

Münster has so many architectural treasures, that you almost should overlook its Jugendstil architecture,
the German variant of Art Nouveau Architecture, built in the period 1895-1915.

Jugendstil was an Art trend, a reaction on 'neo' (gothic, classic, renaissance) styles that were used in a mixed way, the so called eclecticism.
Jugendstil, on the contrary pretended to be new, total and coherent. A so called; 'Gesamtkunst'

In the ideal situation, in this style, the exterior and the interior of a building were designed in a coherent way, from doorbell to butter knife,
From wallpaper to bed-clothes, from window to lamp.

Very often there was an overall theme, or design that resounded in everything, making the entire to a whole.

Other characteristics were the appliance of ornamental building materials, such as glazed brick stones, stained glass,
forged iron, sculptures and stucco.

I was surprised to discover that in the part of Münster, that wasn't destroyed in world war 2, the Kreuzviertel
much Jugendstil architecture exists.

Some splendid houses in pure Jugendstil, many houses in a mixed style, and some houses with interesting details.
But the entire heritage makes a stroll through the Kreuzviertel more than worthy.

To serve you, we made a walking tour (7 quarters of an hour) that leads you along the most interesting places in this district.

Doing this, no doubt you will notice the many sculpted or stucco 'Green Men' on the facades.

Male (and female!) faces that are watching us from behind dense foliage or even are covered with leaves themselves.

Sometimes branches are growing out of their heads,
sometimes there is a mixture of human and animal body parts.

But they always seem to refer to a certain primal energy.

A powerful, energetic 'lower layer', a feeling with which the average modern man has since long lost contact.

These Green Men are the representatives of this feeling, with which the people of Münster around 1900 seemingly would like to (re)connect.

'Kreuzviertel', the extension of the city around 1900, has remarkably many Jugendstil buildings
and houses in a mixed style, that are decorated with images of the Green Men.

Chasing Art Nouveau/Jugendstil for decades, I've never seen this before in such a quantity.

In my opinion, this makes the Jugendstil heritage of Münster unique and incomparable to any other town in Europe.

Interesting is the visible presence of an entire spectrum of appearances. From a more or less classic variant to stylized ones, in which the
translation to the form-language of the Jugendstil is completed.

The symbolic meaning of the 'Green Men' is: rebirth and renewal of vitality,
which was indeed the spirit of time around 1900.



The corner house **Schulstrasse/ Lazarettstraße** is a good starting point for our walk and a good example as well, of the mixing of styles that we shall encounter. The entrance is a sort of Neo baroque, but at the side of the Lazarettstraße we find little heads and leaf designs that develop towards Jugendstil.

Lazarettstraße nr. 13 is more convincing. The green man in the gable, the leaves, the spiral designs, the year date and the fine heads below the bow window make clear that we stand here in front of pure German Jugendstil. The entrance is designed in a modest way. The spherical shapes combined with floral images are a more than elegant design.

Follow Lazarettstraße until the Kleimannstraße on your right hand.



Kleimannstraße nrs.5+7 (1904) Here we stand on 'holy ground'. Another example of subdued splendor. It combines the floral elements of the building with the Wisteria that grows towards heaven. A fascinating combination. Pay attention to the sun in the gable, the half round form of the window that continues itself in the surrounding natural stone and the two little heads on the columns in the bow window on the right. Moreover there is superb woodcarving in

the door, that seems to refer to the unique green man around the corner at the side façade. This time not in dense foliage, but with animal ears, an acorn-hat on his head and with a very impressive look in his eyes. Look at the well made forged iron in front of the cellar windows and the gate around the garden.

Via Am Kreuztor right to Rudolf von Langenstraße on your left hand.

Rudolf von Langenstraße nr. 49.

The left part of the façade is harmonious, but the entrance is detrimental to it.

Very special are the designs left and right from the oriel window.

Floral forms seem to reach out to each other and in a tender way they cherish the fruit of that contact.



Now we turn on our heels to **Kampstraße 2** It is time for a show-piece, (1906- Hermann Heuring-Ornaments: Wagner). In the Art reflection we know the idea of the 'Horror Vacui', the fear for empty spaces. The man that is responsible for this building was apparently one of the people that suffered from that problem. It is MUCH. Both facades. But not ugly. Let's start from the entrance, both the columns and the fronton have Egyptian influences. That is not so strange.

In the search for inspirations Art Nouveau/ Jugendstil looked at other cultures. It is well-known that the art of Japan played an important role in that process, but the Egyptian form language did also.

