

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

1. Name of Property

historic name: Lewis, Samuel, House

other name/site number:

2. Location

street & number: 308 South Bozeman Avenue

not for publication: na
vicinity: na

city/town: Bozeman

state: Montana code: MT county: Gallatin code: 031 zip code: 59715

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally.

Signature of certifying official/Title

Date

Montana State Historic Preservation Office
State or Federal agency or bureau

(See continuation sheet for additional comments.)

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

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

Signature of the Keeper

Date of Action

entered in the National Register
 see continuation sheet

determined eligible for the National Register
 see continuation sheet

determined not eligible for the National Register
 see continuation sheet

removed from the National Register
 see continuation sheet

other (explain):

5. Classification

Ownership of Property: Private

Number of Resources within Property

Category of Property: Building

Contributing

Noncontributing

Number of contributing resources previously
listed in the National Register: na

1

1 building(s)

—

— sites

—

— structures

1

— objects

Name of related multiple property listing: na

1 TOTAL

6. Function or Use

Historic Functions:

DOMESTIC/Single Family

Current Functions:

DOMESTIC/Single Family

7. Description

Architectural Classification:

LATE VICTORIAN/Queen Anne-Eastlake

Materials:

foundation: Rubblestone

walls: Brick; Wood Shingle

roof: Asphalt Shingle

other:

Narrative Description

The Samuel Lewis House is located at 308 South Bozeman Avenue in Bozeman, Montana, and is situated in the center of a vast south side historic residential neighborhood. The Lindley Place and South Tracy/South Black National Register Historic Districts are located roughly one block to the east and west respectively. Located on Lots 10 and 11 Block A, in Bozeman's Lindley and Guy's Addition, the house is in the middle of the block on the east side of a north-south street. The landscaped 100' x 140' yard is dominated by mature evergreens and lilacs, which somewhat obscure the residence from the street.

SAMUEL LEWIS HOUSE

Exterior Features:

The detached two story Samuel Lewis House is in the Queen Anne Style with character-defining Eastlake ornamentation. The massing is irregular, but is derived from a central block with symmetrical wings—a layout featured in the original gable front and wings farmhouse design (see below). The design combines brick masonry on the first and second floors with wooden shed and gable dormers, cutaway wood porches, and wood detailing. Unpainted red-orange brick composes most of the exterior and is typically accented by decorative masonry headers or soldier coursing at the window openings. The north and south gable ends, as well as most dormers and pediments, are finished in wooden shingles in an imbricated pattern, adding textural interest throughout. The roof is a fairly steep gable across the central core, with lower cross gables projecting on either side. Fenestration is varied, with double hung, fixed, and stained glass windows of several sizes throughout the house. The house rests on a rubble foundation.

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The Original House:

In 1881, Lewis began construction of a vernacular interpretation of an Early Classical Revival Style Palladian three-part plan house. Expressing a gable-front-and-wings layout, the house featured a one-and-one-half story central block with a prominent and fairly-steep front-facing gable end on the west elevation. The central block was flanked by identical one-story wings. The original plain wood frame construction was finished in wood lap siding and decorative corner boards. Fenestration was generally balanced with 4/4 double-hung windows on either wing and in the front-facing gable end. The central block featured a polygonal one-story front bay window with paneled window aprons and four 1/1 double-hung windows. Each wing featured one-story two bay porches covering four-panel entrance doorways. Each wing also featured an interior end, corbeled cap chimney and the central wing featured a central, corbeled cap chimney, which further reinforced the structure's symmetrical appearance.¹

The Remodeled House:

In 1889, Lewis began a substantial remodeling of his South Bozeman Avenue house. What was a simple vernacular frame house was transformed into a far more picturesque and stylistically sophisticated expression of the Queen Anne style. The wealthy barber and landlord veneered the house in brick and applied exuberant and fanciful masonry, glass and wooden embellishments. Of these, the distinctive Eastlake ornamentation--including carved wood brackets, turned porch columns, paneled bargeboards, abacus-like spindle friezes, lattice work, and sunburst applique enrichment--is most impressive.

Despite these improvements, the Samuel Lewis House retains many character-defining features of its original design. Although the modified massing of the residence is far more irregular than the 1881 farmhouse, it is, nonetheless derived from the original gable-front-and-wings form.

