

**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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

### 1. Name of Property

historic name Mitchell Historic Commercial District (Boundary decrease, Expanded period of significance, Reclassified contributing/non-contributing resources, and Additional documentation)

other names/site number \_\_\_\_\_

### 2. Location

street & number Roughly bounded by Lawler St., Railroad Ave., Rowley St., and 6<sup>th</sup> Ave.  not for publication

city or town Mitchell  vicinity

state South Dakota code SD county Davison code 035 zip code 57301

### 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  local

\_\_\_\_\_  
Signature of certifying official \_\_\_\_\_  
Date

\_\_\_\_\_  
Title State or Federal agency/bureau or Tribal Government

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)

**Category of Property**  
(Check only **one** box)

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

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
72	24	buildings
0	0	district
0	0	site
0	0	structure
0	0	object
72	24	<b>Total</b>

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

**Number of contributing resources previously listed in the National Register**

N/A

N/A

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

- COMMERCE: business
- COMMERCE: financial institution
- COMMERCE: specialty store
- COMMERCE: restaurant
- GOVERNMENT: courthouse
- GOVERNMENT: post office
- See continuation sheet.

**Current Functions**  
(Enter categories from instructions)

- COMMERCE: business
- COMMERCE: professional
- COMMERCE: financial institution
- COMMERCE: specialty store
- COMMERCE: restaurant
- GOVERNMENT: courthouse
- See continuation sheet.

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

- LATE VICTORIAN: Romanesque
- LATE VICTORIAN: Italianate
- LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS: Classical Revival
- LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS: Beaux Arts
- See continuation sheet.

**Materials**  
(Enter categories from instructions)

- foundation: CONCRETE
- walls: BRICK
- roof: SYNTHETICS
- other: TERRA COTTA
- See continuation sheet.

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### **Narrative Description**

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

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### **Summary Paragraph**

The Mitchell Historic Commercial District is a substantially intact core group of commercial buildings that represent the early history of Mitchell and reflect local and regional architectural trends for late nineteenth and early twentieth century commercial architecture. The city of Mitchell is located in the center of Davison County, in southeastern South Dakota, along the James River and Interstate-90. Its historic commercial district extends seven blocks north from the railroad track along Main Street between Railroad Avenue and 6<sup>th</sup> Avenue. The district also extends west to Rowley Street and east one block across Lawler Street. Further north on Main Street there is more modern commercial development and to the east and west are residential areas. Architectural styles throughout the district are predominantly one or two story masonry commercial blocks, with a few architect-designed Romanesque, Neoclassical, Beaux Arts, Prairie School, and Art Déco examples throughout the district. Most of the buildings are substantially brick or concrete, but several use Sioux quartzite, limestone, or other cut stone. Significant modernized facades and storefronts from the mid-twentieth century use large panes of glass, aluminum, mosaic tile, and polished stone. Of ninety-six total buildings, the district contains seventy-two contributing buildings that were constructed or had historically-significant alterations within the period of significance between 1883 and 1963, and retain sufficient integrity to contribute to the district's significance. There are twenty-four buildings that do not contribute to the historic district, because they were constructed outside of the period of significance or because they have lost integrity.

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### **Narrative Description**

Of the ninety-six total buildings in the Mitchell Historic Commercial District, seventy-two buildings contribute to the significance of the district and retain sufficient integrity to convey the evolving character of the district between 1883 and 1963. There appears to have been an initial building boom in the 1880s, when Mitchell experienced rapid growth as a town, and then a second wave of development between 1900 and 1930, corresponding with the second growth period in Mitchell's history. In the 1930s, landmark governmental buildings were constructed in the Art Deco style, and, from 1944 to 1963, there was a trend to modernize downtown businesses by redesigning their storefronts. About twenty-five percent of the buildings within the Mitchell Historic Commercial District were either built or had significant modernizations in that latter period (see Figures 3-5).

The visually prominent Corn Palace sits near the north boundary of the historic district, while the 1909 railroad depot sits on the southern boundary. The core of the Mitchell Historic Commercial District runs along Main Street, which is a wide, two-lane street with parking lanes on both sides of the street. The iconic Corn Palace has inspired the city to erect fluted street lights lining Main Street that are set on square concrete pedestals with corn designs in relief on all four sides. Wide sidewalks exist along Main Street, making the area friendly for foot traffic. A few of the landmark public buildings, in particular the Carnegie Library and the former Post Office, are surrounded by short wrought iron fences.

The original 1975 National Register nomination used vague status terms as to contributing and non-contributing resources. Buildings were classified in terms of ~~Contributing~~, ~~Good~~, "Blending," ~~Distracting~~, and ~~Very Distracting~~, and few resources were described in detail. The historical context for the district was also underdeveloped in the original nomination. In 1995, a boundary increase update was done for the Mitchell Historic Commercial District, in which the district boundaries were expanded to the east and west of Main Street between Railroad Avenue and 2<sup>nd</sup> Avenue. The resources added to the district as a result of this revision were classified as ~~Contributing~~ or ~~Non-Contributing~~, but unfortunately, many of these buildings have been demolished since 1995.

The boundaries for the historic district have thus been revised in a way to focus on the cohesive historic district comprised of the historic resources in the downtown Mitchell area. While a ~~historic core~~ is still present, many of the buildings on the periphery of the original or updated district boundaries have been demolished, have lost historic integrity, or have lost their relationship to the district. The boundary has also been extended on the north end to include the Armory/City Hall building at 612 N. Main St. which contributes architecturally to Art Deco construction and to the history of civic buildings in downtown Mitchell. The period of significance has also been clarified from the ~~specific dates~~ of 1886-1933 to be set as 1883-1963, in order to better represent the significant developments of downtown Mitchell: the construction dates of early resources, the major construction period from 1900-1930, and the modernizing trend of the 1940s-1960s. This update classifies every resource within the district boundaries as ~~Contributing~~ or ~~Non-Contributing~~, describes each building, and provides additional documentation regarding the district's significance.

The eligibility of contributing and non-contributing resources was determined according to the National Register Criteria for Evaluation. Properties that were constructed within the period of significance, contribute to the significance of the district, and retain sufficient integrity were deemed to be contributing resources within the district. Properties constructed within the period of significance with alterations that have achieved significance in their own right and retain sufficient integrity to that period of alteration have also been included as contributing resources. Seven properties have had compounded non-historic alterations in the period since the first nominations that have occasioned their status to change from Good or Blending to Non-Contributing. Eleven buildings have had their status go from Non-Contributing, Distracting, or Very Distracting to Contributing largely due to the expanded period of significance.

All individual buildings within the district are described in the following section, and are arranged numerically by street: working from the southern-most street, Railroad Avenue, north to 4<sup>th</sup> Avenue, and then from the eastern-most street, Lawler Street, to Rowley Street. The contributing/non-contributing statuses as well as dates of construction and historically-significant alterations are noted for each resource as well.

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## Individual Building Descriptions

### **112 East Railroad Avenue**

**Contributing**

**c.1913**

This two-story warehouse building has a Sioux quartzite rubble-stone foundation with a raised basement that is parged in concrete on the street side of the building. It is constructed with wood posts and concrete block walls. The façade has five bays, and features rusticated, rose/purple-tinted (to resemble quartzite) concrete blocks, an overhead garage door deeply set into the center of the first floor, two entrances to its west, and windows with smooth grey concrete sills and lintels. The lintels on the first floor windows are molded with a pediment motif. The corbelled cornice has a dentil band. The east elevation is made of smooth grey concrete block with no fenestration, and there are six courses of brick laid at the cornice. The windows and entrances were partially infilled with standing seam metal and smaller one-over-one vinyl windows in the 1990s. *(Listed as Contributing in 1995 Boundary Increase nomination).*

### **112 East 1<sup>st</sup> Avenue**

**Contributing**

**c.1910**

This building is a two-story, two-part commercial block that stands on the northern side of First Avenue East. It was constructed of concrete block but the main façade is faced with stretcher-bonded brown pressed brick. The building has a simple brick cornice, brick sills, and a brick framed storefront. The second story windows have been covered with corrugated metal and the storefront has been altered with new plate glass and vertical wood siding. Despite these alterations, the configuration of the original openings remains visible. *(Listed as Contributing in 1995 Boundary Increase nomination).*

### **114 East 1<sup>st</sup> Avenue**

**Contributing**

**c.1913**

The Frick-Wittmann Candy Company is a two-story commercial building that stands on the northern side of First Avenue East. The main façade of the building is faced with stretcher-bonded medium-brown pressed brick. The side and rear walls are constructed of common brick. The façade has decorative geometric brickwork above the storefront, above the second story windows, and at the top of the building within a triangular stepped parapet. The building has brick sills, two large rectangular second story window openings, and a storefront with a recessed entrance. The second story windows have been filled with smaller sash windows and vertical wood infill. The storefront has been altered with vertical wood, although it retains its original first floor brick enframingent. *(Listed as Contributing in 1995 Boundary Increase nomination).*

### **115 East 1<sup>st</sup> Avenue**

**Contributing**

**c.1908**

This building is a single-story brick commercial block with a large central overhead garage door on the north-facing façade. The overhead door has multi-light panels and is flanked by large display windows with brick bulkheads and vertical wood paneling over the transoms. A brick soldier course beneath the parapet is the only ornamentation on the north façade. The west elevation is clad in stucco with five multi-light windows and a stepped parapet. *(Listed as Contributing in 1995 Boundary Increase nomination).*

### **116 East 1<sup>st</sup> Avenue**

**Contributing**

**c.1913**

Earles Meat Market is a small, one-story brick commercial building with a simple design. The building is faced with stretcher-bond purple-brown pressed brick. There is a simple brick cornice with dentils across the top of the main façade. The building has a recessed storefront entrance and large plate glass storefront windows. The east half of the window is covered with a vertical standing seam metal panel. The entrance retains an original single-leafed door with a large pane of glass. The transom above at the entrance has been blocked with new siding. The bulkhead is covered in aluminum siding. *(Listed as Contributing in 1995 Boundary Increase nomination).*

**117 East 1<sup>st</sup> Avenue**

**Contributing**

**c.1952**

This building is a single-story brick commercial block. This simple, unadorned building has a single overhead garage door at the northwest corner and a pedestrian entry on western end of four fixed metal frame windows. A wood sign panel is mounted on the upper portion of the building. The metal storefront windows and door were replaced c.1995. *(Listed as Non-Contributing in 1995 Boundary Increase nomination).*

**118 East 1<sup>st</sup> Avenue**

**Contributing**

**c.1913**

The Giese Plumbing building is a two-story commercial building that is substantially intact. The main façade is faced with smooth purplish pressed brick with cut limestone trim. The side and rear walls are constructed of light-brown common brick. The building has four evenly spaced rectangular second story window openings with wide smooth sills and lintels. At the top of the façade, there is a lower course of corbelled brickwork and an upper course of corbelled dentils. The storefront is intact and retains a large rectangular storefront window with transom and a recessed entrance to the east. The entrance to the storefront retains a single-leafed paneled wood door with a large single pane of glass. Both the entrances to the storefront and to the second story retain transoms. *(Listed as Contributing in 1995 Boundary Increase nomination).*

**119 East 1<sup>st</sup> Avenue**

**Contributing**

**1910**

This building is a three-story commercial block. The north façade is symmetrical and divided into three bays by tall brick pilasters with limestone caps that project above the parapet. A corbelled dentil cornice spans the north façade and east elevation. The first floor pedestrian entrance is in the center bay with two plate glass display windows with wood paneling over the transom. Display windows in the remaining two bays are large plate glass over painted concrete kickplates, with wood paneling over the transoms. Windows on the second and third floors of the north and east elevations have paired one-over-one windows with stone sills. Two overhead garage doors are located on the east elevation. The south elevation has window openings with segmented arches. Many windows were replaced within the original openings c.2005. The upper five to seven courses of brick on the façade were replaced c.2005. *(Listed as Contributing in 1995 Boundary Increase nomination).*

**120 East 1<sup>st</sup> Avenue**

**Contributing**

**c.1910**

This building is a two-story commercial block with a c.1972 storefront. A recessed entry is located to the east of fixed plate glass display windows in the storefront area. Plywood and geometric paneling and fixed wood shingle awning carry over from the building to the east (124 E. 1st Ave.). The two windows on the second floor are one-over-one with brick sills and segmental arch lintels. A corbelled brick cornice sits below a simple parapet. *(Listed as Contributing in 1995 Boundary Increase nomination).*

**124 East 1<sup>st</sup> Avenue**

**Non-Contributing**

**c.1972**

This building is a two-story rectangular corner building with a hip roof and c.1972 façade. A recessed entrance is centered on the south façade, and the entire first floor is covered with plywood and boards, which create a geometric pattern reminiscent of half-timbering. A fixed wood shingle awning divides the first and second floor levels on the façade and east elevation and continues across the façade of the adjacent building to the west (120 E. 1st Ave.). The second floor is clad in wide horizontal siding. Windows on the second floor are one-over-one with fixed shutters. *(Listed as Non-Contributing in 1995 Boundary Increase nomination).*

**110 East 2<sup>nd</sup> Avenue**

**Contributing**

**1916**

The Branson Bank Building, designed by the architectural firm Purcell and Elmslie, is a single-story commercial building with a vault form façade, and is done in the Prairie School style with Sullivan-esque influence. It is built of textured Roman brick and the vertical mortar joints are infilled in order to emphasize the horizontality of the building. The symmetrical façade has a central brick entry surrounded by an elaborate terra cotta design and gargoyles. The central portion of the façade is comprised of fixed plate glass display windows beneath fixed transom windows. A heavily textured concrete water table surrounds the building. Massive brick piers with heavily textured concrete capitals at either end of the recessed storefront area support a massive heavily-textured concrete lintel. Five small one-over-one windows with brick sills are on the east elevation. A heavily textured concrete panel above a slightly projecting row of header bricks defines the cornice. *(Listed as Contributing in 1995 Boundary Increase nomination).*

**J.R. Reihsen Building**

**112 East 2<sup>nd</sup> Avenue**

**Contributing**

**1911**

The Reihsen Building is a two-story commercial block that stands along the alley on the northern side of E. Second Ave. The building has Classical stylistic elements and was constructed of smooth concrete blocks. Dark gray blocks were used on the main façade and light-colored blocks were used for the side and rear walls. The main façade is topped by a simple concrete cornice with a dentil band a frieze of molded garlands. A name and date block reading "J. P. Reihsen 1911" is set into a recessed panel beneath the frieze. The second story has rectangular window openings with wide concrete sills and lintels and one-over-one sashes. The storefront has large plate glass windows and a historic recessed entrance. The

storefront has been altered with glazed metal panels over the transom, an air conditioning unit over the entrance door, vertical wood bulkheads, and a replaced door on the second-story entrance. (*Listed as Contributing in 1995 Boundary Increase nomination*).

**113-115 East 2<sup>nd</sup> Avenue                      Non-Contributing                      c.2000**

This building has a c.2000 gable-front façade and is clad in standing seam metal. An angular projection on the west bay of the north façade has a recessed entry with two fixed rectangular windows and diagonal wood paneling. The east bay of the north façade has a recessed entry at the northeast corner with three fixed plate glass display windows above a metal bulkhead. A fixed shed awning is located above the storefront. (*119 East 2<sup>nd</sup> Avenue listed as Non-Contributing in 1995 Boundary Increase nomination*).

**114 East 2<sup>nd</sup> Avenue                      Contributing                      c.1920, 1949**

This building is a single-story commercial block with a 1949 façade designed and installed by Harold Spitznagel's firm from Sioux Falls.<sup>1</sup> The storefront has a deeply recessed entrance at the southwest corner of the south façade and large open-front display windows. The upper portion of the south façade is covered with narrow horizontal slatted metal siding, with enameled metal panels over the side piers of the façade. (*Listed as Non-Contributing in 1995 Boundary Increase nomination*).

**123-135 East 2<sup>nd</sup> Avenue                      Non-Contributing                      c.1945**

This building is a two-story cross gable structure with minimal roof overhang and is made of cement block. Gables face East 2<sup>nd</sup> Avenue at each end of the building, with a broad side-gable portion in the center. The first floor is covered with vertical wood paneling, while the second floor is covered with stucco. The north façade has six bays, each with a replaced doorway that is flush with the front façade. The easternmost and westernmost bays have large fixed plate glass windows on either side of the entrance. The center bays have a single large window opening to the east of each entry. A small fixed pent roof with asphalt shingles visually divides the first and second floors. Windows on the second floor are paired six-over-one. New entrances and windows were altered in 1971.<sup>2</sup> Alterations to the fenestration and materials affect the integrity of this building. (*125 East 2<sup>nd</sup> Avenue listed as Non-Contributing in 1995 Boundary Increase nomination*).

**201 East 2<sup>nd</sup> Avenue                      Contributing                      1910**

This building is a two-story commercial block. The northwest corner of the building is canted and likely once housed an entrance. The canted corner has a paired one-over-one window in the second floor with keystone lintel. The first floor of the north façade is covered with vertical wood paneling beneath a small fixed standing seam metal awning. Two recessed entries on the north façade each have adjacent large fixed plate glass display windows. Windows on the second floor of the north and west façade are mostly one-over-one with stone sills and jack arch lintels with keystones. Windows on the first floor of the west façade have been boarded over with slatted wood shutters and also have stone sills and jack arch lintels with keystones. A tall brick cornice with corbelling, intermittent brick piers, and stone coping spans the north and west facades. A wide Iron Cross sign panel at the top of the northwest corner reads "1910." (*Listed as Contributing in original nomination*).

**Mitchell Carnegie Library  
119 West 3<sup>rd</sup> Avenue                      Contributing                      1903**

This building is a one-and-a-half story Neoclassical quartzite Carnegie Library with a large central dome skylight. The building, completed in the summer of 1903, was designed by regionally prominent architects Wallace L. Dow and Son from Sioux Falls. Additions in 1930 (quartzite) and 1960 (brick) on the south (rear) elevation were projects of local architect Walter J. Dixon. The dome of the library features early murals done in 1940 by prominent Yanktonai Sioux artist Oscar Howe through the Works Progress Administration. The north façade has a recessed entry flanked by paired Ionic columns paired with Ionic pilasters beneath a stone header that reads "Carnegie Library." A small arched one-over-one window is located on either side of the entry. The symmetrical building has a centered gable with an arched four-over-one window. Remaining windows on the north facade feature decorated lintels and bracketed stone sills and are four-over-one and one-over-one with diamond-pane transoms. Horizontal stone bands extend across the building. The cornice features two rows of dentils and stone coping along the parapet as well as short piers on the corners. The skylight features a multi-segment circular roof with asphalt shingles and a pyramidal glass window at the top. (*Listed as Contributing in original nomination*).

**112 East 3<sup>rd</sup> Avenue                      Non-Contributing                      c.1920**

This building is a two-story commercial block with a c.1995 façade. Two large fixed plate glass display windows with covered transoms are centered on the façade, flanked by doors to either side. Synthetic horizontal siding surrounds the storefront. A flat metal canopy spans the width of the south façade and is shared with the building to the east (116 E. 3rd Ave.). The second floor is clad in corrugated metal siding and has three small one-over-one windows with fixed louvered

<sup>1</sup> Photograph and Letter from Nelson Logan to Harold Spitznagel, May 14, 1949, Personal Collection of Jeff Logan.

<sup>2</sup> Building Permit Files, City of Mitchell Inspection Department.

shutters. The west elevation has arched brick lintels and exposed brick. (*Listed as Non-Contributing in 1995 Boundary Increase nomination*).

**113 East 3<sup>rd</sup> Avenue**

**Contributing**

**1912**

Dakota Central Telephone is an elaborately-styled structure that was designed by noted Sioux City architect William L. Steele. It was constructed as an office building and telephone exchange for the Dakota Central Telephone Company. The building stands along the alley so that the west elevation is visible to the public. The building is faced with medium-brown pressed brick and sits on a rough-faced Sioux-quartzite foundation that extends to a line above the sill level of the first-story windows. Above the quartzite foundation, there is a wide horizontal band of smoothly dressed stone. The first story has rectangular plate glass office windows and a central entrance. This entrance has a modern single leaf door set into a simple Classical surround with an entablature topped by a rectangular stone nameplate with the word "TELEPHONE" engraved in it and flanked by acanthus leaf sculptural elements. The entrance is flanked by two large wood display windows that rest on stone sills and recessed brick walls. The upper two-thirds of the north façade and west elevation (beneath the springing block level of the second story windows) are faced with orange-brown brick that is decorated with a darker brown brick diamond patterning. The symmetrical north façade is dominated by three narrow, two-story rounded arches into which are set vertically aligned first and second story windows and the main entrance. There are recessed brick panels between the first and second story windows within the rounded arches on the main façade, the central of which features a diamond pattern horizontal rectangular iron grille. The rounded arches have a smooth stone surround that continues around the corner to form label moldings over the northern-most second story windows of the western elevation. Above the three rounded arches is a multi-course corbelled brick cornice with dentils. The parapet at the top of the building steps upward at the corners and is topped by limestone coping. The southern portion of the western façade has rectangular window openings with smooth stone or concrete sills. Many of these openings retain two-over-two and one-over-one sash. The building is largely intact and in good condition. (*Listed as Contributing in 1995 Boundary Increase nomination*).

**115 East 3<sup>rd</sup> Avenue**

**Contributing**

**c.1925, c. 1960**

This building is a two-story commercial block with common bond brick walls and a polished stone storefront in place before 1960, and was built as an annex to the Telephone Company building.<sup>3</sup> The entrance is located at the west end of the north façade. East of this are four large fixed plate glass display windows. The storefront surround is polished green stone, the bulkheads are polished black marble, and the transom features enameled metal panels. Windows on the second floor are paired three-over-three with awnings and a continuous stone sill that spans the width of the front façade. A single recessed rectangular panel sits between the two sets of windows. An unadorned parapet with flat stone or concrete coping is located above a slightly corbelled cornice. (*Listed as Contributing in 1995 Boundary Increase nomination*).

**116 East 3<sup>rd</sup> Avenue**

**Non-Contributing**

**c.1970**

This building is a single-story rectangular commercial block. Five storefront bays each have an entry door and fixed plate glass display window. The storefront surround consists of vertical wood paneling, with the exception of the two westernmost bays, which feature variegated brick veneer. A fixed flat metal canopy spans the width of the front façade. The parapet is clad in corrugated vertical metal siding, which continues across the upper portion of the adjacent building to the west (112 East 3rd Ave). (*Listed as Non-Contributing in original nomination*).

**Johnson Building**

**117-123 East 3<sup>rd</sup> Avenue**

**Contributing**

**1922, 1928-29**

The Johnson Building is a large, four-story Commercial style building that is similar in design to many urban department stores of the early 1920s. It stands on a prominent site at the southwestern corner of Third Avenue and Lawler Street on the eastern side of Mitchell's central business district. Designed by Walter J. Dixon, the Johnson Building was constructed of reinforced concrete with steel joists and hollow tile interior walls. It is faced with medium-brown textured brick and sits on a base of poured concrete. The upper two stories were added in 1928-1929 to house offices and apartments. The first and second stories of the principal facades are divided into bays by two story brick piers that are topped by simple smooth concrete caps. Set between the brick piers on the first story are large plate glass display windows. The main entrance to the furniture store is recessed in the second bay of the north façade. The entrance to the upper floors is located in the central bay of the north façade. Set between the piers on the second story of the east façade are large stained glass transom windows. Similar windows were presumably installed on the north façade but have been replaced by modern fixed glass. There is a simple entablature-like horizontal band resting on the brick piers between the second and third stories. These piers and entablature support the third and fourth stories of the building, which are much simpler in design. The upper stories have almost continuous bands of paired rectangular window openings with one-over-one sashes. At the top of the building is a parapet, which is stepped at the top of each bay. It is topped with a smooth light-colored coping. (*Listed as Contributing in 1995 Boundary Increase nomination*).

<sup>3</sup> Linda Klein, compiled by. *Mitchell and Neighbors: The Good Ol' Days* (Marceline: D-Books Publishing, 1996), 32.