In top of the fronton we see a sort of Faun below the square spirals that are very characteristic for the German Jugendstil. The large female heads are a bit artlessly and anatomically incorrect. And that is the problem with more human figures on this façade.

With so many impressions one should overlook the subtle woodcarvings in the door and its frame.

Looking at this building a lot of questions come up:

What are the 'medieval' figures along the windows telling us? And what is the meaning of the seahorses? Besides that, there's nothing referring to sea or water.

What is the story of the cortege of people on their way to a tunnel? Many questions, no answers.

But don't forget to look at small and fine details like the two faces below the window ledge of the upper floor window. And the little male heads on top of the columns that support the cortege. Beside this all, there's a wide variety of geometrical and decorative patterns in the façade and the eaves. Yes, It is MUCH...

Follow the Rudolf von Langenstraße until the Coerdestraße- take that road to nr.2.



In the **Coerderstraße 2** we find a contemporary building with a fine sculpture above the entrance. It seems to be inspired by the Jugendstil. This sculpture too, is modern but it connects very well with the architecture in this district and makes the rest of the building acceptable.

Go back to Coerdeplatz, move right until Kanalstraße-Then go left.

At the **Kanalstraße** there four houses in a row with Jugendstil characteristics. **Nr. 24** (1908) attracts attention by the mascarons in the gable and the frame work of the second floor.

Another mark are the beginnings of squared spirals above the windows, above the 'columns' and around the year date. With this characteristics this building is the most Jugendstil one, of the four.

The numbers **26** (1905) and **28** (1906) are more modest and have just some ornaments that break the surface of the façade. **Nr. 30** is a corner house, with shop windows, here are some stucco- and linear decorations on street level. Turn right now to the

Maximilianstraße.

Here we find three houses in a row that attract attention. At a closer look **nr. 15** appears to be Neo classical, complete with 'pediment and columns'

Nr. 17 (1905) has several characteristics. At first we find here a Green Man, but I'm afraid that the applied colors aren't very original.

The horseshoe window (fourth floor) and decorative floral- and linear elements make clear that this is Jugendstil, although we've seen better ones.

At **nr. 19** the walnut- and oak three branches above the entrance are interesting.

The female head is surrounded by curled hair and flowers, but nevertheless, it doesn't convince as a green woman, it is too 'classic'.

On your left hand in this street are the **nrs. 20-22**. A successful example of including an original façade in a new residence complex. Sometimes this is the only possibility to keep original elements in a characteristic neighborhood.



Return to the Kanalsdstraße, then go right until you find on the left side of the street, the **Ferdinandstraße**. Go to **nr. 13** there.

Here we can see artistic stucco. Sometimes just some details are enough to give a building a character that distinguishes it from the others.

At the end of the **Ferdinandstraße** go left into the **Wermelingen straÙe**.

Wermelingenstraße nr. 56.

In the beginning Jugendstil got its inspirations from natural forms and here we see a house with fine floral decorations. The sun, above all, in top of the gable is an integral part of the entire façade just like the chestnut blossoms below the eaves.

The beautiful framework of tendrils and blossoms of the upper window sprouts from branches that have a stylized and square spiral design which was the next step in the development of Jugendstil decoration.

The highlights of this building are the heads, especially the two very expressive ones between the windows of the first and second floor.

They are part of a curling floral stretching AND a very fine example of the Green Men. The door is almost modest but in perfect harmony with the rest of the building.



Go back in the direction where you came from, to the end of the Wermelingenstraße then go right into the Maximilianstraße, this will become the Hoyastraße.

On **nr. 32** in the **Hoyastraße** we find this house of Architect C.Frönd. (1904).

What strikes the most are the four robust female heads that seem to support the gables.

Anyone familiar with the work of Mikhail Eisenstein in Riga; Letland, can see some resemblance with this piece of work.

It is plausible to suppose that Mr. Frönd was acquainted with this form language.

Other fine details are the owls head on the left side, above the upper balcony window and the floral designs in the forged iron of the balcony railings.

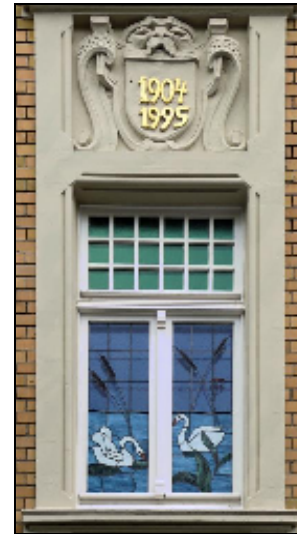
There is a threefold floral image that repeats itself in the stucco and the dashing door framing.

