



AGENDA
BIRMINGHAM HISTORIC DISTRICT COMMISSION
WEDNESDAY – DECEMBER 4, 2024
BIRMINGHAM CITY HALL, 151 MARTIN ST., COMMISSION ROOM #205
******* 7:00 PM*******

- 1) Roll Call**
- 2) Approval of the HDC Minutes of [November 20, 2024](#)**
- 3) Courtesy Review**
- 4) Historic Design Review**
- 5) Sign Review**
- 6) Study Session**
 - A. [Historic Preservation Master Plan](#)**
 - B. [Wallace Frost Program](#)**
- 7) Miscellaneous Business and Communication**
 - A. Pre-Application Discussions**
 - B. Draft Agenda**
 - 1. [December 16, 2024](#)**
 - C. Staff Reports**
 - 1. [Administrative Sign Approvals](#)**
 - 2. [Administrative Approvals](#)**
 - 3. [Demolitions](#)**
 - 4. [Action List 2024/2025](#)**
 - D. Communications**
- 8) Adjournment**

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Link to Access Virtual Meeting: <https://zoom.us/j/91282479817>
Telephone Meeting Access: 877 853 5247 US Toll-free
Meeting ID Code: 912 8247 9817

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**Historic District Commission
Minutes Of November 20, 2024**

151 Martin Street, City Commission Room 205, Birmingham, MI

Minutes of the regular meeting of the Historic District Commission ("HDC") held November 20, 2024. The meeting was called to order at 7:00 p.m.

1) Roll Call

Present: Vice Chair Dustin Kolo; Board Members Timothy Collins, Gigi Debbrecht, Keith Deyer, Natalia Dukas, Michael Willoughby

Absent: Board Member Patricia Lang; Alternate Board Members Steven Lemberg, Mary Jaye

Staff: Planning Director Dupuis; City Transcriptionist Eichenhorn

2) Election of Chair and Vice Chair

11-16-24

Motion by Willoughby to nominate Dustin Kolo as chairperson.

Motion carried, 6-0.

VOICE VOTE

Yeas: Debbrecht, Dukas, Collins, Kolo, Deyer, Willoughby

Nays: None

11-17-24

Motion by Willoughby to nominate Keith Deyer as vice chairperson.

Motion carried, 6-0.

VOICE VOTE

Yeas: Debbrecht, Dukas, Collins, Kolo, Deyer, Willoughby

Nays: None

3) Approval of the HDC Minutes of November 6, 2024

11-18-24

Motion by Dukas

Seconded by Debbrecht to approve the HDC Minutes of November 6, 2024.

Motion carried, 6-0.

VOICE VOTE

Yeas: Debbrecht, Dukas, Collins, Kolo, Deyer, Willoughby

Nays: None

4) Courtesy Review

5) Historic Design Review

A. 106 S. Old Woodward – O’Neal Building

PD Dupuis presented the item.

Kevin Biddison, architect, spoke on behalf of the project and answered informational questions from the HDC.

Comments from the HDC were as follows:

- It was exciting that this building would be restored closer to its historic look.

11-19-24

Motion by Deyer

Seconded by Willoughby to approve the Design Review application and issue a Certificate of Appropriateness for 106 S. Old Woodward – O’Neal Building – with the condition listed below. The proposed work will meet the Secretary of the Interior Standards for Rehabilitation numbers 1, 2, 5, and 9.

- 1. The applicant must prepare a Façade Condition Assessment documenting the type and condition of the material beneath the existing façade and furnish the report to the Planning Department for review.**

Motion carried, 6-0.

VOICE VOTE

Yeas: Debbrecht, Dukas, Collins, Kolo, Deyer, Willoughby

Nays: None

6) Sign Review

7) Study Session

A. Historic Preservation Master Plan

PD Dupuis provided a brief update.

8) Miscellaneous Business and Communication

Mr. Deyer noted that the Commission approved his application to have his house historically designated.

Ways of encouraging the designation of other historic Birmingham homes was discussed.

- A. Pre-Application Discussion**
- B. Draft Agenda**
- C. Staff Reports**
 - 1. Administrative Sign Approvals**
 - 2. Administrative Approvals**
 - 3. Demolitions**

The HDC discussed the rate of demolitions in the City.

4. Action List

D. Communications

8) Adjournment

No further business being evident, the HDC motioned to adjourn at 7:32 p.m.

A blue ink signature of Nick Dupuis, consisting of a stylized 'N' and 'D'.

Nick Dupuis, Planning Director

A black ink signature of Laura Eichenhorn, written in a cursive style.

Laura Eichenhorn, City Transcriptionist

(PHOTO)

Historic Context(s)/Statement of Significance/Additional Description:

Ownership	Condition	Integrity	Status in District
☐ Private ☐ Public Local ☐ Public State ☐ Public Federal ☐ Other	☐ Excellent ☐ Good ☐ Fair ☐ Deteriorated ☐ Demolished ☐ Ruins	☐ Unaltered ☐ Slightly Altered ☐ Moderately Altered ☐ Severely Altered ☐ Moved	☐ Contributing Site ☐ Non-Contributing Site ☐ More Information Needed

Notes:

MICHIGAN ABOVE-GROUND SURVEY MANUAL

UPDATED BY
KATIE KOLOKITHAS AND DIANE TUINSTR

2018



STATE HISTORIC PRESERVATION OFFICE

ACKNOWLEDGMENTS

The creation of this 2018 version of the Michigan Above-Ground Survey Manual, published by the State Historic Preservation Office (SHPO), was a joint effort between Katie Kolokithas, survey and information coordinator, and Diane Tuinstra, inventory coordinator. This manual is an update of the 2001 manual written by Robert O. Christensen and Barbara Wyatt. Much of the text from that manual remains. Many thanks are given to Mr. Christensen and Ms. Wyatt, plus the other individuals who contributed to that manual's creation. Laura Rose Ashlee edited the entire manual as well as offered helpful suggestions on examples and content. Photographs used in the manual come from the Michigan SHPO's statewide inventory.

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This program receives federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the Department of the Interior prohibits discrimination on the basis of race, color, national origin, or disability or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or you desire further information, please write to:

Chief, Office of Equal Opportunity Programs United States Department
of the Interior National Park Service
1849 C Street, NW
Washington, DC 20240

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THE MICHIGAN ABOVE-GROUND SURVEY PROGRAM

INTRODUCTION

This manual provides standards and guidelines for conducting surveys of above-ground historic resources in Michigan. The State Historic Preservation Office (SHPO) recommends that this manual guide those individuals planning and carrying out surveys and requires compliance with the requirements identified in this manual for projects funded by SHPO grant funding or requiring review or approval from SHPO. This manual provides information regarding approaches to identification, documentation, and evaluation of historic above-ground sites, buildings, and features in accordance with the *Secretary of the Interior's Standards for Identification, Evaluation, and Preservation Planning*. This manual is designed to provide guidance for all types of above-ground surveys, including:

- Surveys funded by the federal Historic Preservation Fund and administered by the State of Michigan;
- Surveys required by the State Historic Preservation Office (SHPO) under Section 106 of the National Historic Preservation Act; and
- Surveys intended to provide an informational database for the establishment of local historic districts under Michigan's local historic districts enabling act, Public Act 169 of 1970, as amended, or for other preservation planning purposes, including preparation of National Register of Historic Places nominations.

This manual does not provide instruction for archaeological surveys. For information about archaeological surveys, please contact SHPO's archaeologists at 517-373-1618.

SURVEY IN MICHIGAN

The Michigan statewide survey program was started in the late 1960s under the direction of SHPO, but with the participation of numerous partners including local communities, regional planning agencies, and citizens around the state. In the 1980s, SHPO created *Surveying Michigan's Historic and Architectural Resources: A How-To Guide*, which directed the survey program for a number of years. In the 1990s, a series of eight survey manuals were used as the guide for the program. In 2001 a new survey manual was written by Robert Christensen and Barbara Wyatt called *Manual for Historic and Architectural Surveys in Michigan*. This 2018 manual replaces the 2001 manual.

In 2016 the Michigan SHPO initiated a project to make the survey data collected over the past fifty years more accessible to the public by creating a GIS-based program to collect, store, and map data. The project, called MiSHPO, will allow for online submission of survey reports and data as well as Section 106 applications, National Register nominations, and more. When MiSHPO is complete and ready to accept online submission of surveys, this manual will be updated with the necessary information to guide the electronic submission of surveys through that portal.

RECONNAISSANCE-LEVEL AND INTENSIVE-LEVEL SURVEYS

Survey refers to the process of identifying and gathering data on a community's historic resources. There are two main types of survey for above-ground resources: Reconnaissance-level and Intensive-level Survey. Survey can include field survey, the physical search for and recordation of historic properties; background research to establish historic context for the properties within the project area; and historical research on surveyed properties. The final products of a survey should include the following:

- Survey Report
- Color-photographs of the historic properties
- Inventory or data information on each property

Reconnaissance-level survey identifies properties of architectural significance and updates existing information in SHPO files. The reconnaissance survey documents properties using photographs, brief descriptions, condition, and location information. Limited research on the history of the buildings, sites, and features is undertaken. Reconnaissance-level surveys look primarily at the architectural integrity of the properties or National Register criteria C. This type of survey is the first step in the preservation planning process and can be undertaken in a limited or broad geographic area. The products of a reconnaissance-level survey include information entered into the survey report, survey forms, and the MiSHPO system. Reconnaissance-level surveys should be used as a means to determine where to focus intensive-level survey efforts.

Intensive-level survey seeks to identify and thoroughly document significant properties and districts through research and evaluation of the National Register of Historic Places criteria within the broader historic context. Intensive-level surveys are more complex, time-consuming, and represent a larger financial commitment for a community. These surveys also provide the most detailed information about an area's history and historic properties. Intensive-level survey begins with a reconnaissance survey or an update of an older survey. The survey then continues with research on potentially significant properties using primary sources, researching the community history, evaluating the properties for National Register significance, identifying historic districts, and completing MiSHPO submission information. Finally, many intensive-level surveys provide recommendations for future preservation activities.

PURPOSE OF SURVEY

The National Historic Preservation Act of 1966, as amended, requires all SHPOs to direct and conduct survey. The act states, "It shall be the responsibility of the State Historic Preservation Officer to administer the State Historic Preservation Program and to—in cooperation with Federal and State agencies, local governments, and private organizations and individuals—direct and conduct a comprehensive statewide survey of historic properties and maintain inventories of such properties."

Survey can serve many purposes including but not limited to the following:

- To provide a basis for local planning
- To provide data to support locally designated historic districts, National Register of Historic Places districts, or individual property designations
- To comply with environmental review requirements under Section 106 of the National Historic Preservation Act
- To achieve or maintain Certified Local Government (CLG) status
- To develop heritage tourism initiatives
- To provide information for thematic studies
- To provide a permanent record for the future

FREQUENTLY ASKED QUESTIONS ABOUT SURVEY

WHAT IS THE DIFFERENCE BETWEEN A RECONNAISSANCE-LEVEL SURVEY AND AN INTENSIVE-LEVEL SURVEY?

A reconnaissance-level survey identifies properties based on their architectural significance and provides basic property information for SHPO files. Reconnaissance surveys include limited historical research on the individual buildings and are used as a tool to determine where to concentrate more intensive research. Intensive-level survey seeks to identify and thoroughly document properties and districts through research and evaluation of the National Register criteria. These surveys provide a more extensive context for the area and research on each individual building.

SHOULD WE DO A RECONNAISSANCE-LEVEL SURVEY OR AN INTENSIVE-LEVEL SURVEY?

The purpose of the survey helps to determine the appropriate level of research. Reconnaissance-level surveys are a good first step and preservation planning tool while intensive-level surveys provide a more complete picture of the surveyed area. Determination of the level of review required for your project can be made through consultation with SHPO.

THERE ARE TREES/BRUSH/UTILITY LINES BLOCKING MY PHOTOGRAPH, WHAT SHOULD I DO?

We ask surveyors to do their best to take photographs without obstructions such as vegetation and utility lines, but we understand that in certain conditions obtaining a good photograph of a building may be difficult. Surveys should be conducted in the spring or fall when the leaves are not on the trees. If the surveyor is not able to obtain a clear photograph of the building they should be sure to describe the architectural characteristics in detail.

IS IT OKAY TO TRESPASS IN ORDER TO SURVEY A PROPERTY AND TAKE PHOTOGRAPHS?

No. Surveyors are required to stay in the public right of way while conducting their fieldwork. Permission from the property owner must be obtained in order to access the property.

WHY CAN'T I USE MY PHONE TO TAKE PHOTOGRAPHS?

While there have been many advances in the technology of smart phone cameras, SHPO is asking surveyors to continue to use a high quality digital camera to take their official photographs. Many phones do not allow users to change the resolution while taking photographs.

WHAT IS MISHPO? HOW DO I GET ACCESS TO THE SYSTEM?

MiSHPO is SHPO's new database and online submission system that will eventually allow consultants, federal agencies, and members of the public to submit their surveys, Section 106 applications, National Register nominations, Tax Credit applications, and other items directly to SHPO online. Any individual will be able to obtain a log-in through the website for the online submission portal. In order to get access to the database to conduct research on known sites, individuals and agencies or companies must purchase a license to gain access to SHPO's data. This manual will be updated once the system is fully operational.

WHAT DOES ELIGIBILITY MEAN? WHO DETERMINES THIS?

Eligibility is the assessment of whether a historic property meets the criteria for listing in the National Register of Historic Places. Persons meeting the professional qualifications as identified in the Code of Federal Regulations 36 CFR Part 61 can make recommendations based on their research of the eligibility of a property or district and SHPO will review the research and agree or disagree with the recommendations.

HOW DO I FUND A SURVEY IN MY COMMUNITY?

Surveys are funded by a variety of sources including private funding, grant funding, and municipal funding. Grant funding is occasionally offered through SHPO's Certified Local Government (CLG) grant program to eligible communities. SHPO uses its federal allocations to fund surveys as well and these are presented as RFPs for consultants. Sometimes a local municipality will utilize their general funds to conduct a survey, usually under the direction of a qualified consultant. Survey is a fundable activity for federal projects in which a survey is required under Section 106 of the National Historic Preservation Act of 1966. At this time SHPO does not offer grant funding to individuals to conduct survey work.



SURVEY PLANNING AND FIELDWORK

Survey is often initiated by a few people and undertaken to address a specific need in a community, but the survey planning process needs to include a much larger group of interested participants. Planning should be a community effort with qualified architectural historians and historians listening and being actively involved with community members to determine what areas are significant to them. Many surveys involve a planning committee that includes any or all of the following:

- Community organizations
- Local historians or representatives of local historical societies, historical commissions, or historic district commissions
- Faculty of local educational institutions with relevant expertise
- Representatives of executive and legislative branches of local government
- A member of the community's planning staff
- Members of the local board of realtors

Surveys should be publicized to the community through different avenues. The surveyor should also notify local law enforcement to explain the nature of the survey activity and make them aware of their presence. Surveyors should also carry identification at all times.

