISTRICT
Sault Ste. Marie,
Chippewa County, Michigan







Location	Latitude	Longitude
1	46.505003	-84.351671
2	46.499986	-84.341104
3	46.489557	-84.34587
4	46.494856	-84.356487

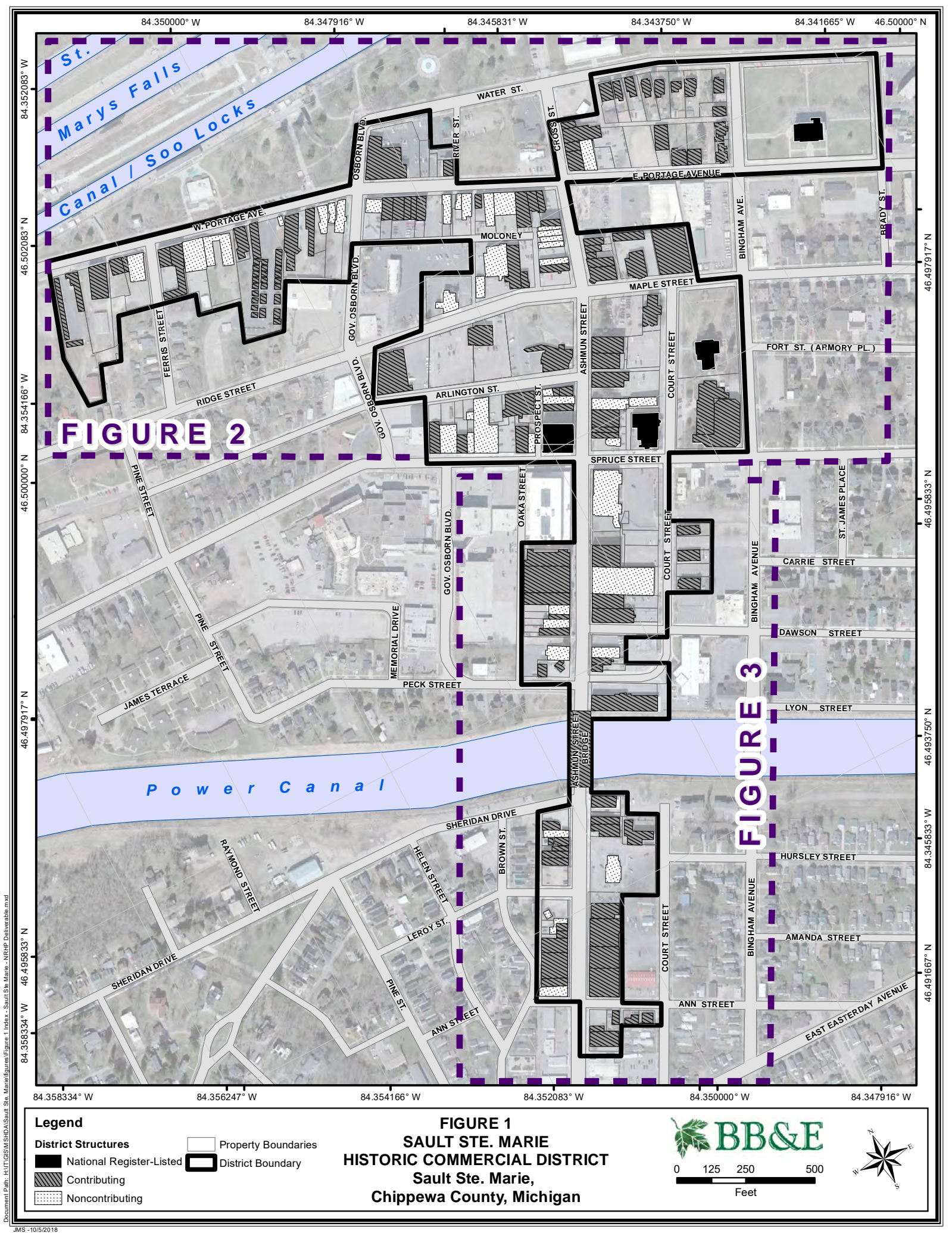
Legend

 District Boundary

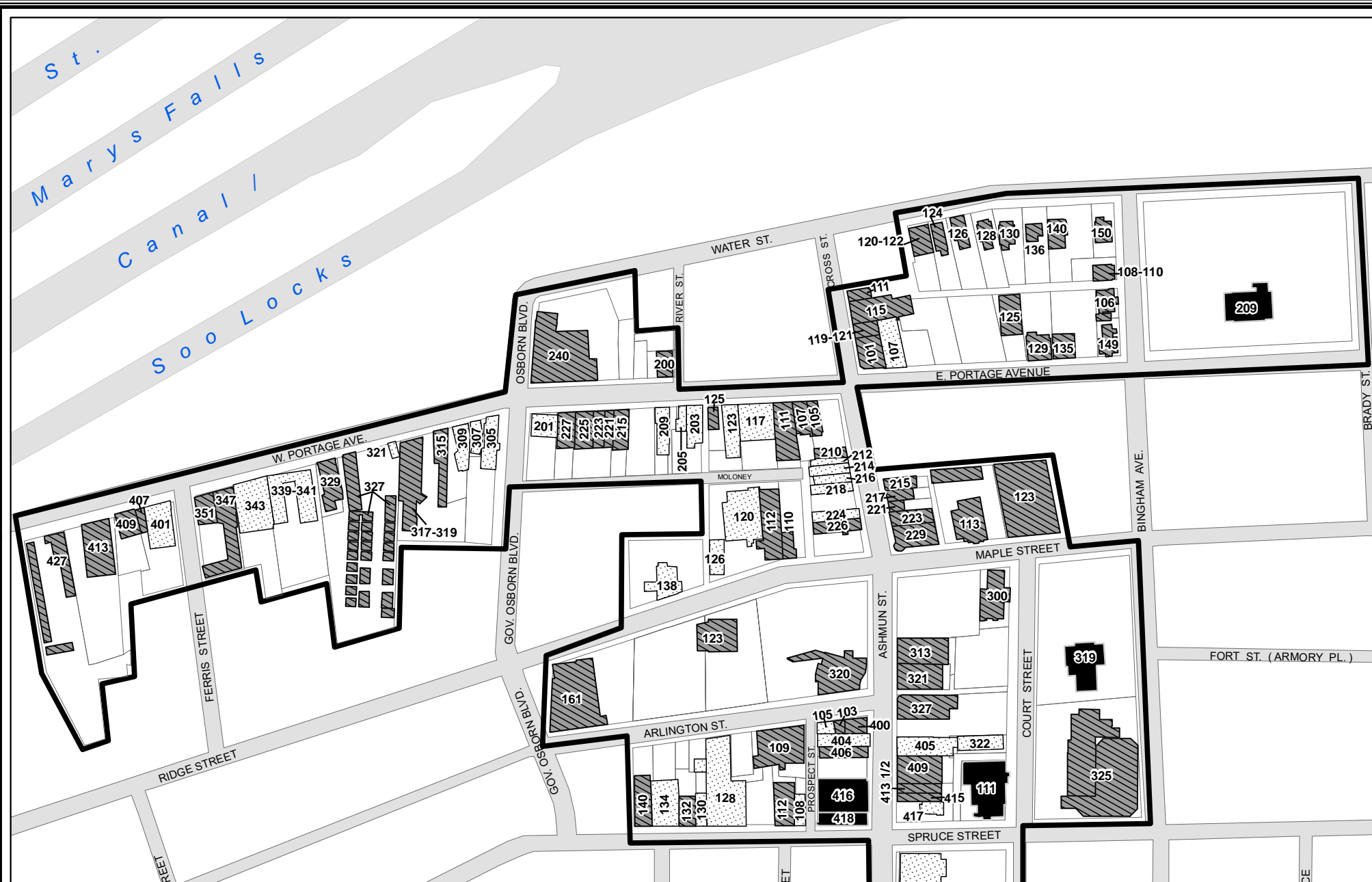
Coordinate System: GCS North American 1983
Datum: North American 1983
Units: Degree
Coordinate Grid displayed in Decimal Degrees

LOCATION MAP
SAULT STE. MARIE HISTORIC
COMMERCIAL DISTRICT
Sault Ste. Marie,
Chippewa County, Michigan


0 225 450 900
Feet







Document Path: H:\GIS\MSH\SAult Ste. Marie\Figures\Figure 2 - Sault Ste Marie - NHP.Deliverable.mxd
JMS - 10/10/2018