The remodeled primary facade features a distinctive Eastlake entrance porch with a steeply-pitched gabled roof supported by a series of robust turned wood posts and latticework front to back on each side of the entry door. The wooden triangular pediment over the arched entry displays an ornate sunburst decoration. The first-floor features a wide assortment of fixed and double-hung windows. The upper sash of the largest of the double-hung windows feature decorative borders of small square panes. Several of these windows also feature rectangular stained glass transoms in a variety of colors and patterns. Typical of the Eastlake Style, the double-hung windows on the canted corners of the central block and cross gable wings feature flat-roof overhangs supported by stylized carved wooden brackets with ornamental pendants. The shed-roofed dormer (ca. 1920) above the front entrance contains three small 4/1 double-hung windows and is finished in imbricated asphalt shingles. The dominant front facing gable features carved, paneled bargeboards and an abacus-like spindle frieze--both trademarks of the Eastlake style. The central wing features a central, corbeled-cap, dark red masonry chimney.

The north side is accented by angled corners mirroring those found on the projecting central block of the primary elevation. As on the front facade, the double-hung windows on the outer corners of the northern wing are accentuated by flat-roof overhangs supported by stylized carved wooden brackets with ornamental pendants. And, as before, the upper sash of the double-hung windows possess decorative borders of small square panes with rectangular stained glass transoms in a variety of colors and patterns. A small rectangular window featuring small divided light panes in a 3/4 pattern is present in the middle of the right-hand side of the elevation, and a 1/1 double-hung window encroaches into the imbricated shingle gable end on the upper left. A prominent, interior end, corbeled-cap dark red brick chimney bisects the elevation and is probably a remnant of the 1881 residence.

¹An etching of Lewis's properties, including the original 1881 structure at 308 South Bozeman was featured in Michael A. Leeson, History of Montana: 1739-1885 (Chicago: Warner, Beers and Company, 1885): 254.

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Like the west and north elevations, the south side has two double-hung windows with decorative borders of small square panes and rectangular stained glass transoms in a variety of colors and patterns. Projecting from the roof are an imbricated shingle gable and, above it, a steeper imbricated gable. A non-historic skylight is evident on the left-hand side of the roof, but due to mature landscaping is not visible from the street.

The east or rear elevation is dominated by a central projecting pre-1904 brick addition. A small brick hipped-roof addition featuring a small 2/2 fixed square window projects off the east corner of the addition. The back side of the south wing features a double-hung window with a decorative border of small square panes and a rectangular stained glass transom, like those found on other elevations. The rear door also features a rectangular stained glass transom. The south side of the addition features a distinctive wooden vent, two non-historic rectangular fixed plate glass windows, and a non-historic glass door. A small, east-facing gabled dormer is present where the east and south wings meet the north wing. Like the other dormers, it is covered with imbricated wood shingles and features a diamond shaped fixed window as well as a south facing non-historic skylight.

Interior Features:

The interior of the Samuel Lewis House retains several notable historic features. Historic and, in some cases, possibly original woodwork can be found through the residence in the form of paneled doors, decorative door and window frames, wainscoting, and baseboards, as well as pine and oak wood plank flooring. The main access to the second story, a return stair with a landing, exhibits a series of turned balusters that form a delicate balustrade that ends on the ground floor with a decorative capped newel post. The front entry features ornate cornice moldings and a door, which almost certainly date from the 1889 remodeling. The main parlor features distinctive historic lighting which lends character and charm to the room. On the ceiling is a hand-painted water-based fresco, also dating from the 1889-1890 remodeling. The kitchen features a simple tin ceiling.

GARAGE/STUDIO (1970s, non-contributing building)

The property contains a two-story garage/studio which is located on the southeast portion of the landscaped yard. Built in the late 1970s, this non-contributing modern building features a twice broken gable roof with clerestory and sliding windows. Wide vertical and horizontal clapboard siding finish the exterior of the first story, while the second story is finished in heavy cedar shakes. An exterior staircase providing access to a second story entrance is present on the west elevation. The roof is finished in asphalt shingles.

INTEGRITY

The Lewis House retains a very high level of integrity. Remnants of the original 1881 design are clearly evident, as are the effects of Lewis' dramatic 1889-1890 remodeling. The workmanship and materials from this latter era are all very well preserved. Design alterations have been limited to the non-character-defining elevations—including a new door and window openings on the rear elevation, as well as two skylights and asphalt shingles on the roof. The main change to the primary facade is the addition of a shed-roofed dormer above the entry. The date of construction of this feature is unknown, but probably dates to the teens or twenties. Despite these changes, the house clearly reflects its historic character and appearance.

Although the site has suffered to some degree, especially from the construction of a non-contributing outbuilding in the late 1970s, the historic residential setting and feeling of the neighborhood is also very much intact. Thus, there is a clear conveyance of the history associated with the property and its original owner, Samuel Lewis.