The door itself is a style-break. It has neoclassical characteristics. The hunting-scene above the door and the dogs on the garden gate make think that one of the former owners had a passion for hunting.

It is questionable that this hunting-scene has the same age as the house.

The same thing you can wonder about the stained glasswork. But in this case one has made a sincere attempt to keep it 'in style'. Above the year date of building and restoration, we see the grotesque form of a green man.

The whole thing is a splendid example of (almost pure) Jugendstilarchitecture.



Now go to the Hoyaplatz.

Hoyaplatz. Time for a break. Maybe you find a place on a café terrace with a view on these houses from 1903....



Fine heads framed in floral decorations.

The German timber framing plays an own role in it.

Notice how the difference in wall-paint gives another experience. After your rest..

Go left from the church into the Dettenstraße, until you reach Raesfeldstraße.

The **Raesfeldstraße** is, no doubt, the street with the most houses in Jugendstil architecture. It already starts on **nr. 4** where we find a rather unusual 'head'.

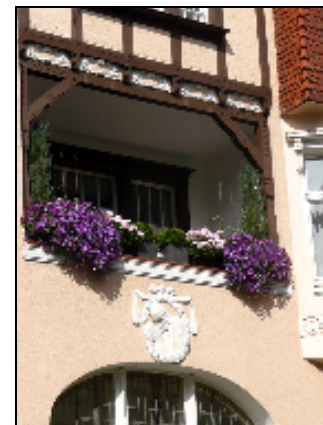
Although framed by acanthus leaves, it isn't a green man, in my opinion. Strange is the fur hat that recalls the outfit of Soviet militaries. What is the story behind this?

The window framing above the entrance is refined!

At the **nrs. 8 and 10** just the doors are in Jugendstil, but on **nr. 18** we find again an example of pure German Jugendstil.

The forged iron garden gate is excellent and the decorations of the poles to which it is attached, join with the stucco patterns on the oriel-window of the house. Alongside the gable we see a forged iron adornment that softens the sharpness of this part of the building.

The façade is richly decorated with stucco and carvings in the timber-frame. The roofing tiles that cover the façade have a decorative function as well. The stucco of the kissing couple might be a design of the artist Heinrich Vögeler from Worpswede who was in his romantic period much influenced by the pre-Raphaelites.



Nr. 20 (1906) is even more beautiful, there's much stucco decoration of good quality.

Especially the bay-window part attracts the eye. The year date in the gable is a Green Man, just like the two guardians alongside the door. They're a real highlight, these animated keepers of the gate!

After all this beauty **nr. 22** is a bit disappointing. The decorations revert to old designs and they are a bit to empathically.

Nr.24 is not so interesting, except one detail, the Green man!

Here we see him personalized as the God of nature, Pan. His horns are clearly visible and the five decorative lines, leaving his mouth, recall panpipes.

Nr.28 is not so impressive. Indeed there's an owl, a typical 'Jugendstil animal' and there's a sculpture of a young lady but it is quite heraldic and rigid.

Nr. 30 is more plainly, but we see here a very friendly Green Man and some children that at first sight, seem to be angels. But a closer look learns that they are pretty 'green'.

Besides that, there are some subtle Jugendstil details in the supports of the glass roof on the balcony. More isn't necessary to make a building stylish!

Nr. 32 is one of the highlights of this street. Above the entrance is a true to life head in a fine linear decoration. Identical heads are on the corners of the bay window but now accompanied by poppy-seed capsules. The round corner at the left, has five decorative elements with Green Men.



Gertrudestraße nrs.33-35-37

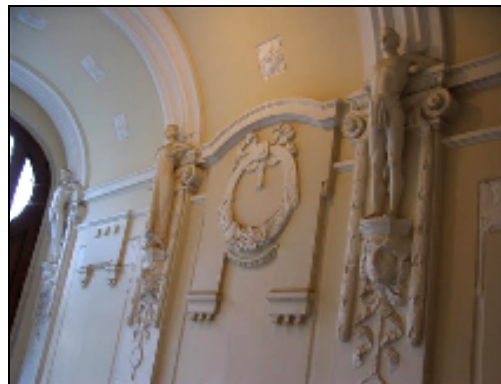
On this street we find some houses that seem to be influenced by the buildings of J.M.Olbrich on the Mathildenhöhe in Darmstadt. They are built in 1909/1910, and carefully renovated in 1989. A fine detail is that the patterns from the forged iron fence resound in the pavement in the gardens.