QUALIFICATIONS

Reconnaissance-level surveys must be undertaken by a lead investigator who meets the Secretary of Interior's Professional Qualifications Standards in the Code of Federal Regulations, 36 CFR Part 61. Lead investigators should be trained architectural historians and have experience with research and photography. The investigator should also be well versed in the National Register criteria. For Intensive-level surveys, the researcher or research team should be qualified as architectural historians and historians. An individual may qualify as both.

SHPO maintains a list of qualified consultants and while this list is not exhaustive of the consultants in the state of Michigan, it does provide a list of individuals who have submitted their credentials to the office for review. **Inclusion in this list does not constitute endorsement by SHPO or guarantee that any work product carried out by persons on the list will necessarily meet federal and state requirements.** Before engaging the services of any consultant, it is always advisable to contact references named by the consultant— especially those people for whom a consultant has worked. Inquiring about the nature of the project and the quality and timeliness of the work performed may provide an indication of a consultant's ability to successfully complete your project.

WHAT TO SURVEY

One of the fundamental issues in planning a survey is determining what to include in the project. This determination should be guided by the purpose for which the survey is being carried out, yet tempered by the need to complete the project within a defined budget. Surveys typically fall into two categories:

- Survey everything within the set boundaries, regardless of age, and
- Survey everything more than forty years old within the set boundaries

Surveying everything within the boundaries regardless of age is the most thorough documentation method, but it is also the most expensive and time consuming. This type of survey is appropriate for smaller municipalities or neighborhoods with several hundred properties or fewer. Surveying only what is known to be over forty years old is appropriate for cities and larger municipalities. The forty-year date range is to allow for the National Register's fifty-year age criterion and additional time so the survey is not outdated as soon as it is complete.

The goal of every survey should be to document a full range of types of historically significant properties in the survey area. Historic resources come in many forms—some are not as obvious. The National

Register property types are to be used for surveys in the State of Michigan. For full definitions of these terms according to National Register Bulletins 16A and 24, please see Appendix A, the Architectural History Survey Glossary of Terms.

- Buildings
- Site
- Structure
- Object
- District

Many historic resources such as parks, cemeteries, farms, mill and factory complexes, and residential properties can be complex properties that contain a variety of individual historic features. In an intensive-level survey, the property as a whole and each of its historic features should be surveyed. In a reconnaissance-level survey, it may be appropriate to survey only the entire property and key historic features rather than each and every historic element. Examples of this would include houses and grounds, farms, government complexes, churches, cemeteries, parks, factory and mill complexes, and utilities.

Churches in particular rarely stand alone, and the complexes often include cemeteries, educational buildings such as schools, teachers' residences, parsonages, or rectories, along with additions to the main building. The whole complex may be fronted by ornamental fencing or a gate. All of the various components of such church complexes should be surveyed. Farmstead Survey is discussed further in Appendix B Farmstead Survey Standards.

Questions often arise on whether features such as roadways and walkways; bridges; trees, boulders and other natural features; and mobile home parks or manufactured home developments should be included in the survey.

- For roadways and walkways, only intact, well-preserved examples surfaced with paving brick or other materials not commonly used today, should be included in the survey. Historic examples of public stairways should also be included in the survey.
- Many bridges in Michigan have been previously surveyed in the statewide highway bridge surveys, but some local highway bridges, particularly those no longer in highway use may have been missed. SHPO can provide you with a list of the bridges that have been previously surveyed. Historic culverts, pedestrian bridges, and railroad bridges should be included in the survey.
- Natural features are normally not included in the survey. If they are directly associated with historic events—not merely planted or placed at the site to commemorate them—they should be surveyed. Examples would be witness trees the original surveyors of Michigan used to describe corners of sections or quarter-sections, and trees associated with important persons or events.
- Mobile home and manufactured communities should be included in the survey if they are more than forty years old as they may possess significance in terms of landscape design, social history, and architecture.

CONTRACTING SURVEYS

A few communities will find themselves in the fortunate position of having persons with the requisite background, experience and skills to take on their surveys as volunteer projects, but most will need to contract for some or all of the work. SHPO maintains a list of consultants interested in survey work who meet the basic federal qualifications for historian and/or architectural historian. The list is updated frequently and is available on SHPO's website. This list should not be considered all-inclusive; there may be other consultants in your area who are not listed. It must also be emphasized that inclusion on the list is not a guarantee of high-quality work, and credentials and experience should be reviewed and references consulted. For additional detail regarding the hiring of a consultant and the RFP process please see Appendix C Contracting Surveys.

USING VOLUNTEERS

Some survey projects have been carried out entirely as volunteer projects, and volunteers can certainly assist in specific tasks such as the field survey work and property-specific research. Using volunteers in contracted survey projects, however, should be done with caution and a clear knowledge of the level of commitment of each volunteer. SHPO's experience has been that volunteers are sometimes not sufficiently motivated to carry out assigned tasks without defined deadlines.

ADVISORY BOARD

An advisory board comprising local historians, planners, members of a local historic district commission, and interested citizens can be an asset in a survey. The board may suggest resources for research, people to interview, and collections of information. A valuable role of the board is to be an emissary of good will during the project and an advocate for the survey's use after it is complete.

FIELD WORK

Field work is one of the most important steps in the survey process. Field work should:

- Record locational and descriptive data on each property
- Photograph properties and context views
- Map the property locations

One of the important steps before beginning fieldwork is the preparation of maps. Maps should be obtained from the local community to create base maps that will be used in the field and then in the preparation of the final map. The more detailed the maps, the more useful they will be in precisely locating the surveyed resources and in assisting users of the survey materials in their comprehension of the survey area's historic resources. Maps should show all streets and current property lines and/or building outlines.

More information on mapping in the MiSHPO system will be provided later in this manual.

RECORDING DATA IN THE FIELD

The collection of field survey data is one of the most important steps in the survey process. Field survey will provide locational and descriptive information—and perhaps some historical background information obtained by informants—about each property, which will ultimately form part of the record for the property. Prior to beginning field work, surveyors should review the list of required fields or data categories and instructions for the MiSHPO system. Surveyors should also include as much information as possible in each of the fields. Some examples of required fields include:

- Address (number, street direction and street name)
- City/village or township
- County
- Survey date and surveyor
- Historic name and current name
- Current building materials
- Additions, removals, and condition of the property

Many surveyors use paper survey forms and enter the data into the system at a later date. Many surveyors also create their own paper forms for use in the field. The SHPO Survey and Information Coordinator or the National Register Coordinator are available to review survey forms prior to the

commencement of field work. See Appendix D for a sample field form that can be customized and reproduced.

At this time, the use of survey applications for smart phones is not available for use with the MiSHPO program, but SHPO hopes to develop one in the coming years so surveyors will be able to utilize the technology in the field.

PHOTOGRAPHIC DOCUMENTATION

Every property included in the survey, including each building and other surveyed feature in a complex property or district, requires a minimum of one high quality photograph to show as much of the property as possible. Each surveyor is required to use a digital Single Lens Reflex (SLR) camera with a minimum capture size of eight mega-pixels. Images must be shot at the highest photo resolution possible.

Images must be delivered as an unaltered JPEG image on disk or thumb drive. Each image must be a minimum of 2000 pixels and 3000 pixels. Please consult with SHPO staff regarding file naming conventions for survey photos.

Survey photography is documentary. Good photographs can be taken if the photographer keeps several things in mind beyond the normal photographic considerations. These include composition, clarity, lighting quality and direction, and perspective distortion. Prior to beginning photography, a plan should be made based on the direction the building faces relative to sunlight, timing of possible obstructions (holiday decorations, leaves, vehicles, etc.), daylight, and weather.



CLARITY

The major cause of unclear photographs is camera movement. The best way to avoid this is to place the camera on a firm support or tripod when the photograph is being taken. If a tripod is unavailable, using a faster shutter speed and gently squeezing the shutter button can enhance image clarity.

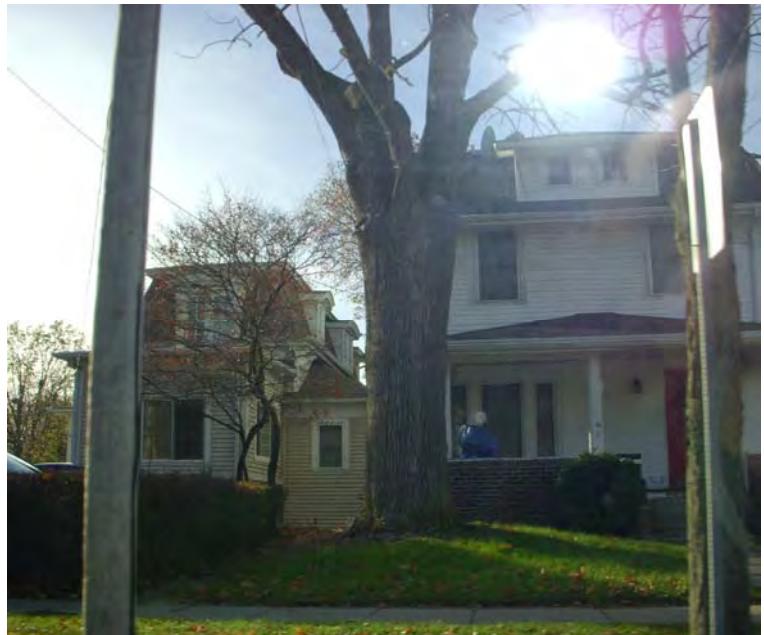
COMPOSITION

Generally, a $\frac{3}{4}$ -view of a building is preferred, to show as much building detail as possible in a single view. Since a record is produced for each property, do not include the adjacent buildings in the inventory photographs. If necessary, more than one photograph should be taken to document large or complicated buildings.



LIGHTING QUALITY AND DIRECTION

A building is modeled and described by the sunlight, and the relationship of the sun to the property varies from case to case. A photo of a rusticated building, for example might be enhanced by sun using direct light to bring out the texture. A building with a broad overhang is sometimes best photographed in hazy sun because deep shadows can obliterate details. It is difficult, therefore, to generalize, except to say that the photographer should study the subject and make a determination based on a building's inherent characteristics.



Be careful about backlighting, or placing the sun directly behind the camera, because such flat lighting can obscure the shadow lines that give a building character and depth.



PERSPECTIVE DISTORTION

An otherwise well-thought-out photograph can be ruined by perspective distortion. The only way to get rid of this distortion completely is to have the film plane of the camera exactly vertical when taking the photograph. Tipping the camera up to capture the top of the building is the most common perspective distortion, this makes the building appear to be falling over backwards. The best way to limit the impact of this distortion is by using a perspective-control (PC) lens. Those without access to such equipment, however, should follow a few simple tips. The easiest solution is to back up far enough from the subject to include the entire building without tilting the camera upward. This can be accomplished by either moving away from the subject or by changing the camera to a wide-angle setting. Surveyors should use caution when using a wide-angle lens as this can exaggerate any tilting of the camera.

A telephoto lens that tends to flatten buildings can be used to reduce the impact of the perspective distortion. Users of a telephoto lens should be aware that the lens can also exaggerate camera motion, so a tripod is recommended.

Surveyors can also stand on a rise, truck, ladder or other equipment to elevate themselves and reduce the perspective distortion.

More information on photography is available in National Register Bulletin 23 *How to Improve the Quality of Photos for National Register Nominations*.

Other photography tips include the following:

- Avoid signs, cars, people, trees, and poles in the foreground as much as possible
- Lens filters and shields should be used to minimize glare
- Use imagination in finding the position that will allow the best view of the property





DESCRIBING HISTORIC PROPERTIES

Architecture should be described using appropriate terminology for architectural styles, building forms, and other characteristics. Surveyors should make use of architectural style guides, studies of specific building types, and other source material that provide background information about the architecture they are surveying. The following resources should prove useful for nearly every survey:

- Architectural Dictionaries and Terminology Guides:
 - o Phillips, Steven J. *Old-House Dictionary*. NY: John Wiley & Sons, Inc., 1994.
 - o Burden, Ernest. *Illustrated Dictionary of Architecture*. Third Edition. NY: McGraw-Hill, 2012.
 - o Roth, Leland M. *American Architecture: A History*. Second Edition. CO: Westview Press, 2016.
- Houses:
 - o McLennan, Marshall. "Common House Types in Southern Michigan." In *Michigan Folklife Reader*, edited by C. Kurt Dewhurst and Yvonne R. Lockwood, 15-45. East Lansing: Michigan State University Press, 1987.
 - o McAlester, Virginia and Lee McAlester. *A Field Guide to American Houses (Revised)*. NY: Alfred Knopf, 2015.
- Farms and Agricultural Buildings:
 - o Michigan Agricultural Experiment Station bulletins and Michigan Cooperative Extension

Service bulletins, found at the Michigan State University Library, contain useful background information on farm and building layouts and design.

- o *The Agricultural Landscape of Michigan: An Historic Context for the Theme of Agriculture*. Lansing, MI: Michigan State University for Michigan Department of Transportation, 2004. On file at SHPO and MDOT.
- o Dandekar, Hemalata C. *Michigan Family Farms & Farm Buildings: Landscapes of the Heart & Mind*. Ann Arbor: The University of Michigan Press, 2010.
- o Noble, Allen G. *Wood, Brick & Stone: The North American Settlement Landscape*. 2 vols. Amherst, Ma: University of Massachusetts Press, 1984. Volume 2 deals with barns and farm structures.
- o Noble, Allen G., and Hubert G. H. Wilhelm, eds. *Barns of the Midwest*. Athens, OH: Ohio University Press, 1995.
- o Visser, Thomas Durant. *Field Guide to New England Barns and Farm Buildings*. Hanover, NH: University Press of New England, 1997.
- Mid-Century Modern Resources
 - o APT Building Technology Heritage Library. <https://archive.org/details/buildingtechnologyheritagelibrary>. Includes house plan books for postwar housing companies.
 - o *Historic Residential Suburbs. Guidelines for Evaluation and Documentation for the National Register of Historic Places*. U.S. Department of the Interior. National Park Service. Washington, DC. 2012.
 - o Jester, Thomas C. *Twentieth-Century Building Materials: History and Conservation*. Los Angeles: Getty Conservation Institute. 2014.
 - o *A Model for Identifying and Evaluating the Historic Significance of Post-World War II Housing*. National Cooperative Highway Research Program Report 723. Transportation Research Board Washington, DC. 2012.
 - o *The Ranch House in Georgia. Guidelines for Evaluation*. Stone Mountain, Georgia: New South Associates.
 - o Statewide Search for Subdivision Plats. www.dleg.mi.us/platmaps/sr_subs.asp. Michigan Department of Licensing and Regulatory Affairs (LARA).
- Schools
 - o Michigan State Historic Preservation Office. *An Honor and an Ornament: Public School Buildings in Michigan*. Lansing, Michigan: Department of History, Arts and Libraries, 2003.
 - o Michigan Superintendent of Public Instruction. Superintendent of Public Instruction Annual Reports. Lansing, MI: State of Michigan Superintendent of Public Instruction. The annual reports of 1859, 1864, 1869, 1893, 1913-1914, 1915-1916, and 1916-1917 contain illustrated material on school building design and furnishings, including standard plans.
- Commercial Architecture
 - o Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Walnut Creek, CA: AltaMira Press, 2000.
- Industrial Architecture
 - o Bradley, Betsy Hunter. *The Works: The Industrial Architecture of the United States*. NY: Oxford University Press, 1999.