8. Statement of Significance

Applicable National Register Criteria: A, B, and C

Areas of Significance: Community Planning and Development;
Ethnic Heritage/Black; Architecture

Criteria Considerations (Exceptions): n/a

Period(s) of Significance: 1881-1896

Significant Person(s): Samuel Lewis

Significant Dates: 1881; 1889-90

Cultural Affiliation: African-American

Architect/Builder: Unknown

Narrative Statement of Significance

The Samuel W. Lewis house qualifies for National Register listing under criteria A, B, and C. The house is historically significant for its association with Bozeman's steady economic and demographic evolution during its 1873-1883 Village Phase of development.² The house--which was completely remodeled during the dramatic building boom that accompanied an ambitious local bid to become the State Capitol--is also highly indicative of Bozeman's 1884-1912 Civic Phase of Development.³ Reflecting broad patterns of architecture and settlement in each pivotal era, the Samuel Lewis house qualifies for National Register listing according to criterion A. The property also meets criterion B for its association with the Samuel W. Lewis, the most prosperous and influential member of a small African-American population in early Bozeman. Lewis had a marked influence in the community's growth and development between 1868 and 1896. As such, the house is a vital reminder of Bozeman's early ethnic history. Finally, the residence qualifies for National Register listing under criterion C, as an unusual example of an Early Classical Revival Style gable-front-and-wings house remodeled into an outstanding example of the Queen Anne Style with Eastlake decorative details. Architecturally, the house also parallels Bozeman's late-nineteenth century growth and development from a more modest and essentially vernacular built environment to one which is far more stylistically sophisticated. The house is one of very few buildings in Bozeman to display Eastlake embellishments, and is unquestionably the best local example of this stylistic influence.

The Early Life of Samuel Lewis

Samuel Lewis was born in the West Indies, May 19, 1832, and immigrated with his parents to Newark, New Jersey, when still a small child. By 1847, both of his parents died, leaving Lewis and a younger sister, Edmonia. Upon securing a home for his sister in the family of Captain S. R. Mills and paying her tuition at school, Lewis traveled to California in the Spring of 1852, where he successfully practiced barbering and mining for a decade. Between 1862 and 1864, Lewis visited various cities and other points of interest in Europe, the West Indies and America before settling in Idaho City, Idaho, where he engaged in business and developed properties.⁴

Following a devastating fire, which consumed two of his Idaho City buildings, Lewis toured Montana Territory in 1866. After visiting Virginia City and Helena, Lewis finally located at Elk Creek, where he purchased a lot and erected a building. Later that year, however, he changed his residence to Helena, where he was engaged in business until late 1867. During his tenure in Helena, Lewis also opened a barber shop in Radersburg, traveled and worked his trade in other mining camps, and toured as "an expert slight-of-hand performer and a first class musician."⁵

Although far away from his sister, Lewis continued to pay her educational expenses, first at McGrawville, New York, and afterward at Oberlin College, Ohio. While at Oberlin, Edmonia first showed promise as a sculptor and was encouraged to cultivate her talent in that art.

²James R. McDonald, Bozeman Historic Resource Survey (Missoula, Montana: Privately Printed, 1984), 12 and 33-52.

³Ibid., 12 and 53-89.

⁴Joaquin Miller, An Illustrated History of the State of Montana (Chicago: The Lewis Publishing Co., 1894), 374-75.

⁵Ibid., 375

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She accordingly consulted her brother by letter, and he cordially entered into the plan and furnished her the means with which to go to Boston, where she placed herself under the instruction of an eminent sculptor, Professor Beckett. Soon passing beyond Beckett's ability to instruct her, Samuel Lewis then furnished his sister the means to continue her studies in Italy where, thanks to the assistance of then Secretary of State William H. Seward, she received marked attention and soon became a master of her profession.⁶

Word of Lewis' famous sister did not escape local notice. In September of 1874, the Avant Courier noted that Edmonia Lewis' now-famous sculpture the Death of Cleopatra was on display at the Chicago Exposition.⁷ By 1894, Edmonia Lewis was a resident of Paris and was "known the world over as a famous sculptor . . ." producing "many noted pieces of art."⁸

Samuel Lewis and Bozeman's Townsite Phase

Samuel Lewis' arrival in Bozeman in the autumn of 1868 coincided with the community's so-called 1864-1872 Townsite Phase of development.⁹ As the period of local development immediately following the origination of the town site, Bozeman's initial phase was characterized by the early development of an agricultural economy. As early as September of 1864, the Montana Post reported that the Bozeman area was gradually being reshaped by the settlement of farmers, "many of whom came to Montana as a better class of miners and after... quitting their original pursuits secured 160 acres of land on which they...work in true farmer fashion."¹⁰ As early resident William Alderson's diary noted, for example, farmers came to the Bozeman area "expecting to make money," and most were not disappointed.¹¹ Valley residents soon marketed potatoes, beets, carrots, rutabagas and parsnips in the mining camps they had formerly occupied. Within a few years, farming expanded to include the cultivation of wheat, oats and barley. The roots of one of the earliest and most successful agricultural communities in the Rocky Mountain West had been planted.¹²