In this latter form of Jugendstil we see more geometrical designs instead of floral elements. There are still some, in front of the cellar windows, but the overall design is fairly plain. The decorations, however make clear that this still is Jugendstil. On the façade of the right house we see St. Petrus, with his attributes as key keeper and in his role as protector against theft. Be sure that you notice the very fine authentic door of **nr. 37**.

Proceed the Gertrudestraße until Melcherstraße, here turn right.

Melcherstraße 11 shows in its exterior just a part of its beauty. It is true that there is a female head below the bow-window between the first and second floor, but the interesting part is the entrance. Here we see above the door an impressive Green Man. But when you are bold enough to have a look, through the door-panes, you see in the vestibule at both sides of this room, female heads that form the base for alternating sculptures of young men and women. Although Jugendstil, it is very Greek inspired, moreover by the suggested Ionic 'columns'. Very unusual....

Nr.14 At the other side of the road, hidden behind foliage, there's a house that attracts attention by the arched form that connects the door and the window next to it. Especially the angel that got a place in it, to protect the house and its inhabitants is a fine detail. The door itself is plain, but has beautiful stained glasses.



At the end of the Melcherstraße, cross the Nordstraße to the Nordplatz.

Nordplatz nr.4. (1904)

The most striking part of the façade of this mixed style house, is the hardly recognizable Green Man above the window on the first floor.

A playful element is the so called festoon, a garland of flowers, above the third floor. The neighboring houses **nrs. 3 en 5** are less decorated.

Interesting is the loggia on nr. 3 and the owl-like decoration at the level of the second floor, at the façade of nr. 5



Follow the Nordstraße until the second street on your tight hand, the Städtstrasse. Follow this street until the second street left, The Finkenstraße

The **Finkenstraße** is captivating by its variety. **Nr.19** has some typical female heads on the façade, and up in the gables there are some tableaus, worth to stretch your neck. On top we see a sun/flower flanked with columns, that are connected to bearded male heads, that make think of those in the Wermelingen straße. Besides that, we see again festoons and youths. In the right gable they are accompanied by their mothers.

Nr.9 is obviously from younger date. It is more plain and its decorations are almost too small to catch the eye. In the corners of the windows on street level and above the upper windows we find some small heads. Both kinds have their mouth wide open. The uppermost have eyes with spirals in it.

This could be a reference to the Gorgons, creatures out of the Greek Mythology.



They were often pictured with staring eyes and wide open mouth. It is said that they could petrify their enemies by looking at them. In this case they might have the function of protectors of this building.

Nr. 6 isn't Jugendstil but has some fine Green Men.

Nr. 3, just like **nr. 9**, we can classify as a late variant of Jugendstil. Lesser decorated and a return to a rectilinear, almost classic form language. See for instance the pseudo columns next to the door, and the four in the façade. This return to rather simple designs was often a reaction on the decorative superabundance of some Jugendstil architecture. The sculptures of the women on the oriel are showing a shield shaped form. The same is visible by the female mascarons of the Heerdestraße 7 and Hoyastraße 32, in this shield shaped form we can see three smaller ones. This was a manifesto! In this period Architecture finally had reached a status equal in value with Painting and Sculpture. This is an local version of the message that dominates the building of the Vienna secession; "Malerei, Architektur, Plastik". And also, it is a small reference to a very thrilling period in the history of art!

At the crossroad to the left, into the Heerdestrasse.

The **Heerdestrasse** is a worthy finale of this route. Almost immediately our eyes are attracted by the house on **nr. 7**. We saw Egyptian influences before, but this one **is** Egyptian. A Sphinx and the lotus flowers all-around, make clear where the architect got his inspirations. They are even carved in the door panels. It is a fascinating mixture of the Egyptian and the Jugendstil form language.



Just now we see the more modest qualities of **nr. 9**.

Noteworthy are the tree trunks that flank the portico. A good observer notices that it is a horse chestnut. They support a female mascarón with Green Women characteristics. The bay window has some fine stucco too.

But what a contrast between these two buildings!

We walk to **nr.1**

The details that attract the eyes are the fine balcony fence, the bats and the green men above the windows and in the gable.