For specific questions concerning architectural terminology, contact the Survey and Designation staff at SHPO.



HISTORICAL RESEARCH

All surveys should include a historical research component. Historical research in survey provides the framework for evaluating the historic significance of the surveyed properties and their eligibility for inclusion in the National Register of Historic Places.

The primary difference between reconnaissance-level survey and intensive-level survey is that intensive-level survey includes in-depth historical research on each of the surveyed properties. Reconnaissance-level survey only records property-specific information from readily available sources. Both levels of survey should include research in two areas: 1) the general history of the survey area or community and 2) study of historical themes applicable to the survey area. Intensive-level survey will include the individual property history information as well.

The survey report must include a summary history of the area that introduces the important historic themes and places them in a broader context. The history should be written as a narrative rather than in timeline format. It should include key dates in the area's chronology and introduce the area's early settlement history, driving forces behind its growth and economy (including significant people or ethnic groups) and other developmental factors. An example for Port Hope (see below), taken from the Port Hope multiple property nomination for the National Register, introduces each of the significant historic themes represented by properties included in the nomination: lumbering, forest fires of 1881 and relief efforts, agriculture, transportation, ethnic history, and architecture.

Thematic narratives should be identified through consultation with National Register Bulletin 15, "How to Apply the National Register Criteria for Evaluation" (page 8), which defines a theme as "a means of organizing properties into coherent patterns based on elements such as environment, social/ethnic groups, transportation networks, technology, or political developments that have influenced the development of an area during one or more periods of prehistory or history."

ARCHITECTURAL NARRATIVE

For most survey projects, architecture will prove a relevant theme, and an architectural narrative will be necessary. Architectural narratives too often tend to be generic discussions focusing on style that provide little detail about the specific survey area. This should be avoided! It may be worthwhile for the person preparing the architectural narrative to begin with a fresh review of architecture while in the field. Working from only the survey photos months after the completion of the field survey may hinder insightful analysis of the architecture.

The purpose of the architectural narrative is to place the survey area's architecture in the broader context of the community and region in which it is located. The architectural narrative should discuss the architecture in terms of property types. Property types should be defined using the list in Appendix E.

The architectural narrative should discuss all property types within the broad categories (residential, commercial, or agricultural) for which a substantial number of properties are present. For example, for rural survey areas containing numerous farms, the broad range of agricultural building and structure types present should be discussed and analyzed. For older, in-town neighborhoods containing many old stable/carriage house buildings, the architectural narrative should include some discussion of this building type. Conversely, property types represented in the survey area by only one or a very small number of properties—typically churches, schools, and other institutional resources—need not be included in the architectural narrative. For the few institutional properties present in most survey areas, any needed architectural analysis can be presented within the narratives for the themes with which the properties are associated, such as religion or education.

Just as for the entire survey report, an important purpose of the architectural narrative is to educate public officials, planners, property owners, and the general public about what is interesting and significant from an architectural standpoint about the survey area's properties. A relatively small number of high-style properties in the survey area certainly merit discussion and analysis, but the narrative should focus on

the common property types and forms generally represented by the vast majority of surveyed properties whose significance will not be obvious to the report's readers.

The narrative should be organized by broad property type, such as residential and commercial. The discussions of property types should be arranged in the overview in the approximate order of their predominance. In most survey areas, residential properties will form by far the greatest proportion of the surveyed resources; in such cases, the residential section should come first in the architectural narrative.

In the discussion of each property type, discussion and analysis of the issues of form and massing should almost always precede any discussion of style. For example, in a section of an architectural narrative that discusses single-family houses within a broad category of domestic (i.e. residential) architecture, the houses should be discussed in terms of the specific house forms present, such as bungalow or upright-and-wing, before they are discussed in terms of their architectural style. Building forms characteristic of the survey area and broader community, such as a certain house form prevalent in a survey area, but less common elsewhere, should be identified. Any locally distinct varieties of standard architectural styles and the common use of distinctive decorative elements in the local architecture, such as a polychromatic brickwork found in many houses in the Dutch settlement area of West Michigan, should be noted and discussed.

Examples of pattern-book, pre-cut, and manufactured architecture should be discussed, if possible, as part of the architectural narrative. While originals of old pattern and plan books and catalogs are hard to come by, many of these books have been reprinted by a variety of publishers, and more are being done every year. Dover Publications, Inc., the publisher of by far the greatest number of reprints, is the architectural historian's friend, having reprinted dozens of old plan and pattern books since the 1960s, with most of them still in print in inexpensive paper editions. These pattern books—especially those by the Aladdin Company and Sears, Roebuck and Company—will be useful for survey in Michigan.

The narrative should provide information about architects, engineers, artisans, craftspeople, and contractors who worked in the survey area. Biographical data, such as birthplace and birth and death dates, educational background, firm affiliations and dates, and important commissions are important pieces of information that should be sought and included in the narrative. Newspaper obituary notices are an important source of information. In addition, the following can be useful sources of information on architects and engineers:

- *American Institute of Architects Historical Directory of American Architects*
- *Avery Obituary Index of Architects*. Microform/Columbia University. Boston, MA: G.K. Hall, 1984.
- Downs, Winfield Scott, ed. *Who's Who in Engineering. A Biographical Dictionary of the Engineering Profession*. New York: Lewis Historical Publishing Co., Inc. (Editor, title and publisher vary between editions). Eight editions were published between 1922 and 1959.
- Koyl, George S., ed. *American Architects Directory*. New York: R. R. Bowker Co. Editions were issued in 1956 and 1962.
- Withey, Henry F., and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Deceased)*. Los Angeles: New Age Publishing Co., 1956.

RECONNAISSANCE-LEVEL SURVEY

The level of research for a reconnaissance-level survey will be limited to those documents and resources that are easily accessible including old county and fire insurance maps and published histories, as well as information such as historic name and date, gleaned from inspections of the property. The recording of specific information from directories, tax assessors' records, and other more detailed sources is generally not a part of a reconnaissance survey. For some of the properties, no historical information will be located.

INTENSIVE-LEVEL PROPERTIES

For properties surveyed at the intensive-level at least a basic level of information should be gathered for each of the properties forty-or-more-years-old, with more in-depth research performed on those that appear to possess more than typical historical or architectural significance. The surveyor must provide a basic, standard level of historical documentation for all of the surveyed properties and help determine which of them possess significance according to the National Register criteria.

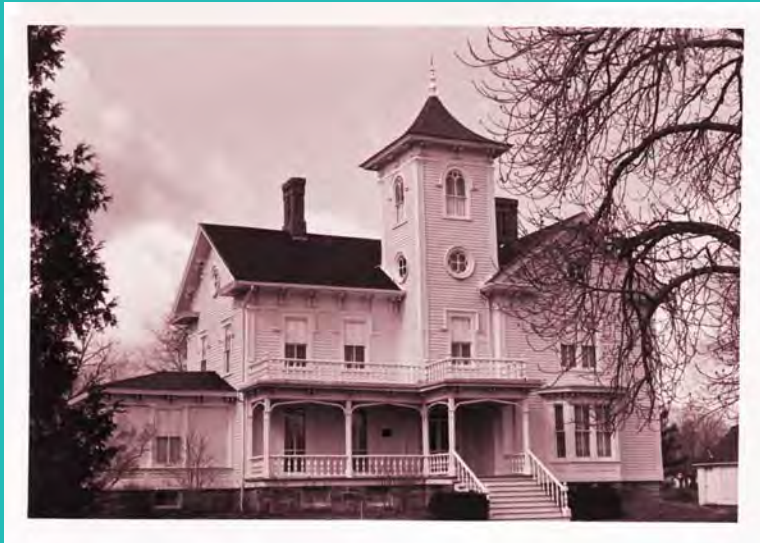
The amount of time spent on research for a given property in an intensive-level survey should correspond to the property's apparent historic significance. Property-specific research can be the most time-consuming aspect of a survey project, but it is the most important. Surveyors should have realistic expectations about what information is available, so that research efforts can be appropriately directed. Sometimes finding basic information for a property, such as the precise date of construction and an architect or builder, will be impossible.

SOURCES OF INFORMATION FOR HISTORICAL RESEARCH

The sources of information that will be used for general history, thematic, and property-specific research will vary with the nature and location of resources, but the following will generally be useful tools.

- Published and unpublished histories
- County maps and atlases, plat books, and fire insurance maps
- City and county directories
- State gazetteers and business directories
- Tax assessors' records
- Tax records
- Building permit records
- Local historians and knowledgeable informants, including long-term property owners
- Federal census records
- State census records
- Rural property inventories
- Vertical and newspaper clippings files
- Photograph collections
- Birdseye views
- Biographical albums and records
- Newspapers
- Property abstracts
- Public land records
- Federal land patent records

While secondary sources can be useful to begin your research and uncover potential primary sources, they should be used with caution and primary sources should be used as the main documentation whenever possible.



SUMMARY HISTORY FOR PORT HOPE

EXAMPLE

Port Hope began in 1858 with a sawmill and dock constructed by William R. Stafford, a partner in a firm established to log the area and market its products to Cleveland. Lumber continued to be the area's chief industry until forest fires in 1871 and 1881 destroyed most of the remaining timber. The 1881 fires, coming after decades of logging had left mountains of timber debris in their wake, not only destroyed most of the remaining forests in the area, but also cleared much of the debris left from logging activities, opening the Port Hope area and much of the Thumb to farming far more than the lumber industry itself. The land was fertile. As a result, in the 1880s and 1890s agriculture became the major livelihood of Port Hope's residents. Many early settlers in Port Hope in the 1860s and 1870s were Germans and in the late nineteenth century the Germans became Port Hope's largest ethnic group. Cheap water transportation on the lakes made possible the community's economic growth in the nineteenth century. Lumber and, later, agricultural products were shipped to market exclusively by boat prior to the construction of a railroad line to the town. The opening of a rail link to the existing line at Harbor Beach in 1903 took place at the same time that commerce on the lakes was in decline because of competition from the ever-growing railroad network. The railroad line gave Port Hope a greater market for its agricultural products and encouraged further development of agriculture in the area. Port Hope's architecture in the nineteenth and early twentieth centuries reflected the development of the town and the contemporary architectural tastes of the nation at large and of Michigan's Thumb region.



LUMBER INDUSTRY THEMATIC NARRATIVE FOR PORT HOPE

EXAMPLE

Commercial logging in Michigan began in the 1830s, 40s, and 50s with the development of improved sawmilling technology and the introduction of steam-powered sawmills. Extensive logging began along the east shore of Lake Michigan and the west shore of Lake Huron in the Lower Peninsula and gradually worked its way inland along the major waterways. The sawmills were located at the mouths of the streams and the logs driven downstream to them during the spring high waters. Chicago was the first the principal destination of timber cut along Michigan's west shore, while the mills on the Lake Huron side of the state served Detroit, Toledo, Cleveland, and Buffalo for the most part. In 1860 there were nearly one thousand sawmills operating in Michigan producing in that year about 800 million board feet of lumber, principally white pine. The fine quality of the wood and the phenomenal growth of Michigan's and the Midwest's population in the years after 1860 led to rapidly expanding lumber production in Michigan. Production statewide reached a maximum of 4,292,000,000 board feet in 1888. Production began to decline thereafter because of the depletion of timber lands; however, Michigan continued to be the leading producer of lumber in the nation in 1900.

Commercial logging along the west shore of Lake Huron began in the 1830s and was well underway at Port Huron, Saginaw, Bay City, and other places by the late 1840s. Port Huron reached its high point of lumber production—56 million board feet—in 1873. The Saginaw Valley reached its high point of production of more than one billion board feet in 1882. More northerly points such as Alpena and Cheboygan reached their peak production in the late 1880s and early 1890s. Much of the production from the east shore mill towns was sent to market in ships and barges, and Bay City and Saginaw in particular became large shipbuilding centers in the late nineteenth century.

Eastern investors, a number from Maine and New Hampshire, played an important role in the Michigan lumber boom beginning as early as the 1840s, if not before. These investors witnessed the gradual depletion of the northern New England pine woods in the mid-nineteenth century and the consequent rise in value of the remaining timber lands. They recognized the opportunities for profit from Michigan timber lands, which could still often be bought at bargain prices from Uncle Sam and the lumber inexpensively shipped by water to an ever-growing market. Single investors often bought thousands of acres of land, logged them off over many years, and then resold as much land as possible while developing some themselves for agricultural purposes.

Huron County, at the tip of the Thumb between Lake Huron and Saginaw Bay, was established as a county in 1859. The first sawmills—small, water-powered affairs—were established in 1838 and 1839. John Hopson put up the first steam sawmill in 1850 at Rock Falls south of Harbor Beach. Lumber and shingle manufacturing quickly became the county's chief industries. The principal woods were pine, hemlock, cedar, basswood, beech, maple, birch, and ash. A series of forest fires burned over much of the county in October 1871, at the same time that the Chicago Fire raged. Nevertheless, in 1874 the county produced 36 million board feet of lumber. In 1876 several planks cut at Verona Mills in the county were displayed at the Centennial Exposition in Philadelphia. The planks were sixteen feet long, five feet two inches wide, four inches thick, and without knots or other flaws. In September 1881, however, another series of disastrous fires burned over the bulk of Huron and much of several other counties and put an end to large scale logging in the county. Small scale operations continued for a few more years here and there.

In Port Hope William R. Stafford was a pioneer lumberman. Stafford (1829-1916) came to Michigan from Bath, New Hampshire, in 1849 and settled in Lexington, on the Lake Huron shore between Port Huron and Huron County. In 1852, Stafford became a partner in a mercantile business that apparently involved lumber. The business was reorganized in 1854 with Clark Haywood, another New Hampshire native and a former employee of Stafford's, as his partner.

In 1851, Stafford, Reuben B. Dimond, William Southard, and Josiah F. Wilson, all (with probably the exception of Dimond) New Hampshire natives who were personal friends and business associates, made a purchase of timber lands in the area near what became Port Hope. In 1857 or 1858, Stafford, Haywood, and a third New Hampshire native, former U.S. senator B. W. Jenness, then a resident of Cleveland, formed a partnership to exploit the timber resources of the Port Hope area. Stafford had charge of the sawmill the partners built in 1858 at what became the settlement of Port Hope. The mill produced lumber,

lath, and shingles. Jenness ran a lumberyard in Cleveland that the Port Hope mill supplied. During some years prior to the 1871 fires the mill produced 7 million board feet of lumber. The 1871 fire destroyed the mill, dock, and lumber on hand, a loss of \$100,000 to Stafford & Haywood (Jenness had withdrawn in 1868). Stafford & Haywood rebuilt the mill and dock in 1872. As of 1874 they produced 1.4 million board feet out of the 36 million produced in the county. At least four operations in the county were larger. The 1881 fire burned the mill and dock again, a \$40,000 loss, and, in 1884, Haywood also withdrew from the firm, leaving Stafford as sole owner. Stafford built a third, smaller sawmill and planing mill and sash and door factory to supply primarily local needs.