The latter years of Bozeman's Townsite Phase were marked by Bozeman's first significant local building boom--a development that possibly served to attract Lewis to the area and almost certainly anchored him here for the rest of his life. A year and a half prior to Samuel Lewis' arrival in Bozeman, local pioneer Davis Willson, younger brother of General Lester Willson, described the community as "a small

⁶Edmonia Lewis became one of the most important African American Sculptors of the nineteenth century. Several works have addressed her life and work, including: Eleanor M. Tufts, "Edmonia Lewis: Afro-Indian Neo-Classicalist," Art in America 62:4 (July-August, 1974): 71-72; Lynn Moody Igoe, 250 Years of Afro-American Art: An Annotated Bibliography. (New York: R. R. Bowker: 1981), 899-905; "'Free Within Ourselves,'" Smithsonian 24:8, (November 1993): 146; Kirsten P. Buick, "The Ideal Works of Edmonia Lewis: Invoking and Inverting Autobiography," American Art 9:2 (Summer 1995): 5-19; and, Stephen May, "The Object at Hand", Smithsonian 27:6 (September 1996): 16-20.

⁷Avant Courier, September 26, 1878.

⁸Miller 1894, 375

⁹McDonald 1984, 11 and 15-33

¹⁰Quoted in M. L. Wilson, "The Evolution of Montana Agriculture in Its Early Period," Proceedings of the Mississippi Valley Historical Association for 1915-1918, 7 (1917-1919): 431-434.

¹¹William Alderson, "William Alderson Diary," Manuscript Collection #708, Burlingame Special Collections, Renne Library, Montana State University, Bozeman, Montana.

¹²For an overview of agricultural development in the region see M.L. Willson, "The Evolution of Montana Agriculture in its Early Period," Proceedings of the Mississippi Valley Historical Association for 1915-1918 7 (1917-19): 431-434; Robert G. Dunbar, "The Economic Development of the Gallatin Valley," Pacific Northwest Quarterly 47 (October 1956): 117-123; and, Michael Meader, "Dependency and Disenfranchisement: The Frontier Thesis and Agricultural Development in the Gallatin Valley, Montana 1863-1893, 1993" [Photocopy] Used with permission of the author, Bozeman, Montana.

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town of half a dozen buildings."¹³ With the establishment of Fort Ellis, three miles east of town, on August 27, 1867, however, Bozeman's future brightened. Not only did the Fort's presence bring increased security to the Gallatin Valley, it also provided numerous profitable business opportunities for local residents and likewise helped to offset the economic losses from the region's stabilizing mining population.¹⁴ As a result, by 1868, the year of Lewis' arrival, Bozeman had become the county seat and grown to a population of 150, with forty dwellings, three stores, a hotel, a grist mill, a blacksmith shop, and two saloons. Only two years later, Bozeman numbered 574 people, while Gallatin County boasted a total population of 1,578. By the end of Bozeman's first significant building boom, the town had evolved from "a dozen log cabins" in 1867 to a thriving community of roughly 800 residents only four years later.¹⁵

Bozeman's Townsite Phase was also marked by the establishment of a small, but influential population of local African Americans. Following the close of the Civil War, a steady trickle of blacks pushed westward seeking new opportunities. Enlightened whites, like John Martin, editor of the *Atchison (Kansas) Champion*, encouraged the trend in January of 1865, asserting: "Give the Negro a chance to make a man of himself . . . Treat him as a human being and he will quickly assert by his own capacities and exertions his right to be regarded as one."¹⁶ Following the approval of the Territorial Suffrage Act on January 31, 1867, Black males in western territories--including Montana--achieved voting rights at least three years before the ratification of the Fifteenth Amendment. That same year, for example, two hundred black men cast ballots in the Montana territorial election of 1867.¹⁷ According to United State Census figures, a total of 183 blacks lived in the Territory by 1870.¹⁸

The Montana Territorial Census listed Samuel Lewis as one of two blacks and three mulattos living in Bozeman in 1870. That year, Lewis established a thriving tonsorial business and capitalized on the significant growth and development that characterized Bozeman's late Townsite phase. From the proceeds of this successful venture, Lewis exerted a profound and lasting influence on Bozeman's built environment. Only two years after his arrival, Lewis' personal estate was valued at \$500, indicating that he was unquestionably the most prosperous black living in Bozeman and was likely far wealthier than most whites as well.¹⁹ His 1896 obituary recalled that Lewis "intelligently and generously invested all his savings in permanently improving and beautifying some piece of ground within the limits of the city."²⁰ Such industry was most significantly expressed in Bozeman's 1873-1883 Village Phase of Development and, later, its 1884-1912 Civic Phase of Development.