**117 East 4<sup>th</sup> Avenue**

**Contributing**

**1909, c. 1920**

This building is a 1909 two-story Beaux Arts post office of brick with prominent stonework. The centered entry on the north façade has a stone surround featuring a round arch with keystone capped by a stone panel with rosette and festoon ornamentation. The entry is flanked by paired one-over-one windows with arched transoms and capped by decorative stone arches. A stone belt course around the building visually divides the first and second floors. Paired casement windows in stone surrounds are located on the second floor above each arch. Remaining windows on the north façade are paired one-over-one with large square fixed transoms on the first floor and paired casement windows on the second floor. A thick projecting Classical cornice with block modillions has “United States Post Office” inscribed in the center. The east façade has a centered entry with a stone surround, flanked by rectangular infilled windows. Each has a stone surround and massive stone hood. Windows directly above the belt course are paired casement windows. The second floor windows on the north façade are c.2000 metal casement within original openings. Pedestrian entrances on north and east facades are also c.2000 and are smaller than the originals. A one-story addition with coordinate fenestration was added to the south façade c.1920. A small stucco addition was constructed over the original loading dock at an unknown date. *(Listed as Contributing in original nomination).*

**Davison County Courthouse**

**200 East 4<sup>th</sup> Avenue**

**Contributing**

**1936**

This building is a four-story Art Deco rectangular courthouse faced in Minnesota sandstone, designed by local architect Kings & Dixon. Strong verticality is achieved in the banks of windows that are joined by recessed cast aluminum spandrel panels decorated with vertical zigzags, and stone pilasters that extend to the roof. Above the window columns are recessed panels with rectangular layers built up to the center. Bands of sculpted detailing are cut away from the cornice except for the recessed panels above the windows. Similar detailing is also located at the corners of small single-story square wings at each corner of the building. Windows throughout are two-pane metal casement windows with taller lower panes. The windows were replaced within the original openings c.2000, and those on the third floor are fixed in place. On each of the four corners there are extended block wings with similar sandstone walls, casement windows, and sculpted bands near the cornice. A stone water table is raised from the base of the building. Pedestrian entrances are centered on the north and south facades and feature a projecting surround, beveled ceiling on the recessed entryways, granite steps, and stone rails with tall metal light fixtures. —“Davison County” is carved in the stone transom above the main entry in a stylized font, and other sayings are carved into the corner wings. A small metal shed was added to the northeast corner c.2000 as well. Carved stone panels depicting large grasshoppers devouring crops were removed from the building at an unknown date. *(Listed as Contributing in original nomination).*

**Mitchell Masonic Temple**

**112 East 5<sup>th</sup> Avenue**

**Contributing**

**1925**

The Masonic Temple is a three-story rectangular Neoclassical building with a polished granite cornerstone on the southeast corner. The entrance on the symmetrical south façade has a central double door beneath a divided glass fanlight, concrete steps and wheelchair ramp, and metal railings. On the façade the center segment features a triangular stone pediment with block modillions and a central cartouche. Brick pilasters with flared Ionic stone capitals separate the center of the building into four window bays. The second and third floor windows are six-over-six sash windows with soldier-brick arched keystone surrounds on the second floor. Horizontal banding on the first floor of the façade is achieved by recessed bricks every five rows. The windows on the first floor of the façade are six-over-six sash with six-light transom windows, soldier brick surrounds and stone sills, while on the second to third floors there are tall eight-over-eight sash windows topped by twelve-pane fixed windows and twelve-pane arched transoms—all with stone sills and round arch soldier-brick surrounds with stone keystones. Stone belt courses visually divide the first and second floors, and the third floor from the cornice. The east elevation continues the first-floor windows and banding of the façade, excepting the southern end of the first floor where there is a single six-over-six window in a soldier surround flanked by infilled round arch openings. French doors with divided fanlights and metal balconettes are located along the second floor of the east elevation. The west elevation continues the first-floor window fenestration and banding, but the only second and third floor windows are four small one-over-one windows (excepting one infilled with brick) clustered on the southern end of the elevation. The Master Mason emblem is centrally mounted on the west elevation. The temple went through a concerted renovation in 2005. *(Listed as Contributing in original nomination).*

**109 South Lawler Street**

**Contributing**

**1910, 1925**

The General Motor Equipment Company building is a one-story common-bond brick warehouse building. The northern three bays of the building were built in 1910 out of a dark red brick, and the southern bays were built as an addition in 1925. Each bay has a brick rectangular panel over it, and the building has a simple brick and concrete cornice. On the southern end, there is a single-leaf entrance, and the three bays of the addition are infilled with brick and combination glass block and eight-light casement windows. On the north end, the narrower central bay has an infilled glass door with transom and glass-block sidelights, while the flanking bays were infilled with small fixed windows and vinyl c. 1985. There is the frame for a perpendicularly hung neon sign above the northern entrance. *(Listed as Contributing in 1995 Boundary Increase nomination).*

**117 South Lawler Street                      Contributing                      1948**

This building is a one-story stacked-bond concrete block warehouse set back several feet from S. Lawler Street. On the north end of the façade there is a tall metal overhead garage door. To its south, there are one metal entrance, one commercial glass entrance, and a fixed metal window. A short metal cornice was added c. 1995. On the south elevation, there is no fenestration. In the expanded period of significance, this property contributes to the continued history of the warehouse district, and the efficient, utilitarian construction of the mid-twentieth century. (*Listed as Non-contributing in 1995 Boundary Increase nomination*).

**120 South Lawler Street                      Contributing                      1920**

This building is a three-story brick warehouse. The façade has a Flemish-bond brick wall, stone banding, and is organized with side bays that extend forward slightly from the three center bays. On the three central bays, there are large window blocks on each floor. The first floor windows have been infilled with a brick base, short two-pane fixed windows, and upper metal panels. There is a soldier course of brick above the third floor windows. The upper windows have stone sills and have been enclosed with Dryvit stucco. On the side bays, each has a recessed double-leaf entrance on the ground level with pedimented stone lintels flush with the brick, two windows enclosed with Dryvit, and decorative cornices. Their cornices feature triangular and square concrete accents, a center pediment and side steps, and stone and metal coping. The north and south elevations of the building are also covered in Dryvit stucco panels c. 1985 excepting an entrance and small glass block windows on the south elevation. The east elevation had common-bond brick walls, with reinforced concrete supports (which are deteriorated with exposed rebar), two covered basement light wells, overhead garage doors in the third and seventh bays of the first floor, infilled and downsized windows on the first floor, multi-pane steel windows on the second floor, and concrete block-filled third floor windows. There is a brick structure on the eastern side of the roof and a tall brick smoke stack. There is paint residue on the roof structure saying “Mitchell Produce Company” and on the first floor of the east elevation saying “Eggs” and “Potry.” The *Daily Republic* newspaper relocated there in 1964.<sup>4</sup> Despite the c. 1985 alterations, the overall form and style of the building is intact. (*Listed as Contributing in 1995 Boundary Increase nomination*).

**117 North Lawler Street                      Non-Contributing                      c.2000**

This building is a two-story c.2000 gable front commercial building. The two-bay storefront has a recessed entry at the southern storefront and large fixed plate glass display windows with metal bulkhead. The entire building is clad in corrugated metal. (*Listed as Non-Contributing in 1995 Boundary Increase nomination*).

**205-209 North Lawler Street                      Non-Contributing                      c.2005**

This building is a two-story c.2005 rusticated concrete block movie theater. A central recessed entry with sidelights faces east beneath a cantilevered marquee. A recessed stepped pediment is centered on the east façade. A large single-story wing to the south has a projecting cornice and no windows. (*Listed as Non-Contributing in 1995 Boundary Increase nomination*).

**215 North Lawler Street                      Contributing                      c.1925**

This building is a two-story commercial block with a c.1978 storefront. The east façade is divided into three bays by brick pilasters between which there is dentil banding. Large fixed glass display windows flank a central entry. The storefront surround is clad with pebble-stone paneling beneath a textured metal sign panel. Window openings on the second floor are covered with standing seam metal. (*Listed as Contributing in 1995 Boundary Increase nomination*).

**The King Building  
300-312 North Lawler Street                      Contributing                      1919**

The King Building is a large, three story brick apartment and commercial building, located at the northeast corner of Lawler Street and Third Avenue. Designed by local firm Kings and Dixon, the building is a good example of an early twentieth century commercial block with detailing influenced by the Prairie School. The principal western and southern facades are faced with textured dark brown brick, while the northern and eastern elevations are faced with lighter-colored common brick. The brickwork on the first and second stories is smooth, while the brickwork on the third story has recessed sixth courses. The principal facades are divided into bays by brick pilasters. The pilasters rest on light-colored concrete bases and are topped by ornate geometric brick capitals that are Prairie Style in design. The brick pilasters support an entablature that has a simple light-colored cornice. Above the cornice is a brick parapet with concrete coping. A concrete diamond is set into the parapet at the top of each pilaster. The rectangular window openings are grouped in sets of two, three, or four. They have brick lintels and sills on the first two stories, and concrete sills on the third story. Most of the openings have been filled with shorter horizontal sliding sash windows. The main entrance to the building is located near the center of the western façade. Above the main entrance is a name block that reads “W. H. King.” There are several brick-framed storefront entrances and windows on the western and southern facades. Most have been altered somewhat

<sup>4</sup> Mitchell Centennial Executive Committee, *Mitchell Rediscovered: July 15-19, 1984* (July 1981), 27.

with new brickwork and plate glass or glass block windows. (*Listed as Contributing in 1995 Boundary Increase nomination*).

**305 North Lawler Street**

**Non-Contributing**

**c.1965**

This building is a c.1965 single-story rectangular commercial building. The building is substantially covered with a Mansard roof of wood shingles. Windows are recessed and are fixed plate glass. The main pedestrian entrance is on the east façade. There is a vertical board cornice. An inclined concrete sidewalk and parking spaces lay along the east side of the building. (*Listed as Non-Contributing in 1995 Boundary Increase nomination*).

**309 North Lawler Street**

**Contributing**

**1911**

This building is a two-story commercial block. The front corners of the building are embellished with banded brickwork of recessed fifth courses. The east façade has a c.1965 storefront with recessed entrance at the southeast corner with fixed square glass windows above and to the north. On the northern end of the storefront, there are large fixed plate glass display windows above smaller divided windows with a surround veneer of thin bricks. A large standing seam metal sign panel spans the building above the storefront area. Windows on the second floor have been filled with glass block. Raised rectangular brick panels cap these windows. A standing seam metal parapet was added to the building c.1990. The building was enlarged to the west c.1925. On the south elevation, the walls are of common brick with few windows. (*Listed as Contributing in 1995 Boundary Increase nomination*).

**403 North Lawler Street**

**Non-Contributing**

**c.1987**

This building is a c.1987 two-story modernist bank building with attached drive-thru canopy to the west. Exterior walls are dominated by alternating panels of white concrete and tall, narrow recessed three-light windows. Additional small recessed rectangular windows are located at the top of each stucco panel. The building has a canted cornice. There are projecting concrete wings with clipped cornice adjoining recessed tinted-glass entrances on the southwest and northeast corners (*Not Listed in original nominations*).

**100 South Main Street**

**Non-Contributing**

**c. 2000**

This building is a c. 2000 single-story gas station. Its asphalt tile hipped roof has a gable over the entrance and wide eaves. The west façade features a long stretch of plate glass windows, central double doors, stucco walls, and brick veneer wainscot. There is another entrance on the north façade. The building is set back in the lot to allow parking along its west and north facades, as well as a flat-roofed, four-pump island in front. (*Not listed in original nominations*).

**T.P. Navin Building**

**101 South Main Street**

**Contributing**

**1911, c. 1956**

The Navin Apartments is a three-story commercial block. The storefront of the east-facing facade is stuccoed and the first floor of the north elevation features maroon structural glass. The central entry on the façade has a prominent flat canopy and is flanked by two-pane glass display windows on either side. The windows have small fixed fabric awnings. A broad stucco sign panel spans the building above the storefront. There is also a sign mounted on the second-floor corner of the building. Windows on the second and third floor of the east façade are either single or paired one-over-one and have stone sills and thick stone lintels. Centered on the east façade, just above the third floor windows, is a nameplate that reads "T.P. Navin 1911." The cornice along the east and north facades has brick corbelling beneath a flat stone or concrete coping. The north elevation has two entrances; one is recessed with a flat fixed metal canopy and maroon structural glass surround. The other entrance also has a flat fixed metal canopy within a low-springing brick arch infilled by maroon structural glass. An additional storefront at the northwest corner has glass block and eight-light windows, with a maroon structural glass surround. The building changed hands becoming the Hotel Roberts in 1956 when many of these first floor alterations were probably done. Windows on the second and third floors of the north elevation are single one-over-one with stone sills and thick stone lintels. The unadorned south and west elevations have one-over-one windows. Many windows were replaced within the original openings c.1998. The first floor of the south elevation, facing a parking lot, was covered in stucco c.2000. (*Listed as Contributing in original nomination*).

**The Cassem Building**

**122 South Main Street**

**Contributing**

**1913**

This building is a two-story brick commercial building. The central portion of this brick building is framed by pilasters along the sides of the whole front façade. The storefront has been altered (likely c. 1978) with a signboard, a fixed awning, metal plate glass windows and a single-leaf metal door off-set to the north on the façade. Below the storefront windows is a bulkhead made of stretcher bond brick with a rowlock sill. The second story features a name block reading "Cassem 1913" in a rectangular beveled brick surround made of outer soldier courses and two levels of rowlock courses, flanked by two square beveled brick accents. Above that is a band of corbelled brick dentils, and above that a full-width beveled rectangle. The front façade is capped with flat stone or concrete coping. The two original window openings on the second floor remain with their stone sills, but the windows themselves have been replaced with shorter paired one-over-one metal

windows below shingled infill, c. 1978. Both sets of replacement windows also have fixed awnings. The north elevation was covered with metal siding c. 2005. *(Listed as Good in original nomination).*

**124 South Main Street****Contributing****1914, c. 1958**

This building is a long one-part glazed brick commercial building. The c. 1958 modernized storefront features a surround of colored aluminum panels, a flat metal canopy, large open-front display windows (three panes on each side), and a recessed central single-leaf door with plate glass sidelights and transom.<sup>5</sup> There is nothing mounted to the concrete foundation visible below the windows. Above the storefront, original brickwork includes pilasters on each side and in the center to create two bays, corbelled brick banding through both bays, and flat stone coping. A mount for a large electrified sign that extends above the roofline is attached to the center pilaster. The south elevation, facing Railroad Ave., is clad in stucco c. 1998, and the back half of the building extends slightly to the south featuring several multi-light metal windows and a single modern overhead garage door. *(Listed as Good in original nomination).*

**Depot****210 South Main Street****Contributing****1909**

This building is a single-story Neoclassical style railroad depot. A basic rectangular form with side gable roof, this building has deeply-recessed pedimented gable ends with ocular windows. There are long wood modillions in the broad eaves and recessed pediments. On the north façade, a cross gable entrance bay projects slightly and extends far above the roofline. It features cornice returns, modillions, and paired brick pilasters with cut stone bases and capitals. The entrance features a modern double door with transom below a round-arch tripartite window with vertical muntins and a soldier-brick surround with stone keystone. Between the paired pilasters are small three-over-one windows. There are two groups of three five-over-one windows on the western side of the main entrance bay and three groups of three between the main and secondary entrances. A second, shorter cross gable with a pediment supported by paired brick pilasters contains an entry flanked by five- and four-over-one windows. Horizontal brick banding and a stone band at the window sill level add horizontal emphasis around the circumference of the building. Several industrial wood cargo doors throughout the building have been preserved beneath glass. A small screen porch was added to the rear c.2000. *(Listed as Contributing in original nomination).*

**100 North Main Street****Contributing****1950**

This building is a single-story commercial block with an asymmetrical west facade. The façade is done in blond Roman brick, while the south elevation has common blond brick. The recessed angled entry has three canted one-over-one fixed metal frame glass display windows above a brick base. On the northern corner of the storefront, there is a metal display case. A large sign panel is angled forward above the storefront. The south elevation is unadorned except for a long horizontal band of glass block windows with a concrete sill and soldier brick lintel, and two single doorways. The east end of the south elevation has an additional storefront with a central entry flanked by plate glass display windows in a soldier brick surround. *(Listed as Very Distracting in original nomination).*

**104 North Main Street****Non-Contributing****c.1900**

This building is a single-story commercial block. A c.2000 storefront and stucco façade covers any historic fabric on the front of the building. At the storefront, fixed tinted glass display windows with metal bulkheads flank a central recessed entry. *(Listed as Distracting in original nomination).*

**Michels Building****106 North Main Street****Non-Contributing****1912**

This building is a two-story brick commercial block with a large c.1985 diagonal wood panel storefront. A small mirrored plate glass window is located to the right of a recessed entry on the first floor. The second floor has four one-over-one windows with stone sills and transoms beneath brick jack arch lintels. Centered in corbelled brick banding stone nameplate is set into simple brick bands and reads "Michels 1912." Above, a lighter-color brick indicates removal or replacement of the original cornice. The size and scale of the late-twentieth century storefront as well as the lost cornice affect the ability of the Michels Building to contribute to the district. *(Listed as Good in original nomination).*

**108 North Main Street****Non-Contributing****1918**

This building is a single-story brick commercial block with a tall c.2000 standing seam metal parapet. In the storefront area, fixed plate glass display windows with corrugated brick bulkheads flank a central recessed entry. A flat metal canopy spans the width of the west façade. A sign board above the canopy has been covered with corrugated metal. Pilasters at each end of the façade have recessed brick detailing in the shaft and at the cornice. Each pilaster has a stone capital. A band of three rows of dogtooth bricks is centered beneath the metal roof. The combination of altered roofline and storefront affect the ability of 108 N. Main Street to contribute to the district. *(Listed as Good in original nomination).*

<sup>5</sup> Building Permit Files, City of Mitchell Inspection Department.

**112 North Main Street**

**Contributing**

**c.1905, c. 1937**

This building is a single-story tan brick commercial block. In the storefront area, thick metal frame plate glass display windows with c.1937 glazed ceramic tile kickplate flank a multi-level recessed central entry. The floor of that recessed entry is constructed of decorative mosaic tile reading "Sam Saxe"—the owner in 1937. A fixed awning covers the transom area. The stepped parapet is defined by flat stone coping above a slightly projecting brick sign panel. *(Listed as Good in original nomination).*

**114 North Main Street**

**Non-Contributing**

**c.1915**

This building is a single-story commercial block covered with a 1967 striped aluminum slipcover. Fixed plate glass display windows above metal panel bulkheads flank a recessed central entrance. A flat fixed metal canopy spans the width of the storefront. *(Listed as Very Distracting in original nomination).*

**116 North Main Street**

**Non-Contributing**

**c.1915**

This building is a single-story commercial block covered with c.1967 aluminum slipcover. Fixed plate glass display windows above brick bulkheads flank a recessed central entrance. A flat fixed metal canopy spans the width of the façade. *(Listed as Very Distracting in original nomination).*

**118 North Main Street**

**Contributing**

**1920, c.1950**

This building is a single-story concrete block commercial building. A recessed entry at the northwest corner has large, fixed angled display windows to the south, above a glazed tile bulkhead. A fixed flat metal canopy spans the width of the storefront. Above the canopy, the signboard features a programmatic sign c. 1977 mounted perpendicularly to the wall, and features exposed neon tubing and exposed bulbs around the edges.<sup>6</sup> From the north, it can be seen that the forward part of the building is slightly larger than the rest of the building. *(Listed as Blending in original nomination).*

**121 North Main Street**

**Contributing**

**1910**

This building is a two-story Beaux Arts commercial block. The east façade has smooth stone on the upper floor, with c.2010 red brick and stucco on the storefront and the section above it. A stepped parapet has three recessed, rectangular panels above a cornice with wide dentils. A carved stone nameplate says "First Trust & Savings Bank." Rosette medallions are located before and after "First", and before and after "Bank." Single one-over-one windows on the second floor flank a centrally located group of three one-over-one windows. Vertical stone blocks with Indian head medallions are located on either side of the central group of windows. Two original American eagle motif tiles are symmetrically placed at the edge of the front façade above the storefront area and are left exposed amid the stucco. The storefront was remodeled c. 2009-2010 with a recessed entrance, brick veneer bulkheads, and display glass set in a stucco wall. A second entry to the building is located at the southern end of the storefront. *(Listed as Contributing in original nomination).*

**123 North Main Street**

**Contributing**

**1908**

This building is a three story commercial block, done in the Commercial Style with a Romanesque-influenced asymmetrical first story. The original building c. 1883 was extended back to the alley and substantially rebuilt in 1908. It was built as a bank with a third floor lodge hall. The east façade has three bays on the first floor and two bays on the second and third floors. The north elevation has twelve bays on the first floor and eleven bays on the second and third floors. Vertical columns of windows are slightly recessed to form pilaster-like beams and include paired one-over-one windows with large transoms and stone sills. Recessed rectangular panels between the second and third floor windows feature egg-and-dart ornamentation, and there is corbelling above the third floor windows where the recessed bays meet the fascia. The first floor features polished limestone bands alternating with shorter rough-faced limestone courses, and regular-ashlar quartzite along the basement. Windows and doors on the first floor façade have arched openings with sharp-angled keystone and voussoirs supported by polished granite columns (Corinthian on the corner openings). The façade entryway features wooden paired doors with substantial hardware. A massive pressed metal cornice with brackets and dentils is mounted on the east façade above a brick fascia that features a stone egg-and-dart course. Up through the 1980s, the metal cornice extended down the north elevation. The revealed parapet wall on the north elevation is stepped. The seventh bay on the north elevation has a large, arched entry on the first floor, beneath a second floor cantilevered bay, and on the third floor, a bank of three one-over-one windows, each with an arched transom. *(Listed as Contributing in original nomination).*

**200 North Main Street**

**Contributing**

**1887, 1916**

This building is a two-story commercial block that was remodeled substantially by the firm Purcell & Elmslie as they worked on the Branson Bank next door.<sup>7</sup> The firm used stucco walls, banding, and a wide cornice to create a Prairie Style-inspired horizontal emphasis. The west façade has a wide, central, recessed entrance flanked by plate glass display cases on

<sup>6</sup> Building Permit Files, City of Mitchell Inspection Department.

<sup>7</sup> Personal Collection of Jeff Logan.

brick bases, all below a wood sign board. Windows on the second floor include paired one-over-one windows with transoms and retractable awnings. Large sign panels are attached to the building on the top of the west façade and the first floor on the south elevation. Six sets of paired one-over-one windows with transoms and retractable awnings span the second floor south elevation. Smooth belt courses project slightly above and below the second floor windows and span around the periphery of the entire facade and south elevation. An additional entry is located at the southeast corner. Alterations since the 1916 remodel include the loss of a wide overhanging cornice and the replacement of storefront materials, but overall, the form and horizontal emphasis of the building is intact.<sup>8</sup> (*Listed as Distracting in original nomination*).

**Medical Arts Building**

**203-205 North Main Street**

**Contributing**

**c.1935**

This building is a three-story Art Deco style commercial block. Vertically fluted pilasters of cast stone divide three-over-three windows at the second and third floor of the east façade. Stylized blocks of a floral motif and rosette medallions are located above the windows on the third floor. A projecting stone band with dentils spans the entire width of the east façade. Tripartite vertical panels add additional vertical emphasis between the second and third floor windows. A central entrance, with an elaborate metal Art Deco style canopy and sign that reads "Medical Arts Building," allows access to upper floors. The northern pier of that entrance features an engraving of "Walter J. Dixon / Architect." The southern storefront had its theater marquis removed and was clad in textured white brick c. 1962.<sup>9</sup> It has a recessed entry, a door flanked by louvered shutters, and a large display window. The storefront to the north is surrounded by black structural glass and polished stone and has a recessed entry. A sign panel covers the transom. On the south elevation, light wells there are single and double one-over-one windows, and there are stucco panels where it formerly joined an adjoining building. (*Listed as Contributing in original nomination*).

**206 North Main Street**

**Contributing**

**c.1928**

This building is a two-story commercial block. Large fixed glass display windows above a tile bulkhead flank the recessed entry. An additional entrance to the right of the storefront provides access to the second floor. A flat, fixed metal canopy and sign board span the width of the storefront. Three pilasters divide the façade into two large bays and one narrow bay above the entrance to the second floor. Brick soldier courses run above and below the second floor windows. Four paired one-over-one windows and a single one-over-one window have covered transoms and stone sills on the second floor. The parapet is divided with vertical brick bands and a flat concrete coping. (*Listed as Good in original nomination*).

**207 North Main Street**

**Contributing**

**c.1922, c.1961**

This is a two-story rectangular commercial building. Features on the upper floor of this building include herringbone bond brick, stone banding under windows, stone lintels, and a flat metal canopy over the storefront. The storefront has a metal-panel sign board, brick pilasters with polished granite bases, a double-leaf entrance flanked by large angled display windows, and a tile floor.<sup>10</sup> The second level has a band of five windows in a stone surround with Chevron accents, and single windows with soldier- brick lintels to either side. The building has a cut stone cornice as well. (*Listed as Good in original nomination*).