Legend

District Structures

-  National Register-Listed
-  Contributing
-  Noncontributing



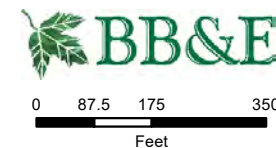
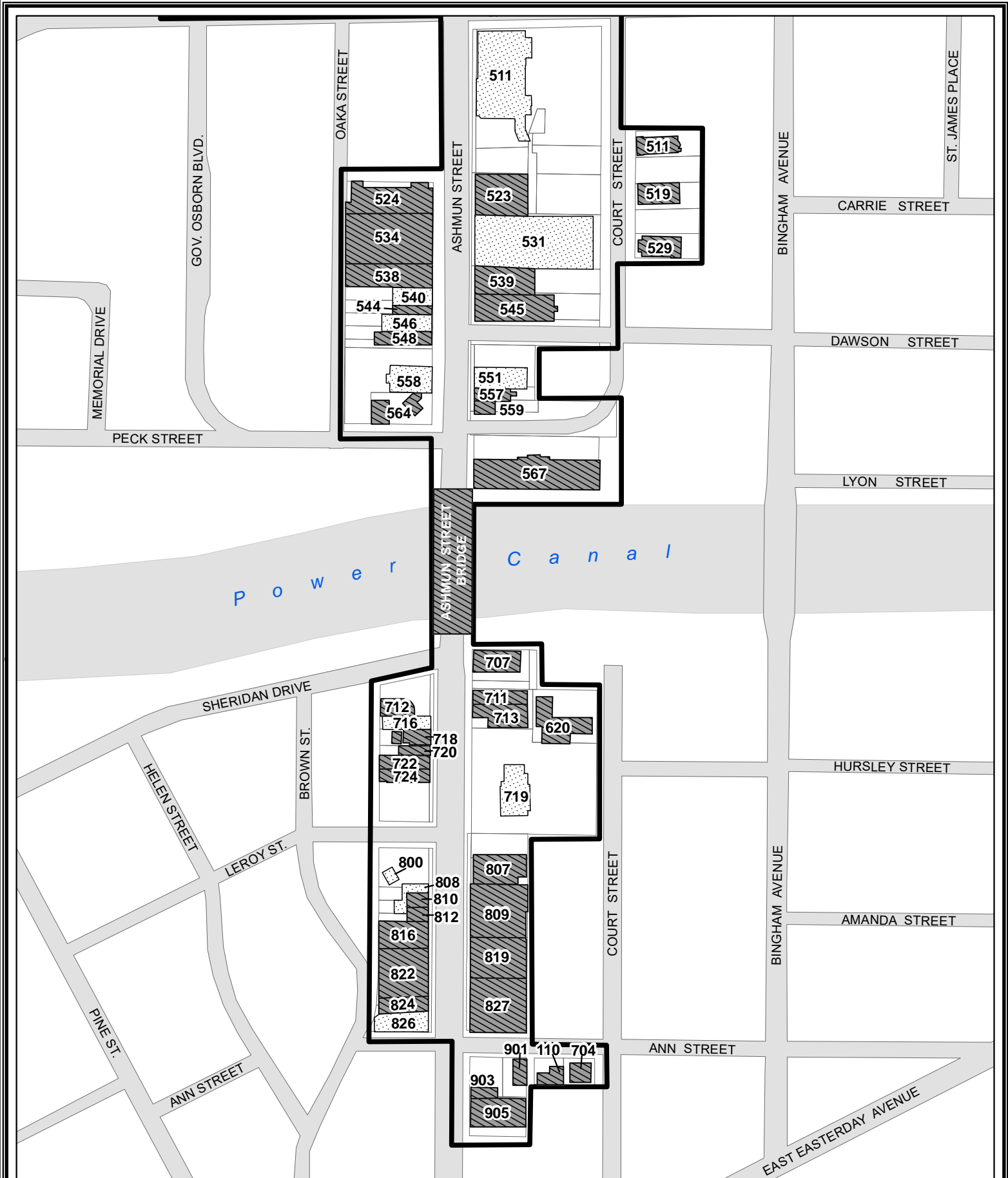
-  Property Boundaries
-  District Boundary

FIGURE 2
SAULT STE. MARIE
HISTORIC COMMERCIAL DISTRICT
Sault Ste. Marie, Chippewa County,
Michigan

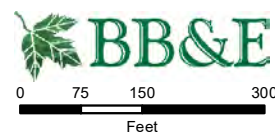




Legend

- National Register-Listed
- Contributing
- Noncontributing
- Property Boundaries
- District Boundary

FIGURE 3
SAULT STE. MARIE
HISTORIC COMMERCIAL DISTRICT
Sault Ste. Marie, Chippewa County,
Michigan



National Register- Listed



Commercial Streetscapes 100-400 Blocks Ashmun Street



Commercial Streetscapes 500-700 Blocks Ashmun Street



100-400 Blocks Portage Ave. , Maple Street Streetscapes



100 Blocks Ann, Bingham, Water Streetscapes



Notable Buildings



Notable Buildings



Notable Buildings



Notable Buildings



Notable Buildings