¹³Davis Willson Diary. September 9, 1866. MC # 1076 Burlingame Special Collections, Renne Library, Montana State University--Bozeman. Bozeman, Montana.

¹⁴Merrill G. Burlingame, Gallatin County's Heritage: A Century of Progress (Bozeman: Gallatin County Bicentennial Publication, 1976): 10.

¹⁵(McDonald 1984, 120)

¹⁶The quotation is from Quintard Taylor. In Search of the Racial Frontier (New York: W. W. Norton and Company, 1998), 105.

¹⁷Ibid, 125.

¹⁸See U.S. Bureau of the Census, Negro Population in the United States, 1790-1915 (Washington, D.C.: Government Printing Office, 1918), 43, 44; and U. S. Bureau of the Census, Statistics of the Population of the United States, 1870 (Washington, D.C.: Government Printing Office, 1872), 3.

¹⁹See Montana Territorial Census for 1870, p. 112 line 36. The total value of personal estates listed for Bozeman in 1870 was \$19,715. Thus, Lewis' personal estate comprised slightly more than 2.5 percent of the town's total. It's worth noting that most local residents did not even have a number listed in this category and a few, such as Nelson Story Sr. had personal estate's valued at several thousand dollars. The employment of only one other black was listed in the 1870 census, and that was of "domestic servant."

²⁰"Biography of the Bozeman Barber," Avant Courier, April 6, 1896.

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Samuel Lewis and Bozeman's Village Phase

The years of early settlement, during which Bozeman had grown to a town of approximately eight hundred residents, were followed by a decade of continued growth and rising expectations. The "Village Phase" represents for Bozeman the beginnings of urbanization, and culminated in the arrival of the transcontinental railroad and the incorporation of the City. During this period, Bozeman's economic base became secure enough to sustain more permanent structures, including churches, schools, and other public buildings. Following the 1872-73 construction of Bozeman's first masonry structure--the Cooper-Black building at 118-122 East Main Street--the community witnessed the construction of several brick Victorian Commercial buildings on Main Street, which affirmed Bozeman's status as an established regional trade center.²¹

The relatively optimistic growth and development of commercial enterprises in this era is illustrated by the experience of Samuel Lewis. Shortly after his arrival in Bozeman, Lewis erected a new business house on Main Street and by November of 1874, the Avant Courier noted that the barber had renovated his salon, which was "always in apple pie order."²²

Lewis also exerted a considerable influence in local residential development during Bozeman's Village Phase. By November of 1878, he had established himself in Bozeman enough to begin work on building "two neat cottages on Templar (now 209 and 211 South Tracy Avenue), nearly opposite residence of Dr. G. W. Monroe."²³ Following popular local building trends, Lewis' small but notable cottages were of frame construction and featured Gothic ornamentation, such as rooftop cresting and finials, balustraded entries, and polygonal bays with paneled window aprons. Byron Vreeland--the talented local architect-builder who was later responsible for such notable structures as the original County Courthouse (1880); the East Side School (1882-83); and the City Hall and Opera House (1889-90)--was eventually employed "to finish the new cottages of S. W. Lewis."²⁴ Upon completion, Lewis' rental cottages were occupied by prominent local citizens: the Reverend Lewis, incoming rector of Saint James Episcopal Church, and Judge S. W. Langhorne.²⁵ One of this pair of originally identical, 3 x 1 bay, jerkin head roofed I-houses still retains its original Victorian period detailing.²⁶ By the Summer of 1880, Lewis was in the process of erecting "another neat residence on Templar" which featured the "(f)irst mansard roof in Bozeman."²⁷

As the 1870s came to a close, Lewis was even far more obviously the most successful person of color living in the Gallatin Valley. According to the territorial census, 346 black or mulatto individuals were living in Montana in 1880. Of these, 16 blacks and 5 mulattos were listed as residing in Bozeman. As might be expected, the occupations listed for Bozeman's black community were of the lower sort, including: servant, common laborer, hired man, laundress, farmer, and teamster.²⁸ Most of these persons, like Richard and Mary

²¹McDonald 1984, 12.

²²Avant Courier, November 13, 1874.

²³Avant Courier, November 7, 1878.

²⁴See McDonald 1984, A-11, and Avant Courier, June 12, 1879.

²⁵Avant Courier, July 31, 1879 and Avant Courier, November 27, 1879.

²⁶See United States Department of the Interior, National Park Service, "Historic Resources of Bozeman, Montana," 8-68 and 8-69.