**208 North Main Street**

**Non-Contributing**

**1906**

This building is a two-story commercial block with a c.1970 storefront, boarded windows, and a c.1985 standing seam metal parapet that spans across the adjacent building at 210 North Main Street. The façade has two recessed entrances, both flanked by plate glass display windows with brick surrounds. A flat metal canopy spans the width of the storefront. Twelve synthetic panels are located above the canopy. Six windows on the second floor have been boarded, but stone sills and lintels remain. Three corbelled pilasters are centered on the west façade, and the center pilaster has a cut stone cap that reads "1906." The combination of altered storefront and metal parapet affect the ability of this building to contribute to the district. (*Listed as Good in original nomination*).

**D.T. Becker Building**

**210 North Main Street**

**Non-Contributing**

**1930**

This building is a two-story commercial block with a deeply recessed central entry flanked by cantilevered, aluminum-frame plate glass display windows. There is a c.1985 standing seam metal parapet that spans across the adjacent building at 208 North Main Street. The storefront surround is brick, with wood bulkheads, overhanging glass display cases, a deeply recessed entrance, and a wide wood signboard. An additional recessed entry to the right of the storefront provides access to the second floor. The second floor has four windows; the three northernmost are six-over-one with stone sills and transoms. The southernmost window has been replaced with a one-over-one window that also has a stone

<sup>8</sup> Photograph, "Burning of Woelfel Building, Jan 17, 1921," Personal collection of Jeff Logan.

<sup>9</sup> Photograph, c. 1960-62, Collections of Mitchell Area Historical Society.

<sup>10</sup> The building occupant changed from the Kresge to the Geyerman's Company expected in August 1961. *The Daily Republic* (Mitchell, SD), June 26, 1961.

sill and transom. A band of stone spans the width of the façade just above the transom. A stone sign plate is framed in brick with small square stone tiles and reads “49-D.T. Becker-30.” The metal parapet affects the ability of this building to contribute to the district. (*Listed as Good in original nomination*).

### **Toggery Building**

**211 North Main Street**

**Contributing**

**1944**

This building is a two-story commercial block. The storefront has plate glass windows and a central, recessed entry with tile floor. The storefront surround is made of cream-colored enameled metal panels, with a dark brown enameled metal bulkhead. Metal rods support a broad, flat metal canopy above the storefront windows. Above this, the store name is printed in streamlined lettering and traced with neon tubing. Windows on the tan brick second floor are four, evenly spaced one-over-one with rowlock brick sills. The wall is stretcher bond brick excepting two courses of rowlock brick between the windows and nameplate. An inset stone panel, centered on the façade reads “49-Toggery-44.” Some exterior work in 1976 is indicated in building permit files.<sup>11</sup> A simple stone or concrete coping sits atop the parapet wall. (*Listed as Blending in original nomination*).

**212 North Main Street**

**Contributing**

**1883, 1950s**

This building is a two-story commercial block. It has a recessed central entry flanked by large angled display windows and a cantilevered display case, all in place by the 1950s.<sup>12</sup> The storefront canopy and wood shingle surround and bulkhead were added after the 1950s. An additional entry provides access to the second floor to the right of the storefront. The brick second floor has three one-over-one windows, each with a transom and faux slatted shutters. The cornice has a parapet with corbelled dentils, three recessed rectangular panels, and a central raised segment with corner posts and dogtooth brick banding. Windows on the second floor were replaced within the original openings c.1995. (*Listed as Good in original nomination*).

**213 North Main Street**

**Contributing**

**1883, 1950s**

This building is a two-story commercial block. The significant late 1950s storefront has a flat Streamline Moderne style metal canopy that is rounded at the corners. Large, asymmetrical, plate glass storefront windows, including a projecting corner display case, flank a central recessed entry. The storefront surround is black enameled metal panels. According to a historic photograph, the display case configuration was in place by the early 1950s.<sup>13</sup> A 1969 metal façade and two small hopper windows cover the upper level of the building. (*Listed as Very Distracting in original nomination*).

### **G.A. Clark Building**

**214 North Main Street**

**Contributing**

**1886, c.1953**

This building is a two-story Italianate commercial block. The c. 1953 storefront was remodeled by Walter Dixon and built by Kuipers Construction Company.<sup>14</sup> It has a central recessed entry with a textured white brick surround has a cantilevered glass display case on the northern end and large angled display windows on the southern. An additional entrance located at the northwest corner provides access to the second floor. A broad flat fixed metal canopy, added after 1960, spans the width of the storefront and extends across the adjacent building to the north (216 N. Main Street). Three long, narrow one-over-one windows with brick window hoods with keystones are located on the second floor. A decorative soldier-course band with a dogtooth pattern spans the width of the façade at the level of the window hoods. The cornice has corbelled dentils with a central raised segmented arch with corbelled corner posts. A small recessed sign plate in the parapet reads “G.A. Clark 1886.” The storefront, except for the canopy, was in place before the 1950s. (*Listed as Good in original nomination*).

### **J. Harrer Building**

**215 North Main Street**

**Contributing**

**1892, c.1946**

This building is a two-story commercial block. The c. 1946 storefront has a central recessed entry surrounded by a highly polished, rounded dark rose-colored granite storefront (and entryway floor) with curving metal frame display windows.<sup>15</sup> Dahle Jewelers moved into the building in 1946.<sup>16</sup> A flat metal canopy spans the width of the storefront. The second story is clad in banded multicolored rose and blonde stone, with four evenly spaced tall, narrow one-over-one windows. Each window has a segmental arch lintel. A sign plate is centrally located in a band of small square blocks that reads “J. Harrer 1892.” A slightly projecting stone band with dentils adorns the entire width of the cornice. (*Listed as Contributing in original nomination*).

<sup>11</sup> Building Permit Files, City of Mitchell Inspection Department.

<sup>12</sup> Klein, *Mitchell and Neighbors*, 32.

<sup>13</sup> Klein, *Mitchell and Neighbors*, 84.

<sup>14</sup> Building Permit Files, City of Mitchell Inspection Department; Klein, *Mitchell and Neighbors*, 32.

<sup>15</sup> Building Permit Files, City of Mitchell Inspection Department.

<sup>16</sup> Mitchell Centennial Executive Committee, *Mitchell Rediscovered*, 44.

**216 North Main Street**

**Contributing**

**c.1910, 1951**

This building is a two-story commercial building with a 1951 brick facade.<sup>17</sup> Large fixed glass display windows above brick bulkheads flank a deeply recessed, multi-level entrance. A flat metal canopy, added after the 1950s, spans the width of the storefront. The second floor has three, small, evenly spaced three-over-one windows with transoms. The brick facade has a stretcher bond variation veneer of narrow long bricks. A flat concrete coping defines the parapet. (*Listed as Blending in original nomination*).

**217 North Main Street**

**Contributing**

**1907**

This building is a two-story Classical Revival commercial block. The facade is covered in smooth cast stone and has a two-story centered pediment supported by four massive fluted Ionic columns. The 1909 Sanborn map indicates fireproof construction that used concrete block.<sup>18</sup> The central entry has a leaded glass transom and is flanked by small rectangular leaded glass windows. The door surround details include egg-and-dart and dentil bands and decorative brackets. The pediment features an egg-and-dart band at the architrave, incised "Mitchell National Bank" between incised rosettes on the frieze, and a palmette sculptural element at the peak. A protruding cornice spans the width of the building. Fixed windows have been set within the original openings c.1995. A "drive up" window has been added to the rear. (*Listed as Contributing in original nomination*).

**218 North Main Street**

**Contributing**

**1886, 1960-1962**

This building is a two-story commercial block with a c. 1960 storefront and a c.1962 vertical metal panel facade over the upper two floors.<sup>19</sup> Woelfel's jewelry store moved there in 1960.<sup>20</sup> On the storefront area, large canted display cases have a surround of metal panels and flank a recessed entrance. An additional recessed entrance to the right of the storefront area provides access to the second floor and features a stylized aluminum door with tinted glass. A flat broad aluminum canopy sits below the signboard of metal panels that feature a script font exposed-neon sign. Three one-over-one windows are located on the second floor. The upper floors also feature a large perpendicularly-mounted neon sign. The north elevation has been clad in stucco. (*Listed as Very Distracting in original nomination*).

**Western National Bank**

**223 North Main Street**

**Contributing**

**1906**

This building is a four-story, two-part commercial block, done in the Commercial Style with Neoclassical detailing, built as the Western National Bank. The storefront on the east facade with its central temple-front entrance was replaced before 1926 at which time the building was occupied by J.C. Penney's store, and again in c.1960 with an asymmetrical entrance, glass panels surrounding large display windows, retractable cloth awning, and neon sign with diamond-framed letters hung perpendicularly off the corner.<sup>21</sup> The storefront was remodeled again c. 2010 with a textured brick surround, dark framed display glass, and a retractable awning. An additional entrance with a transom is located at the south end of the front facade. Historic stone also surrounds the first floor, while the upper floors are brick. The facade is divided into five bays. Each bay is divided by brick pilasters and has paired one-over-one windows with transoms beneath jack arch lintels with keystones. A metal cornice with dentils and block modillions spans the parapet along the facade and north elevation. The upper floors of the north elevation repeat the details to the facade in thirteen bays. The first floor of the north elevation has an infilled entrance with pediment and engaged columns. Windows on the first floor also were all filled with brick c. 1960 except for an unadorned entry at the far west end of the north elevation. Windows on the rear elevation are single one-over-one windows with segmented arch lintels. (*Listed as Contributing in original nomination*).

**Realty Building**

**300 North Main Street**

**Contributing**

**1914**

This building is a large three-story commercial block of textured brick arranged with three bays divided by light wells on both the west-facing facade and street-facing south elevation. On the facade, each bay is slightly pedimented with stone coping and a narrow entablature. A narrow cast stone band separates the third floor windows in each bay from the decorative cornice and parapet. A cast stone sill spans the entire west and south elevations. The cast stone coping, entablature and bands are highly decorative. The storefront has a recessed southwest corner entry, a central entry, and an additional entry at north end of the front facade. Storefront windows are large plate glass display windows with paneled wood bulkheads, a broad wood sign panel, and retractable awning. Some first floor windows on the south elevation have been filled with bricks, but the stone sills remain. An additional storefront area is located at the east end of the south

<sup>17</sup> Building Permit Files, City of Mitchell Inspection Department; Klein, *Mitchell and Neighbors*, 32.

<sup>18</sup> Sanborn Map Company, *Insurance Map of Mitchell, South Dakota*, Sheet 6, September 1909.

<sup>19</sup> Building Permit Files, City of Mitchell Inspection Department.

<sup>20</sup> Mitchell Centennial Executive Committee, *Mitchell Rediscovered*, 37.

<sup>21</sup> Photograph Postcard, "Western National Bank, Mitchell, S.D.," Collections of Mitchell Area Historical Society; Argus Leader. *A Pictorial History of the Cities of South Dakota: Aberdeen, Brookings, Mitchell, Pierre, Rapid City, Sioux Falls, Watertown & Yankton* (Vancouver, WA: Pediment Publishers, 2005), 59; Building Permit Files of City of Mitchell Inspection Department.

elevation. On the south elevation, there is an entrance with a highly decorative classicist surround and a metal fire escape. In the center of the first floor on the south elevation, clerestory and basement windows have been infilled with brick. Second floor windows on the west façade and south elevation are single and paired one-over-one with transoms that advertise early businesses. Windows on the third floor of both elevations are single and paired three-over-one with stone sills. Historically, there were three storefronts on the west façade with awnings above or below transom windows, the southwestern storefront extended around the south elevation, and most second-floor windows had individual retractable awnings.<sup>22</sup> (*Listed as Contributing in original nomination*).

**301-303 North Main Street**

**Contributing**

**1887, c. 1900**

This building is an ornate three-story Eclectic commercial block with painted brick walls. The first floor has a recessed entry at the south end and a recessed central entry. A half-width flat metal canopy and small programmatic and backlit signs are mounted above the storefront. Brick pilasters divide the east façade of this building into three bays. On the second floor, a one-over-one window in the center bay is flanked by tri-part windows within the outer bays. On the third floor, a tri-part window in the center bay consists of an eight-over-one window flanked by two narrow six-over-one windows. The outer bays each feature paired six-over-one windows. Elaborate decorative brickwork arches with stone keystones accent windows on the second and third floors. Keystones feature carved symbols that include anchors and abstract scrollwork. There are stone courses at the sill level on the second and third floor windows, and there are accent bands and blocks of basketweave-bond brick. The brick cornice band features long corbelled dentils. A decorative metal cornice tops the façade, and features geometric motifs, large decorative brackets, and a central gable peak with Master Mason symbol. Historically, there was a central round-arch vault entrance in the storefront, storefront windows extended around the south elevation, and there were tall arched windows on the third floor of the façade.<sup>23</sup> The storefronts were replaced before c.1960. A second storefront at the north end is recessed with plate glass display windows and a metal-panel surround. The south elevation features seven bays of tri-part and paired windows on the second floor and shortened six-over-one windows on the third floor. The windows all have simpler brick arches flush in the wall, and there is a soldier dogtooth course of brick above the second floor windows. The cornice of the south elevation features shorter corbelled dentils. Bricks in the west end of the south elevation are severely deteriorated and may have been sandblasted. A large two-story annex was added to the rear of the building c.1900, which has a metal panel storefront and a second floor with one-over-one windows, transoms, and brick banding at the cornice. (*Listed as Contributing in original nomination*).

**305 North Main Street**

**Contributing**

**1907**

This building is a small, unadorned one-story brick commercial building with dentil cornice beneath a flat concrete coping. A mid-century slipcover, visible in a historic photograph from the late 1950s, has been removed.<sup>24</sup> The storefront dates from c.1980 and has a recessed central entry with a vertical wood panel surround and metal frame display windows. A large fixed canvas awning spans across both this building and its neighbor to the north, 307 N. Main. (*Listed as Very Distracting in original nomination*).

**307 North Main Street**

**Contributing**

**1915**

This building is a small, brick commercial building. The peaked parapet is stepped, with flat stone coping. Rectangular brick panels, tiles, and a soldier course band decorate the expression line above the storefront. The decorative brickwork extends down the corner piers that flank plate glass display windows with a central recessed entry and vertical wood panel bulkheads. A large fixed canvas awning spans across both this building and its neighbor to the south, 305 N. Main. The storefront was replaced c.1980, and the north elevation is covered with stucco. (*Listed as Good in original nomination*).

**J.W. Elliott Building**

**308 North Main Street**

**Contributing**

**1912, c. 1956**

This building is a two-story brick commercial block. The c. 1956 storefront features a recessed entry, a glass display case with recessed base to the north, large angled display windows to the south, short yellow brick bulkheads, and an aluminum metal frame. A fixed flat metal canopy is above the storefront. The second floor has four one-over-one windows with concrete lintels and sills. The type of brick used on the façade shifts midway through the second floor, perhaps because of changes in supply during construction. A carved nameplate, which reads "J.W. Elliot 1912," sits between the windows and the cornice. The cornice is comprised of two bands of stretcher bricks, a band of dogtooth detailing, and brick corbelling. (*Not listed in original nomination*).

**310 North Main Street**

**Non-Contributing**

**c.1890**

This building is a two-story commercial block. The storefront has a recessed entry at the north end with large fixed plate glass display windows and stucco bulkhead, beneath a retractable fabric awning. The second floor has three one-over-one windows with stone sills. The façade has been covered with stucco c.1995, along with the adjacent building to the north (312 N. Main St.) obscuring historic materials and cornice. (*Listed as Good in original nomination*).

<sup>22</sup> Photograph Postcard, "Realty Building, Mitchell, S.D.," Collections of Mitchell Area Historical Society.

<sup>23</sup> "Main St., Mitchell, S.D., looking North," Photograph Postcard, Collections of Mitchell Area Historical Society.

<sup>24</sup> Collections of Mitchell Area Historical Society.

**312 North Main Street**

**Non-Contributing**

**c.1885**

This building is a two-story commercial block covered by stucco c.1995. Fixed plate glass display windows above the stucco bulkhead flank a recessed entry. A fixed fabric awning is located over the transom. Four one-over-one windows with stone sills and awnings are located at the second floor. An additional metal frame glass door with a transom and sidelight is located to the south of the storefront area and provides access to the second floor. Contemporary alterations obscure historic materials and cornice of the façade. The storefront was replaced c.2000. All second floor windows have been replaced. *(Listed as Distracting in original nomination).*

**314 North Main Street**

**Non-Contributing**

**1909**

This building is a single-story rectangular commercial building with a c.2000 façade. Fixed plate glass display windows with narrow vertical wood bulkhead flank a central recessed entry. A c.2000 fixed fabric awning is supported by four poles that are attached to a corrugated metal parapet wall. The building originally had two stories and any historic materials on the façade are completely obscured.<sup>25</sup> *(Listed as Very Distracting in original nomination).*

**316 North Main Street**

**Non-Contributing**

**c.1910**

This building is a two-story commercial block covered with c.1995 stucco. The c.1985 storefront has a recessed entry at the north end and a fixed plate glass display window to the south. An additional recessed entry at the south end provides access to the second floor. The storefront surround is diagonal wood siding. A retractable awning spans the width of the storefront beneath a wood sign panel. There are three one-over-one windows with faux shutters and wood panel sills on the second floor. A simple dentil cornice can be seen below metal coping. The façade's historic materials and detailing are completely obscured by the c.1995 stucco, metal cornice, and windows. *(Listed as Distracting in original nomination).*

**317 North Main Street**

**Contributing**

**1908, c. 1949**

This building is a two-story commercial block. The storefront has a configuration with a central recessed entrance flanked by plate glass display windows with transoms, pressed tin ceiling, and wood-paneled bulkhead. An additional entry is located at the south end. The second floor features paired metal horizontal two-over-two windows, in soldier brick surrounds. A modernization in the 1940s included "a new front and display windows."<sup>26</sup> A neon sign band is located above a fabric awning. Two horizontal bands of brick are located between the second floor windows and the thick sandstone coping. The storefront was reconstructed in the early 2000s, having had a blue structural glass open-front storefront in the mid-century. The south elevation was covered in stucco at an unknown date. *(Listed as Blending in original nomination).*

**318 North Main Street**

**Contributing**

**1900, 1959**

This building is a simple two-story commercial block with a storefront set between two brick piers. The entry is at the north end of the storefront, adjacent to two large plate glass display windows, transoms, and mosaic tile bulkhead. A bulbous sign panel above a fixed flat metal canopy identifies the signboard area of the storefront. The unadorned second floor area is divided into nine vertical segments by slightly recessed tan brick columns and topped with metal coping. A group of three small windows is located in the center of the second floor. The façade was modernized in 1959.<sup>27</sup> *(Listed as Blending in original nomination).*

**319 North Main Street**

**Contributing**

**c.1905**

This building is a single-story dark-brown brick commercial block. Large angled display windows with bulkheads of elongated red brick flank a central recessed entry. A wide sign panel rests on round metal supports over the storefront. The original building had three storefronts with transom windows and retractable awnings, which were replaced before c. 1960 and remodeled again later in the twentieth century. The area above the storefront is divided into three bays by pilasters that extend above the parapet. Each features a rounded concrete or stone cap. Recessed rectangular panels and brick dentils are located below horizontal stone bands between each pilaster. The parapet has flat stone coping. *(Listed as Blending in original nomination).*

**320 North Main Street**

**Non-Contributing**

**c.1915**

This building is a two-story brick commercial block. The c.1970 storefront is comprised of angled display windows flanked by recessed entries at each end of the façade. The storefront paneling and bulkhead are textured plastic, beneath a large wood sign panel. Four one-over-one windows with stone sills are located on the second floor. The historic cornice is defined by several horizontal bands of brick dentils and corbelled dentils. A tall standing seam metal roof was added c.1990, changing the profile of the building. *(Listed as Good in original nomination).*

<sup>25</sup> Photograph, "Main Street South, Mitchell, S.D.," Collections of Mitchell Area Historical Society.

<sup>26</sup> Mitchell Centennial Executive Committee, *Mitchell Rediscovered*, 43.

<sup>27</sup> Building Permit Files, City of Mitchell Inspection Department.

**J.N. Crow Building**

**322 North Main Street**

**Contributing**

**1900**

This building is a two-story brick commercial block. The corners of the building are defined by massive, Prairie School-influenced brick piers with geometric stone caps. The mid-century storefront c. 1966 that extends around the corner features large plate glass display windows, a recessed aluminum entrance, and a cantilevered display case on the corner. The storefront surround is white brick, with a fixed flat metal canopy beneath a corrugated metal panel with the store name in a dramatic script font mounted to it. The second floor has a recessed rectangular panel between two pilasters with decorative stone caps. Second floor windows feature jack arch lintels with keystones and a unified stone sill. A nameplate reads "J.N. Crow" below a simple stone cornice. The unadorned parapet has stone coping. Second floor windows have been replaced, with paired one-over-one windows on the west façade and Chicago-style picture windows (with enclosed transoms) on the longer north elevation. The east end of the north elevation contains downsized and enclosed storefronts between original brick pilasters on the first floor. *(Listed as Good in original nomination).*

**S.T. Greene Building**

**323 North Main Street**

**Contributing**

**1908**

This building is a two-story brick commercial block. The storefront has a recessed entry flanked by plate glass display windows with a diagonal wood bulkhead. A flat metal canopy is located below the transom area, which is covered with paneling. A stone belt course spans the textured brick façade and north elevation. Windows on the second floor of the façade are paired one-over-one with a divided transom. Masonry piers on either side of the façade have stone trapezoidal accent blocks at the top and rough-cut stone bases. A centered stone nameplate between courses of brick corbelling reads "S.T. Greene." The simple cornice has a stone course and stone coping. The north elevation is divided into six bays by second-story piers and features paired windows with divided transoms. The first floor of the north elevation has one plate glass display window at the east end, a centered recessed entry beneath a stone surround with entablature, and an additional storefront with a recessed entry and plate glass display windows at the west end. The storefront materials were replaced in 1948, 1962, and 1969, with covered transom, heavy-framed metal windows, and diagonal wood bulkhead.<sup>28</sup> Some openings on the first floor of the north elevation have been filled with bricks. *(Listed as Good in original nomination).*

**Beckwith Building**

**400-408 North Main Street**

**Contributing**

**c.1915, 1961**

This building is a two-story brick commercial block encased in vertical blue metal panels as part of 1961 modernization undertaken by the occupant Newberry Company and executed by Kuipers Construction Company.<sup>29</sup> The storefront on the façade has a central recessed double entry with a central brick pier, a series of metal frame plate glass display windows, a brick bulkhead, a sign board, and a fabric awning. There are also entrances on the northern end of the storefront and just around the south corner. There is another storefront area with display windows, a large perpendicularly-mounted neon sign, and a brick surround is located at the far eastern end of the south elevation. Bands of paired four-over-four and twelve-over-twelve windows, framed by the metal panels, define the second floor of the façade and south elevation.<sup>30</sup> There is a simple metal cornice/flashing. The east elevation features exposed brick walls and second-story nine-over-nine windows. *(Listed as Very Distracting in original nomination).*

**401 North Main Street**

**Contributing**

**1938**

This building is a single-story Art Moderne style commercial block constructed in 1938 for a regional dry goods chain. Beige and maroon enameled metal panels form the base of the east façade and wrap around the curved southeast corner. The double-leaf main entrance is set back from the rounded southeast corner and is flanked by glass block windows. A plate glass display window is located on the south façade, while the two display window openings on the east façade have been covered with diagonal wood paneling (c.1985). The western portion of the south façade is unadorned brick with five glass block windows, two entrances on the west end, and flat concrete coping. *(Listed as Very Distracting in original nomination).*

**405 North Main Street**

**Non-Contributing**

**c.1922**

This building is a single-story rectangular commercial building with a c.1980 facade. The façade is divided into two bays. The southernmost storefront has a deeply recessed entrance flanked by large plate glass display windows. The northernmost storefront is slightly recessed, and the display windows are flush with the entrance. Diagonal wood paneling surrounds a portion of the storefront display area. A short, flat metal canopy spans the width of the storefront. The rest of the façade surround is made of concrete panels. Stucco covers the north elevation. The original building is obscured by c.1980 materials. *(Listed as Blending in original nomination).*

<sup>28</sup> Building Permit Files, City of Mitchell Inspection Department.

<sup>29</sup> Building Permit Files, City of Mitchell Inspection Department; Photograph of corner of Second and Main looking North circa 1961. Collection of Mitchell Area Historical Society.

<sup>30</sup> Photograph, Beckwith Building under construction, Collection of the Mitchell Area Historical Society.