In 1880, R. C. Ogilvie built a second sawmill and dock at a cost of eight-thousand dollars. The mill and dock also burned in 1881. Ogilvie rebuilt in 1893, but the mill apparently closed for the lack of timber by about 1889. Stafford's sawmill is listed in the Michigan State Gazetteer and Business Directory as late as the 1893 edition, and probably closed in the early 1890s. Perhaps some lumber and other wood building products were shipped to Cleveland until the very end of local sawmilling operations. Mrs. C. J. Bisbee in her 1915 historical sketch of Port Hope states that "The mill operated until every bit of virgin timber was nailed into Ohio houses."

A by-product of logging in Michigan was salt manufacturing. What is known to geologists as the Michigan Basin, which includes the Lower Peninsula, is one of the greatest areas of halite concentration in the world. Subsurface deposits of rock salt and brine occur in many places. In 1859 the Michigan legislature, hoping to encourage salt production, authorized a bounty of ten cents per bushel produced. This bounty was soon repealed, but not before it had done its work in generating real interest in salt manufacturing. Michigan soon became the nation's leading salt producer, and by 1884 was producing half of the nation's salt.

Salt production in Huron County and elsewhere in Michigan was encouraged by the plentiful supply of wood. Wood fueled the engines that pumped the brine from which salt was obtained up to the surface and powered the furnaces that evaporated water from the great pans or vats of brine. Cheap fuel made Michigan salt the most inexpensive in the nation. In Huron County salt manufacturing began in 1863 in Port Austin and continued until about 1890. In 1884 the county had eleven salt-manufacturing operations, several of them using more than one well. The decline coincided not with the depletion of the brine deposits, but with the destruction of the forests that provided the cheap fuel.

In Port Hope the first salt-manufacturing enterprise, the Port Hope Salt Company (in which W. R. Stafford was the principal owner) was established in 1874. Its plant appears to have been typical of the Huron County salt "blocks." The first year the company produced 16,000 barrels of salt at 280 pounds per barrel. In 1884 the company used 10,000 cords of wood to produce 60,000 barrels. It had a well 800 feet deep (Huron County wells ranged from 600 to nearly 2,000 feet in depth) and four and one-half inches in diameter. The brine was pumped to the surface into five evaporating "pans" and the brine settled to the bottom. So-called "bitter water" at the top was drained off. Furnaces provided the chief means of evaporation. A force of twenty coopers produced the needed barrels. Much of the salt produced went for dairy purposes, but the company also shipped much of its product to the mining regions of Montana. The Port Hope Salt Company closed in 1890.

Robert G. Ogilvie established a second salt-manufacturing concern in Port Hope in 1883. His operation had its own sawmill and barrel factory and produced 150 barrels of salt daily in 1884. Ogilvie's operation apparently closed by 1890.

The remains of the Port Hope Salt Company plant were dismantled in 1913-14, but the site has not been developed and some remains are still present. At the site of the Ogilvie salt block, some development has taken place and no remains are visible. No archaeological testing of either site has been done.



EVALUATION AND MAKING ELIGIBILITY RECOMMENDATIONS

Evaluation of the historic significance of the surveyed properties is the very heart of the survey project since the properties evaluated as historically significant are the ones to which future historic preservation planning efforts will be geared and the rest of the properties will likely be excluded from future preservation planning. Evaluation criteria for surveys of any kind should use the National Register of Historic Places Criteria for Evaluation.

CRITERIA: The quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of persons significant to our past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded, or may be likely to yield, information important in history or prehistory.

CRITERIA CONSIDERATIONS: Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- A. A religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- B. A building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- C. A birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his productive life; or
- D. A cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from associations with historic events; or
- E. A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- F. A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
- G. A property achieving significance within the past 50 years if it has exceptional importance.

EVALUATION PROCESS

Evaluating historic resources should involve assessing historic properties from three perspectives:

- Historic context
- Historic significance
- Historic integrity

HISTORIC CONTEXT

Historic resources must be understood within the framework of the historic themes with which they are associated and the place and time in which they occurred. The theme, geographic parameters, and temporal definition provide the context for understanding a property, for example, popular music (theme) in Detroit (place) from 1920 to 1975 (time frame). Evaluations need to include:

- Comparison with properties that are similar in terms of function, form or style
- Relationship to a historic event
- Comparison with other properties associated with the same historic theme(s) and in the same geographic area and time frame

The geographic area that forms one of the bases for evaluation may need to be larger than the survey area to provide an adequate context for evaluation. In general, evaluations should be made, at a minimum, within the context of the entire community.

The historical significance of an above-ground property refers to its importance in the history, architecture, or culture of the local area, state, or nation. Significance is defined in terms of the four National Register criteria: historic events, important people, distinctive physical characteristics, and information potential.

Historical integrity of a property refers to the extent that the physical components have survived from the historic period—in other words, how much the property reflects its historic appearance. The National Register criteria defines seven qualities of integrity that properties must meet: location, design, setting, materials, workmanship, feeling, and association.

If the history of a property is deemed important within one or more historic themes and if the property possesses a high degree of integrity, it is generally considered eligible for listing in the National Register of Historic Places. The surveyor makes recommendations on the eligibility of resources, which are then reviewed by SHPO staff, who make the final determination.

In addition to these instructions, survey personnel should review the *Secretary of the Interior's Standards for Evaluation*; *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*; and other National Register bulletins, as appropriate to the surveyed resources.

Evaluations should be done through the identification of the applicable themes and the related properties in the surveyed area through the creation of lists for inclusion in the survey report. The list for each theme should include not just properties that clearly possess historic significance but also a more representative sampling of all of the types of properties that reflect the theme. When placing these lists in the report, the properties should be organized by a broad property type category (such as Commercial or Domestic). Districts identified in the survey and properties such as farms, industrial complexes, parks, and cemeteries should each be listed and evaluated as whole complexes. Components should not be listed and evaluated separately unless the entire district or complex property turns out not to meet the criteria. Some properties will relate to more than one theme; these should be listed under all appropriate themes. The property list for architecture should be organized by styles, building forms, and other aspects of the survey area's architecture defined in the narrative as significant.

Using the National Register criteria, standards should be developed for evaluating properties associated with the survey area's defined historic themes. For each theme, define the following:

- Property types that are important in illustrating the theme
- How the National Register criteria apply to each property type on the basis of the important events, people, and patterns, etc., developed in the narratives (In some cases several property types may be grouped together.)
- The level of physical integrity a property must possess to be eligible for listing as an example of the property type

The following are examples of specific criteria established for individual property types or groupings of property types within a theme:

- The criteria under the theme of commerce might define a commercial building as eligible for the National Register if it housed a leading commercial enterprise by virtue of its size and role in the community (a department store in a large community or a general store in a small community, for example) or if it housed a specific business or business use for a long period of time (a hardware or clothing store, or a succession of shoe stores or ice cream parlors, that remained in business at the same location, for example).
- The criteria under the commerce theme might define a house as eligible for the National Register if it is associated with a pioneer merchant or businessperson who owned an important business or a business that remained in operation for a long time.

Criteria should be tailored to the survey area's historic themes and to the surveyed properties and property types. Avoid using a standard, "canned" criteria that applies to all themes.

EVALUATION AND RECONNAISSANCE-LEVEL SURVEY

Every reconnaissance-level survey should include at least a measure of evaluation based on the criteria and a recommendation of eligibility for the properties in the survey area. In order for a reconnaissance-level survey to be useful in future planning efforts, the surveyor should use available information, including basic historic information and the level of architectural integrity. For those resources with widely available histories, the surveyor should undertake the evaluation process in the manner described above utilizing all four National Register criteria. For those without a well-documented history, the survey report should include an eligibility recommendation for National Register criterion C: architecture. Reconnaissance-level surveys should be considered locally as the first step in a two-step process; however, funding often limits the ability of a community to complete the second step—intensive-level survey—in a timely manner.

EVALUATION AND INTENSIVE-LEVEL SURVEY

Evaluation of resources for an intensive-level survey should be undertaken utilizing all four National Register Criteria.

IDENTIFYING AND DOCUMENTING POTENTIAL HISTORIC DISTRICTS

One purpose of survey is to identify and document any potential historic districts located within a survey area. According to National Register Bulletin 15, "A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development. . . . A district derives its importance from being a unified entity even though it is often composed of a wide variety of resources. The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties."

Historic districts can encompass business districts, residential neighborhoods, rural villages or agricultural districts. These areas must possess significance under one or more of the National Register criteria and retain an adequate degree of architectural integrity. The boundaries of the potential historic district must include the full extent of the historic resources related to the applicable historic themes and time frames while excluding adjacent areas whose properties bear no strong relationship to them.

APPLYING THE CRITERIA

A CASE STUDY ON THE HOME OF A SETTLER FROM NEW YORK STATE

Robert O. Christensen

A building that was the Michigan home of a pioneer settler from New York State should be reviewed in terms of the broad pattern of migration to the area from upstate New York and the settler's importance as a reflection of that migration and as a member of the community, and conceivably, the importance of the building itself in reflecting the architectural tastes of the date in that area.

In reviewing eligibility, the history of the area should be considered. For the settler's house, it is important to know whether or not the migration from upstate New York to this area was a common pattern. If it was, the house can be viewed as possessing some significance through the connection with this broad pattern of local history. It is also important to know whether the settler played a significant role in local history. Was he or she a businessperson who established a general store that served the community for a long period of time, for example, or a farmer who played a key role in introducing a new and ultimately important crop? In other words, was the subject someone who made a definable contribution to local history?

Architectural significance also may be a factor in the evaluation. Does this upstate New York settler's house fall into a broad architectural pattern in illustrating the use of building forms or materials characteristic of upstate New York that were used by other early settlers who came from that area? Does the building exemplify commonly used traditional house forms or high-style design of its period, or is it an important example of its designer's work—whether the designer was a fashionable architect of national reputation or a local carpenter-builder?

Once some conclusions concerning how the building fits into the patterns of local history have been reached, an attempt should then be made to determine whether the house is of sufficient importance within these historical patterns to merit designation. For example, perhaps the settler was but one of a great number of such people who settled in the same general area and many of the houses these settlers built have survived. The evaluation of this particular building's importance in representing the theme of the eastern migration to the area might be much less than it would be if only a few of the early settlers' homes had survived, say in an urban area.

Here, the issue of physical integrity becomes important. If fifty houses that relate to the settlement of the area of New Yorkers survive, certainly some of them—all other things being equal—illustrate better than others what it was like for these New Yorkers to establish their lives in Michigan in the early days. Those that retain enough of their historic appearance and character to provide a clear illustration are of greater importance than those that have lost this ability.

Synthetic siding, major renovations that result in the loss of original materials such as trim, and moving from the original site reduce the ability of a building to convey its significant history. Most buildings do not remain in pristine form, and many have been moved. How much the alterations have reduced the overall ability of the building to illustrate the history must be evaluated. In effect, the standards for physical integrity for properties possessing historical significance only mildly related to the architecture differ somewhat from those of properties whose significance is primarily architectural.

The New York settler's house loses a strong measure of significance if it is moved off the property on which the pioneers actually settled. The house loses some measure of significance if synthetic siding is installed or other changes are made, but may retain sufficient integrity to be eligible if the changes made are reversible ones that do not change the fundamental character of the property.

On the other hand, a building that is viewed as eligible primarily because of its architectural value in illustrating high style or vernacular tastes of its time period may not be viewed as losing integrity by being moved (as long as the new setting is appropriate), but may be viewed as losing a substantial amount of integrity by being sided or changed in other ways that reduce the building's ability to illustrate the historic architectural finishes and materials.



SURVEY PRODUCTS AND REPORT

A final survey report is required for all survey projects. This report must be uploaded to the MiSHPO “My Applications” tab. The survey report should provide information on the purpose, parameters, methodology, limitations, findings, background, historical context, and descriptions on the findings. SHPO requires that report authors adhere to the most recent edition of the *Chicago Manual of Style* and the [Michigan State Historic Preservation Office Style Guide](#).

SURVEY REPORT COMPONENTS: SECTION ONE

- **COVER OR TITLE PAGE:** Include the name of the survey, municipal unit(s) and counties, sponsoring agency, completion date of the final report, names and location of the person or firm responsible for carrying out the survey, and names of the report author and primary project personnel, if different.
- **ACKNOWLEDGMENTS/FUNDING CREDIT:** Most projects are funded by federal, state, or local funding and the source of funding should be acknowledged in the report. For project funded through the Historic Preservation Fund, the following acknowledgment of federal assistance is required behind the title page and before the executive summary:

The activity that is the subject of this project has been financed in part with Federal funds from the National Park Service, U.S. Department of the Interior, through the Michigan State Housing Development Authority. However, the contents and opinions herein do not necessarily reflect the views or policies of the Department of the Interior or the Michigan State Housing Development Authority, nor does the mention of trade names or commercial products herein constitute endorsement or recommendation by the Department of the Interior or the Michigan State Housing Development Authority.

This program receives Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Acts of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability, or age in its federally assisted programs. Michigan law prohibits discrimination on the basis of religion, race, color, national origin, age, sex, marital status, or disability. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to:

Chief, Office of Equal Opportunity Programs
United States Department of the Interior
National Park Service
1849 C Street, NW
Washington, DC 20240

- **EXECUTIVE SUMMARY:** Briefly describe the scope of the survey project, its purpose and goals, and the results in terms of the survey products, evaluations of eligibility for the National Register of Historic Places, and recommendations for local districting and other actions. Provide a summary of National Register eligibility recommendations and any other recommendations for action from the Evaluation Results and the Planning Needs and Recommendations sections. The executive summary should direct the reader to the appropriate sections of the report (include page numbers) where more detailed information can be found. This information will be copied into the MiSHPO survey submission as the abstract. **As part of the executive summary, the following information is required for all surveys submitted to SHPO.**
 - o Number of properties surveyed at the reconnaissance level and at the intensive level: break this down by municipal unit if survey work took place in more than one and break it down by area if survey activities took place in more than one survey area.
 - o Number of acres and hectares surveyed (SHPO requires this information as it must be reported to the National Park Service).