Just like the green men and owls, the bats were supposed to be inhabitants of a sort twilight zone between the worlds of light and dark, day and night. This was a hot item in those days when Freud introduced his dream research and the idea of the subconscious.

According to iconographic records the image of the bat might lead to happiness and protection.

On the other hand, bats were also often associated with the wings of Satan.

Maybe some provocation was raised? The nouveau riches that commissioned the Jugendstil buildings, were often opponents of the clerical establishment of those times.

This is the end of the route.

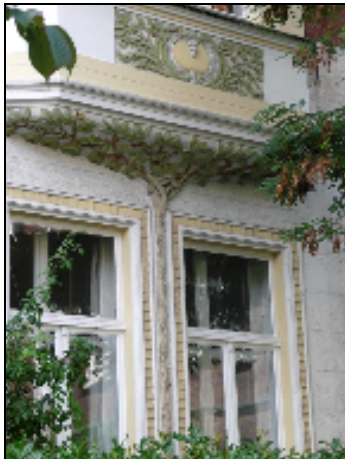
Some houses off the route:

If you still have any time (and energy) you can take a look in the **Schulstraße**.

Nr. 21 has fine floral details, especially the tree form that rises between the windows and stretches itself over the bottom of the oriel.

Nr. 23 is a pure Jugendstil building. It has a male mascarón above the entrance. And there's a captivating mixture of linear and floral elements.

On the balcony above the bow window we see a German eagle (Adler) and in the gable, of course, a Green man.



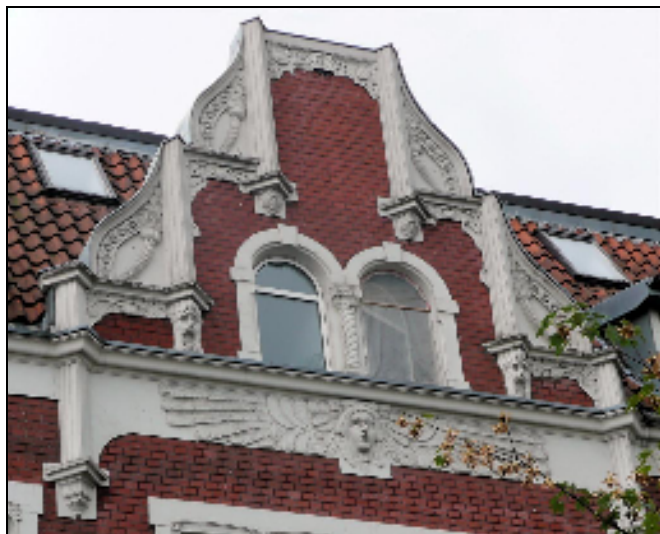
(D) Steinfurterstrasse.

The Steinfurterstraße has some two houses we may not neglect.

Nr.9 is a distinct example of floral inspired decorations but besides that, we find here too Green Men with wide open mouths in the gable. Below them an attentive looking angel-like figure. The windows are framed with buds, blossoms and twigs. The middle windows are guarded by two owls.

The original door has a framing of rising branches that is stylish and forceful.

Nr.39. (1903) This house surprises by the flowing lines around the windows and the gable. Besides that there are stuccos wherein birds are playing an important role. The peacock in the upper part is obvious. Below it, two fighting capercaillies. Below them, another cock of the woods with a background of thistles. The door is authentic and an example of plain stylishness.



The Martinischule at the **(A) Stiftsherrenstrasse nr. 40** is a strange mixture of styles but definitely an interesting building. The front shows is a sculpture of the holy Saint Martinus sharing his cloak with a poor man. This tableau is flanked by two others that show all the attributes that are necessary for good education. For the jugendstil parts you need to go to the backside of the school. There are some forged iron protections in front of the doors and an iron rooftop above the entrance of the cellar. Once you are there, allow yourself the experience of the 'hummingstone'. Squat in front of it, and put your head in the hole, then hum. The result is a powerful massage of the brain caused by the sound resonances. Now we know why the pupils of the Martini school are so clever!

At the **(B) Huffertstrasse nr. 5+6** We find some houses from 1903 that have Jugendstil characteristics. There are many decorations with chestnut patterns and a female head. The stucco is a bit too much and contrasting with the color the house is painted in nowadays. **Nr. 6** that has the original window division, looks more authentic.

The extraordinary building at the **(C) Wehrstrasse nr. 1a** is a real mixture of styles. From the viewpoint of Jugendstil architecture is the entrance with a meander pattern and some knotted snakes the most interesting part.



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