²⁷Avant Courier, June 17, 1880, and Avant Courier, July 22, 1880.

²⁸See Territorial Census of 1880, p. 209c line 26 and throughout the pages related to Bozeman.

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McDonald, who resided near Lewis' rentals at 308 South Tracy, were former slaves.²⁹ Among, these peers, the successful mulatto barber from the West Indies clearly stood out.

By about 1880, Bozeman was becoming increasingly optimistic that the Northern Pacific Railroad would soon connect the community with the eastern states. As might be expected, numerous additions were surveyed in anticipation of the growth the long-awaited transcontinental would trigger. One of the first of these was the Lindley's and Guy's Addition, which was platted in April of 1880.

In 1881, Lewis purchased Lots 10 and 11, Block A from Lindley and Guy and began construction of his residence at 308 South Bozeman Avenue. As originally constructed, Lewis' property expressed a somewhat modest gable-front-and-wings form featuring a polygonal front bay with paneled window aprons. Lewis' business, four rentals and dwelling were featured in an full-page etching in Leeson's 1885 History of Montana, as was a lengthy biography--good indications that the property and its industrious owner were quite prosperous and well-renowned near the end of Bozeman's Village Phase.³⁰

The Samuel Lewis House and Bozeman's Civic Phase

Bozeman's 1884-1912 Civic Phase of Development brought numerous efforts at cultural refinement as well as economic and demographic stabilization. The arrival of the Northern Pacific Railroad in 1883 connected the region with markets in the thriving mining communities of Butte and Anaconda, as well as several of Montana's military installations and Indian reservations. This advancement bolstered expectations of prosperity among local farmers, merchants and manufacturers, and led to the city's incorporation later that same year.

An 1884 birds eye view of Bozeman documents the impact that the coming of the railroad had on local growth and development. Residential neighborhoods stretched several blocks on either side of Main Street and neat, house-sized stacks of lumber--evidence of a thriving construction industry--are clearly evident in several locations. In the Lindley's and Guy's Addition alone, no less than fourteen houses, including Samuel Lewis', were built in just four years.³¹

Local optimism waned somewhat in the mid 1880s until Montana's 1889 attainment of statehood served as impetus for a second, far more pivotal surge in local development. Following local trends, Lewis began a substantial remodeling of his South Bozeman Avenue residence in approximately 1889. The wealthy barber and property owner transformed the house into a fine example of the Queen Anne Style and applied exuberant and fanciful embellishments with distinctive Eastlake ornamentation, including carved wood brackets, turned porch columns, paneled bargeboards, abacus-like spindle friezes, lattice work, and sunburst applique enrichment.

Although virtually nonexistent as a stylistic influence on other buildings in Bozeman, the Eastlake Style was especially popular in the San Francisco area, where Lewis had resided in the 1850s. Lewis' remodel may have also been substantially influenced by the Victorian Art Movement which, by the 1860s had been popularized to the extent that Charles Eastlake's Hints on Household Taste became a best-seller, running a full six editions in America alone. Edmonia Lewis' probable association with the growing Aesthetic Movement may also have influenced the tastes of her less famous brother.

²⁹See "Mrs. Fisher Tells Family History. Still has Many Family Heirlooms," The Gallatin Tribune and Belgrade Journal, August 27, 1970, 3. and, Lucille W. Thompson, "Early Montana Negro Pioneers: Sung and Unsung," Montana Business Quarterly (Summer 1972), 39-42.

³⁰See Michael A. Leeson, History of Montana: 1739-1885 (Chicago: Warner, Beers and Company, 1885): 254 and 1141. Lewis may be the only non-white featured in Leeson's History. For certain, no person of color is featured more prominently.

³¹See J. J. Stoner, "Birds Eye View of Bozeman, Mon., 1884, County Seat of Gallatin County," presented as a supplement to the Avant Courier, January 3, 1884.

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Thus, in all likelihood, Lewis's decision to favor the heavy, three-dimensional decorative elements of the Eastlake Style was a conscious attempt to evoke an urban grandeur and sophistication, while also communicating a certain status not conveyed by the more modest and vernacular original structure.³² In 1890, Lewis completed his "handsome and commodious brick residence, fronting on Bozeman Street," with its "beautiful lawn and shade trees" which, according to Miller's An Illustrated History of the State of Montana, formed "one of the most delightful homes in the city."³³