- TABLE OF CONTENTS
- CREDITS AND CREDENTIALS: Indicate who worked on each part of the project, their areas of expertise, and how they qualify as historians or architectural historians according to the federal qualifications set forth in 36 CFR 61. This part of the report can also be used to acknowledge funding or other assistance rendered the surveyor or team.
- PROJECT OBJECTIVES AND METHODOLOGY: Explain why the survey was undertaken and the goals and objectives that the survey project was intended to fulfill. What situations, conditions, planning needs, or other circumstances led to the survey and how and by whom were the objectives developed. List any previous surveys or studies relating to the survey area and define any data gaps or outdated information in these studies that warranted new study. Describe in reasonable detail the work program that was developed to carry out the goals and objectives. Provide a verbal description of the survey area boundaries and set forth the various tasks and components of the project and the order in which they were undertaken. Identify sources—such as the local libraries, university archives, county register of deeds, or interviews and personal records of residents—of historical information to be used in the project.
- DATA LOCATION: List repositories for survey material, such as libraries, archives, planning departments, and SHPO. Indicate where copies of the full set of survey materials, photographs, and copies of the report have been deposited for future access.
- EVALUATION RESULTS SUMMARY:
 - o RECONNAISSANCE-LEVEL SURVEY: The evaluation results section will contain recommendations concerning individual properties and areas deemed worthy of further study because of some potential for National Register of Historic Places eligibility. For each individual property, complex property, and district recommended for intensive level survey, provide at a minimum a single paragraph statement that contains a summary description of the resource and rationale for why it is viewed as worthy of intensive level study followed, in the case of resources consisting of multiple properties, by a specific boundary description. Provide a map illustrating the boundaries of areas recommended for intensive level survey (See Maps section of this chapter).
 - o INTENSIVE-LEVEL SURVEY: The Evaluation Results section should contain specific recommendations concerning individual and complex properties and districts that appear to meet the National Register criteria along with clearly defined boundaries. For each individual or complex property evaluated as National Register eligible, list the property and its street address (or latitude/longitude to six digits) and municipal unit (if the survey included more than one municipal unit). For a district, provide a detailed boundary description and a rationale for the boundaries selected. For each individual and complex property and districts evaluated as National Register eligible, include a short summary description and significance statement that is similar to the summary paragraphs in National Register nominations. For each proposed district, provide a map that shows the boundaries for the district for inclusion in the Evaluation Results section of the report. The map should be no larger than an 8 ½" x 11" format or must be able to be folded to that size in a hard copy of the report.
- PLANNING NEEDS AND RECOMMENDATIONS: If appropriate, include recommendations for other measures that should be undertaken to encourage the future preservation of the survey area's historic resources. These can include recommendations for local historic district designation, for educational programs to increase public awareness (books, videos, websites, programming, etc.), for establishing financial incentive programs to encourage historically sensitive rehabilitations of downtown commercial buildings or

homes in historic districts, for zoning changes, etc. This may be more appropriate for surveys conducted during the Section 106 process. Information should also be included regarding Section 106 recommendations and information on avoiding Adverse Effects on the historic properties.

- **PRESERVATION ISSUES AND THREATS:** In considering the local preservation environment, the surveyors should note any known threats to buildings in the area and the nature of those threats. The surveyor will also be expected to provide information regarding threats to individual buildings.
- **SURVEY MAPS:** Provide a complete, final set of survey maps. These maps should be reproducible without color copying capabilities.

SURVEY REPORT COMPONENTS: SECTION TWO

Section Two of the report contains a descriptive overview of the survey area, the historical overview and context narratives, plus evaluation sections relating to the historic themes. This section should be arranged in the following order:

- **DESCRIPTIVE OVERVIEW:** Provide a summary description of the survey area that defines its physical character, including features such as location and setting, topography, land uses, and general character of the historic resources present. For survey areas that comprise several sections, provide a descriptive overview for each section. The description should begin with general information, including a description of the boundaries (if the survey doesn't encompass an entire community) and a discussion of the area's general character, including the setting and topography. More detailed information about the survey area's physical form and layout and its architectural character should follow. The length of the overviews will vary depending on the size and character of the survey areas. Paradoxically, it seems that for a large survey area, such as an entire community, a relatively short overview will generally make sense, while for a relatively small area, such as a neighborhood, a lengthier overview will often be warranted.
- **HISTORICAL CONTEXT:** See historical overview section above. This section should include a historical sketch of the development of the community that focuses on settlement patterns, immigrant groups, important industries, and dominant architectural traditions. This section should also include information on themes.
 - o **THEMATIC NARRATIVES:** The thematic narratives should be prepared as described in the Thematic Narratives section of Chapter 4 and should follow the historical overview for the survey area. Each historical narrative should be followed by evaluation standards for the theme and a list of properties associated with it.
- **BIBLIOGRAPHY:** The required citation style of Michigan SHPO is the most recent edition of the Chicago Manual of Style. The bibliography should contain a list of all references consulted during the course of the survey.

SURVEY REPORT COMPONENTS: SECTION THREE

Section Three of the report comprises the survey data itself, as well as the following components:

- **INDEX LIST OF SURVEYED PROPERTIES:** This should be organized by street and number in alphabetical and numerical order. The entry in each surveyed property should

reference the map on which the surveyed property is found (if there is more than one survey map). Individual properties and complex properties at single addresses (generally houses or estates, farms, industrial or institutional complexes, or parks or cemeteries) should be listed alphabetically by street and then numerically by address number. Historic districts should be listed alphabetically by historic name at the beginning of the index list.

- **INVENTORY FORMS:** Provide a complete set of printed Historic Resource Inventory Forms and a Historic District Inventory Form for all surveyed properties. The forms should be arranged in the same order as the index list. The Michigan SHPO has created a template that includes the mandatory terms for survey in the state (See Appendix D).
- **SURVEY PHOTOS:** Photographs should be taken in accordance with the above standards.

A survey report is an official document summarizing the results of an important planning activity that will hopefully promote and influence the course of historic preservation activities in the survey area for years to come. The credibility of the report and its conclusions and recommendations can be enhanced by a professional appearance or reduced by an appearance that is less than professional. The final version of the report should be free of typographical and grammatical errors. Reports prepared for SHPO will not be accepted if they contain typographical errors and other unprofessional characteristics. The overall layout and graphics, including mapping, should have a polished, professional appearance.

The survey report is not an academic exercise that will never see the light of day, but rather a public document that will likely be scrutinized for years to come not only by preservationists but also by those seeking to demolish historic properties. The report should be written in an objective tone that clearly demonstrates the significance of the historic resources. Avoid damning historic properties with faint praise. For example, the same building was described in earlier and later versions of the same report as follows:

“In contrast to the Ottawa Street Power Station is the extremely modest Art Deco store at 1136 S. Washington Avenue.”

“In contrast to the grandeur of the Ottawa Street Power Station is the modestly sized Art Deco store front at 1136 S. Washington Avenue. Although the building itself is very small, almost tiny, the unique octagonal windows and pencil-line concrete detailing above the twin entries make this building a distinguished and elegant part of the lively South Washington streetscape.”

The first of these statements says nothing to indicate that this building is significant; in fact, the implication is that it is unimportant, and thus expendable. The second statement, especially when read in combination with another statement about the building on a different page in the report makes unmistakably clear the importance of the building as evaluated by the report's authors: “One of the city's unique structures is the diminutive but jewel-like Art Deco building at 1136 S. Washington.”

DISTRIBUTING SURVEY REPORTS

Every survey should be viewed as an opportunity to help preserve Michigan's significant cultural resources. The survey products provide an explanation of a community's development and constitute documentation regarding the location and significance of above-ground resources associated with various themes in a community's history and architecture. These materials can be a tool for a variety of groups besides SHPO, including:

- Planners, to develop strategies to minimize the impact of development projects on significant resources; to facilitate their responsibilities, under federal law, regarding the protection of cultural resources; and to provide a basis for establishing priorities for the rehabilitation or conservation of neighborhoods
- Historic interest groups that promote local history and the preservation of significant properties or areas, that serve an educational role in the community, and that may be a repository for local historic collections

- Property owners desiring information about their houses or businesses
- Teachers, who use local history and the built environment in classes ranging from social studies to history to art
- The media, which needs background information for news coverage and special reports and programming
- Neighborhood organizations that work to enhance the quality of life in specific areas, and
- Youth groups that may sponsor projects that enhance the environment, including historic resources

Thus, survey reports should be widely available to both governmental and planning agencies and members of the general public. A sufficient number of survey reports should be produced to allow for distribution. The following agencies or organizations should receive a copy of the report:

- Local planning department
- County or regional planning agency
- SHPO (One digital copy and one paper copy)
- Local libraries
- Library of Michigan, Lansing
- Local or regional archives and repositories nearest the survey area, such as
 - o Burton Historical Collection, Detroit Public Library
 - o Michigan Historical Collections, Bentley Library, University of Michigan
 - o Clark Historical Library, Central Michigan University
 - o The university archives at Michigan Technological University, Oakland University, and Western Michigan University

We also encourage discussing with the local planning department the possibility of incorporating the survey data into a local Geographic Information System (GIS). These discussions should include SHPO staff.

RECOMMENDATION FOR INTENSIVE LEVEL SURVEY FOR AN AREA RESULTING FROM RECONNAISSANCE LEVEL SURVEY

EXAMPLE: "Island" Survey Area, Sault Ste. Marie

This primarily residential area located on the island formed by the St. Mary's River and the power canal contains a potential National Register-eligible historic district for which precise boundaries should be established as a result of intensive level survey work. The potential district extends east from the county courthouse along portions of Maple, Cedar, Spruce, Carrie, Dawson, Kimball, and Brady Streets and St. James Place in the general area bounded on the west by Bingham, north by Portage, east by Johnston, and south by the power canal and Lyon Street. The area contains a rich concentration of large and often high-style late nineteenth- and early twentieth-century houses, including most of the city's most architecturally distinguished Queen Anne houses plus notable examples of "Free Classic," Tudor, Arts-and-Crafts-influenced, and other styles of houses. It contains two substantial houses built with walls of local pinkish-brown sandstone. A row of very fine Arts-and-Crafts houses lines the south side of Carrie west from Johnston. The area also contains the Neoclassical former Carnegie Library building on Cedar Street plus the Gothic Revival (Catholic) St. Mary's Pro-Cathedral complex, which includes the Art Deco St. Mary's School directly behind the church between Maple and Cedar and the large schoolyard that extends west to Spruce.

The area that appears to merit intensive-level survey is bounded by Portage on the north, Bingham on the west, the power canal on the south, and Johnston on the east, and the two brick bungalows on the east side of Johnston south of Carrie.

RECOMMENDATION FOR NATIONAL REGISTER-ELIGIBLE DISTRICT RESULTING FROM INTENSIVE LEVEL SURVEY

EXAMPLE: Schoolcraft Historic District, Schoolcraft

DESCRIPTION: The recommended Schoolcraft Historic District comprises portions of nine blocks on the village's west side and is centered in the area bounded by Haywood on the east, Eliza on the south, West on the west, and Vienna on the north. It contains many of the community's oldest houses, dating from the 1830s and 40s, and some of its most architecturally distinguished houses, including Greek and Gothic Revival, Italianate, Eastlake, and "Free Classic" buildings. Many of the finest of these houses are located along the two blocks of West Cass Street.

SIGNIFICANCE: The proposed Schoolcraft Historic District occupies much of the original plat of Schoolcraft, laid out in 1831 for owner Lucius Lyons and named by him in honor of his friend, Henry R. Schoolcraft, explorer and Indian agent for the Michigan Territory. The commons Lyons set aside for church and school sites survives, having been made into a park in the 1890s after the only building ever constructed there, a church, was removed. The district, comprising almost the entire village before additional areas were platted beginning in 1835, contains the homes of many of the village's earliest white settlers. These include the person who platted the area for Lucius Lyons; the village's and county's first physician (and later the local Underground Railroad conductor); an owner and a proprietor of the village's first hotel, which stood in this area before Grand Street (US-131) was laid out and became the main street; a part owner of the village's first store; the village's first postmaster; and a participant in Michigan's constitutional convention (and later mayor of Kalamazoo). A number of these houses date from the early 1830s and are among the oldest buildings in the southwestern part of Michigan. The district's early

building stock contains examples of a broad range of house forms characteristic of the southern part of Michigan and of the New England and New York State origins of the earliest settlers. They include the I-house, gable-front, upright-and-wing, upright-and-double-wing, and gabled-ell forms. Examples of Greek Revival, Italianate, Gothic, Eastlake, and “Free Classic” houses are present, and some of them, especially along West Cass Street, are unusually distinguished examples of their styles within the overall context of the region’s building stock.

BOUNDARY DESCRIPTION: the district boundary begins at the NW corner of lot 57; thence S to NW corner of lot 69; th W along N line of lot 68 to center of West St.; th S to center of Clay St.; th W to rear (W) line of lot 78; th S along rear (W) lines of lots from 78 to 139 and to center of Eliza St.; th E to center of West St.; th S along W line of lot associated with 322 W. Eliza to SW corner of property; th E to SE corner of property; th N to center of Eliza St.; th W to E line of lot 140; th N along E lines of lots 140, 137, 128, and 125 to SE corner of lot 116; th E along S line of lots 117 and 118 to SE corner of lot 118; th N along E line of lot 118 to SE corner of lot 111; th E along S line of lot 110 to center of Hayward St.; th N in center of Hayward to a point in line with N line of lot 62; th W along N line of lots 62 and 63 to center of Center St.; th N to a point in line with N line of lot 57; th W to Point of Beginning. All in Original Plat of the Village of Schoolcraft.

BOUNDARY RATIONALE: This boundary was drawn to include the areas within the original plat containing a concentration of houses relating to the village’s earliest days as well as other historically and architecturally significant houses while avoiding those areas in which concentrations of historically and architecturally significant properties are not present.

SURVEY AREA DESCRIPTION FOR A COMMUNITY

EXAMPLE

Port Hope is a small village (population of 360 as of 1980) located on the shore of Lake Huron in the Thumb region of Michigan’s Lower Peninsula. The Thumb, bounded on the east by Lake Huron north of Port Huron and on the northwest by Saginaw Bay, is a rural, agricultural area generally of low, slightly rolling topography. The principal part of Port Hope from approximately Main Street west lies on a nearly level plain that extends inland in all directions. East of Main Street the land drops off a short distance to a lower terrace along the lakeshore itself. The village is surrounded on the land side by farm country with scattered stretches of forest. A modern county park and several campgrounds and trailer parks occupy much of the lake frontage in the village, but to the north and south the shoreline is wooded and in some cases swampy. US-25 is the principal commercial street, passing through the small central business district, with its handful of clapboards and brick Late Victorian buildings, in the two blocks between School Street and Portland Avenue. US-25 southeast of the point where Main Street cuts off from it follows a modern alignment that cuts diagonally across the historic platted patterns of streets. Main Street on either side of the business district and the streets to the west—First, Second, Third, State, and School—is the residential portion of town and contains a mixture of mostly modest late nineteenth- and twentieth-century houses plus two older churches. The lakeshore terrace to the east historically was the site of mills and elevators, and presently contains several elevator complexes and other commercial enterprises, plus free-standing chimney stacks from long-ago-destroyed saw and planing mills. It appears that many of the streets in the north and southeast parts of town shown in the 1890 map as platted were never opened.

SURVEY AREA DESCRIPTION FOR A NEIGHBORHOOD

EXAMPLE

River Point is bounded on the north and west by the Grand River, east by the Red Cedar River, and south by the railroad line south of South Street, which forms the southern edge of the original part of Lansing platted in 1847. The neighborhood comprises two components, the commercial corridor along South Washington, which spills over slightly onto the side streets, and the larger residential area along Hazel, Elm, South, Grand, and Platt to the east. River Point's distinct edges define the neighborhood's character and make it a place apart from the rest of the city.

The South Washington corridor between the river and the railroad tracks possesses much visual interest because of the variety of older buildings present—from one of the city's largest early twentieth-century apartment buildings to a Spanish Mission-style former gas station to a Moderne enameled metal panel bowling alley to a Neoclassical bank building to one of Lansing's Art Deco jewels to a turn-of-the-century railroad station. The station is located just outside of the survey area; it is listed in the National Register of Historic Places.