**412 North Main Street**

**Contributing**

**c.1960**

This building is a commercial block with a stacked bond brick veneer, built as a J.C. Penny's store which opened at that location in January 1960.<sup>31</sup> The front portion of the building is two stories while the rest of the building is one story. The central part of the storefront is recessed, with two pairs of metal frame doors with transoms, large canted display windows above brick bulkheads, and a retractable awning. Two round support columns in the entry and the floor of the entry area are covered with small mosaic tiles. Above the storefront, seven flat brick panels are raised slightly from the surface of the façade. Metal coping follows a cornice that steps down at each corner. *(Listed as Distracting in original nomination).*

**413 North Main Street**

**Contributing**

**c.1902, c.1954**

This building is a two-story brick commercial block with a c.1954 structural glass storefront. The storefront is symmetrical, with two central entry doors flanked by angled display windows beneath a short flat metal canopy. A c. 1979 metal sign with exposed neon tube lettering is perpendicularly-mounted above the storefront. Windows on the second floor have been covered with plywood. A decorative metal cornice with six small interior brackets and two large corner brackets spans the width of the front façade. Pressed metal siding covers the front portion of the wooden south elevation. The building has a 1975 one-story brick addition to the west. *(Listed as Contributing in original nomination).*

**415 North Main Street**

**Contributing**

**c.1920, 1954**

This building is a single-story commercial block with a 1954 structural glass storefront.<sup>32</sup> An angled recessed entry is located at the south end of the east elevation, to the left of two large plate glass display windows. Above the asymmetrical storefront, the façade features a recessed brick rectangular panel beneath a flat concrete coping. *(Listed as Blending in original nomination).*

**423 North Main Street**

**Contributing**

**c.1930**

This building is a two-story multi-colored brick commercial block, and may have been built as an annex to the adjacent building at 425 N. Main. This building has a deeply recessed central entry flanked by large plate glass display windows. The storefront surround, including the bulkhead, is mosaic tile. A fixed cloth awning spans the width of the façade and continues across to the building to the north. The second story is simple, with five evenly spaced, fifteen-light metal hopper windows over brick sills. There is a band of brick below the windows that is bonded in a basketweave variation, and there is a corbelled band above the windows. A later-twentieth century metal façade on the upper stories of this and 423 N. Main has been removed. The storefront windows are c.1990; the ceramic tiles are c.1975. *(Listed with 425 N. Main Street as Contributing in original nomination).*

**Elks Home**

**424 North Main Street**

**Contributing**

**1900**

The Elks Home is a two-and-a-half story Neoclassical style free-standing building with a Sioux quartzite foundation and brick walls. It was built by Andrew J. Kings as a Home for the Benevolent and Protective Order of Elks, and later served as a church. Fluted columns with flared Ionic capitals support the monumental portico which features a centered pediment and a highly decorated entablature with a molded architrave and modillions. The raised porch walls and curved knee walls on the front steps are made of rusticated quartzite with sandstone coping. The main entry is a double-leaf door with sidelights and transom beneath a round arch with a bracketed keystone. Windows on the first floor west façade are paired one-over-one with transoms, stone sills, and heavy stone lintels. Windows on the second floor west façade are paired one-over-one, with stone sills and heavy stone lintels. There are stone arches around basement windows and entrances. The large cornice features molded bands and modillions. Several windows on the north and east elevations have been bricked in. A one-story bay located on the north elevation holds a separate entrance. *(Listed as Contributing in original nomination).*

**425 North Main Street**

**Contributing**

**1926**

This building is a two-story brick commercial block. The building has a recessed central entry in a large arched cast stone surround with an "M" inscribed in the arched pediment. The entry is flanked by large plate glass display windows, installed c.1995. The storefront and bulkhead are covered in mosaic tiles that date to c.1975. An awning spans the width of the front (east) façade and continues across to the building to the south (423 N. Main St.). Above the awning, the transom area is filled with black glass. A decorative band of horizontal bricks in a variation on basketweave bond runs below the second floor windows. The second floor contains seven, evenly-spaced, twelve-light, metal hopper windows with brick sills. The cornice features a brick arcade with brightly-colored six-by-six inch tiles below a corbelled dentil brick course. A later twentieth century metal façade on the upper stories of this and 423 N. Main St. has been removed. The arrangement of first floor openings on the north elevation has been altered with many original openings infilled with brick matching 423 N. Main St. The second floor on the north elevation features a row of long narrow downsized windows in original openings.

<sup>31</sup> Mitchell Centennial Executive Committee, *Mitchell Rediscovered*, 41.

<sup>32</sup> Building Permit Files, City of Mitchell Inspection Department.

The decorative cornice matches that of the front elevation. Near the west end of the north elevation, a three-story rectangular brick shaft over a garage bay features an arcade of three tall and narrow windows, a molded stone course, and large decorative tiles lining the parapet. On the western end of the north elevation, there is another storefront with narrow bays for a door and a window, framed with stucco. *(Listed as Contributing in original nomination).*

**501 North Main Street**

**Contributing**

**c.1920**

This building is a two-story brick commercial block. The east-facing façade has brick pilasters at the corners. The entry is at the north end of the east facade beneath a tinted transom. The storefront has four large metal frame windows with tinted glass above a wood bulkhead. The transom area is covered with a sign panel, beneath an exposed brick rowlock course. The four windows on the second floor are one-over-one with rusticated stone lintels and sills. A corbelled brick cornice and horizontal banding span the east façade. A c.1978, single-story brick trapezoidal addition to the south is covered with stucco and has a large pent roof covered in asphalt shingles. Historically, there were two entrances on the southern end of the storefront, with one leading to the second floor, and the recessed main store entrance located south of canted display windows with wood panel bulkheads and tall transoms.<sup>33</sup> *(Listed as Contributing in original nomination).*

**512 North Main Street**

**Contributing**

**1917**

This building is a two-story brick commercial block, formerly the Salvation Army headquarters. The storefront area has entry doors at each end and enclosed transoms, flanking three large three-pane display windows replaced sometime after construction.<sup>34</sup> A large fixed awning obscures much of the west façade. Three one-over-one windows with stone sills are located on the second floor, each with a boarded transom. Each window opening has a jack arch lintel with a stone keystone and geometrically placed stones at the corners. A single stone diamond sits between each window. Flat stone or concrete coping and raised stone caps at either end adorn the edge of the simple parapet, and the cornice has dogtooth bands and corbelling. Windows on the south elevation are paired one-over-one with segmental arches. A c.2000 sliding glass door has been added at the center of the south elevation. A two-story section at the rear of the building is covered with c.1978 corrugated metal siding on the east elevation. *(Listed as Contributing in original nomination).*

**514 North Main Street**

**Contributing**

**1961**

This building is a single-story commercial building with a polygonal northwest corner. A deeply recessed entrance bay with a single-leaf door and an integrated planter is located at the south end of the west façade. The Northwestern Public Service Company had a grand opening in 1961 for the building that showed large open-front windows on the façade, and the door and windows were replaced in 1985.<sup>35</sup> Windows are square fixed plate glass, surrounded by graveled-texture panels and kickplates. Additional details include beige and dark brown glazed tile block walls and horizontal banding above and below the storefront area. *(Listed as Good in original nomination).*

**522 North Main Street**

**Non-Contributing**

**c.2000**

This building is a one-story rectangular building set back from the sidewalk behind a fenced courtyard. The building is clad in board-and-batten siding, has an entrance to the right of center, and has a wrap-around porch with asphalt shingles and bracketed wood posts. Windows are large fixed metal frame sash. *(Listed as Very Distracting in original nomination).*

**Corn Palace**

**604 North Main Street**

**Contributing**

**1921**

The Corn Palace is a prominent, two-story building built with concrete and steel, and featuring elements of the Moorish Revival style. Fixed hip roof awnings with wood shingles are located above rectangular panels on the west façade and south elevation. These panels are decorated with murals done in corn and grains, which are installed new each year. Four large engaged stone columns divide a central bay above the entrance on the façade. Corn mural panels exist between these columns, and each panel is topped with a rounded, wood shingle awning. A large sign with the words "Mitchell Corn Palace" and several corn designs exist above the rounded awnings on this central bay. Below, a centered flat roof awning protects the main entry and is supported by square articulated brick piers. Moorish stylistic elements such as onion domes and conical turrets were added to the building in 1937. The central entrance bay is flanked by prominent conical turrets. Twelve flags exist on the roof of the building, emerging from the onion domes, as well as other points along the roof. One large onion dome is located on the roof over the central entrance bay of the building. Smaller onion domes are located on the northwest and southwest corners of the building (main façade) as well. The bottom quarter of the main façade of the Corn Palace is clad in brick. An addition with mottled brick veneer, metal cornice, and polygonal bays with pyramidal glass roofs was added to the east (rear) elevation c.1975. *(Listed as Contributing in original nomination).*

<sup>33</sup> Photograph, —G.A. Vermilyen, Grocer, Mitchell, S.D.,” Collections of Mitchell Area Historical Society.

<sup>34</sup> Photograph, Hersey 1917, —Salvation Army Citidal [sic], Mitchell S.D.,” Collections of Mitchell Area Historical Society.

<sup>35</sup> Building Permit Files, City of Mitchell Inspection Department; *The Daily Republic* (Mitchell, SD), September 12, 1961.

**Municipal Armory**  
**612 North Main Street**

**Contributing**

**1937**

The Mitchell City Hall building, built as the Armory, is a three-story Art Deco concrete building with a projecting, full height, stepped vertical entrance bay. A glass block opening below a ribbed sculptural block extends through the second and third stories of this central projecting entrance bay. Art Deco designs appear on the third story of the projecting central bay, flanking the central glass block. The central, projecting bay is flanked by three-story bays, each with a cutaway third-story corner on the northeast and southeast corners of the building. The base of the building is slightly beveled. The majority of windows are one-over-one double hung aluminum, although there are some metal sliding windows as well. There are three fixed, eight pane (four-over-four) windows on the second floor of the north side of the building. The first floor entryway itself is recessed into the projecting bay and features an angled ceiling of recessed panels with the city seal featured in bas-relief. Around 1960, when City Hall moved into the Armory, the façade was altered. According to a 1938 photograph, all one-over-one windows on the façade used to be three-light windows and those near the edge used to wrap around the corners in sets of three or four.<sup>36</sup> The entrance was replaced, formerly having three sets of double doors with three circular panes of glass in each leaf as well as five-light transoms above each set of doors. On the north elevation, the original building had five six-light windows on each story. The surface has also been stuccoed. The building is connected to the Corn Palace, at 604 North Main Street, on the south side. *(Not listed in original nomination).*

**First United Methodist Church**  
**310 North Rowley Street**

**Contributing**

**1907**

This building is a two-story Richardsonian Romanesque style church built using a hip roof with prominent cross gables, rough-cut and coursed purple and pink-colored Sioux quartzite masonry, a large square bell tower at the southwest corner, and a raised basement. The west façade has three entrances with concrete steps. The central recessed entrance has a heavy round-arch surround and is flanked by one-story polygonal bays with asphalt shingle tower roofs, then by two higher entrances with round arch surrounds. In each gable end, stained glass windows are set behind exterior square-paned glass within massive Romanesque arches. The prominent gables have stone finials and corner turrets with rounded caps. Other windows, of varied size and placement, have purple quartzite sills and lintels. There are purple stone courses in the wall and a pink stone dentil band beneath the eaves. The bell tower has a pyramidal roof with two rows of dentils above three tall narrow arched openings on each side. On the east end of the south façade, there is wing with a tall arched entrance, stained glass gable, and a canted corner. Concrete block planters have been installed at the sidewalk level on the south façade. A low-profile single-story addition was built to the north c.1978, and lies outside the district boundary. *(Listed as Contributing in original nomination).*

<sup>36</sup> Photograph, "Armory, Mitchell, S.D.," Collection of Mitchell Area Historical Society.

**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.

**Areas of Significance**

(Enter categories from instructions)

- COMMERCE
- TRANSPORTATION
- POLITICS/GOVERNMENT
- ENTERTAINMENT/RECREATION
- ARCHITECTURE

**Period of Significance**

1883-1963

**Significant Dates**

1909  
See continuation sheet.

**Significant Person**

(Complete only if Criterion B is marked above)

N/A

**Criteria Considerations**

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

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or 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.

**Cultural Affiliation**

N/A

**Architect/Builder**

Kings, Andrew J.  
Purcell, William G. and George G. Elmslie  
Rapp, Cornelius W. and George Leslie Rapp  
See continuation sheet.

**Period of Significance (justification)**

The period of significance for the Mitchell Historic District begins in 1883 with the construction of the earliest surviving buildings in the district, and extends through 1963, to include the initial wave of mid-century storefront modernization through the 50-year criterion of the National Register of Historic Places.

**Criteria Considerations (explanation, if necessary)**

N/A

**Statement of Significance Summary Paragraph** (provide a summary paragraph that includes level of significance and applicable criteria)

The Mitchell Historic Commercial District has local significance under Criterion A in the areas of Commerce, Transportation, Politics/Government, and Entertainment/Recreation. The Mitchell Historic Commercial District is also eligible for the National Register of Historic Places under Criterion C for Architecture because it embodies important local expressions of trends in architectural forms, styles, and functions. Mitchell's downtown was established with the railroad in the late nineteenth century, grew exponentially from 1900 to 1930, and then participated in the national trend of modernizing storefronts and facades in the automobile age of the 1940s-1960s. Its buildings represent trends in commercial forms and modernization, as well as Romanesque, Neoclassical, Beaux Arts, Prairie Style, and Art Deco stylistic influences on commercial and institutional architecture. The district conveys a historical sense of time and place through its architecture and setting. The district contains an intact core of local commercial resources from the latter decades of the nineteenth century to the mid-twentieth century.

The original nomination included the "specific dates" of 1886-1933. This update sets the period of significance to 1883-1963 in order to reflect the full expanse of resources, from the earliest constructed buildings to mid-century modernizations, that speak to the significant periods of development in downtown Mitchell. The update also proposes revised boundaries for the historic district that enclose the historic core of downtown Mitchell, and eliminate areas on the periphery of the district where the majority of buildings have been demolished or have lost historic integrity through alterations or loss of setting.

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

The Mitchell Historic Commercial District is eligible for the National Register of Historic Places under Criterion A for its association with Mitchell's early commercial development, trends in transportation, county and municipal politics and government, and the Corn Palace's significant role in state tourism and entertainment. The Mitchell Historic Commercial District is eligible for the National Register of Historic Places under Criterion C as the buildings that were constructed in downtown Mitchell during active and important periods in the town's history accurately reflect local and regional trends in architectural form, style, and function that represent historically significant changes over time. The district consists of commercial buildings that reflect the historic commercial development of the town as well as examples of institutional buildings that reflect the political and social life of city residents. The construction dates of the buildings correspond with the periods of economic prosperity and opportunity in the Mitchell area, with the first buildings being constructed in the early 1880s and another large group constructed between 1900 and 1930. The erection of Art Deco public landmarks in the 1930s and the modernization of commercial storefronts through the 1940s and early 1960s correspond with periods of transition when owners continued to strive for downtown development despite the respective challenges of economic depression and suburbanization. Early-twentieth century photos show a downtown characterized by two-part commercial blocks and large fabric awnings over the sidewalks (see Figure 1). Photos from the automobile age show a greater diversity in building forms, a transition from awnings to metal canopies, and a dominance of perpendicularly-hung neon signs (see Figures 2, 3, and 4).

The Mitchell Historic Commercial District is most significant for its association with local commercial development from the first buildings constructed on Main Street in the 1880s through its first wave of modernizing storefronts in the late 1940s. The first extant building in the district dates from 1883, shortly after the town was made the county seat in 1879 and received a railroad line in 1880. Commercial developments in downtowns show the interconnectedness of early Midwestern towns—how governmental and transportation activity brought with it economic health. Similarly, business leaders worked as boosters to attract additional political and recreational activity.

By 1884, Mitchell's downtown already stretched along Main Street from Railroad Avenue to 4<sup>th</sup> Avenue within the original 1879 platted boundaries, and the densest part of the downtown remained in those four blocks for much of the early twentieth century. The earliest businesses of hotels, saloons, lumber companies, and mills served both rail travelers and area farmers coming in to trade. Economic successes and societal growth led to the construction of specialty stores like millinery, jewelry, furniture, hardware, and drug stores as well as banks and meeting halls for fraternal organizations. Industrial development occurred horizontally along the two railroad lines at Railroad Avenue and 8<sup>th</sup> Avenue with warehouses, coal sheds, mills, and foundries. Eventually, in the early twentieth century, businesses opened between 4<sup>th</sup> and 7<sup>th</sup> Avenues in Rowley's First and Second Additions; they were often larger buildings (including the Corn Palace) and constructed at a lower density. Also in the first half of the twentieth century, harness shops and liveries were replaced with automotive showrooms and filling stations, opera houses were replaced with air-conditioned movie theatres, and storeowners replaced iron and wood storefronts with neon signs, aluminum, colored panels, and plate-glass display cases.

The district's significance in the area of transportation begins with Mitchell's actual location—chosen because of the prospective route of the Chicago, Milwaukee, and St. Paul Railroad. The town incorporated in 1879 and the rail line reached it in 1880. In 1884, the establishment of Milwaukee Road's division headquarters and maintenance shop, as well as the 1887 arrival of the Chicago, St. Paul, Minneapolis, and Omaha line, further tied the town's work force to either the railroad itself or the businesses that catered to travelers and traders. These two rail lines set the initial geographical boundaries for commercial development between their depots along Railroad Avenue to the south and 8<sup>th</sup> Avenue to the north. The extant Milwaukee Road depot, built in 1909, represents this historic tie between Mitchell's transportation and commercial history even though other railroad buildings have been demolished or have lost the ability to convey their significance to the district.

The Davison County Courthouse, Mitchell Armory (City Hall), and the Carnegie Public Library made downtown Mitchell the hub for county and municipal civic activities. The 1902 Carnegie library was constructed through financing from city government and the Carnegie Corporation. It succeeded an 1884 library in a wood shack run by the Women's Christian Temperance Union and the storage of books at the YMCA. The current 1936 Davison County Courthouse was designed by the local firm of Floyd F. Kings and Walter J. Dixon and replaced a previous 1883 building. Mitchell's Armory, built in 1937 next to the Corn Palace, served as training facilities, offices, and storage for the National Guard until the building became City Hall in 1960. Both the courthouse and Armory are the most prominent examples of Art Deco architecture in the district and reflect a push in the 1930s for public improvements that used federal relief funding wherever possible.

The Mitchell Historic Commercial District is significant in the area of entertainment and recreation because of the long history of the Corn Palace in the city's development and its many entertainment functions. The city built the first Corn Palace in 1892 to display the area's agricultural richness for the Corn Belt Exposition. The current structure was built in 1921 and designed by Chicago-based firm, Rapp and Rapp, who primarily specialized in movie palaces. Its exterior walls are decorated with corn and other grains in murals designed by different artists over time including Alexander Rohe, William Kearney, Oscar Howe, and others. Since 1892 (with intermittent skipped years during the early period), the Corn Palace has served as an auditorium hall for music concerts, dances, sporting events, exhibitions, and political lectures. It still hosts events, from major concerts to local basketball games, and is one of the best recognized of South Dakota's tourist attractions.

The significant architectural styles in the Mitchell Historic Commercial District cover a range of late nineteenth and early twentieth century commercial blocks that used Italianate, Neoclassical, Romanesque, Commercial (Chicago) Style, and Prairie School influences, as well as landmark examples of Richardsonian Romanesque, Neoclassical, Beaux Arts, Prairie School, and Art Deco architecture. The district includes mostly two-part commercial blocks with retail space on the first floor and residential or office space above, one-part commercial blocks with decorative cornices, and several free-standing landmark buildings. Through the 1940s to the early 1960s, the trend to modernize commercial storefronts swept through Mitchell and many businesses remodeled their storefronts, rearranged display cases and plate glass windows, and added large signboards to attract consumers in cars. Of the buildings in the district, about twenty-five percent have modernized storefronts or facades from that period. Architects that contributed to the district include the national firms of Purcell & Elmslie and Rapp & Rapp; the regional work of Kings & Dixon, William Steele, J.A. Lindstrand, and Wallace L. Dow & Son; as well as the prolific local builder Andrew J. Kings.

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## **Developmental history/additional historic context information (if appropriate)**

### **Early History of Mitchell**

In 1873, the Dakota legislature established twenty-three counties in anticipation of the growth that the railroad would bring to the territory. Davison County was among that early group and was named for Henry Caleb Davison. Davison had come to Bon Homme County (two counties south of what became Davison County) with his wife in 1869, a native of Maine who homesteaded, ran cattle, operated a hotel, ran multiple general merchandise stores (including liquor sales), served as postmaster, and was active in the Democratic party—all in the Bon Homme County area near the territorial capital in Yankton.<sup>37</sup> When organized in 1874, Davison County had barely enough eligible male candidates to fill administrative positions—for instance, John Morris, an Episcopalian minister, was simultaneously appointed county treasurer, probate

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<sup>37</sup> Mitchell Centennial Executive Committee, *Mitchell Rediscovered*, 1; Karolevitz, 18.

judge, and school superintendent.<sup>38</sup> Growth in the county was initially slow due in part to the effects from the 1873 economic depression, strong winter storms, and grasshopper plagues.<sup>39</sup>

Mitchell's history began in the late 1870s with a small trading outpost called Firesteel, near the point where the Firesteel Creek meets the James River (sometimes referred to locally as the Jim River). It was located along one of the trails to Fort Thompson on the Missouri River, and later along the Jimtown Trail stage line.<sup>40</sup> Local tradition holds that after a railroad surveyor found a piece of driftwood in 1879, indicating potential flooding, it was decided that the town would be developed in a location on higher ground about two miles from Firesteel. The surveyor proved to be correct, and a flood completely destroyed the remnants of Firesteel just two years later.<sup>41</sup> However, the relocation from Firesteel to Mitchell also had a great deal to do with the influence of railroad construction. The town of Mitchell was platted by A.M. Rowley in July 1879, surveyed by resident Israel Greene, and opened for settlement in September 1879.<sup>42</sup> This first plat set up the town north from Railroad Avenue to 4<sup>th</sup> Avenue, and west from Langdon Street to Sanborn Street. In November 1879, Mitchell became the county seat of Davison County, a vastly important factor in bringing social and economic longevity to the town. In September 1880, a land office for ten surrounding counties was relocated from Sioux Falls to Mitchell, getting visits from 200 homesteaders on its first day.<sup>43</sup> Land offices—like courthouses and post offices, and often predating them—were places of intense economic activity as well as social interaction. Legal professionals came to the city and occupied much of their time settling land claims.<sup>44</sup> Construction was constant and frenzied, despite a tornado hitting the town in 1880.<sup>45</sup> In 1880, Thomas Scholfield and John R. White built a dam and flour mill on the James River east of Mitchell, to which farmers from a wide area traveled in order to mill their wheat. Then, in the winter of 1880-1881, historic blizzards and flooding that affected the whole of the Upper Plains also seriously endangered the lives and livelihoods of settlers in the new town of Mitchell, but no lives were lost, and the village was incorporated in 1881.<sup>46</sup>

### **Early Railroad Transportation in Mitchell and the Railroad Depot**

Mitchell was established during the summer of 1879 in anticipation that one of South Dakota's two most extensive rail systems, the Chicago, Milwaukee, and St. Paul, would push westward toward the Missouri River from southeastern South Dakota. The present site of Mitchell, just west of the James River, was acquired during the spring of 1879 by John D. Lawler, a real estate investor and son of a Milwaukee Road stockholder who had advance notice of the Milwaukee Road's planned route. The Milwaukee Road was constructed through Mitchell in 1880 and continued west to the Missouri River at Chamberlain in 1881. Mitchell was named for the president of the Milwaukee Road, Alexander Mitchell, and with this christening began a long history as an important railroad community.

Mitchell continued to grow proportionally with railroad expansion and served as a shipping point to eastern markets for southern James River Valley farm products. As the railroad flourished, so did Mitchell's economy. In 1884, the Milwaukee Road opened a division headquarters and maintenance shop in Mitchell and became one of the city's largest employers. Historian Bob Karolevitz wrote that "literally scores of families depended on the railroad for their livelihood, and the Milwaukee Road's payroll went a long way towards supporting local businesses."<sup>47</sup> The Milwaukee complex evolved from a fourteen-stall roundhouse into an extensive collection of tracks and shops that spread along the southern side of the tracks. The 1909 Milwaukee Road passenger depot was built on the northern side of the tracks at the foot of Main Street. During that early period, the Milwaukee Road also built a major north-south branch line through Mitchell. Dubbed the James River branch, this line linked Mitchell with Aberdeen to the north in 1884 and with Yankton to the south in 1886.<sup>48</sup> After the Sioux reservation west of the Missouri River was broken apart to permit white settlement, the Milwaukee Road extended westward from Chamberlain, connecting Mitchell the towns of Presho in 1905 and Murdo in 1906, and with the Black Hills in 1907. Potential customers in the northern portion of the West River region became accessible to Mitchell wholesalers as branch lines were built westward from the Milwaukee Road's north-south line. Mitchell was also linked by

<sup>38</sup> Bob Karolevitz, *An Historic Sampler of Davison County* (Virginia Beach: The Donning Company, 1993), 20.