Not Surprisingly, Lewis's substantial improvements came at a time when the City of Bozeman as a whole was undergoing a dramatic face-lift during its ambitious 1889-1893 bid to become the State Capital. In an effort to impress Montana voters before an 1892 special election, area promoters aggressively set out to transform Bozeman into a more cosmopolitan urban environment. Local residents erected several prominent public and private buildings in the years immediately following the declaration of statehood, including the impressive City Hall and Opera House (1890), the Gothic-styled Saint James Episcopal Church (1890-91), the Bozeman Hotel (1891-92), and the Gothic-style City High School (c. 1892). Notable local residences such as the Julia Martin House (1892) at 419 South Grand Avenue were also erected in this period.³⁴

Besides these aspiring projects, Bozeman also witnessed other significant steps toward sophistication between 1889 and 1892. Community boundaries were officially extended into surrounding farmlands in an effort to make the town look larger on paper than it was in actuality. "Capitol Hill Addition" was platted in 1890, and South Eighth Avenue was laid out as a boulevard leading up to the intended site of the capitol. Electric lights were installed on the City's main thoroughfares in 1891 and an extensive local streetcar service was established the following year. A new brick passenger depot was also constructed by the Northern Pacific Railroad at 829 Front Street in 1892.³⁵

Although Bozeman lost its bid for the capital to Helena, local residents were not discouraged following their defeat. The contest attracted a great deal of favorable attention to Bozeman and the money spent was by no means wasted. Evidence supporting this conclusion can be found in the fact that Bozeman's population increased from 2,143 in 1890 to 4,000 by the time the capital question was settled, just two years later. Such dramatic growth enabled Bozeman to quickly become one of the leading cities of the state and almost certainly had an influence in Bozeman's selection as the site of the College of Agriculture and Mechanic Arts in 1893.

When Samuel Lewis died in late March of 1896, his lengthy obituary in Bozeman's Avant Courier emphasized his unusual accomplishments, especially for a person of color. Perhaps struggling to explain the profound influence of a mulatto man, the Courier noted that "Although he was generally known as 'the colored barber' Sam Lewis was very much of a white man. He was white in his entire make up—physically, socially, intellectually, morally—and the best citizens of Bozeman were his firm friends and constant patrons." The newspaper went on to note that Lewis had "always borne a full citizens part in all the material struggles and burdens incident to the development of the country's resources and the permanent growth and beautifying of our beautiful little city." At the time of his death, Lewis' estate was estimated to be worth at least \$25,000—a fortune unparalleled by other persons of African decent living in Bozeman at that time, and, quite likely, Montana as a whole.³⁶

³²See Historic Bozeman and Gallatin County, Montana: A Self Guided Tour, "308 South Bozeman," 1983.

³³Miller 1894, 376

³⁴B. Derek Strahn, "Bozeman's Bid for the Capital," Heritage Preservation News, Summer/Fall 1994, 1-2.

³⁵Ibid, 1-2.

³⁶See "Biography of 'the Bozeman Barber: Sam W. Lewis—His remarkable Personal History—Life and Death of a Colored Pioneer whose Friends were Legion," Avant Courier (Bozeman), April 6, 1896, 2.

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Architectural Significance:

The Samuel Lewis House is an outstanding example of the Queen Anne Style with Eastlake decorative details within the context of Bozeman's historic architecture. The Bozeman Historic Resource Survey (1984) evaluated approximately 3000 buildings within the original townsite boundaries. The survey report identified two residential examples of the Queen Anne Style with Eastlake details when comparing residential architecture with the "exuberant" commercial architecture of Main Street. The Lewis House's Eastlake details are more pronounced than the other example (George Flanders House) and is today, the finest example of the style remaining in Bozeman.

The heavy, oversized elements characteristic of Eastlake ornamentation are especially evident in the entry porch and front gable. The wood turned posts of the porch are deeply cut. The low spring point of the arch adds to their squat, stocky appearance. Other common features of Eastlake ornamentation are the oversized abacus-like spindle work in the front gable, the deeply recessed panels of the barge boards, the rounded rafter tails, and the double-hung windows with stained glass transoms, and the stylized carved wood brackets at the canted corners.

The house gains additional architectural significance for the retention of historic interior features. These include original woodwork throughout the house in the form of paneled doors, decorative door and window frames, wainscoting, and baseboards, as well as pine and oak wood plank flooring. The main access to the second story, a return stair with a landing, exhibits a series of turned balusters that form a delicate balustrade that ends on the ground floor with a decorative capped newel post. The front entry features ornate cornice moldings. The main parlor retains a distinctive hand-painted water-based fresco, dating from the 1889-1890 remodeling.

Lewis, Samuel, House
Name of Property

Gallatin County, Montana
County and State

9. Major Bibliographic References

See continuation sheet

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 -- Specify Repository:

10. Geographical Data

Acreage of Property: Less than one

UTM References:	Zone	Easting	Northing
	12	497420	5057800

Legal Location (Township, Range & Section(s)): Section 7, Township 2 South, Range 6 East, M.P.M.