The corridor's buildings have survived reasonably intact and restorable despite years of neglect and underutilization. Much of the commercial building stock consists of early twentieth-century two-story Commercial Brick blocks in which the facades rely for their decorative interest not on historical styling but on the brickwork itself. The most commonly seen trademarks of Commercial Brick are panels of brickwork and corbelled brickwork below the upper cornices or roofline. The range of buildings at 1131-1149 S. Washington, although as simply detailed as any Commercial Brick block in the city, are unusual for the uniform façade design with slightly recessed brickwork panels in the friezes carried throughout. The four-store front building at 1000-1006 displays the most intricate brickwork paneling of any of the area's numerous examples. Alternating panels of horizontal stretcher bricks and diagonal stretchers flanking central lozenge ornaments—the panels outlined by bands of headers with square blocks at the corners—stretch across the façade at frieze level. The three-storefront building at 1202-1206 S. Washington (each section of the building today is treated differently, with the central third clad in 1960s-looking metal sheathing that should come off one day) displays a robust Commercial Brick corbelled cornice in which projecting stretchers alternate with recessed headers. The Popoff Meat Co.'s northerly building employs an even more eye-catching corbelling technique in its cornice. In the alternating tiers of projecting and recessed corbelled brickwork, the recessed tiers begin one course above the projecting ones. This results, when sunlight falls on the façade, in a checkerboard-like appearance. Like Commercial Brick buildings elsewhere in Lansing, the South Washington ones exhibit considerable variety in brick hues and textures.

One of the city's unique structures is the diminutive but jewel-like Art Deco building at 1136 S. Washington. This symmetrical two-storefront limestone-clad building displays octagonal shop windows, fluted horizontal banding, chevrons, and dramatic striping on the façade. The façade is completely intact, including the doors with their streamlined push bars.

Another landmark, although not a commercial building, along South Washington is the Washington Arms Apartments located just south of the Grand River. Along with the Porter, located on Townsend at Lenawee, the massive red brick Washington Arms is probably the largest early twentieth-century apartment building in a city which until well into the twentieth-century century was almost exclusively a community of single-family houses, with only a relatively small number of two-family and townhouse buildings.

The streets east of Washington comprise the bulk of the River Point residential neighborhood (a few residential buildings are also found west of Washington, and notice will be taken of one of them in a few paragraphs). The River Point neighborhood is characterized by narrow streets and, except north of Hazel, small lot sizes. Houses stand close by one another and close to the street. Far from being drawback,

these factors along with the abundant shade from large trees give the neighborhood an intimate scale that is one of its most appealing features.

The houses in River Point appear to date primarily from the 1890s to the 1920s. There are none of the larger and more elaborately detailed houses found in some other Lansing neighborhoods. The houses are generally simple and of modest scale. Some of the larger of the oldest houses are narrow-fronted and deep two-story, cross-gable houses such as 1135 S. Grand and a brick example at 1145 S. Grand. A number, such as 215 Hazel and 1134 Platt, are gable-front buildings where the entrance stands at the back of a shed-roof side porch. Among the neighborhood's early twentieth-century homes, the two-story square-plan "foursquares" found in other Lansing neighborhoods are present along with a small number of bungalows. The bungalows tend to display simple Arts-and-Crafts-inspired detailing including exposed rafter ends below the broadly projecting roofs and, in the case of 1140 S. Grand, door and window trim with elongated lintels and slanting sides. A small number of Colonials, including narrow and deep Dutch Colonials with their gables to the street such as the one at the southeast corner of Hazel and Grand, are also present. A gable-front turn-of-the-century-looking Colonial house at 222 Elm stands out among the neighborhood's dwellings because of its tripartite, with arched center, Palladian-inspired window in the front gable.

Most houses in River Point occupy narrow-fronted and deep lots and thus embody similarly narrow and deep forms. Elm Street presents virtually the only exceptions to this general pattern. A stuccoed, hip-roof, two-family house of Arts-and-Crafts inspiration—the only building constructed as a two-family house noted in the neighborhood, at the southwest corner of S. Grand—and a broad-fronted gambrel-roof Dutch Colonial with shed dormer, located on Elm's north side between Grand and Platt, are highly visible buildings because of this broad-fronted orientation.

The neighborhood's only church building stands at the south end of the area on South Street between Grand and Platt. It is a cross-gable, early twentieth-century, auditorium-type church building with a square-plan tower near the façade's midpoint. Simple bargeboards mark the eaves.

The short east-west streets west of Washington retain few buildings. The most notable of them—really one of the outstanding buildings of the neighborhood—stands at 117 S. South. This two-story, symmetrical-front building, presumably once an apartment house, sports an Arts-and-Crafts façade of brick of various hues from red-orange to brown that is divided into three vertical bays by boldly projecting piers, the central ones rising well above the tiled pent roofs that top the bays. The central bay's entry and broad windows in either side bay, set within segmental arches and panels of header brick outlined by stretcher brick (itself a reversal of the typical panel treatment), separates the first-floor openings from those above. Another pent-roof building, a smaller one-story commercial building with an arched central entry, stands next door to the west at 121.

River Point today all but turns its back to the river. Although some streets and houses stand close to the Grand and Red Cedar, steep, thickly wooded banks conceal the water from view. The city has developed the small River Point Park at the actual confluence of the Grand and Red Cedar, but, it seems, more could be done to make the rivers' proximity a community asset.



UPDATING PREVIOUS SURVEYS

Areas may require re-surveying because the existing data has become outdated, a higher level of survey is required (an intensive-level survey will replace an old reconnaissance-level one), or the quality of the old survey is unreliable. Whatever the reason, past survey activity may provide information useful for the present project, including:

- Existing site-specific records (inventory cards, forms, or database records);
- Research that can contribute to the current research effort;
- Recommendations regarding eligibility;
- Districting proposals.

The new survey should build upon the old one. The old thematic narratives should not be used as is, but the new survey should be seen as an opportunity to revise and expand them. The aim of a new survey should be to provide survey materials meeting current standards for all properties in the survey area that have previously been surveyed and that meet the survey criteria developed for the re-survey project. A re-survey project should generally be performed at the intensive level; it usually makes little sense to re-survey previously surveyed properties unless the survey will generate additional information. Old surveys often omitted features of complex properties such as carriage house/stable buildings and agricultural outbuildings that would be included in current intensive-level surveys. The new survey provides an opportunity to obtain complete survey data that should not be missed.

The new survey report should include all of the standard products as well as any newly surveyed properties within the re-survey area.



THEMATIC SURVEYS AND CONTEXT STUDIES

Thematic survey is the survey of properties relating to a specific property type or historic theme. Thematic surveys of industrial and engineering sites, highway bridges, post offices, and state parks have been carried out at the statewide level, and myriad other property types or themes such as vernacular log buildings, outdoor sculpture, designed historic landscapes, and the automobile industry could be the subjects of statewide thematic surveys. Thematic surveys within single counties or larger cities are equally feasible.

A survey project in Grand Rapids included thematic surveys of city parks, public school buildings, and cemeteries. Surveys of public schools, apartment buildings, and banks in the city of Detroit have been completed. The Michigan SHPO has undertaken these context studies as a way to better assist planning efforts in these regions. Thematic surveys could involve important aspects of local history, such as the struggle for Civil Rights in Detroit or Detroit's rich twentieth-century heritage as a center for jazz and other forms of popular music. A survey of sites associated with the history of popular music in Detroit, for example, might seek to identify birthplaces and homes of musicians, recording studios, and clubs, ballrooms, and other places where locally and nationally important performers and groups played. The possibilities for thematic surveys and context studies are endless.

Thematic surveys differ from other survey types by requiring an initial property-specific research phase to identify the specific properties to be surveyed or to locate the areas likely to produce resources that merit survey. Standard sources of information such as published histories, typically used for surveys, may not be as useful in thematic surveys, and research in specialized sources of information appropriate to the project will be needed. A statewide survey of historic railroad bridges might require a search for railroad company records, engineering and railroad journals and bridge company records and catalogs that might provide information on specific structures, and a review of maps to locate likely points for major bridges. Surveys of Civil Rights struggle-related sites or popular music-related sites in Detroit would probably require numerous oral history interviews. A survey of the Finnish farmsteads in the Upper Peninsula would likely require research in old maps and census records to determine where the concentrations of Finnish settlements were located.

Surveyors will need to devise research strategies appropriate for identifying and documenting the resources to be surveyed. Persons with specialized knowledge of the survey's subject matter should be involved in the project at the earliest planning stage. In carrying out a thematic survey, the general instructions for intensive-level survey provided here should be followed. However, a thematic survey must begin with a research phase both to document the theme itself and to identify and document the associated properties. The thematic research will lead to the preparation of a single thematic narrative that includes discussion of associated property types.

Many thematic surveys are done under contract with SHPO. These projects often involve the preparation of inventory forms and a Multiple Resource Documentation Form for the National Park Service. In addition to this form, these surveys must include a separate survey report following the guidelines outlined in this document. Consultants should utilize site forms following the example in Appendix D for the creation of their inventory forms. These items must also be entered in the MiSHPO system as outlined in this document.



SURVEY AND SECTION 106

As a part of their compliance with Section 106 of the National Historic Preservation Act, federal agencies and their designees have the responsibility to identify historic properties that may be affected by an undertaking. An undertaking is a federally assisted or licensed project, such as housing rehabilitation and demolition, streetscape improvements, new road construction and road reconstruction or realignment, airport expansions and renovations, water and sewer projects, new bank branches, railroad line abandonments, and communication towers. Under Section 106, federal funding or licensing agencies (or their designees when permitted under federal regulations) must provide SHPO with data on historic properties that might be affected by their proposed projects along with substantive comments on the eligibility of those properties. The submission of this information is a prerequisite to obtaining comments from SHPO on the effects of the projects on historic above-ground resources. Projects that involve both above-ground and below-ground disturbances should also contact the State Archaeologist to conduct appropriate file reviews of below-ground sites in the project area.

The APE for a project should be defined in consultation with SHPO. **Please note that the area of potential effects (APE) is not simply the project's physical boundaries or right of way.** It is important to understand this. The APE is defined as the geographic area or areas within which an undertaking may directly, or indirectly, cause changes in the character or use of historic properties. The area of potential effects is influenced by the scale and nature of an undertaking and may be different for different kinds of effects caused by an undertaking. In defining the APE, you must consider not only physical effects but also visual, auditory, and sociocultural (i.e. land use, traffic patterns, public access) effects.

The potential National Register of Historic Places eligibility of properties that may be affected by a federally assisted or licensed project must be reviewed in the context of the neighborhood or area in which they are located. The agency requesting SHPO's review must provide sufficient information to answer the question, "What are the historic properties either listed in or eligible for listing in the National Register of Historic Places within the area of potential effect (APE) for the project?" This includes determining not only whether affected properties may be individually eligible for the National Register, but also whether they may contribute to the historic character of a larger area or district that as a whole meets the National Register criteria. Competent professionals meeting the federal professional qualifications for historian and architectural historian should perform the work.

WORK PROGRAM

Federal agencies or their federally delegated designees ("Responsible entities" for HUD-funded projects) must perform the following in order to provide the basic information SHPO requires. This information will be used to make informed determinations of eligibility and effect for properties in the APE:

1. A visual inspection of the exterior of each property in the APE and of the surrounding neighborhood to
 - a. Evaluate the architectural character and integrity
 - b. Determine if properties in the APE may be part of a National Register-eligible district and if so, to define the district's boundaries.
2. Contact SHPO to
 - a. Review National Register listings for the community
 - b. Determine whether SHPO has previously established firm boundaries for a National Register-eligible district in the area.
3. Research the properties in the APE and document their histories, using standard sources such as
 - a. Historic atlases and plat books
 - b. Directories and published sources such as county and local histories
 - c. Tax records
 - d. Interviews with current and past property owners, local historians, and long-term residents



APPENDIX A

HISTORIC ARCHITECTURE SURVEY GLOSSARY OF TERMS

These definitions were obtained from the National Park Service National Register Bulletins 15, 24, and 16a.

ARCHITECTURE CLASSIFICATION – Item on the National Register form calling for the entry of an architectural style or other term by which the property can be identified.

BUILDINGS – A building, such as a house, barn, church, hotel or similar construction is created to shelter any form of human activity. Building may also refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn. Examples include stables, sheds, garages, courthouses, city halls, social halls, commercial buildings, libraries, factories, mills, train depots, stationary mobile homes, theaters, schools, and stores.

DISTRICT – A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development. Examples include college campuses, central business districts or other commercial areas, residential areas, industrial complexes, civic centers, rural villages, large farms, ranches or estates, and large landscaped parks.

FORM CLASSIFICATION – the item on the National Register form calling for the architectural form or other term by which the property can be identified.

HISTORIC CONTEXT – An organizing structure for interpreting history that groups information about historic properties that share a common theme, common geographical area, and a common time period. The development of historic context is a foundation for decisions about the planning, identification, evaluation, registration, and treatment of historic properties, based upon comparative historic significance.

HISTORIC INTEGRITY – the unimpaired ability of a property to convey its historical significance.

HISTORIC RESOURCE – a building, site, district, object, or structure evaluated as historically significant.

IDENTIFICATION – the process through which information is gathered about historic properties.

LANDSCAPE – A landscape is a collection of organized features that can range from something as small as a birdbath to large fields or orchards. The U.S. Secretary of the Interior has defined the following six components of a landscape that must be identified and documented if the character of the landscape property is to be understood: spatial organization and land patterns; topography; vegetation; circulation; water features; and structures, site furnishings, and objects.

OBJECT – The term object is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and similarly constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment, such as statuary in a designed landscape. Examples include sculpture and statuary, monuments, fountains, fences and streetlights.

PROPERTY TYPE – a grouping of individual properties characterized by common physical and/or associated attributes.

RESOURCE – any building, structure, site or object that is part of or constitutes a historic property.

RESOURCE TYPE – the general category of property – building, structure, site, district, or object – that may be listed in the National Register.

SETTING – quality of integrity applying to the physical environment of a historic property.

SIGNIFICANCE – Importance of a historic property as defined by the National Register criteria in one or more areas of significance.

SITE – A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archaeological value regardless of the value of an existing structure. Examples commonly encountered in above-ground surveys include estate and other grounds, gardens, ruins of historic buildings and structures, cemeteries, parks, and designed landscapes.

STRUCTURE – The term structure is used to distinguish from buildings those functional constructions made usually for purposes other than creating shelter. Examples include bridges, tunnels, dredges, fire towers, canals, dams, power plants, water purification and sewage treatment plants, water towers, corncribs, silos, roadways, windmills, grain elevators, kilns, railroad grades, systems of roadways and paths, boats and ships, railroad locomotives and cars, carousels, bandstands, gazebos, and aircraft.

STYLE – in this case, it is the architectural style that is not on the list of the pre-defined NPS-acceptable terms for the National Register Form. If “other” is selected for the Architectural Classification field, then Style should indicate what the “other” is.

SURVEY – A survey is a systematic search for properties that possess or appear to possess significance to national, state, or local history. Survey is the process of identifying and gathering data on properties that may be historic. It includes field survey, the physical search for and recordation of basic information about historic and potentially historic properties; background research to establish the historic context for the properties within the project area; and historical research on surveyed properties.

THEME – a trend or pattern in history or prehistory relating to a particular aspect of cultural development, such as dairy farming or silver mining.