<sup>39</sup> Karolevitz, *An Historic Sampler*, 20.

<sup>40</sup> *Ibid.*, 18.

<sup>41</sup> Works Progress Administration (WPA), Federal Writer's Project, *A South Dakota Guide* (Pierre: South Dakota State Historical Society Press, 2005 [1938]), 127.

<sup>42</sup> WPA, *A South Dakota Guide*, 126-127.

<sup>43</sup> Donn P. Sundby, "The Background, Growth and Principal Institutions of Mitchell, South Dakota" (master's thesis, University of South Dakota, 1977), 32; Karolevitz, *An Historic Sampler*, 26.

<sup>44</sup> Sundby, "The Background, Growth and Principal Institutions," 32.

<sup>45</sup> Karolevitz, *An Historic Sampler*, 25.

<sup>46</sup> *Ibid.*, 27.

<sup>47</sup> *Ibid.*, 47.

<sup>48</sup> Sundby, "The Background, Growth and Principal Institutions," 31.

rail with growing Midwestern cities such as Sioux City, Omaha, Kansas City, Chicago, Duluth-Superior, and Minneapolis-St. Paul.

Competition for the Milwaukee arrived in 1887 when Mitchell's second railroad, the Chicago, St. Paul, Minneapolis, and Omaha (later part of the Chicago and Northwestern system), was completed to Mitchell from Salem, SD. The Omaha also constructed shops and a roundhouse in Mitchell near 8<sup>th</sup> Avenue and Davison Street, on the northern edge of downtown. The Omaha railroad was never extended westward as planned, and Mitchell remained in the advantageous position as a terminal station.<sup>49</sup>

The Mitchell railroad depot included on the southern end of the commercial district was constructed for the Chicago, Milwaukee, and St. Paul Railroad that had first reached town in October 1880. The depot was constructed in 1909 at a cost of \$40,000, based on a plan by Chicago architect, J.A. Lindstrand. Lindstrand designed many of the stations for the Milwaukee Road, including a large station at Missoula, Montana. During the early twentieth century, the depot was arguably the most significant structure on Mitchell's Main Street, serving as the hub of passenger activity and as a link and connecting point to the outside world. Porters often carried guest luggage north down Main Street to the many nearby hotels. As with many small railroad towns, Mitchell's continued existence was dependent on the business that the railroad brought to town. The depot served the city until 1951, when the railway terminated passenger service operations.<sup>50</sup> Freight service operations were terminated in 1981. The depot served as the connecting point between Mitchell, surrounding towns, trade centers like Minneapolis, and through to markets in eastern states. Its continued presence reminds visitors of the vital role played by the railroad in the development of the town.

### **The City's Commercial Development**

By 1890, Mitchell had grown to a population of 4,000.<sup>51</sup> Commercial expansion in Mitchell emanated from the depots and railroad facilities. Entrepreneurs began to establish a variety of businesses in what would become the central downtown area of Mitchell to serve both the workers and travelers coming by rail, as well as those from surrounding farms coming into town to buy land, trade, and socialize. Many of these early businesses, such as mills, grain warehouses, an elevator capable of storing 20,000 bushels of wheat, feed stores, blacksmith shops, and harness shops, catered to the town's agrarian needs. Mitchell also had its share of land brokers, lawyers, doctors, dentists, and one optician. In the early 1880s, Mitchell erected its first eight gas street lamps on Main Street, built wooden sidewalks, and passed laws for both hygiene and fire protection to keep the streets and town limits free of manure, dead animals, and hay stacks.<sup>52</sup> Mitchell's Board of Trade was established in 1883. Its correspondence secretary, James S. Foster (a land agent and local city official originally from Syracuse, New York), actively worked to promote development in the town and, to that end, published the *Dakota Advocate* to send to prospective settlers back east.<sup>53</sup> Some of the more prestigious operations attracted to town by the Board of Trade were the Monmouth (Illinois) Merchant Mills on the west corner of W. Railroad Ave. and S. Duff St., a large iron foundry/machine works on the east side of that same corner, and the Toledo (Ohio) Linseed Oil Company.<sup>54</sup> In 1882, residents established the Southeastern Dakota Agricultural and Driving Park Association that built a track and stables east of the town near the railroad tracks and Foster St. for horse-racing and agricultural exhibitions that brought visitors from across the region.<sup>55</sup> By the mid-1880s, a variety of businesses, such as banks, hotels, shoe and clothing stores, drugstores, jewelry stores, and liquor establishments were developed in the downtown area to attract the business of residents and travelers.<sup>56</sup> Construction along Main Street soon expanded a block or so in either direction along the cross-streets. Wood-frame businesses continued to be susceptible to fire despite the establishment of a volunteer fire company. For instance, the southern half of the west side of the 200-block of N. Main Street burned on September 19<sup>th</sup>, 1884.<sup>57</sup>

In 1879, early settlers established the First Presbyterian Church, the town's first religious institution. By 1882, many other congregations began emerging throughout the town including the First United Methodist Church—although Mitchell at the time had more saloons than churches.<sup>58</sup> In the mid-1880s, Mitchell's founders also prevailed in a contest with the towns of

<sup>49</sup> Sundby, —*The Background, Growth and Principal Institutions*,” 31, 68.

<sup>50</sup> Karolevitz, *An Historic Sampler*, 153.

<sup>51</sup> Sundby, —*The Background, Growth and Principal Institutions*,” 33.

<sup>52</sup> *Ibid.*, 37-39.

<sup>53</sup> Sundby, —*The Background, Growth and Principal Institutions*,” 35; Karolevitz, *An Historic Sampler*, 28.

<sup>54</sup> Karolevitz, *An Historic Sampler*, 57.

<sup>55</sup> The track was later used for territorial fairs, auto racing, and later became Hitchcock Park. Karolevitz, *An Historic Sampler*, 46.

<sup>56</sup> Sundby, —*The Background, Growth and Principal Institutions*,” 34-35.

<sup>57</sup> Sanborn Map Company, *Insurance Map of Mitchell, Davison County, South Dakota*, Sheet 2. (August 1884).

<sup>58</sup> Karolevitz, *An Historic Sampler*, 28.

Huron and Ordway for the Methodist-based Dakota University (later Dakota Wesleyan University).<sup>59</sup> After resolving several conflicts between local city leaders and the Methodist Church about the mission and intent of the University, Dakota Wesleyan grew from just a dozen students in 1886 to over one hundred students by 1890.<sup>60</sup>

In the late 1880s, however, Mitchell's first economic boom ended abruptly as a result of a prolonged drought combined with the slowing of homesteading and land sales. The population slipped from 4,000 to 2,579 people between 1890 and 1895.<sup>61</sup> By the latter half of the 1890s, however, conditions for farming had once again improved and local boosters recommenced promoting the town's economy, so that around the turn-of-the-century, Mitchell experienced its second boom. In the late 1890s, more than twenty new manufacturing businesses opened near downtown Mitchell.<sup>62</sup> Rowley's Additions opened north of the original platted boundary and business development slowly extended north. In 1904, the Dakota Central Telephone Company bought out the operation begun in 1898 by Fred B. Elce and built an office and telephone exchange at 113 E. 3rd Ave. in 1912.<sup>63</sup> Roads were unpaved with board sidewalks through the 1910s. A popular recreational activity in the early twentieth century was to stroll along the boardwalks from downtown to Dakota Wesleyan University.<sup>64</sup> The first streets were paved in 1912 with work continuing up through 6<sup>th</sup> Avenue in the 1920s—and even though the first automobiles showed up in town as early as 1902, the completion of the roads and market transitions supported a burgeoning car industry from the 1930s into the mid-century.<sup>65</sup>

The construction of the original Corn Palace in 1892 and the Corn Belt Exposition also prompted an increase in tourism to Mitchell, supporting the development of the downtown economy.<sup>66</sup> In 1904, Mitchell made a bid to be the state capital, arguing that having the capital in the population center of the state made more sense than having it in the geographic center of the state—the town of Pierre. The two competing cities sunk hundreds of thousands of dollars into colorful public relations efforts. The railroads also took sides in the debate and tried to influence voting; the Northwestern Railway offered free tickets to those supporting Pierre and the Milwaukee Road offered tickets to those supporting Mitchell.<sup>67</sup> Although Pierre eventually won this battle, Mitchell gained much publicity from the fight—developers built restaurants, hotels, and entertainment venues, and the town's economy continued to grow.<sup>68</sup> The extension of the railroad and the dismantlement of the western reservations led to a final wave of Euro-American settlers passing through Mitchell.<sup>69</sup> Even though the land office relocated further west to Gregory in 1909, Mitchell continued to serve as a railroad hub for this migration and trade from western settlements so that its population grew to around 5,700 by 1905 and around 7,800 by 1915.

Wholesaling and agricultural processing buildings brought in corn, wheat, and dairy from farms around the James River Valley region. At the height of the railroad shipping era, Railroad Street on the southern edge of the historic district would have been clogged with buyers and sellers, draymen, farm wagons, horses, boxcars, and pallets of freight—manufactured goods, groceries, farm implements, lumber, live animals, and eventually automobiles. Wholesalers brought in goods from major centers like Minneapolis and Chicago by rail to sell to townspeople and farmers, but also bought some products from farmers for local sale. This was the time period when national “name brands” comprised an increasing percentage of the consumer options. The Frick-Wittmann Candy Company (1913) at 114 E. First Ave. was a confectionary wholesaler. The Central Auto and Supply Company at 119 E. First Ave. (1910) was a wholesaler of several types of automobiles, as well as automobile supplies and accessories. The Educator School Supply Company (1911) at 309 N. Lawler St. was a wholesaler of school and office supplies, business equipment and furniture, and textbooks and custom-printed materials. The area continued to be busy, and during World War I, the railroad and warehouse district was even patrolled by Company I of the South Dakota Home Guard to protect local industry and war mobilization efforts against potential sabotage by the socialist and anti-war International Workers of the World (who did at least pass through town on a Milwaukee Road freight train in 1916).<sup>70</sup> In 1938, the major industries continued to be meat and poultry packing, butter

<sup>59</sup> Mitchell Centennial Executive Committee, *Mitchell Rediscovered*, 7; Karolevitz, *An Historic Sampler*, 44.

<sup>60</sup> Karolevitz, *An Historic Sampler*, 45.

<sup>61</sup> Sundby notes the variance in reported population figures. Sundby, “The Background, Growth and Principal Institutions,” 43.

<sup>62</sup> Sundby, “The Background, Growth and Principal Institutions,” 44.

<sup>63</sup> Karolevitz, *An Historic Sampler*, 85.

<sup>64</sup> Mitchell Centennial Executive Committee, *Mitchell Rediscovered*, 15.

<sup>65</sup> Karolevitz, *An Historic Sampler*, 74, 84-85.

<sup>66</sup> *Ibid.*, 57-58.

<sup>67</sup> *Ibid.*, 60.

<sup>68</sup> *Ibid.*, 59-65.

<sup>69</sup> Sundby, “The Background, Growth and Principal Institutions,” 49.

<sup>70</sup> Karolevitz, *An Historic Sampler*, 107, 118.

and cheese making, and livestock and grain shipping; tons of frozen eggs are shipped to eastern markets annually.”<sup>71</sup> Unfortunately, despite a few warehouse buildings that have survived, including the Mitchell Produce Company at 120 S. Lawler Avenue and the Mitchell Furniture Company at 112 E. Railroad Avenue, other utilitarian wholesaler buildings, agricultural processing structures, and associated outbuildings have since lost their relationship to the district or been demolished.

After the profitable wheat market of World War I subsided, the economy of the state began to decline. The first of many, Mitchell’s First Trust and Savings Bank closed in 1924.<sup>72</sup> During the ensuing Great Depression and seasons of drought, Mitchell’s economy took a severe hit. Failing farms drove many families to relocate to larger cities, in search of more consistent job options. In Mitchell, itinerant men traveling the rails and looking for work camped at the roundhouse pond, south of the tracks.<sup>73</sup> In the Depression, cheap entertainment became very important. Recreation at Lake Mitchell flourished (made possible by the 1928 dam at Firesteel Creek) and free films were shown at the Odd Fellows Hall (112-114 W. 4<sup>th</sup> Ave.). The 1930s also saw the rise of the downtown movie palaces and talking pictures, and several of those in Mitchell changed hands or upgraded their facilities in those years.<sup>74</sup> To provide relief for unemployment in Mitchell, the Public Works Administration granted a loan to the city for sewer repairs.<sup>75</sup> In December 1936, the state administrative offices for the Works Progress Administration (WPA) were relocated from Pierre to an abandoned bank in Mitchell and remained there until the program phased out in 1943.<sup>76</sup> The Mitchell Chamber of Commerce commissioned a WPA Writer’s Project pamphlet on Mitchell, paying for its printing in 1938.<sup>77</sup> The WPA ran multiple projects helping finance work on sport fields and stadiums, a community recreation center, the new county courthouse, murals both by Oscar Howe in the dome of the Carnegie Library and by William T. Lackey in the courthouse, and archaeological excavations on the northern edge of town led by W.H. Over (a Smithsonian representative and curator of the museum at the University of South Dakota in Vermillion).<sup>78</sup>

During the 1940s, the economic troubles of the Depression eased as the Army enlisted surplus labor and provided additional demand for industry. Mitchell was just as affected by the Second World War as the rest of the country. Many men from the local community served in the military—with an Air Force base outside of Mitchell, rural residents moved to Mitchell for job opportunities, and others moved to larger cities around the country in order to work for war-related industries.<sup>79</sup> The Rozum Motor Company (eastern 500-block of N. Main St., demolished) switched to producing small aircraft engine parts, precision dies, pouches and other war materials, and the Mitchell Produce Company began manufacturing dried eggs for use in the military.<sup>80</sup> In the 1940s and 50s, technological changes in cars, radio, and television more closely connected Mitchell to the rest of the country. Building fires also continued to be a problem, with the large, fifty-year-old Widmann Hotel (on the southeast corner of First Ave. and Main St.) burning in April 1950. In 1950, Mitchell’s population reached 12,123 (out of 16,522 in the whole of Davison County).<sup>81</sup>

Despite the decline of railroad travel and shipping, Mitchell continued as a hub city as the nearby U.S. Highway 16 (later the approximate route of Interstate-90) became the major transportation route across the state. Previously, unreliable dirt and gravel roads connected major cities in the state. U.S. 16 was paved in sections during the period from 1930 to 1937, and connected the 157 miles between Sioux Falls and Rapid City and was heralded as a completely “dustless” highway from Minnesota to Wyoming.<sup>82</sup> It dramatically improved the efficiency of traveling by car or truck across the region.

<sup>71</sup> WPA, *South Dakota Guide*, 126.

<sup>72</sup> Sundby, —“The Background, Growth and Principal Institutions,” 50.

<sup>73</sup> Karolevitz, *An Historic Sampler*, 176.

<sup>74</sup> *Ibid.*, 131-133, 137.

<sup>75</sup> Sundby, —“The Background, Growth and Principal Institutions,” 51.

<sup>76</sup> Karolevitz, *An Historic Sampler*, 139.

<sup>77</sup> WPA, *A South Dakota Guide*, xl, xxxvii.

<sup>78</sup> Oscar Howe was born on the Crow Creek Reservation in 1915, painted murals in the Carnegie Library dome for the WPA in the 1930, served in WWII, taught at Dakota Wesleyan University in Mitchell, and served as Artist Laureate of the state of South Dakota. William T. Lackey was born in Faith, SD, studied at the Andre Baratko School of Fine Art with Oscar Howe, had a wife Joy who sculpted for the WPA, and, with Joy, he went on to run studios in St. Paul, Milwaukee, and Chicago. The archaeological site is now a National Historic Landmark and has an interpretive center called the Mitchell Prehistoric Indian Village. <http://www.wpamurals.com/lackey.htm>; Karolevitz, *An Historic Sampler*, 10, 138, 141.

<sup>79</sup> The base later became the city airport. Mitchell Centennial Executive Committee, *Mitchell Rediscovered*, 16; Sundby, —“The Background, Growth and Principal Institutions,” 52.

<sup>80</sup> Karolevitz, *An Historic Sampler*, 144.

<sup>81</sup> *Ibid.*, 151.

<sup>82</sup> Elizabeth Eiselen, —“The Tourist Industry of a Modern Highway: U.S. 16 in South Dakota,” *Economic Geography* 21(3)

Tourist travel along U.S. 16 grew exponentially with the commencement of the construction of Mount Rushmore in 1927, the highly-publicized 1935 flight of the aerial balloons from the Stratosphere Bowl near Rapid City, and the general expansion of Black Hills tourism.<sup>83</sup> A 1941 study of travel on U.S. 16 across South Dakota found that statistics on out-of-state traffic were constant through to the Black Hills, and local traffic was heaviest between Sioux Falls and Mitchell.<sup>84</sup> At the time of that study, Mitchell had eight cabin camps with 100 cabins that catered to automotive tourists (the Sioux Falls area had fifteen camps with 160 cabins, and Rapid City had thirty-eight camps with 550 cabins).<sup>85</sup> Interstate I-90 was later established over much of the U.S. 16 route in the 1960s. The interstate on the southern end of the city drew commercial development away from Mitchell's historic downtown. This is concurrent with the initial trend of downtown modernizations as storeowners faced increasing competition from development near the interstate. Mitchell continues as the third largest city along I-90.

### The Corn Palace

The current Corn Palace has served as a multi-use facility for promotions, concerts, conventions, and other events since its construction in 1921. Furthermore, the Corn Palace serves as the most recognizable landmark in Mitchell, as well as one of the most well-known tourist attractions in the entire state of South Dakota.

The idea of creating a corn palace in order to showcase the country's agricultural heritage was not new when it was proposed in Mitchell in the early 1890s by boosters, Lawrence O. Gale, Louis E. Beckwith, and others. Agri-industrial palaces have antecedents in the tradition of industrial fairs, the first of which was held in France in 1798, and which all had the goal of putting on impressive displays of progress—trophies in architectural proportions.<sup>86</sup> Sioux City, Iowa had constructed an elaborately decorated corn palace structure in 1887 to celebrate that year's surplus, but it was only a temporary building that was disassembled each year following the celebration. The town of Plankinton, South Dakota, near Mitchell, unveiled a grain-decorated hall in 1890, and Aberdeen built its Interstate Grain Palace in 1893, although it burned in 1902. Such attractions also appeared in St. Paul MN's Ice Palace (still part of its Winter Carnival), Fort Worth TX's Spring Palace, Ottumwa IA's Coal Palace, Creston IA's Blue Grass Palace, Algona IA's Hay Palace, Grand Island NE's Sugar Beet Palace, and others.<sup>87</sup> The 1893 Chicago Columbian Exposition featured similar "ereal architecture" displays that communicated the same message of agricultural abundance to a worldwide audience; Iowa, Kansas, Missouri, Illinois, and California's exhibits each featured some form of agricultural crop art.<sup>88</sup>

When Sioux City abandoned the tradition in 1891, boosters in Mitchell saw an opportunity to promote their town and possibly construct a permanent structure that would serve as a central attraction. Gale and Beckwith gained the support of the local Corn Belt Real Estate Association—interested in promoting the region's agriculture to potential settlers, and soon they contracted with Andrew J. Kings to build an arena on the southeast corner of 4<sup>th</sup> Avenue and Main Street.<sup>89</sup> The structure was completed in time for the 1892 Corn Belt Exposition, a celebration that was met with great success. The Exposition in Mitchell was held again in 1893, but was cancelled for six consecutive years starting in 1894 because of the drought and poor economic conditions in the area.<sup>90</sup>

In 1900, the Corn Belt Exposition began again and the Corn Palace served as the central attraction for that year's event featuring presidential candidate and orator, William Jennings Bryan.<sup>91</sup> The Milwaukee Road also scheduled additional trains into Mitchell during the Exposition. In 1904, Mitchell boosters used the Corn Palace, as well as a concert by John Philip Sousa and his band, to make their case for having the state capital located in Mitchell.<sup>92</sup> In 1905, the Business Men's League of Mitchell, which had taken over major sponsorship of the Exposition, decided that the building should be

(July 1945), 222-223.

<sup>83</sup> Eiselen, "The Tourist Industry," 223.

<sup>84</sup> *Ibid.*, 224.

<sup>85</sup> *Ibid.*, 228-229.

<sup>86</sup> Pamela H. Simpson, "Real Architecture: Late-Nineteenth-Century Grain Palaces and Crop Art," *Perspectives in Vernacular Architecture* 10 (2005), 275.

<sup>87</sup> Simpson, "Real Architecture," 271.

<sup>88</sup> *Ibid.*, 269-270.

<sup>89</sup> A.J. Kings also built the First National Bank, College Hall at Dakota Wesleyan, Central High School, Holy Family Catholic Church, Elks' Lodge, Carnegie Library, and many other buildings.

<sup>90</sup> Karolevitz, *An Historic Sampler*, 57-59.

<sup>91</sup> *Ibid.*, 59.

<sup>92</sup> *Ibid.*, 61-62.

torn down and replaced with a larger arena to accommodate ever increasing crowds at the event. The larger structure was completed in fifty-five days at a cost of \$15,000 and was located at Fifth Avenue and Main Street.<sup>93</sup>

By 1919, the building again proved too small to accommodate its visitors as the venue attracted popular entertainers and subsequently larger crowds year after year. Additionally, the 1905 structure did not meet state fire laws so the city decided that a third Corn Palace would be constructed, this time at 6<sup>th</sup> Avenue and Main Street. This new arena, designed by the Chicago firm, Rapp and Rapp, who were known for building movie palaces across the country, would have year-round use possibilities because it would be constructed of brick with panels that would be decorated with grain.<sup>94</sup> The building was not finished in time for the 1920 Corn Belt Exposition, but it was completed in 1921 at a cost of \$200,000.<sup>95</sup> This third Corn Palace is the building that continues to exist at present.

During the Depression, in 1936, drought had necessitated the importation of Black Hills pine boughs for the murals. In 1937, the palace was remodeled by adding minarets, turrets, onion domes, and kiosks of Moorish design—originally made of concrete and then of fiberglass. Flags topped these turrets and minarets, further adding to the visual prominence of the structure. In general, the use of the Moorish revival style in America was inspired by increased trade and exploration in the central European and Middle Eastern countries. Its use on the Corn Palace reflects the desire that it be a conspicuous and exotic draw for visitors to the city. In a 1941 study of tourism along U.S. Highway 16, although the Black Hills were the focus of the state's tourist industry, Mitchell's Corn Palace Week and the auditorium's dance orchestras and vaudeville acts were still of significant note within the tourist trade along that highway corridor.<sup>96</sup> The Corn Palace has essentially maintained the same form, albeit with new folk art designs each year on the panels, since 1937.

Historian, Pamela Simpson has noted that while there were folk-art elements to the crop-art tradition and while amateur talent was part of the story, it is also clear that by 1893 it was a professional enterprise with plenty of experienced artisans.<sup>97</sup> Designers and artists to work on the Corn Palace have included Alexander Rohe (1892-1908), Doctor Floyd Gillis (from 1908), architect Floyd F. Kings, William Kearney (thirty years in early twentieth century), artist Oscar Howe (1948-1971), Arthur Amiotte, as well as many others.<sup>98</sup> A wide range of events held in the auditorium have included charity balls, the Barnum & Bailey circus, automotive shows, and demonstration lectures on science and technology topics like liquid air and wireless (aka liquid nitrogen and radio).<sup>99</sup> Decades of state basketball tournaments at the Corn Palace were incredibly popular. However, prominent musicians, politicians, and entertainers have been the biggest draws. These include Mount Rushmore designer Gutzon Borglum in 1925, then-Secretary of Commerce Herbert Hoover in 1926, as well as musicians and comedians Duke Ellington, Lawrence Welk, Tommy and Jimmy Dorsey, Harry James (with his wife Betty Grable), Guy Lombardo, the Three Stooges, the Lennon Sisters, Red Skelton, Andy Williams, Jack Benny, Tennessee Ford, Andy Griffith, Bob Hope, Victor Borge, and many others.<sup>100</sup> The Corn Palace also hosted Mitchell's first radio station, KGDA, which began broadcasting on April 6, 1930.<sup>101</sup>

Mitchell still hosts an annual festival (now called the Corn Palace Festival) each year in late summer, and the Corn Palace continues to serve as the primary venue for the festivities. The festival continues to attract quality entertainers and thousands of visitors each year. Throughout the year, the Corn Palace serves as a venue for events from local sports to major concerts. The Mitchell Corn Palace thus continues to be significant both locally and statewide under the area of entertainment and recreation.