Verbal Boundary Description

The Samuel Lewis House is located on Lots 10 and 11, Block A, Lindley's and Guy's Addition, Bozeman, Montana.

Boundary Justification

The boundary is drawn, based on legally recorded lot lines, to include the two lots historically associated with the Samuel Lewis House.

11. Form Prepared By

name/title: B. Derek Strahn

organization: City Historic Preservation Officer

street & number: 20 East Olive

city or town: Bozeman

date: December 1998

telephone: 406-582-2372

zip code: 59771

state: MT

Property Owner

name/title: Dr. Richard D. and Eileen Tenney

street & number: 426 Fallon Street

city or town: Wolf Point

telephone:

zip code: 59201

state: MT

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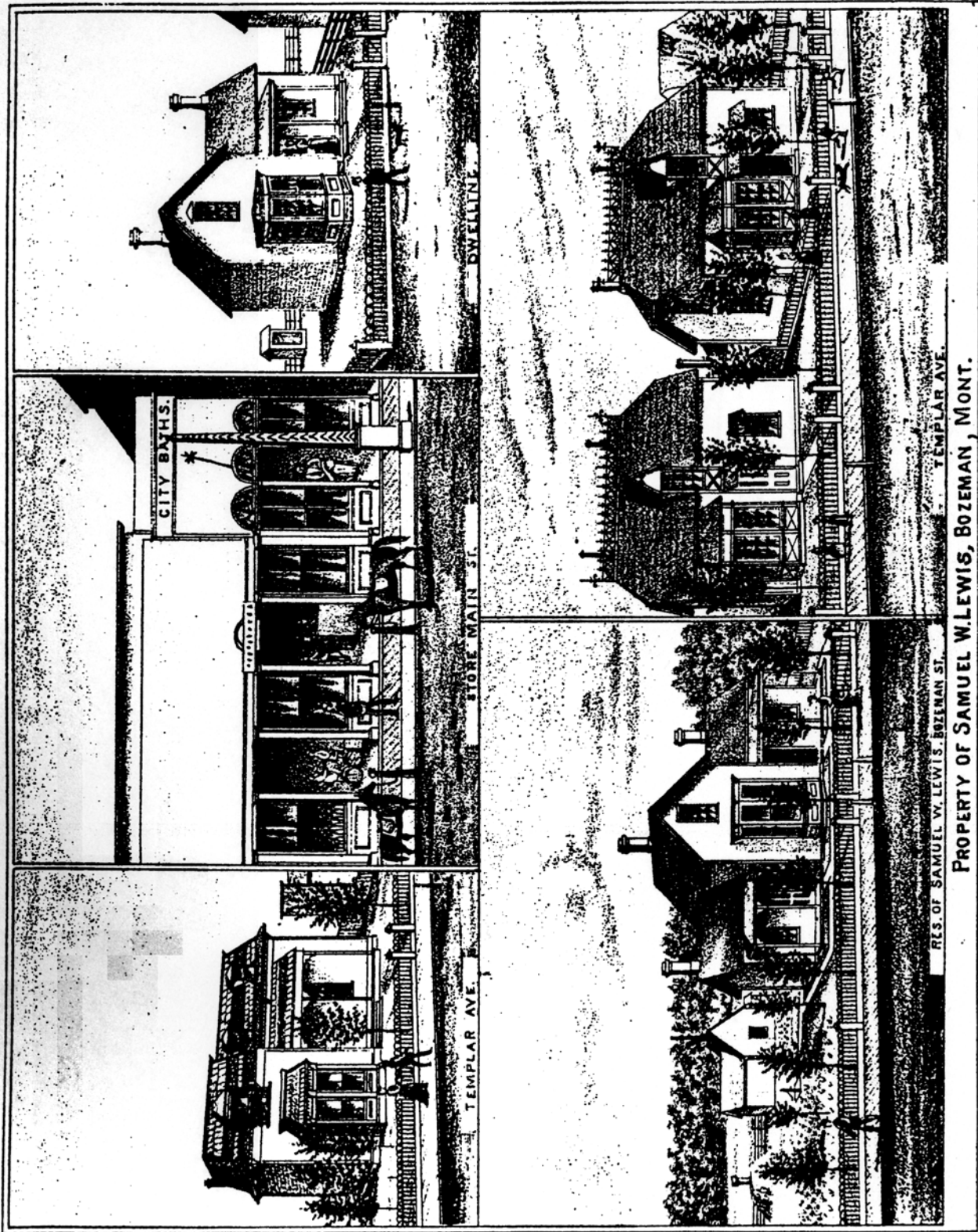
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