APPENDIX B

FARMSTEAD AND HISTORIC LANDSCAPE SURVEY STANDARDS

Urban, suburban, and rural survey areas may contain properties and areas that possess significance as historic landscapes. The U.S. Secretary of the Interior has defined the following six components of a landscape that must be identified and documented if the character of the landscape property is to be understood: spatial organization and land patterns; topography; vegetation; circulation; water features; structures; site furnishings; and objects. The degree of importance of any of these features depends on the landscape and its use.

The most likely types of historic landscapes encountered in the field are the Historic Designed Landscape and the Rural Historic Landscape. Before beginning work, surveyors should review *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*; National Register Bulletin 18, *How to Evaluate and Nominate Designed Historic Landscapes*; and National Register Bulletin 30, *Guidelines for Evaluating and Documenting Rural Historic Landscapes*, for insights into identifying and documenting these important historic resources.

A Historic Designed Landscape is defined in Bulletin 18 as a landscape:

- Significant as a design or work of art
- Consciously designed and laid out either by a master gardener, landscape architect, architect, or horticulturalist to a design principle, or by an owner or other amateur according to a recognized style or tradition, or
- That has a historical association with a significant person, trend, or movement in landscape gardening or architecture, or a significant relationship to the theory or practice of landscape architecture

Historic designed landscapes may include parks, squares and other public spaces, cemeteries, parkway or boulevard systems, small residential grounds, estates, campus or institutional grounds, gardens, golf courses, and planned subdivisions and communities, including mobile-home parks/manufactured housing developments.

A Rural Historic Landscape is defined in Bulletin 30 as:

- A geographic area that historically has been used by people, or shaped or modified by human activity, occupancy, or intervention, and that possesses a significant concentration, linkage, or continuity of areas of land use, vegetation, buildings and structures, roads and waterways, and natural features. Rural landscapes often reflect the day-to-day occupational activities of people engaged in traditional work activities such as mining, fishing, and various types of agriculture. Often, they have developed and evolved in response to both the forces of nature and the pragmatic need to make a living.

Rural historic landscapes often contain large acreage and proportionally small numbers of buildings and structures compared to other types of historic properties. Examples of rural historic landscapes in Michigan include: agricultural districts, industrial districts of a series of mine complexes or remnants, a fishing village or complex, and a district of recreational camps.

SURVEYING HISTORIC LANDSCAPES

Survey forms should be customized in consultation with SHPO for a historic landscape depending on whether the landscape forms a single complex property, such as a park, cemetery, residential grounds, an estate, or a number of complex properties. For single complex property surveys, any feature that appears several times on the landscape such as a fence or wall system, should be recorded on a single form with the quantity included. For cemeteries, records should be created for all public monuments and memorials, such as veteran memorials. Private monuments and memorials should be surveyed when they mark the resting place of historically significant individuals, when they possess special artistic

merit or unique design, or when they are rare examples of a type (e.g. iron cross markers from old Catholic cemeteries).

For multiple complex properties forming a historic landscape, each property should have its own site form. Examples include the following:

- A Rural Historic Landscape that is a rural agricultural district consisting of a group of farms, each of which contains historic features that require survey;
- A Designed Historic Landscape that is a planned residential district in which each individual property contains historic features that require survey.

Survey data for a Rural Historic Landscape should be captured on both a survey form and in the description field as appropriate. Some of the items collected could include:

- Land uses and activities
- Patterns of spatial organization
- Response to the natural environment
- Cultural traditions
- Circulation networks
- Boundary demarcations
- Vegetation related to land use
- Buildings, structures, and objects
- Clusters
- Archaeological sites
- Small-scale elements

Survey data for Designed Historic Landscapes should be captured on both a survey form and in the description field as appropriate. Some of the items collected could include:

- Overall form and plan of the landscape.
- Approximate size of the landscape—Convey the scale of the landscape in terms of acres or square miles, as appropriate.
- Topography—Describe whether the land is flat, rolling, hilly, or varied in relief.
- Natural features—Describe natural features, such as rivers, lakes, hills, or bluffs that help define the landscape.
- Circulation systems of roads, paths, trails, etc.
- Spatial relationships and orientation, such as symmetry, asymmetry, and axial alignment.
- Views and vistas in to and out of the landscape.
- Vegetation—Ideally, describe the common name with caliper for trees and heights for shrubs (and put this information onto maps). At the least, describe the primary types and locations of vegetation. Mention the extent of tree cover, using appropriate terms such as grove, scattered trees, forest, wooded area, and specimen tree. If possible, name the species of trees or describe whether trees are coniferous (evergreen) or deciduous. Include the general maturity of trees. Use a similar approach to describing shrubs and their arrangement on the landscape. Flowers and other low-growing plants should be described in terms of their placement on the landscape: in beds, naturalistic plantings, planters, or specialty gardens.
- Bodies of water such as pools, fountains, lakes, streams, and cascades.

- Number and general character and location of buildings, structures, and objects present.

Photography should include an appropriate number of images to thoroughly document the entire district and individual complexes or features. The views should be taken from different directions and include one or more that illustrate the street frontage.

A single survey map should be prepared for each surveyed complex in accordance with the general survey mapping instructions. The map should include the entire district, not just areas containing the buildings. All surveyed resources should be plotted and labeled. The survey map should also illustrate those important features not surveyed but included on the survey form for the entire property.

SURVEYING FARM PROPERTIES

Farm properties commonly consist of farmstead areas containing houses, barns and other outbuildings plus the remainder of the farm properties, which may include a combination of features such as crop and pasture areas, woodlots, orchards and gardens, lanes, windbreaks, and ponds. Additional buildings such as hay barns and migrant housing clusters may stand outside of the main farmstead area. Small-scale features such as fencing, windmills, wells, and bridges may also be present. These human-built and natural elements plus the overall features of land use and circulation patterns define the character of farm properties.

A survey of farm properties should provide information on the entire property, including a comparison of the current historic patterns of land use and the physical layout as far as it can be determined. It should provide information on all buildings, structures, and other component features.

The surveyor must complete survey forms for the entire property and also individual survey forms for each of the buildings, structures, and objects regardless of age. Survey forms must also be made to cover all examples of any features that appear several times on the landscape such as fencing or wall systems. Historic vegetation associated with human occupation and use—such as windbreaks, tree lines along roads or drives, specimen trees, garden beds, and sugarbushes—should be included on survey forms, when historic information on the origins and uses of these features can be obtained. If information on the origin and use of the features is not found then they should be described and mentioned in the survey form for the larger farmstead.

Photography will include an appropriate number of images to thoroughly document the entire farm and individual features. The views should be taken from different directions and include one or more that illustrate the street frontage.

A single survey map must be prepared for each surveyed farm in accordance with the general survey mapping instructions. The map must include the entire property, not just the area containing the buildings. All surveyed resources must be plotted and labeled. The survey map should also illustrate those important features not surveyed but included on the survey form for the entire farm.



APPENDIX C

CONTRACTING SURVEYS

Survey Sponsors seeking consultants for survey work should develop a Request for Proposal (RFP) for the project. A clear RFP, with work and work products explicitly stated, helps consultants prepare more accurate budgets. If the work program is vague, consultants may have to compensate by pricing for unknown or unclear aspects of the work, and disagreement over the expected products may result at the end of the project. It is a good idea to request that the SHPO Survey Coordinator review the RFP before it is sent out to consultants.

The RFP should define the work program and products as fully as possible. It should clearly and thoroughly define:

- The work the consultant is expected to perform;
- The products—including the number of copies—to provide at the end of the project;
- The boundaries of the survey area, clearly defined in writing and illustrated by a map or series of maps;
- The expectations for the level of property-specific research, including what sources of information the consultant will be expected to use for all properties, and what additional research will be required for a specific number of apparently more significant properties, if that information is available;
- The total number of properties to be surveyed and a breakdown of the numbers by level of research, if possible;
- The time frame within which the project must be completed;
- Services or materials that may be provided to the consultant at the consultant's request; and
- Expectations for meetings the consultant will be expected to attend or presentations the consultant will be expected to make.

The RFP should clearly define the information that consultants must submit in their proposals, including:

- A thorough description of the work to be performed and the final products to indicate whether or not consultants have a clear understanding of what will be required;
- A plan of action for accomplishing the work. This should include a breakdown of the work by components and personnel and a schedule with time frames for each component;
- Educational background and related work experience of the personnel working on the project;
- Writing samples for personnel involved in preparing the report;
- Professional References.

Finally, the RFP should specifically list the criteria against which proposals will be evaluated. The criteria should award points to proposals that demonstrate:

- A solid understanding of the work and products required;
- An adequate program and realistic time frames for successful completion of the project; and
- Personnel with the necessary educational background, work experience, and proven track record of successfully completed projects.

Cost is obviously an important consideration, but no proposal should be considered unless it fully meets the evaluation criteria set forth above.



APPENDIX D

MICHIGAN HISTORY/ARCHITECTURAL SURVEY SITE FORM

NAME	STREET ADDRESS	MUNICIPAL UNIT, COUNTY
Historic Name	Street Address	City/Township, County
DISTRICT NAMES	Photo	
District Name (if applicable)		
YEAR BUILT		
Date of Construction		
PROPERTY TYPE		
Resource Type		
ARCHITECTURAL CLASSIFICATION		
Architectural Classification		
Architectural Classification Other		
PLAN FOUNDATION WALLS		
Plan	Foundation Materials	Wall Materials
ROOF FORM ROOF OTHER MATERIALS		
Roof Form	Roof Materials	Other Materials
CONDITION INTEGRITY ARCHITECT		
Condition	Integrity	Architect
HISTORIC USE CURRENT USE BUILDER		
Historic Use	Current Use	Builder
OUTBUILDINGS Outbuildings		
AREAS OF SIGNIFICANCE Areas of Significance		
NARRATIVE DESCRIPTION		
Narrative Description		

STATEMENT OF SIGNIFICANCE
Statement of Significance

ELIGIBILITY RECOMMENDATION NR CRITERIA NR EXCEPTIONS		
Eligibility Recommendation	NR Criteria	NR Exceptions
DISTRICT NAME		
Related District Name		
SOURCES		
Sources		
Surveyor Date Surveyed		
Surveyor	Date Surveyed	

Historic Name		Address		SHPO Survey Number		
Common Name		Township/City		Surveyor		
District Name (if applicable)		County		Date Surveyed		
MICHIGAN HISTORY/ARCHITECTURAL SURVEY SITE FORM Michigan State						
Historic Preservation Office						
Ownership: ☐ Private ☐ Public Local ☐ Public State ☐ Public Federal		Visible from ROW: ☐ Yes ☐ No		Endangered: Explain: ☐ Yes ☐ No		
Category ☐ Building ☐ District ☐ Site ☐ Structure ☐ Object ☐ Landscape Feature	Condition ☐ Excellent ☐ Good ☐ Fair ☐ Deteriorated ☐ Demolished ☐ Ruins	Integrity ☐ Unaltered ☐ Slightly Altered ☐ Moderately Altered ☐ Severely Altered ☐ Moved → → → →	Removals	Replacement ☐ Roof ☐ Porch ☐ Windows - Some ☐ Windows - All ☐ Door ☐ Other:	Additions ☐ Siding ☐ Wings ☐ Other:	
			Date Moved			
Plan ☐ Rectangular ☐ L ☐ T ☐ X ☐ U ☐ Irregular ☐ Polygonal ☐ Other:	Roof Form ☐ Side-gable ☐ Front-gable ☐ Cross-gable ☐ Hip ☐ Pyramidal ☐ Mansard ☐ Flat ☐ Other:	Roof Features	Retains Integrity of: ☐ Association ☐ Design ☐ Feeling ☐ Location ☐ Material ☐ Setting ☐ Workmanship	Historic Use	Current Use	
		Porches ☐ Front ☐ Side ☐ Rear				
Foundation Materials		Wall Materials		Roof Materials	Other Materials	
Architectural Classification		Builder/Architect		Significant Person(s)		
Outbuildings ☐ Barn ☐ Carriage House ☐ Chicken Coop ☐ Corncrib ☐ Garage ☐ Granary ☐ Hog House ☐ Livestock Barn ☐ Machine Shed ☐ Milk House ☐ Privy/Outhouse ☐ Pumphouse ☐ Shed ☐ Silo ☐ Smokehouse ☐ Spring House ☐ Stable ☐ Summer Kitchen ☐ Tool Shed ☐ Wash House ☐ Windmill ☐ Wood Shed ☐ Workshop ☐ Other:			Descriptions:	Areas of Significance ☐ Agriculture ☐ Archaeology ☐ Architecture ☐ Art ☐ Commerce ☐ Communications ☐ Community Planning and Development ☐ Conservation ☐ Contact Period ☐ Economics ☐ Education ☐ Engineering ☐ Entertainment/Recreation ☐ Ethnic Heritage ☐ Exploration/Settlement ☐ Health/Medicine ☐ Industry ☐ Invention ☐ Landscape Architecture ☐ Law ☐ Literature ☐ Maritime History ☐ Military ☐ Performing Arts ☐ Philosophy ☐ Politics ☐ Religion ☐ Science ☐ Social History ☐ Transportation ☐ Other:		
			Date Built			

Historic Context(s)/Statement of Significance/Additional Description:		Site Plan ↑ N	
Information Sources:		Photo Numbers	
Eligibility Recommendation ☐ Previously listed ☐ Individually eligible ☐ Contributing to district ☐ Non-contributing to district ☐ Not eligible ☐ More research needed If Eligible, Criteria Met: ☐ A ☐ B ☐ C ☐ D Criteria Considerations: ☐ a ☐ b ☐ c ☐ d ☐ e ☐ f ☐ g			
Parcel Number:		Lat/Long:	
		MISHPO 4-2-2018	



APPENDIX E

MISHPO TERMS LIST

Below is a list of some of the acceptable MiSHPO terms.

OWNER TYPE:

- Private
- Public-Local
- Public-State
- Public-Federal

PROPERTY TYPE:

- Apartment building
- Bridge
- Commercial district
- Duplex
- Farm
- Lighthouse
- Railroad depot
- Residential district
- Rowhouse
- Service station
- Ship

FORMS

BUILDING FORMS

- A-frame Building
- Octagon Building
- Polygon Building
- Quonset Building – use for Quonset or other arch-rafter structure with semi-cylindrical roof and non-existent side walls
- Round Building

HOUSE FORMS

- American Foursquare
- Basilica Plan House – use in place of Hen and Chicks
- Bungalow
- Cruciform House
- Cup and Saucer House
- Front-gabled House
- Gabled Ell
- Half Basilica House
- Hall and Parlor House
- Hen and Chicks – use Basilica Plan

- I-House
- New England Large House
- New England 1½ Cottage
- Pyramidal Cottage
- Ranch House
- Upright and Double Wing House
- Upright and Wing
- Basement Barn
- English Barn
- Pennsylvania Barn
- Pole Barn
- Southwestern Michigan Dutch Barn

COMMERCIAL BUILDING FORMS: Use the following terms as appropriate. See Richard Longstreth's *The Buildings of Main Street* (Walnut Creek, CA: AltaMira Press, 2000).