### **Public Buildings**

The Mitchell Carnegie library was designed by regionally-prominent architectural firm, Wallace L. Dow and Son, from Sioux Falls, and was built in 1902-1903 by local contractor Andrew J. Kings. The Sioux quartzite used for most of the building was a material strongly tied to Dow's body of work. Although Carnegie libraries were designed individually, most shared conservative, classically-inspired aesthetics because of Andrew Carnegie's business-like approval process that set

<sup>93</sup> Karolevitz, *An Historic Sampler*, 63.

<sup>94</sup> Harry F. Thompson, Ed., *A New South Dakota History*, Second Edition (Sioux Falls, SD: Center for Western Studies, 2009), 397.

<sup>95</sup> Karolevitz, *An Historic Sampler*, 67-68.

<sup>96</sup> Eiselen, "The Tourist Industry," 229.

<sup>97</sup> Simpson, "Real Architecture," 278.

<sup>98</sup> Karolevitz, *An Historic Sampler*, 69, 72; Jan Cerney, *Images of America: Mitchell's Corn Palace* (Chicago: Arcadia Publishing, 2004), 27.

<sup>99</sup> Harold Alden Wheeler, "My Memories of Mitchell, 1907-1916," (self-published, 1979), 23; Karolevitz, *An Historic Sampler*, 72, 77.

<sup>100</sup> Cerney, *Mitchell's Corn Palace*, 57-103; Karolevitz, *An Historic Sampler*, 68.

<sup>101</sup> Karolevitz, *An Historic Sampler*, 150.

forth specific criteria for the designs.<sup>102</sup> In that vein, the library's façade uses a pediment form along the cornice and columned entablature at the entryway, but restrains decoration to stone dentils and the placement of different colors and textures of the quartzite and sandstone. In the 1930s, Walter J. Dixon designed an addition to the south side of the building, and, in 1940, murals were painted on the interior of its dome by Oscar Howe through a WPA project.<sup>103</sup> In 1960, Dixon designed another small addition to the south, this time out of brick, but then the city built a new library in 1970 and closed the Carnegie in 1971. The building is now used by the Mitchell Area Historical Society as the Carnegie Resource Center.

The city of Mitchell made many improvements to its public services and local government buildings between 1927 and 1937. Improvements were made to water works, sewers, remodeling the old city hall, and an auditorium during this ten-year period. Bonds were also issued for the construction of a new courthouse in 1933. The courthouse was built in 1936 through the work of the building committee and its chairman Frank McGovern, contractor Peter Kuipers Co., and architects Kings and Dixon; it was dedicated on Labor Day, 1937.<sup>104</sup> The Davison County Courthouse was constructed at a total cost of \$235,000 that included a grant from the Works Progress Administration.<sup>105</sup> The dedication program included this description: —This court house is one of the most modern and outstanding buildings in South Dakota. The architecture as a whole tends toward the modified vertical, with well defined carved stone accentuating all points of interest as well as the entire skyline."<sup>106</sup> The Davison County Courthouse is the only building in the center of a landscaped block that was re-graded at the time of construction. The courthouse is built of concrete, faced in Minnesota cut stone, with cast aluminum spandrels and entrance doors, with steel windows, and features a band terrace on the north elevation.<sup>107</sup> On the interior, the halls and stairways in the courthouse have terrazzo flooring, and the walls are lined with marble up to the ceiling. The courthouse entryway also features WPA murals by artist Bill Lackey depicting settlers in old Firesteel and picnickers and fisherman at White's Mill on the James River.<sup>108</sup> Historically, the top (fourth) floor of the building was occupied by the men's and women's jail and the living quarters of the jailer. Originally, the courthouse displayed depictions of grasshoppers in relief as an exterior decoration, but the County Commissioners eventually voted to remove the designs because they recalled the drought of the late 1880s that wreaked temporary havoc on Mitchell's economy.

The National Guard Armory, that became City Hall in 1960, was originally built in 1937 with \$40,000 in municipal bonds and \$50,000 in WPA grants. The architect was Floyd F. Kings and it was built as a landmark Art Deco building. Inside there was a drill area, administrative offices, a rifle range in a basement vault, a large basement room to store around 30 Guard trucks, and a vehicle elevator in the rear. First floor rooms were later used as community youth recreation rooms. A new armory was built outside of town in 1960 and the original 1904 City Hall had fallen into disrepair, so City Hall moved into the armory building in 1960 and altered the windows and materials on the façade.<sup>109</sup>

## **Architecture**

### ***One and Two-part Commercial blocks***

Commercial architecture styles in large cities have received more attention than modestly-scaled work done in small to moderate sized towns. Nonetheless, commercial main streets from the mid- nineteenth century to the mid-twentieth century were significant economic, social, and cultural places. Design of the commercial blocks built during this time period emphasized their street façades. Through a national lens, downtown buildings exhibit more similarities than differences.<sup>110</sup> Storeowners' goals to communicate prosperity and stability were often the same across the country and ethnic distinctions were more often suppressed than embraced. —Ethnic" styles like the Moorish Revival on the Corn Palace more often appeared as later faux historicism or were used as a fashionable or exotic style, rather than community ethnicity. Communities also competed with those nearby, borrowing trends in order to outshine the next town over and resulting in a great deal of similarity; —though commercial buildings, towns sought to look like cities, small cities to look like

<sup>102</sup> Abigail A. van Slyck, "The Utmost Amount of Effectiv [sic] Accommodation": Andrew Carnegie and the Reform of the American Library," *Journal of the Society of Architectural Historians* 50(4) (December 1991), 359, 370.

<sup>103</sup> Mitchell Area Historical Society, [http://www.mitchellcarnegie.org/wp/?page\\_id=15](http://www.mitchellcarnegie.org/wp/?page_id=15).

<sup>104</sup> Karolevitz, *An Historic Sampler*, 138.

<sup>105</sup> WPA, *Mitchell: American Guide Series* (Mitchell: Mitchell Chamber of Commerce, 1938), 10, 24.

<sup>106</sup> *Souvenir Program Davison County Court House: including a brief Davison county history*. Mitchell, SD, 1937. Collection of South Dakota State Archives.

<sup>107</sup> *Souvenir Program*.

<sup>108</sup> Karolevitz, *An Historic Sampler*, 10.

<sup>109</sup> *The Daily Republic* (Mitchell, SD), June 20, 2011.

<sup>110</sup> Richard Longstreth, —Compositional Types in American Commercial Architecture," *Perspectives in Vernacular Architecture* 2 (1986).

larger cities.<sup>111</sup> In terms of the actual construction, itinerant builders and architects contributed to this homogeneity before manufacturers' catalogs and trade and professional journals helped to codify it.<sup>112</sup> Differences between main streets appear in the use of locally-available materials, in the width of streets, in the financial health of the community, in local access to manufactured materials and skilled builders and architects, and sometimes in climactic differences.<sup>113</sup>

Richard Longstreth has developed a typology for such "Main Street" commercial buildings. The *two-part commercial blocks* include buildings two to four stories high divided horizontally into a lower retail space (the storefront) and an upper private space. On taller buildings, the lower zone often extended to the first two stories. *One-part commercial blocks* are only one-story high and the composition of the building was restricted to the storefront and cornice. Such buildings were more frequently built in new communities or in outlying areas of established communities as an expedient solution to strong pressure for commercial development.<sup>114</sup> *False-front façades* similarly tried to convey successful commerce for the early phases of the downtown's development or for corner stores in residential neighborhoods.<sup>115</sup> Larger-scale buildings were constructed downtown when resources were available. *Temple-front and vault buildings* using Classical Revival elements communicated traditionalism and stability, particularly for financial institutions and public buildings. Non-retail commercial buildings—banks, offices, hotels, theatres—often had a more integrated façade design, but they did occasionally host retail space on their first floors as well.<sup>116</sup> Regardless of function, traditional design principles on a streetscape attempted to make commercial buildings into dignified contributors to a coherent urban landscape.<sup>117</sup> The Mitchell Historic Commercial District includes many commercial blocks: one-part with a storefront and decorative cornice like at 124 S. Main St. and 112 N. Main St., and two-part with upper floors for offices or meeting rooms like at 322 N. Main St. and 425 N. Main St. The district also has a temple-front commercial bank building at 217 N. Main St.

Main Street construction trends often progressed through wood frame buildings to masonry buildings. In the early twentieth century, buildings like warehouses were built to communicate stability and reliability, and, for practical considerations, many were also built to be fireproof. The outside walls were usually built of brick, concrete, or metals like cast iron or steel that were designed to withstand heat with minimal warping. Floors were often made of thick wood planks or reinforced concrete. Inside spaces were very open, with no hidden areas which might conceal a smoldering fire. Large twelve to fourteen inch timbers were used because they would char rather than burn.<sup>118</sup> Increasingly, hotels and other businesses used fireproof construction. For instance, on the 1914 Sanborn insurance map, the Navin Hotel (101 S. Main St. built in 1911) was noted to have fireproof construction featuring reinforced concrete floors, columns, and ceilings as well as concrete-covered steel beams.

### **Richardsonian Romanesque**

The Richardsonian Romanesque style is characterized by asymmetry, wide and round arches that sometimes used massive piers over windows and entrances, corner towers, and masonry walls that were often rough-faced.<sup>119</sup> In southeastern South Dakota, architects and builders frequently used locally-quarried Sioux quartzite for Romanesque and other styles. Because it was such an expensive style, Romanesque was primarily used for landmark buildings, mostly commercial or institutional.

H.H. Richardson developed a characteristic American expression of the Romanesque Revival and used influences from many different European traditions. His Trinity Church in Boston was widely known by architects even before it was finished, and in 1886 the *American Architect and Building News* polled seventy-five American architects to determine the ten most admired buildings in the United States. Buildings by Richardson filled five of the ten places.<sup>120</sup> Although he died in 1886, the style was revived through an 1888 monograph on Richardson's life and became widely popular in the

<sup>111</sup> Longstreth, "Compositional Types," 15.

<sup>112</sup> Ibid., 14-15.

<sup>113</sup> Longstreth, "Compositional Types," 20.

<sup>114</sup> Ibid., 20.

<sup>115</sup> Ibid., 21.

<sup>116</sup> Richard Longstreth, *The Buildings of Main Street: A Guide to American Commercial Architecture*, Updated Edition (Walnut Creek, CA: AltaMira Press, 2000), 31.

<sup>117</sup> Longstreth, *The Buildings of Main Street*, 39.

<sup>118</sup> Leonard K. Eaton, "Warehouses and Warehouse Districts in Mid-American Cities," *Urban History Review* 11 (1982), 22-25.

<sup>119</sup> Stephen Rogers and Lynda B. Schwan, *Architectural History in South Dakota* (Pierre: South Dakota State Historic Preservation Office, 2000), 7.

<sup>120</sup> Ann Jensen Adams, "The Birth of a Style: Henry Hobson Richardson and the Competition Drawings for Trinity Church, Boston," *The Art Bulletin* 62(3) (September 1980), 409.

1890s.<sup>121</sup> Many warehouses built in the late nineteenth century were Romanesque Revival in style and may have been influenced by the famous Marshall-Field wholesale store designed by Richardson in Chicago in 1885-1886. Warehouses tended to use conservative and formal building styles to convey a sense of stability, strength, and reliability to customers. Nationwide, companies often featured their wholesaling buildings in advertising and catalogs.<sup>122</sup>

In Mitchell, the cut stone used for Romanesque buildings made use of stone from the Spencer and Firesteel Creek quarries. First United Methodist Church is a landmark example of Richardsonian Romanesque architecture with its corner bell tower, large arched entryways, and Sioux quartzite ashlar masonry walls. The bank at 123 N. Main St., a Commercial Style building, uses Romanesque influences on the round-arch openings along its first floor.

### **Neoclassicism and Beaux Arts**

Classically-inspired architecture continued to be a popular style for buildings in the early-twentieth century. Classical aesthetics represented stability, eternity, high culture, and affluence. Classical Revival buildings recreated classical buildings and formal design principles. Neoclassicism appeared as an architectural trend in waves from 1900 to 1920, and 1925 to 1950.<sup>123</sup> Neoclassical buildings took a more flexible interpretation than nineteenth-century Classical Revival architecture and played on variations for door and window surrounds, window shapes and fenestration, cornices, and porticos.<sup>124</sup>

The Beaux Arts movement, taught through L'École des Beaux Arts in Paris in the late 1880s and publicized through the 1893 Chicago Columbian Exposition, sought to revive classicism while trending towards ceremonial grandeur, monumentality, and formal discipline of the classical orders.<sup>125</sup> Elements of Beaux Arts buildings include exuberant surface ornamentation that features heavy masonry enframingent, decorative garlands or floral patterns, quoins, pilasters, columns, balustrades, masonry walls, and a rusticated first story.<sup>126</sup> Beaux Arts aesthetics communicated conspicuous wealth and traditional high culture, and were more commonly found on landmark, architect-designed buildings—such as major public buildings or the homes of industrial magnates. The style was most popular before 1915, but persisted through to 1930. As an architectural style, it competed with the American modernism styles being done by Prairie School architects and others. Modernist critics called Beaux Arts snobbish pretention, midwestern cultural insecurity, and the reduction of architects to retailers of imported styles.<sup>127</sup> Some proposed sociological reasons for the appearance of Beaux Arts included the need for new money capitalists to confirm their elite status through European traditionalism or their need to impose order on the changing urban environments of the Progressive Era.<sup>128</sup>

Many buildings in downtown Mitchell made use of Classical aesthetics. The Mitchell National Bank at 217 N. Main St. has a temple front with pediment and ionic columns, and conveys a Classical Revival arrangement. The 1909 railroad depot, the Carnegie Library, and the old Elks Home (424 N. Main St.) use Neoclassical variations of pediments and columns—the extended eaves of the depot, the pilasters with columns on the library, and the one-bay pediment on a full-width portico of the Elks Home all diverge from traditional arrangements. The federal building at 117 E. 4<sup>th</sup> Ave. is the most representative of Beaux Arts ornamentation, built in 1909 to house the Post Office, Red Cross, and other federal offices.<sup>129</sup> The arcaded main entry, heavily decorated surrounds, and elaborate cornice show a heavily Classical influence with the elaborated detailing made popular by Beaux Arts trends. In one local memoir, it was described as a handsome masonry building, a spacious symbol of a Republican Federal Government in a Republican state.<sup>130</sup>

### **Commercial Style (Chicago School)**

During the process of rebuilding after the Chicago fire of 1871, architects experimented with new fireproof construction techniques and materials, and, in the process, created an architectural style that was defined by the sharp angles, height, and large glass coverage made possible by steel-frame construction. The social context of expanding industrial capitalism prioritized the commerce function of the buildings including their durability, lighting, and space—requiring art to submit to

<sup>121</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2000 [1984]), 302.

<sup>122</sup> Eaton, "Warehouses and Warehouse Districts," 19, 25.

<sup>123</sup> Rogers and Schwan, *Architectural History*, 9.

<sup>124</sup> McAlester, *A Field Guide*, 344-345.

<sup>125</sup> David Brain, "Discipline & Style: The Ecole des Beaux-Arts and the Social Production of an American Architecture," *Theory and Society* 18(6) (November 1989), 807.

<sup>126</sup> Rogers and Schwan, *Architectural History*, 10; McAlester, *A Field Guide*, 379.

<sup>127</sup> Brain, "Discipline & Style," 809-810.

<sup>128</sup> *Ibid.*, 811.

<sup>129</sup> Mitchell Centennial Executive Committee, *Mitchell Rediscovered*, 12.

<sup>130</sup> Wheeler, "My Memories," 17.

the function of commerce and leading to the name Commercial Style.<sup>131</sup> Fenestration is one of the most distinctive characteristics of the Commercial Style and uses regular patterns with large divided rectangular windows. Commercial Style architects often further emphasized the angularity possible through metal-frame construction by recessing the windows to form pilaster-like columns along the walls that simultaneously reinforced strong verticality. The buildings commonly have masonry cladding, limited decoration on the main walls, and detailing of Neoclassical or Richardsonian Romanesque influences on the first story and cornice (although no one artistic tradition predominated). The Chicago school or Commercial Style (c. 1880s-1930) developed through the influence of engineer William L. Jenney and architectural firms like Burnham & Root, Holabird & Roche, and Adler & Sullivan.<sup>132</sup>

Although modest in height, 123 N. Main St. and 223 N. Main St. in Mitchell both express the influence of Chicago's modern Commercial Style skyscrapers. Both have prominent fenestration along both street façades using paired windows and large transoms. 123 N. Main St. features a neoclassical cornice, and Romanesque details on the street level. 223 N. Main St. uses a neoclassical cornice and pedimented enframing on the north façade; it also originally had a pediment and columns on its Main Street entrance.<sup>133</sup> In a local memoir, when first constructed, it was the only building over three stories, and had an open iron grille electric elevator.<sup>134</sup>

### ***Prairie Style and Sullivanesque***

Prairie School architecture, influenced by both Louis Sullivan and Frank Lloyd Wright, sought to produce a uniquely American design tradition that used modern machine processes, but was also inspired by and reflected the natural and regional setting of the building.<sup>135</sup> Sullivan used abstracted natural motifs in the ornamentation of his buildings, while Wright used spatial arrangement to relate the building to its setting. Both traditions fall under progressive and functionalist trends, meaning that the building's aesthetics should respond to modern technologies, the surrounding environment, and the actual function of the building; but also should be interpretive and expressionistic on the part of the architect.<sup>136</sup> Prairie School residences had social meanings as well, —reconciling newly acquired city sophistication with nostalgia for rural values that was still very real to those suddenly successful businessmen and the efficiency-minded women who oversaw their households day to day.<sup>137</sup>

Prairie School styles were most popular between 1905 and 1920; Sullivanesque common in commercial architecture and Wright's influence more common in residential construction. Prairie School buildings have low-pitched roofs, wide eaves, and a horizontal emphasis accented by façade lines.<sup>138</sup> Common elements of Sullivanesque design included massive, rectangular piers, contrasting colors on eaves and cornice emphasizing the upper stories, geometric door and window surrounds, terra cotta accents, and bands of windows. Prairie Style in the Wright tradition emphasized space and massing, direct and organic relation to the immediate setting, with ornamentation often being restrained to the textures of the materials and the spaces between elements like window muntins.

The commercial buildings at 322 N. Main St., 425 N. Main St., and 310-312 N. Lawler St. each use the influences of the Prairie School including a horizontal emphasis, geometric decoration along the cornice line, and brick soldier rows or other ornamental brickwork. The firm of Purcell and Elmslie designed the Branson Bank Building, a Prairie School style building with Sullivanesque elements, built in 1916 at 110 E. Second Ave. in Mitchell and remodeled 200 N. Main St. with strong horizontal lines.

**Purcell and Elmslie** became the second most commissioned architects of the Prairie School after Frank Lloyd Wright. At its height between 1909 and 1922, the firm had offices in Minneapolis, Chicago, Portland (Ore.), and Philadelphia. George Grant Elmslie was Scottish, having immigrated to the United States in 1884. Elmslie began working for the Adler and Sullivan firm at the age of eighteen, and worked with Wright for Sullivan for nearly twenty years from 1888 to 1909—taking an increasingly prominent role after Wright was dismissed in 1893 and Adler left the partnership in 1895.<sup>139</sup> William Gray

<sup>131</sup> Carl W. Condit, *The Chicago School of Architecture: A History of Commercial and Public Building in the Chicago Area, 1875-1925* (Chicago: The Chicago School of Architecture, 1964), 27.

<sup>132</sup> Condit, *The Chicago School*, 29.

<sup>133</sup> From photo of Wilma Grunewaldt. Klein, *Mitchell and Neighbors*, 26.

<sup>134</sup> Wheeler, "My Memories," 18.

<sup>135</sup> Judith A. Barter, "The Prairie School and Decorative Arts at the Art Institute of Chicago," *Art Institute of Chicago Museum Studies* 21(2) (1995), 113.

<sup>136</sup> Brain, "Discipline & Style," 843-844.

<sup>137</sup> Robert Twombly, "Foreword: New Forms, Old Functions: Social Aspects of Prairie School Design," *Art Institute of Chicago Museum Studies* 21(2) (1995), 86.

<sup>138</sup> Rogers and Schwan, *Architectural History*, 11.

<sup>139</sup> H. Allen Brooks, *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries* (New York: W. W. Norton &

Purcell, from Oak Park, Illinois (a center of Prairie School landmark architecture), became interested early in his life in the work of friend and neighbor Frank Lloyd Wright. Purcell studied architecture at Cornell University, after which he briefly worked for Louis Sullivan (alongside Elmslie). After several other short-term jobs and a lengthy trip to Europe, Purcell created a partnership with friend and colleague George Feick, Jr. that Elmslie joined in 1909. The firm, initially called Purcell, Feick, and Elmslie, became Purcell and Elmslie in 1913.<sup>140</sup>

The design of banks had always been of interest to Purcell and Elmslie, and they took opportunities to create original architectural expression across the Midwest through the design of these structures. Purcell gained experience in bank design prior to forming the partnership with Elmslie, and he used this knowledge to design a number of banks in Midwestern towns after they partnered together in 1909. The bank was a prominent feature of every Midwestern town with only civic buildings and churches taking architectural precedence. Banks typically served as one of the character-defining buildings in any downtown district, and as such, Purcell and Elmslie saw a responsibility to design these buildings carefully, using original and innovative expressions.<sup>141</sup> Purcell and Elmslie thus took on a number of bank design contracts, including the Branson Bank in Mitchell in 1916. The Merchants Bank in Winona, Minnesota, a successful commission designed previously in 1911, as well as a bank in Adams, Minnesota, both bear a striking resemblance to the Branson Bank, and it is likely that the Merchants Bank design was recycled for the later Mitchell building.<sup>142</sup> Both buildings have elaborate ornamentation on the exterior, including terra cotta designs and large, stained glass transom windows across the main façade, large, engaged columns flanking the central entrance, and a stringcourse of header bricks just beneath the roofline around the entire building. The Sullivan-esque terra cotta detailing in both examples shows the influence of Louis Sullivan on the firm's design.

### Art Deco

During the 1920s and early 1930s, the Art Deco style exploded in popularity and lingered through the 1940s. Art Deco was “mediational” and sought to bridge traditional or ancient forms and symbolism with futurist style and imagery.<sup>143</sup> In 1922, Eliel Saarinen's second-place Art Deco entry for a Chicago design contest was highly publicized through the American architectural profession.<sup>144</sup> Art Deco took its name from the Exposition internationale des Arts décoratifs et industriels modernes, held in Paris in 1925 to showcase works of “new inspiration and real originality.” The Art Deco style emphasized the future and the themes of the machine age using the forms of the past, but did not break off completely from historical influences.<sup>145</sup> Evolved from many sources, the building forms were often traditional, but the streamlining of the style recalled modernity and the machine age, while the zigzags, chevrons, and other patterns and icons were taken from the Far East, ancient Greece and Rome, Africa, India, and the Mayan and Aztec cultures.

Prominent characteristics of Art Deco are a linear, hard edge or angular composition with a vertical emphasis and stylized decoration. Buildings had a heavy vertical emphasis created with façade forms that often used a series of setbacks and columns of windows. Art Deco ornamentation consists largely of low-relief geometrical designs with parallel straight lines, zigzags, chevrons, and stylized floral or fountain motifs. Ornamentation varied from using rich metals or colored tiles, to being very subtle and of the same material as the buildings. Concrete, smooth faced stone and metal characterized the exterior of many Art Deco style buildings. Many buildings of this style are decorated with stylized terra cotta motifs and cast aluminum features.<sup>146</sup> Art Deco was used for commercial buildings, skyscrapers, and institutional buildings more often than for residences.

The Mitchell Historic Commercial District includes excellent examples of Art Deco architecture in South Dakota. The Davison County Courthouse at 200 East Fourth Avenue has a strong vertical emphasis and chevron motif in relief; interior detailing in terrazzo, aluminum, and marble; and WPA murals of the old town of Firesteel covering the walls. It was designed by the local architectural firm of **Floyd F. Kings and Walter J. Dixon**, who also designed the Whittier School on 209 W. 2<sup>nd</sup> Ave. in Mitchell, the Aurora County Courthouse in Plankinton to the west of Mitchell, the McCook County Courthouse in Salem to the east, and the Miner County Courthouse in Howard to the north—all are Art Deco buildings from the 1930s. Kings and Dixon began working together in 1919 after World War I, designing Prairie School buildings like that at 300-312 N. Lawler St. in Mitchell. For a period from 1925-1929, Kings worked in Florida but returned to Mitchell

Company, 1972), 58.

<sup>140</sup> Brooks, *The Prairie School*, 130-134.

<sup>141</sup> Ibid., 134-135.

<sup>142</sup> Barter, “The Prairie School,” 121.

<sup>143</sup> Richard Striner, “Art Deco: Polemics and Synthesis,” *Winterthur Portfolio* 25(1) (Spring 1990), 22-24.

<sup>144</sup> McAlester, *A Field Guide*, 465.

<sup>145</sup> John C. Poppeliers and S. Allen Chambers, Jr., *What Style Is It? A Guide to American Architecture* (Hoboken: John Wiley & Sons, Inc., 2003), 122-124; Striner, “Art Deco: Polemics,” 27.

<sup>146</sup> Poppeliers and Chambers, *What Style Is It?* 122-124.

after the Stock Market Crash. The firm's short career ended when Floyd Kings died of cancer in 1939. The National Guard Armory (City Hall) building at 612 N. Main St., also by Floyd F. Kings, is still a strong example of Art Deco architecture with its vertical emphasis, decorative panels, and glass block even after the city did some remodeling in 1960. Another signature Art Deco building in the Mitchell Commercial Historic District is the Medical Arts Building at 203-205 North Main Street designed by Walter J. Dixon. This building has a strong vertical emphasis, floral motifs in relief below the cornice, and a designed metal entrance. These three buildings represent the continued evolution of Mitchell's downtown architecture.

A related trend, *Streamline Moderne*, also used smooth surfaces and metals and was inspired by modernist thinking in the 1930s, but is distinguished by rounded features and a horizontal emphasis. In the Mitchell Historic Commercial District, elements of modernized storefronts feature sign fonts and rounded windows and canopies that reflect Streamline Moderne design. The buildings at 211, 213, and 215 N. Main St. feature a streamlined use of metals and rounded features on their storefronts.

### **Modernized Storefronts**

In the mid-twentieth century, storeowners occasionally had the resources to build new commercial structures downtown, but it was far more common to modernize the storefront or façade of existing buildings. Although storefront design continually evolved, —the mid-twentieth century [was] one of the most dynamic periods of innovation.<sup>147</sup> Modernization became a buzzword in the 1930s, and implied notions of progress, optimism, and a deliberate embrace of modernity in character and appearance, in form and material.<sup>148</sup> A 1934-1937 New Deal program by the Federal Housing Administration, the Modernization Loan Insurance Program (or Modernization Credit Plan), helped provide financing for such remodeling efforts under Title I of the 1934 National Housing Act. The initiative sought to provide work for architects and contractors by encouraging smaller projects that provided more jobs, but architects were not initially convinced in the value of piecemeal efforts like a storefront modernization.<sup>149</sup> In 1935, the Libby-Owens-Ford Glass Company attempted to boost sales and promote small projects, with the official support of the FHA program, by sponsoring an architectural competition to —Modernize Main Street,” the results of which were widely published by *Architectural Record* magazine.<sup>150</sup> Architects during this period eventually began using the program, realized the need for a more deliberate effort in designing stores, and became more conversant in the fields of business and marketing. As the trend progressed, the developing storefront industry began doing all the design in-house and leaving the installation to unskilled labor.<sup>151</sup> By the late 1930s through the 1960s, architect-designed storefronts in major cities and the wide catalog availability of affordable pre-designed storefronts inspired similar trends in smaller towns like Mitchell.

Modernist aesthetics for storefronts valued simple and clean design, asymmetry, and modern glossy materials—often in distinct contrast to the detailed masonry on the upper floors; —while the contrast between old and new was jarring, that was precisely the point: to make the modernized building stand out as visually distinct from all surrounding structures.<sup>152</sup> Redesigns often tried to re-orient the vertical downtown buildings into horizontal lines to emphasize the storefront. In the earliest Art Deco, Streamline Moderne, or International Style periods, storefront design evolved in relation to graphic design and advertising, which led to —billboard” storefronts that had a two-dimensional quality.<sup>153</sup> Later 1940s storefront designs used display windows in much more dynamic, three-dimensional configurations—alternately referred to as open-vision, open-faced, or visual front plans.<sup>154</sup> On more extensive and well-funded projects, the modernization resurfaced or used a slipcover over the whole street façade, but it was not universally considered necessary—street level and interior improvements were enough. Distinctive features of open-vision storefronts include asymmetrical and angled storefronts —to sweep the buyer into the store”; projecting flat aluminum or steel canopies that were cantilevered or tension-supported; fixed awnings; picture-framed, cantilevered, or freestanding display cases; recessed lighting; mosaic tile; porcelain

<sup>147</sup> Mike Jackson, —“Storefronts of Tomorrow”: American Storefront Design from 1940 to 1970,” in Deborah Slaton and William G. Foulks, eds., *Preserving the Recent Past 2* (Washington D.C.: Historic Preservation Education Foundation, 2000), 57.

<sup>148</sup> Gabrielle Esperdy, “The Odd-Job Alleyway of Building: Modernization, Marketing, and Architectural Practice in the 1930s,” *Journal of Architectural Education* (2005), 25.

<sup>149</sup> Esperdy, “The Odd-Job Alleyway,” 27.

<sup>150</sup> Jackson, —“Storefronts of Tomorrow,” 57; Esperdy, “The Odd-Job Alleyway,” 33.

<sup>151</sup> Esperdy, “The Odd-Job Alleyway,” 25-26.

<sup>152</sup> *Ibid.*, 25.

<sup>153</sup> Jackson, —“Storefronts of Tomorrow,” 58; Esperdy, “The Odd-Job Alleyway,” 37-38.

<sup>154</sup> Jackson, —“Storefronts of Tomorrow,” 58.

enamel, structural glass, glass block, elongated Roman brick, or polished stone wall surfaces; and heavy use of aluminum, steel, or other metals for windows, doors, and signs.<sup>155</sup>

Storefronts and signage in the new automobile age were designed to be large and prominent in order to attract the attention of consumers. Signs used channel-set neon tubing or internal illumination, projected perpendicularly from the upper floors, illustrated the products of the stores (programmatic), or mounted letters in dramatic font styles on large signboards.<sup>156</sup> Neon signs, widely available by the 1930s and 40s, served as a modernized element easily incorporated even without the extensive replacement of the whole storefront. Tension-supported metal canopies could then also be anchored off the signboards that were installed over the traditional transom area.

In the mid-late 1930s, Pittsburgh Plate Glass Company (Pittco) and the Libby-Owens-Ford Glass Company both developed storefront packages that could be designed in-house and marketed directly to storeowners—providing jobs needed during the Depression, but with minimum skilled labor required. Pittco advertising dismissed the “cracker-barrel era” of previous decades in favor of “attractive, ample display” in order to improve business in “today’s keenly competitive market.”<sup>157</sup> Publications also advocated that merchants on a street modernize as a group in the hope that “instead of going off to larger centers nearby to spend their shopping dollars, neighborhood residents decide to trade with their own local merchants.”<sup>158</sup> The company went on to give advice to storeowners (and potential consumers of Pittco products):

One of the most effective weapons in today’s battle of competition is the open-vision store front...An open-vision front places the entire store on display, presents the store interior and the merchandise displays to the best advantage.... An entrance should be inviting...It should unobtrusively guide patrons from the street to the interior of the store. The all-glass door is particularly effective in this respect.... There should be no distinct demarcation indicating where the store front ends and the interior begins. Rather, they should be treated as a whole, a whole which reflects personality, quality, character. To achieve this end many stores use bright, colorful piers, lintels and bulkheads of Carrara Structural Glass.... The arrangement and placement of the name is a serious consideration. Signs should be of good proportion, not garish, yet not exceedingly small. They should be decorative, convey a message, and serve as an integral part of the store.<sup>159</sup>

Structural glass, often referred to by the two most well-known proprietary names of “Vitrolite” or “Carrara” (belonging to Libby-Owens-Ford and Pittco companies respectively), was produced through a highly mechanized process that added colors and flourides to make it opaque—made possible by late-nineteenth century technological innovations. Opaque glass was initially manufactured as a sanitary substitute for marble wainscoting or table surfaces because it was “homogenous, non-porous, noncrazing.”<sup>160</sup> During the 1930s and 1940s, producers made structural glass in dozens of colors, patterns, and textures (satin/glossy) for façade surfaces. Paired with chrome, it was immensely popular in large cities during the 1930s.<sup>161</sup> Later, trends shifted again and, while still advertised for kitchens and bathrooms in the 1950s, production essentially ceased in the U.S. in the 1960s.<sup>162</sup>

With new government buildings and a new permanent Corn Palace established downtown by the end of the 1930s, Mitchell’s Main Street retained its commercial utility. While not every storefront alteration through the 1950s has significance or integrity, several good examples survive to show the trend of storefronts that were redesigned during that timeframe using modernist principles and materials. As examples of significant modernized storefronts: the storefront at 415 N. Main St. (c. 1954) features structural glass panels surrounding large angled plate glass windows that lead to an asymmetrical aluminum entrance; 214 N. Main St. (c. 1953) features vertical stacked white brick surrounding large angled plate glass windows, and a cantilevered display case; and 215 N. Main St. (c. 1946) features polished stone panels on the front and signboard, and curved inset display cases. When funds were available, the entire façade was modernized: 114 E. 2<sup>nd</sup> Ave. features an open-front angled storefront and sleek angled metal signboard designed by Harold Spitznagel; 218 N. Main St. (c. 1960) features a deeply recessed entryway, metal panels with aluminum-framed display cases, a script-font neon sign, sheet metal (c. 1962) over the upper floors, and a large perpendicularly-hung neon sign on the upper floors;

<sup>155</sup> Carol J. Dyson, “How to Work with Storefronts of the Mid-Twentieth Century: A Mid-Twentieth Century Storefront Components Guide.” Presented to the National Main Streets Conference (Philadelphia, April 2nd, 2008), 4-15.

<sup>156</sup> Dyson, “How to Work with Storefronts,” 8-9.

<sup>157</sup> Pittsburgh Plate Glass Company (Pittco), “How to Give Your Store the Look that Sells,” (1951), 2-3.

<sup>158</sup> Ibid., 17.

<sup>159</sup> Ibid., 3.

<sup>160</sup> Carol J. Dyson and Floyd Mansberger, “Structural Glass: Its History, Manufacture, Repair, and Replacement,” *Cultural Resource Management (CRM)* 18(8) (2005), 16.

<sup>161</sup> Gabrielle Esperdy, *Modernizing Main Street: Architecture and Consumer Culture in the New Deal* (Chicago: University of Chicago Press, 2008), 108.

<sup>162</sup> Dyson and Mansberger, “Structural Glass,” 16.

and 400 N. Main St. was remodeled by the department store Newberry Company c. 1960 with large and brightly-colored metal panels. The few buildings entirely constructed in the 1950s also used similar design principles. The one-story building first occupied by Kress Drug Store at 100 N. Main St. used elongated Roman brick, metal display cases, an angled asymmetrical storefront, and a large angled signboard. The J.C. Penny's store built at 412 N. Main Street used heavy but simplified massing to give a lower horizontal profile to the large building. It also used elongated stacked-bond brick, and large angled open-front display windows.

### **Conclusion**

The Mitchell Historic Commercial District comprises the significant core of historic buildings that reflect the commercial development of the city of Mitchell from its earliest years to the mid-twentieth century. Mitchell's earliest commercial blocks served railroad passengers and farmers coming in to trade, and, in the mid-twentieth century, storeowners used new storefronts and even entire facades to market to an automobile age. Through its history, threads of commerce, transportation, government, and recreation weave together. As an example, Mitchell's 1904 bid to become the state capitol involved leading businessmen through the Board of Trade arranging the campaign, railroad companies offering free rides to voters, local government offering their new city hall as a capitol building, and the Corn Palace attracting prestige to the town by hosting a concert by John Philip Sousa. The architecture of the commercial district includes examples of Romanesque, Neoclassical, Beaux Arts, Commercial Style, Prairie School, Art Deco, and mid-century modernized styles, as well as standard one and two-part commercial block forms. For Architecture, Commerce, Transportation, Government, and Entertainment the Mitchell Historic Commercial District is locally significant under Criteria A and C.

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**Collections**

Building Permit Files, City of Mitchell Inspection Department.

Collections of Mitchell Area Historical Society, accessed online.

Personal collection of Jeff Logan.

**Previous documentation on file (NPS):**

preliminary determination of individual listing (36 CFR 67 has been Requested)  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary location of additional data:**

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other

Name of repository: **Mitchell Area Historical Society**

Historic Resources Survey Number (if assigned): DV00400001 – DV00400171

**10. Geographical Data**

**Acreage of Property** Approx. 56  
(Do not include previously listed resource acreage)

**UTM References**

(Additional UTM references on continuation sheet)

<b>1</b>	<u>14</u>	<u>578605</u>	<u>4840729</u>	<b>3</b>	<u>14</u>	<u>578720</u>	<u>4840507</u>
	Zone	Easting	Northing		Zone	Easting	Northing
<b>2</b>	<u>14</u>	<u>578609</u>	<u>4840507</u>	<b>4</b>	<u>14</u>	<u>578720</u>	<u>4840409</u>
	Zone	Easting	Northing		Zone	Easting	Northing

See Continuation Sheet.

**Verbal Boundary Description** (describe the boundaries of the property)

The boundary starts on the southeast corner of East 7<sup>th</sup> Avenue and North Lawler Street (UTM Reference #1). The boundary extends south along North Lawler Street until it intersects with East 5<sup>th</sup> Avenue (UTM Reference #2), where it turns east and runs along East 5<sup>th</sup> Avenue until it reaches North Kimball Street. Here, the boundary line turns south (UTM Reference #3), heading down Kimball Street until it meets East 4<sup>th</sup> Avenue (UTM Reference #4). Here the line turns west and follows East 4<sup>th</sup> Street until it meets North Lawler Street, where it turns south (UTM Reference #5) on North Lawler. The line continues south along North Lawler Street until it reaches the alley between 320 North Lawler and 310-312 North Lawler, where it then turns east (UTM Reference #6) and runs along the building at 310-312 North Lawler Street. The line turns south directly to the east of the building (UTM Reference #7) and extends south along the east (rear) side of this

building. When the line reaches the south end of the building, it turns west (UTM Reference #8) and extends along the south side of the building until it runs back into North Lawler Street. The line then turns south on North Lawler (UTM Reference #9), extending south until it reaches the north side of the building at 201 North Lawler Street. The boundary then turns east (UTM Reference #10), running along the north side of the building at 201 North Lawler. The line then turns south (UTM Reference #11) and extends along the east (rear) side of that building. Next, the boundary turns west (UTM Reference #12), and heads along the south side of this building, until it runs back into North Lawler Street. The boundary then turns south (UTM Reference #13), extending down North Lawler Street, across East 1<sup>st</sup> Avenue, until it reaches the north side of the building at 120 South Lawler Street. The line next turns west (UTM Reference #14), running along the north side of the building at 120 South Lawler Street. The boundary then turns south (UTM Reference #15), heading down the east side of the building until it reaches East Railroad Avenue, where it then turns west (UTM Reference #16) on East Railroad Avenue. The boundary extends west down East Railroad Avenue until it reaches Main Street, where it turns south (UTM Reference #17) and runs south along Main Street. At UTM Reference #18, the boundary turns northwest and runs behind the depot. At UTM Reference #19, the line turns north and runs along the west side of the depot until it turns southeast (UTM Reference #20) and runs in front of the depot until it meets Main Street (UTM Reference #21). The boundary then runs north along Main Street to a point at the southeast corner of the building at 101 South Main Street. The line turns west (UTM Reference #22) and runs along the south side of the building at 101 South Main Street. The line extends to a point at the southwest corner of this building, where it then turns north (UTM Reference #23), heading along the west (rear) side of the building. When it reaches a point at the northwest corner of the building at 101 South Main Street, it turns east (UTM Reference #24) and heads along the north side of the building until it runs back into Main Street. At Main Street, the boundary turns north (UTM Reference #25), and extends north along the west side of Main Street until it reaches a point at the southeast corner of the building at 121 North Main Street, where it then turns west (UTM Reference #26). The boundary extends along the south side of the building at 121 North Main Street until it reaches a point at the southwest corner of the building, where it then turns north (UTM Reference #27) and runs north along the west (rear) side of the buildings at 121 and 123 North Main Street. The boundary continues north across West 2<sup>nd</sup> Avenue until it reaches the alley between 2<sup>nd</sup> and 3<sup>rd</sup> Avenues. Here it turns west (UTM Reference #28), heading along the alley until it runs into North Rowley Street. At North Rowley, the boundary turns north (UTM Reference #29) and extends north across West 3<sup>rd</sup> Avenue until it runs into the alley between West 3<sup>rd</sup> and West 4<sup>th</sup> Avenues. Here it turns east (UTM Reference #30), running along the north side of the building at 310 North Rowley Street until it runs into the alley that runs north and south between North Rowley Street and Main Street. The boundary line turns north (UTM Reference #31) and heads north up this alley, which runs just west of (behind) the buildings on the west side of Main Street, until it reaches a point at the northwest corner of the building at 501 North Main Street. The boundary then turns east (UTM Reference #32), heading along the north side of the building at 501 North Main Street until it runs into North Main Street. The line then turns north (UTM Reference #33) and heads north until it reaches a point at the southwest corner of North Main Street and 7<sup>th</sup> Avenue. Finally, the line turns east (UTM Reference #34), running along East 7<sup>th</sup> Avenue on the south side of the building at 612 North Main Street, until it meets the starting point at the southeast corner of East 7<sup>th</sup> Avenue and North Lawler Street (UTM Reference #1).

**Boundary Justification** (explain why the boundaries were selected)

The boundary for this district has been selected in an attempt to encompass the historic core of the downtown Mitchell area. The Mitchell downtown commercial area has undergone a number of changes over the years, including many demolition and alteration projects which have significantly altered a number of historic resources. There are a significant number of historic resources with a high degree of integrity in the downtown area, however, and these boundaries have been drawn to encompass as many of those remaining historic resources as possible.

Much of the south end of the district, particularly the west side of the 100 block of South Main Street, has been altered or demolished, and thus has been eliminated from the district boundaries. On the east side of the district, the boundary line is drawn in on the southern part end. On the west side between 1<sup>st</sup> Avenue and Railroad Avenue, the southern boundary has been eliminated except for 101 S. Main Street. The few extant buildings that were contributing in the 1995 boundary increase nomination are now too disjointed from historic core to contribute to the district. The houses at 200 and 201 West 3<sup>rd</sup> Avenue have been eliminated from the Mitchell Historic Commercial District, since they are already listed as contributing resources within the Mitchell West Central Residential Historic District. It is not clear why they originally fell within the boundaries of the historic commercial district, as their history shows no direct connection with the development of the commercial area. The 500 block of the west side of North Main Street has been eliminated from the district due to loss of historic integrity save for the building at 501 North Main Street, on the corner of North Main Street and West 5<sup>th</sup> Avenue.

The boundary has been increased at one section to include 612 N. Main St. This building served an important civic function since it was built using WPA funds in 1937 and is a good example of the Art Deco style.

**11. Form Prepared By**

name/title Liz Almlie/Historic Preservation Specialist  
organization South Dakota State Historic Preservation Office date 12/07/2012  
street & number 900 Governors Drive telephone (605) 773-6056  
city or town Pierre state SD zip code 57501  
e-mail Liz.almлие@state.sd.us

**Additional Documentation**

Submit the following items with the completed form:

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

**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

**Name of Property:** Mitchell Historic Commercial District

**City or Vicinity:** Mitchell

**County:** Davison

**State:** South Dakota

**Photographer:** Liz Almlie

**Date Photographed:** August 31, 2012 (unless otherwise stated)

**Description of Photograph(s) and number:**

SD\_Davison County\_Mitchell Historic Commercial District\_0001  
Mitchell Corn Palace, 604 N. Main Street, camera facing northeast.

SD\_Davison County\_Mitchell Historic Commercial District\_0002  
Davison County Courthouse, 200 E. 4<sup>th</sup> Avenue, camera facing northwest.

SD\_Davison County\_Mitchell Historic Commercial District\_0003  
Mitchell Depot, 210 S. Main Street, camera facing southwest.

SD\_Davison County\_Mitchell Historic Commercial District\_0004  
Branson Bank Building, 110 E. 2<sup>nd</sup> Avenue, camera facing northwest.

SD\_Davison County\_Mitchell Historic Commercial District\_0005  
Italianate detailing and storefront modernizations, 218, 216, 214, 212 N. Main Street, camera facing northeast.

SD\_Davison County\_Mitchell Historic Commercial District\_0006  
First United Methodist Church, Romanesque architecture, 310 N. Rowley Street, camera facing northeast.

SD\_Davison County\_Mitchell Historic Commercial District\_0007  
Mitchell Carnegie Library, Neoclassical architecture, 119 W. 3<sup>rd</sup> Avenue, camera facing southeast.

SD\_Davison County\_Mitchell Historic Commercial District\_0008  
U.S. Post Office, Beaux-Arts architecture, 117 E. 4<sup>th</sup> Avenue, camera facing south.

SD\_Davison County\_Mitchell Historic Commercial District\_0009  
Commercial/Chicago architecture with Romanesque first floor, 123 N. Main Street, camera facing southwest.

SD\_Davison County\_Mitchell Historic Commercial District\_0010  
Temple-front commercial block, 217 N. Main Street, camera facing southwest.

SD\_Davison County\_Mitchell Historic Commercial District\_0011  
One-part commercial block, 118, 116, 114, 112 N. Main Street, camera facing northeast.

SD\_Davison County\_Mitchell Historic Commercial District\_0012  
Two-part commercial block and storefront modernization, 211, 213, 215 N. Main Street, camera facing west.

SD\_Davison County\_Mitchell Historic Commercial District\_0013  
Storefront modernization, 114 E. 2<sup>nd</sup> Avenue, camera facing north.

SD\_Davison County\_Mitchell Historic Commercial District\_0014  
1950s architecture, 100 N. Main Street, camera facing northeast.

SD\_Davison County\_Mitchell Historic Commercial District\_0015  
Photograph taken July 8, 2011.  
West side of 200 and 300 block of N. Main Street, camera facing southwest.

SD\_Davison County\_Mitchell Historic Commercial District\_0016  
Photograph taken July 8, 2011.  
East side of 300 and 400 block of N. Main Street, camera facing northeast.

SD\_Davison County\_Mitchell Historic Commercial District\_0017  
Photograph taken July 8, 2011.  
East side of 300 and 400 block of N. Main Street, camera facing northwest.

SD\_Davison County\_Mitchell Historic Commercial District\_0018  
Photograph taken July 8, 2011.  
East side 200 block of N. Main Street, camera facing southeast.

SD\_Davison County\_Mitchell Historic Commercial District\_0019  
Area of downsized district boundary, west side of 100 block of N. Main Street, camera facing northwest.

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**Property Owners:**

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See continuation sheets.

**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 18 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.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Mitchell Historic Commercial District (Rev)
Name of Property
Davison County, South Dakota
County and State
Name of multiple listing (if applicable)

Section number 6, 7 Page 1

6. Function or Use

Historic Functions

(Enter categories from instructions)

- GOVERNMENT: city hall
- RECREATION AND CULTURE: auditorium
- TRANSPORTATION: rail-related
- SOCIAL: meeting hall
- RELIGION: religious facility
- EDUCATION: library

Current Functions

(Enter categories from instructions)

- GOVERNMENT: post office
- GOVERNMENT: city hall
- RECREATION AND CULTURE: museum
- RECREATION AND CULTURE: auditorium
- RELIGION: religious facility

7. Description

Architectural Classification

(Enter categories from instructions)

- LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY AMERICAN
- MOVEMENTS: Prairie School
- LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY AMERICAN
- MOVEMENTS: Commercial Style
- MODERN MOVEMENT: Art Deco
- MODERN MOVEMENT: Moderne

Materials

(Enter categories from instructions)

- foundation: STONE: Sioux Quartzite
- walls: STONE: Sioux Quartzite
- STONE: Limestone
- CONCRETE
- roof: METAL
- ASPHALT
- other: METAL: Aluminum
- GLASS
- STONE: Granite
- CERAMIC TILE

Following is a list of properties that have been removed from the Mitchell Historic Commercial District as a result of **demolition**:

*From Original 1974 District Boundary*

- 105 South Main Street
- 107 South Main Street
- 109 South Main Street
- 110 South Main Street
- 111 South Main Street

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

**National Register of Historic Places**  
**Continuation Sheet**

Mitchell Historic Commercial District (Rev)

Name of Property

Davison County, South Dakota

County and State

Name of multiple listing (if applicable)

Section number 6, 7 Page 2

- 114 South Main Street
- 115 South Main Street
- 123 South Main Street
- 102 North Main Street
- 110 North Main Street
- 201 North Main Street
- 220 North Main Street
- 222 North Main Street
- 309 North Main Street
- 500 North Main Street
- 320 North Lawler Street
- 405 North Lawler Street
- 115 West 1<sup>st</sup> Avenue
- 207 East 1<sup>st</sup> Avenue
- 111 East 3<sup>rd</sup> Avenue
- 117 East 5<sup>th</sup> Avenue

*From 1995 Boundary Increase*

- 112 West Railroad Avenue
- 115 South Rowley Street
- 110 South Lawler Street
- 203 West 1<sup>st</sup> Avenue
- 119 East 2<sup>nd</sup> Avenue

Following is a list of properties from the original 1974 boundaries that have been removed from the Mitchell Historic Commercial District as a result of ***insufficient historic integrity*** due to alterations or loss of association to the district as a whole:

- 222 East Railroad Avenue
- 122 South Rowley Street
- 116 West 1<sup>st</sup> Avenue
- 120 West 1<sup>st</sup> Avenue
- 123 West 1<sup>st</sup> Avenue
- 124 West 1<sup>st</sup> Avenue
- 201 West 1<sup>st</sup> Avenue
- 215 West 1<sup>st</sup> Avenue
- 111 West 2<sup>nd</sup> Avenue
- 115 West 2<sup>nd</sup> Avenue
- 200 East 5<sup>th</sup> Avenue
- 101 North Main Street
- 103-105 North Main Street
- 107-109 North Main Street
- 115 North Main Street

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

**National Register of Historic Places**  
**Continuation Sheet**

Mitchell Historic Commercial District (Rev)

Name of Property

Davison County, South Dakota

County and State

Name of multiple listing (if applicable)

Section number 6, 7 Page 3

- 117 North Main Street
- 119 North Main Street
- 505 North Main Street
- 511 North Main Street
- 517-519 North Main Street
- 521 North Main Street
- 523 North Main Street
- 601 North Main Street

Following is a list of residential properties from the original 1974 boundaries that have been removed from the Mitchell Historic Commercial District because they ***do not fit the areas of significance for the district.***

- 215 East 4<sup>th</sup> Avenue
- 219 East 4<sup>th</sup> Avenue
- 212 East 5<sup>th</sup> Avenue
- 216 East 5<sup>th</sup> Avenue
- 220 East 5<sup>th</sup> Avenue

Following is a list of properties from the original 1974 boundaries that have been removed from the Mitchell Historic Commercial District because they ***were previously listed in the Mitchell West Central Residential Historic District:***

- 200 West 3<sup>rd</sup> Avenue
- 201 West 3<sup>rd</sup> Avenue

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

**National Register of Historic Places**  
**Continuation Sheet**

Mitchell Historic Commercial District (Rev)
Name of Property
Davison County, South Dakota
County and State
Name of multiple listing (if applicable)

Section number 8, 10 Page 4

**8. Statement of Significance**

**Significant Dates**

1921

1936

1903

1937

1907

**Architect/Builder**

Steele, William

Kings, Floyd F.

Dixon, Walter J.

Dow, Wallace L.

Lindstrand, J.A.

**10. Geographical Data**

<b>5</b>	<u>14</u>	<u>578624</u>	<u>4840407</u>	<b>21</b>	<u>14</u>	<u>578506</u>	<u>4839913</u>
	Zone	Easting	Northing		Zone	Easting	Northing
<b>6</b>	<u>14</u>	<u>578625</u>	<u>4840345</u>	<b>22</b>	<u>14</u>	<u>578505</u>	<u>4839913</u>
	Zone	Easting	Northing		Zone	Easting	Northing
<b>7</b>	<u>14</u>	<u>578647</u>	<u>4840345</u>	<b>23</b>	<u>14</u>	<u>578453</u>	<u>4840033</u>
	Zone	Easting	Northing		Zone	Easting	Northing
<b>8</b>	<u>14</u>	<u>578648</u>	<u>4840294</u>	<b>24</b>	<u>14</u>	<u>578453</u>	<u>4840057</u>
	Zone	Easting	Northing		Zone	Easting	Northing
<b>9</b>	<u>14</u>	<u>578626</u>	<u>4840294</u>	<b>25</b>	<u>14</u>	<u>578503</u>	<u>4840057</u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

**National Register of Historic Places**  
**Continuation Sheet**

Mitchell Historic Commercial District (Rev) Name of Property
Davison County, South Dakota County and State
Name of multiple listing (if applicable)

Section number 8, 10 Page 5

<u>10 14</u> Zone Easting Northing	<u>578629</u> 4840172	<u>26 14</u> Zone Easting Northing	<u>578502</u> 4840148
<u>11 14</u> Zone Easting Northing	<u>578666</u> 4840172	<u>27 14</u> Zone Easting Northing	<u>578451</u> 4840149
<u>12 14</u> Zone Easting Northing	<u>578666</u> 4840141	<u>28 14</u> Zone Easting Northing	<u>578451</u> 4840238
<u>13 14</u> Zone Easting Northing	<u>578617</u> 4840141	<u>29 14</u> Zone Easting Northing	<u>578398</u> 4840238
<u>14 14</u> Zone Easting Northing	<u>578623</u> 4839968	<u>30 14</u> Zone Easting Northing	<u>578398</u> 4840321
<u>15 14</u> Zone Easting Northing	<u>578685</u> 4839968	<u>31 14</u> Zone Easting Northing	<u>578445</u> 4840322
<u>16 14</u> Zone Easting Northing	<u>578686</u> 4839917	<u>32 14</u> Zone Easting Northing	<u>578442</u> 4840536
<u>17 14</u> Zone Easting Northing	<u>578523</u> 4839950	<u>33 14</u> Zone Easting Northing	<u>578493</u> 4840535
<u>18 14</u> Zone Easting Northing	<u>578524</u> 4839885	<u>34 14</u> Zone Easting Northing	<u>578489</u> 4840727
<u>19 14</u> Zone Easting Northing	<u>578451</u> 4839898		
<u>20 14</u> Zone Easting Northing	<u>578451</u> 4839923		

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Mitchell Historic Commercial District (Rev)
Name of Property
Davison County, South Dakota
County and State
Name of multiple listing (if applicable)

Section number 11 Page 6



Figure 1: 300 Block of N. Main St. Collection of Mitchell Area Historical Society.



Figure 2: Mitchell's Main Street in the 1960s, taken in the middle of the 100 block of North Main, looking north. Collection of Mitchell Area Historical Society.

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

**National Register of Historic Places  
Continuation Sheet**

Mitchell Historic Commercial District (Rev)  
Name of Property

Davison County, South Dakota  
County and State

Name of multiple listing (if applicable)

Section number 11 Page 7



Figure 3: Corner of 1st and Main looking North circa 1960's. Collection of Mitchell Area Historical Society.



Figure 4: Corner of Second and Main looking North circa 1961. Collection of Mitchell Area Historical Society.

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

**National Register of Historic Places**  
**Continuation Sheet**

Mitchell Historic Commercial District (Rev)

Name of Property

Davison County, South Dakota

County and State

Name of multiple listing (if applicable)

Section number 11 Page 8



Figure 5: The 300 block of North Main circa late 1950's. Collection of Mitchell Area Historical Society.

ADDRESS	OWNER NAME	OWNER ADDRESS	CITY	STATE	ZIP
112 E. Railroad Ave.	Gerald P. Carey	PO Box 1105	Mitchell	SD	57301
112 E. 1 <sup>st</sup> Ave.	Shirley M. Hammrich	322 E. 9 <sup>th</sup> Ave.	Mitchell	SD	57301
114 E. 1 <sup>st</sup> Ave.	Shirley M. Hammrich	322 E. 9 <sup>th</sup> Ave.	Mitchell	SD	57301
115 E. 1 <sup>st</sup> Ave.	Morgan Properties	115 E. 1 <sup>st</sup> Ave.	Mitchell	SD	57301
116 E. 1 <sup>st</sup> Ave.	Shirley M. Hammrich	322 E. 9 <sup>th</sup> Ave.	Mitchell	SD	57301
117 E. 1 <sup>st</sup> Ave.	Stacey L. & Amber D. Ogle	401 Tiger St.	Mitchell	SD	57301
118 E. 1 <sup>st</sup> Ave.	Property Operation Development Management	PO Box 369	Mitchell	SD	57301

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

**National Register of Historic Places**  
**Continuation Sheet**

Mitchell Historic Commercial District (Rev)

Name of Property

Davison County, South Dakota

County and State

Name of multiple listing (if applicable)

Section number 11 Page 9

ADDRESS	OWNER NAME	OWNER ADDRESS	CITY	STATE	ZIP
119 E. 1 <sup>st</sup> Ave.	Shirley M. Hammrich	322 E. 9 <sup>th</sup> Ave.	Mitchell	SD	57301
120 E. 1 <sup>st</sup> Ave.	Ashton Connell	24497 402 <sup>nd</sup> Ave.	Letcher	SD	57359
124 E. 1 <sup>st</sup> Ave.	Ashton Connell	24497 402 <sup>nd</sup> Ave.	Letcher	SD	57359
110 E. 2 <sup>nd</sup> Ave.	Jeffrey N. & Linda L. Logan	209 N. Lawler St.	Mitchell	SD	57301
112 E. 2 <sup>nd</sup> Ave.	Jeffrey N. & Linda L. Logan	209 N. Lawler St.	Mitchell	SD	57301
113-115 E. 2 <sup>nd</sup> Ave.	Arlen Schuh	41280 Rock Creek Dr.	Mitchell	SD	57301
114 E. 2 <sup>nd</sup> Ave.	Jeffrey N. Logan	209 N. Lawler St.	Mitchell	SD	57301
123-125 E. 2 <sup>nd</sup> Ave.	Marlin & Rennie DeBoer	115 ½ E. 3 <sup>rd</sup> Ave.	Mitchell	SD	57301
201 E. 2 <sup>nd</sup> Ave.	Charles E. & Lois M. Paulson	1820 Quiett Lane	Mitchell	SD	57301
119 W. 3 <sup>rd</sup> Ave.	Mitchell Area Historical Society	905 E. 5 <sup>th</sup> Ave.	Mitchell	SD	57301
112 E. 3 <sup>rd</sup> Ave.	Boyd Reimnitz	410 W. 2 <sup>nd</sup> Ave.	Mitchell	SD	57301
113 E. 3 <sup>rd</sup> Ave.	Marlin & Rennie DeBoer	115 ½ E. 3 <sup>rd</sup> Ave.	Mitchell	SD	57301
115 E. 3 <sup>rd</sup> Ave.	Marlin & Rennie DeBoer	115 ½ E. 3 <sup>rd</sup> Ave.	Mitchell	SD	57301
116 E. 3 <sup>rd</sup> Ave.	Marlin & Rennie DeBoer	115 ½ E. 3 <sup>rd</sup> Ave.	Mitchell	SD	57301
117-123 E. 3 <sup>rd</sup> Ave.	Marlin & Rennie DeBoer	115 ½ E. 3 <sup>rd</sup> Ave.	Mitchell	SD	57301
117 E. 4 <sup>th</sup> Ave.	Ron & Mary Schaefer	PO Box 332	Mitchell	SD	57301
200 E. 4 <sup>th</sup> Ave.	Davison County	PO Box 443	Mitchell	SD	57301
112 E. 5 <sup>th</sup> Ave.	Mitchell Masonic Building	PO Box 443	Mitchell	SD	57301

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

**National Register of Historic Places**  
**Continuation Sheet**

Mitchell Historic Commercial District (Rev)

Name of Property

Davison County, South Dakota

County and State

Name of multiple listing (if applicable)

Section number 11 Page 10

ADDRESS	OWNER NAME	OWNER ADDRESS	CITY	STATE	ZIP
109-115 S. Lawler St.	SBA c/o James Feterl	2460 E. 1 <sup>st</sup> Ave.	Mitchell	SD	57301
117 S. Lawler St.	D&E Music & Vending	117 S. Lawler St.	Mitchell	SD	57301
120 S. Lawler St.	Forum Communications Company	101 5 <sup>th</sup> St. N.	Fargo	ND	58102
117 N. Lawler St.	Arlen Schuh	41280 Rock Creek Dr.	Mitchell	SD	57301
205-209 N. Lawler St.	Jeffrey N. Logan	209 N. Lawler St.	Mitchell	SD	57301
215 N. Lawler St.	John Buschelman	215 N. Lawler St.	Mitchell	SD	57301
300-312 N. Lawler St.	D & S Real Estate Enterprises LLC	25197 413 <sup>th</sup> Ave.	Mitchell	SD	57301
305 N. Lawler St.	Larson Data Communications	PO Box 96	Mitchell	SD	57301
309 N. Lawler St.	Michael E. Larson	305 N. Lawler St.	Mitchell	SD	57301
403 N. Lawler St.	Norwest Bank NA % Deloitte Tax LLP	PO Box 2609	Carlsbad	CA	92018- 2609
310 N. Rowley St.	First United Methodist Church	310 N. Rowley St.	Mitchell	SD	57301
100 N. Main St.	James D. and Nancy C. Halajian	1113 W. 7 <sup>th</sup> Ave.	Mitchell	SD	57301
104 N. Main St.	Brandon Dykstra	1010 S Miller St.	Mitchell	SD	57301
106 N. Main St.	Risk Management Inc.	PO Box 1105	Mitchell	SD	57301
108 N. Main St.	Jason Bates	112 N. Main St.	Mitchell	SD	57301
112 N. Main St.	Jason Bates	112 N. Main St.	Mitchell	SD	57301
114 N. Main St.	Boyd Reimnitz	116 E 3rd Ave.	Mitchell	SD	57301

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

**National Register of Historic Places**  
**Continuation Sheet**

Mitchell Historic Commercial District (Rev)

Name of Property

Davison County, South Dakota

County and State

Name of multiple listing (if applicable)

Section number 11 Page 11

ADDRESS	OWNER NAME	OWNER ADDRESS	CITY	STATE	ZIP
116 N. Main St.	Lori A. Schoenfelder	25706 411 <sup>th</sup> Ave.	Mitchell	SD	57301
118 N. Main St.	Gordon D. Bailey	118 N. Main St.	Mitchell	SD	57301
121 N. Main St.	KL City Properties	119 N. Main St.	Mitchell	SD	57301
123 N. Main St.	Larry L. & Linda S. Jirsa	123 N. Main St.	Mitchell	SD	57301
200 N. Main St.	John H. & Sally L. Blasius	PO Box 98	Mt. Vernon	SD	57363
203-205 N. Main St.	Luckys LLC	205 N. Main St.	Mitchell	SD	57301
206 N. Main St.	Edward & Eileen Anderson	412 Wildwood Ave.	Mitchell	SD	57301
207 N. Main St.	Geyerman's of Mitchell, Inc.	207 N. Main St.	Mitchell	SD	57301
208 N. Main St.	CPC Realty LLC	208 N. Main St.	Mitchell	SD	57301
210 N. Main St.	CPC Realty LLC	208 N. Main St.	Mitchell	SD	57301
211 N. Main St.	Michaels Toggery Inc.	211 N. Main St.	Mitchell	SD	57301
212 N. Main St.	Bonnie Struble	416 E. 1 <sup>st</sup> Ave.	Mitchell	SD	57301
213 N. Main St.	James H. Johnston	213 N. Main St.	Mitchell	SD	57301
214 N. Main St.	Clarke Companies LLC	500 S. Anderson St.	Mitchell	SD	57301
215 N. Main St.	Prairie Breeze Gallery LLC	40307 241 <sup>st</sup> St.	Letcher	SD	57359
216 N. Main St.	William P. & Doris E. Jamison	218 N. Main St.	Mitchell	SD	57301
217 N. Main St.	Joseph H. Claggett	PO Box 369	Mitchell	SD	57301
218 N. Main St.	William P. & Doris E. Jamison	218 N. Main St.	Mitchell	SD	57301

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

**National Register of Historic Places**  
**Continuation Sheet**

Mitchell Historic Commercial District (Rev)

Name of Property

Davison County, South Dakota

County and State

Name of multiple listing (if applicable)

Section number 11 Page 12

ADDRESS	OWNER NAME	OWNER ADDRESS	CITY	STATE	ZIP
223 N. Main St.	Western on Main LLC	223 N. Main St.	Mitchell	SD	57301
300 N. Main St.	Slate Creek Properties LLC & Glatt Investments	343 W. LaQuinta Circle	Sioux Falls	SD	57108
301-303 N. Main St.	Merlin Tingle	4351 N. Main St.	Mitchell	SD	57301
305 N. Main St.	Tom & Diane Moody	40992 241 <sup>st</sup> St.	Letcher	SD	57359
307 N. Main St.	Tom & Diane Moody	40992 241 <sup>st</sup> St.	Letcher	SD	57359
308 N. Main St.	James H. Johnston	67 S. Harmon Dr.	Mitchell	SD	57301
310 N. Main St.	Dakota Hearing Instruments Inc.	310 N. Main St.	Mitchell	SD	57301
312 N. Main St.	Russell & Teresa Quist	30 W. Harmon Dr.	Mitchell	SD	57301
314 N. Main St.	Gary & Cathy Weber	314 N. Main St.	Mitchell	SD	57301
316 N. Main St.	Terry P. & Connie E. Henning	316 N. Main St.	Mitchell	SD	57301
317 N. Main St.	Dan J. Hauser & Brenda L. Olesen	412 N. Main St.	Mitchell	SD	57301
318 N. Main St.	Mark Vanden Hoek	622 E. 2 <sup>nd</sup> Ave.	Mitchell	SD	57301
319 N. Main St.	Riverfront Broadcasting LLC	3008 Mulligan Dr.	Yankton	SD	57078
320 N. Main St.	Chad & Carma Popp	1201 Hurst Ave.	Mitchell	SD	57301
322 N. Main St.	James D. & Roberta L. Davidson	800 W. 2 <sup>nd</sup> Ave.	Mitchell	SD	57301
323 N. Main St.	Thomas J. & Maureen K. Scott	211 S. Harmon Dr.	Mitchell	SD	57301
400-408 N. Main St.	Consolidated Properties LLC	400 N. Main St.	Mitchell	SD	57301
401 N. Main St.	World of Fabrics	PO Box 450	Wilmar	MN	56201

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

**National Register of Historic Places**  
**Continuation Sheet**

Mitchell Historic Commercial District (Rev)

Name of Property

Davison County, South Dakota

County and State

Name of multiple listing (if applicable)

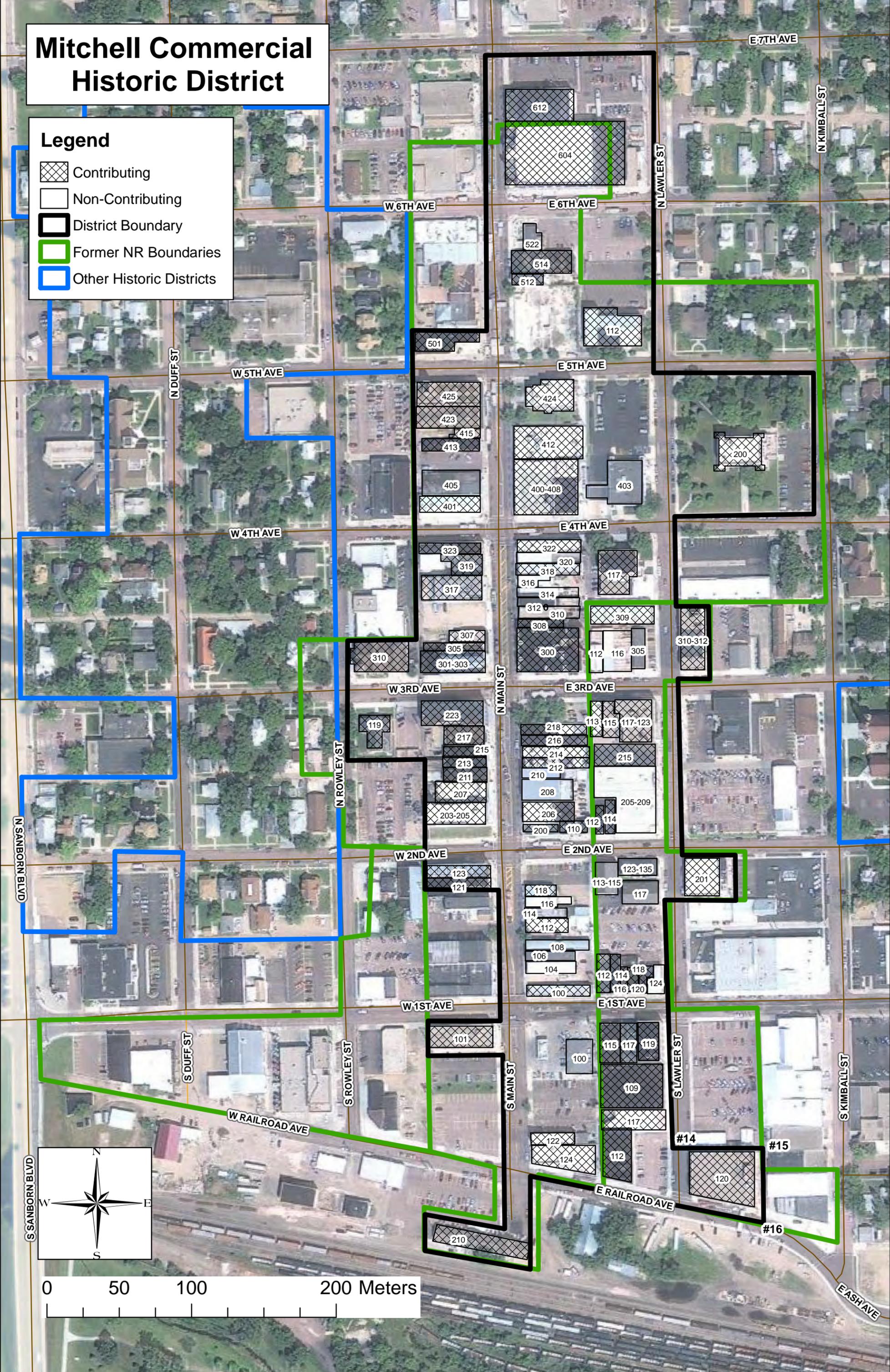
Section number 11 Page 13

ADDRESS	OWNER NAME	OWNER ADDRESS	CITY	STATE	ZIP
405 N. Main St.	Sterns Group LLC	409 E. 11 <sup>th</sup> Ave.	Mitchell	SD	57301
412 N. Main St.	Brenda L. Olesen & Dan J. Hauser	24796 411 <sup>th</sup> Ave.	Mitchell	SD	57301
413 N. Main St.	RJA Properties LLC	25124 407 <sup>th</sup> Ave.	Mitchell	SD	57301
415 N. Main St.	RJA Properties LLC	25124 407 <sup>th</sup> Ave.	Mitchell	SD	57301
423 N. Main St.	Slate Creek Properties LLC & Glatt Investments	343 W. LaQuinta Circle	Sioux Falls	SD	57108
424 N. Main St.	Word of life Christian Ministries Inc.	420 N. Main St.	Mitchell	SD	57301
425 N. Main St.	Slate Creek Properties LLC & Glatt Investments	343 W. LaQuinta Circle	Sioux Falls	SD	57108
501 N. Main St.	Menprop LLC	123 S. Harmon Dr.	Mitchell	SD	57301
512 N. Main St.	Bryan Randolph	9432 Old Concord Blvd	Inver Grove Height	MN	55076
514 N. Main St.	Virginia Dugan Rozum Trust	PO Box 5186	Sioux Falls	SD	57117
522 N. Main St.	Mitchell Area Chamber of Commerce	PO Box 1026	Mitchell	SD	57301
604 N. Main St.	City of Mitchell	612 N. Main St.	Mitchell	SD	57301
612 N. Main St.	City of Mitchell	612 N. Main St.	Mitchell	SD	57301
100 S. Main St.	AP Investments LLC	41280 Rock Creek Dr.	Mitchell	SD	57301
101 S. Main St.	Slate Creek Properties LLC & Glatt Investments	343 W. LaQuinta Circle	Sioux Falls	SD	57108
122 S. Main St.	Krohmer Properties LLC	P.O. Box 1264	Mitchell	SD	57301
124 S. Main St.	Benjamin and Lori Kalvosky	124 S. Main St.	Mitchell	SD	57301
210 S. Main St.	Gerald P. Carey	PO Box 1105	Mitchell	SD	57301

# Mitchell Commercial Historic District

**Legend**

-  Contributing
-  Non-Contributing
-  District Boundary
-  Former NR Boundaries
-  Other Historic Districts



0 50 100 200 Meters