- Arcaded Block
- Enframed Block
- Enframed Window Wall
- One-part Commercial Block
- Stacked Vertical Block
- Temple Front
- Three-part Vertical Block
- Two-part Vertical Block
- Vault (Architecture)

INDUSTRIAL BUILDING FORMS: Use the following terms as appropriate. See Betsy Hunter Bradley's *The Works: The Industrial Architecture of the United States* (NY: Oxford University Press, 1999)

- Industrial Loft
- Production Shed

MATERIALS

Foundation

- Brick
- Concrete
- Stone
- Stone: Granite
- Stone: Limestone
- Stone: Marble
- Stone: Sandstone
- Other

Walls

- Asbestos
- Asphalt
- Brick
- Ceramic Tile
- Cloth/Canvas
- Concrete
- Earth
- Glass
- Metal
- Metal: Aluminum
- Metal: Bronze
- Metal: Cast Iron
- Metal: Copper
- Metal: Iron
- Metal: Lead
- Metal: Nickel
- Metal: Steel
- Metal: Tin
- Stone
- Stone: Granite
- Stone: Limestone
- Stone: Marble
- Stone: Sandstone
- Stone: Slate
- Stucco
- Synthetics: Fiberglass
- Synthetics: Rubber
- Synthetics: Vinyl
- Terra Cotta
- Wood
- Wood: Log
- Wood: Plywood/Particle Board
- Wood: Shingle
- Wood: Weatherboard
- Other

Roof

- Asbestos
- Asphalt
- Metal: Copper
- Metal: Iron
- Metal: Steel
- Metal: Tin
- Stone: Slate
- Vitrified Clay Tile
- Wood: Shingle
- Wood: Shake
- Other

NATIONAL REGISTER ELIGIBILITY

- NR Eligible
- Not NR Eligible
- More information needed

STATUS IN A CURRENT OR POTENTIAL DISTRICT

- Contributing Site
- Non-Contributing Site
- More information needed



APPENDIX F

REPORT TEMPLATE

SECTION ONE

- Cover or Title Page
- Acknowledgment/Funding Credit
- Executive Summary
- Table of Contents
- Credits and Credentials
- Project Objectives and Methodology
- Data Location
- Evaluation Results
- Planning Needs and Recommendations
- Preservation Issues and Threats
- Survey Maps

SECTION TWO

- Descriptive Overview of Survey Area
- Historical Context
- Bibliography

SECTION THREE

- Index of Surveyed Properties
- Inventory Forms
- Survey Photos



APPENDIX G

PROPERTY INDEX TEMPLATE

SHPO will provide a copy of the excel document upon request but below are the headers that are required.

Name			Street Address		
Municipal Unit	County	District Name	Year Built	Property Type	
Architectural Classification			Architectural Classification - Other		
Plan	Foundation		Walls	Roof Form	
Roof	Other Materials				
Condition	Integrity		Architect	Historic Use	
Builder	Outbuilding		Areas of Significance		
Narrative Description			Statement of Significance		
Eligibility Recommendation					
NR Criteria		NR Exceptions		Sources	
Surveyor		Date Surveyed		Parcel Number	
Ownership		Geographical Coordinates			



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Sec. 127-25. Historic district boundaries.

The boundaries of the Shain Park historic district, the central business historic district, and the Bates Street historic district are as shown on the maps which are on file in the city clerk's office. Such maps with all notations, references, and other information shown thereon are incorporated and are a part of this chapter.

Unless otherwise shown or noted in the following descriptions, the boundaries of all districts shall be lot lines and/or centerlines of streets or alleys or such lines extended.

- (1) *Bates Street historic district.* The Bates Street historic district consists of all of the lands and resources within the boundaries of the Bates Street historic district as established on the district maps which are on file with the city clerk.

The Bates Street historic district contains the following lands and historic resources:

- a. *United Presbyterian Parsonage, 539 S. Bates:*
Assessor's Replat Torrey's, Hood's and Smith Addition, Lot 49.
- b. *Koontz House, 544 S. Bates:*
Assessor's Replat Torrey's, Hood's and Smith Addition east 120 feet of the north 66 feet of Lot 21.
- c. *Peck House, 571 S. Bates:*
Assessor's Replat Torrey's, Hood's and Smith Addition north ½ of west ½ of Lot 52.
- d. *John Hall House, 584-588 S. Bates:*
Assessor's Replat Torrey's, Hood's and Smith Addition east 120 feet of Lot 23.
- e. *Major Jones House, 607 S. Bates:*
Part of Lot 53 of Assessor's Replat of part of Torrey's Addition, Hood's Addition and Smith Addition, commencing at the southwest corner of Lot 53, for a point of beginning; thence N 01°09'00" E, 86.68 feet (previously recorded as 86.72 feet), along the westerly line of Lot 53, to the northwest corner of Lot 53; thence S 88°02'03" E, 121.76 feet, along the northerly line of Lot 53; thence S 00°59'29" W, 86.70 feet to the southerly line of Lot 53; thence N 88°01'30" W, 122.00 feet, along the southerly line of Lot 53, to the point of beginning.
- f. *Frank Schlaack House, 612 S. Bates:*
Assessor's Replat Torrey's, Hood's and Smith Addition, Lot 24, except west 120 feet.
- g. *John W. Perry House, 651 S. Bates:*
Assessor's Replat Torrey's, Hood's and Smith Addition, Lot 54.
- h. *McBride House, 668 S. Bates:*
McBride Subdivision of the north 261.3 feet of Lot 29 Wm. Torrey Addition, Lot 8.

- (2) *Central business historic district.* The central business historic district consists of all of the lands and resources within the boundaries of the central business historic district as established on the district maps which are on file with the city clerk.

The central business historic district contains the following historic resources:

- a. *Wabeek Building, 256 W. Maple.*
- b. *Leonard Building, 166 W. Maple.*

-
- c. *Quarton Building*, 142 W. Maple.
 - d. *Blakeslee Building*, 138 W. Maple.
 - e. *Billy McBride Building*, 122 W. Maple.
 - f. *Ford Building*, 101 N. Old Woodward and 120 W. Maple.
 - g. *Erity and Nixon Building*, 163-167 N. Old Woodward.
 - h. *Bell Building*, 191 N. Old Woodward.
 - i. *Schlaack Building and Huston Building 1916*, 205-219 N. Old Woodward.
 - j. *Huston Building 1923*, 237-243 N. Old Woodward.
 - k. *National Bank Building*, 152-176 N. Old Woodward.
 - l. *Wooster Building*, 132-136 N. Old Woodward.
 - m. *Parks Building*, 110-116 N. Old Woodward.
 - n. *Madison Building*, 297-323 E. Maple.
 - o. *Hawthorne Building*, 361 E. Maple.
 - p. *Shain Townhouses*, 378, 386, 390 E. Maple and 112, 120, 124 Brownell.
 - q. *Briggs Building*, 111 S. Old Woodward.
 - r. *Birmingham Theater Building*, 211 S. Old Woodward.
 - s. *Ford-Peabody Mansion*, 325 S. Old Woodward.
 - t. *Detroit Edison Building*, 220 E. Merrill.
 - u. *D.U.R. Waiting Room*, 138 S. Old Woodward.
 - v. *McBride Building*, 124-128 S. Old Woodward.
 - w. *Johnston-Shaw Building*, 112-114 S. Old Woodward.
 - x. *O'Neal Building*, 106-110 S. Old Woodward.
 - y. *St. Clair Edison Building*, 135-159 Pierce.
 - z. *Telephone Exchange Building*, 148 Pierce.
 - aa. *Bigelow-Shain Building*, 115 W. Maple.
 - bb. *Field Building*, 135-141 W. Maple.
- (3) *Shain Park historic district*. The Shain Park historic district consists of all of the land and resources within the boundaries of the Shain Park historic district as established on the historic district maps which are on file with the city clerk.
- The Shain Park historic district contains the following described historic resources:
- a. *Municipal Building*, 151 Martin Street.
 - b. *Shain Park*.
 - c. *Baldwin Public Library*, 300 Merrill Street.
 - d. *Birmingham Community House*, 380 S. Bates.
 - e. *United States Post Office*, 322 Martin.

(4) *Mill Pond Neighborhood.* The Mill Pond Neighborhood contains the following historic districts:

a. Historical Park Historic District:

Willit's Northern, Lot 57.

b. Baldwin Park Historic District:

1. Part of the northwest 1/4 of Section 36, described as follows: Bounded on the north by Maple Avenue; on the east by Southfield Avenue; on the south and west by Bird's Addition and A.P. No. 12.
2. A parcel of land in the northwest 1/4 of Section 36, described as: Beginning at a point on the east line of Baldwin Avenue located N 87°51'25" E, 279.10 feet along the north line of Section 36, and S 3°31'35" W, 179.00 feet along the east line of Baldwin Avenue from the northwest corner of Section 36; thence southeasterly upstream 50 feet more or less along the centerline of a branch of the River Rouge to a point which is located S 3°31'35" W, 28.00 feet along the east line of Baldwin Avenue, and S 61°54'35" E. 28.00 feet from the point of beginning; thence S 61°54'35" E, 72.00 feet; thence N 82°44'00" E, 120.00 feet; thence N 3°54'15" E, 127.00 feet; thence N 87°50'60" E, 5.33 feet; thence N 01°20'40" E, 120 feet more or less to a point on the north line of Section 36; thence N 87°51'25" E, 651.20 feet along the north line of Section 36 to a point; thence S 2°15'41" E, 45.73 feet to a point on the north line of West Maple Avenue; thence westerly along such northerly line of West Maple Avenue to the easterly line of Baldwin Avenue. Thence northerly along the easterly line of Baldwin Avenue to the point of beginning.

c. *John W. Hunter House and Allen House*, (500 and 556 West Maple):

Beginning at a point on the south line of Section 25 which is bearing N 87°51'25" E, along the south line a distance of 1,116.90 feet from the southwest corner of Section 25; from the point of beginning thence N 1°54'25" W, 267.22 feet; thence N 87°51'25" E, 301.44 feet plus; thence S 1°35'30" E, 234.23 feet plus or minus to the northerly line of Maple Avenue; thence S 87°44'19" W, 20.35 feet; thence on a curve to the left with a radius of 442.25 feet, a central angle of 31°42'37", a long chord of 241.70 feet, which bears S 71°53'01" W, and an arc of 244.76 feet to a point; thence S 56°01'42" W, 26.96 feet; thence N 2°15'41" W, 45.73 feet; thence S 87°51'25" W, 24.90 feet plus or minus to the point of beginning.

d. Mill Pond Historic District:

1. Land in the northwest 1/4 of Section 36, being covered by the following description except the northerly 160 feet thereof as measured on east and west lines bounded on the east by Baldwin Avenue; on the south by Maple Avenue on the west by Replat of Lots 175 to 178 of Quarton Lake Estates; on the north by Whitehead and Mitchell Addition.
2. Lots 1, 2, 3, 4 and Overbrook Drive of Replat of Lots 175 to 178 inclusive and part of Lots 179 to 186 inclusive of Quarton Lake Estates Replat of East Park; except lands now platted in Millrace Park Subdivision. Waterfall Lane Subdivision, and that portion of Lot 4 lying westerly of the easterly line, as extended of Waterfall Lane Subdivision, and lying southerly of Lot 5 of Waterfall Lane Subdivision; also excepting lands being used for Maple Avenue right-of-way.
3. Quarton Lake Estates Replat of East Part of Quarton Lake Estates Subdivision. Outlot A, except that part in Millrace Park Subdivision; also Quarton Lakeside Subdivision Lots 1 to 6 inclusive, also Lots 4, 5 and 6 of Millrace Park.

e. Village Waterworks Historic District:

Assessor's Plat No. 12, Lot 7. Also Birmingham Park Allotment Subdivision, Lots 109 and 111.

- f. Chatfield-Campbell House Historic District (460 W. Maple):
Willets Addition, all of Lot 11, also the southerly 20 feet of Lot 14, except that part taken for street right-of-way.
 - g. Edwin Baldwin House Historic District (484 W. Maple):
Lot 12 and the southerly 16.5 feet of Lot 13 Willets Addition and part of the southwest 1/4 of Section 25 described as beginning at the southwest corner of Lot 12 Willets Addition west 20 feet, north 133 feet, east 20 feet, south 133 feet, on the west line of Lots 12 and 13 to the point of beginning.
 - h. Edgar Lamb House Historic District (474 Willits):
North 100 feet of Lot 13, Willets Addition and part of the southwest 1/4 of Section 25 described as beginning at the northwest corner of Lot 13 Willets Addition, west 20 feet on straight line, south 100 feet, east 20 feet, north 100 feet on the west line of Lot 13 to the point of beginning.
 - i. Stickney House Historic District (412 Willits):
Willits Northern Lot 48
 - j. Ebenezer Raynale House Historic District (300 Warren Court):
Warrens Replat of Lot 45 and part of Lots 46 and 54 Willits Northern Addition, Lot 5.
 - k. Benjamin Daniels House Historic District (372 Harmon):
Part of Lot 10 of Assessors Plat No. 17, a replat of part of Lot 61 of Willits Northern Addition, described as beginning at the southeast corner of Lot 10; thence along the northerly right-of-way line of Harmon Street S 81°48'24" W, 99.15 feet; thence N 08°42'14" W, 116.75 feet thence N 81°48'24" E, 99.00 feet; thence S 08°46'33" E, 116.75 feet to the point of beginning.
 - l. Greenwood Cemetery Historic District
All that parcel of land in the northwest 1/4 of Section 25, described as follows: Beginning at the west 1/4 corner of Section 25; thence S 8°14' E, 694.57 feet; thence N 0°31' E 498.45 feet; thence N 83°15'30" W, 203.28 feet; thence N 78°34' W 487.74 feet; thence S 1°46'30" W, 580.16 feet to the point of beginning.
- (5) *Merrill-Townsend-Brown Neighborhood*. The Merrill, Townsend, Brown Neighborhood consists of the following historic districts:
- a. Abigail Carter House Historic District (415 Merrill Street):
Castle Addition, Lot No. 18, except that part taken for road right-of-way.
 - b. Irving House Historic District (439 Merrill):
Castle Addition, Lot 19.
 - c. Daisy Benedict House Historic District (535 Merrill):
Castle Addition Historic District Lots 24 and 25.
 - d. Hewitt House Historic District (211 Townsend):
Merrill's Plat, all of Lot 115 and the easterly 35 feet of Lot 16.
 - e. Langley House Historic District (404 S. Bates):

-
- Merrill's Plat, Lots 121 and 122.
- f. Townsend House Historic District (339 Townsend):
Merrill's Plat, Lot 123.
 - g. Toms-Dickinson House Historic District (464 Townsend):
Castle Addition, Lot 36.
 - h. Hoston-Logan House Historic District (504-506 Townsend):
Castle Addition, Lot 34.
 - i. Reserved.
 - j. Fall House Historic District (523 Townsend):
Castle Addition, Lot 44 also east 1/2 vacated alley.
 - k. Schuyler House Historic District (544 Townsend):
Castle Addition, Lot 32 and west 1/2 vacated alley, also east ten feet of Lot 31.
 - l. Cinderilla Patch House Historic District (347 W. Brown):
Assessor's Replat Torrey's, Hood's and Smith Addition, west 60 feet of Lots 19 and 20 as measured on side lot lines.
 - m. William Bell House Historic District (384 West Brown):
Torrey's Addition, Lots 2, 3 and 4 excepting part taken for street widening.
- (6) *Hood House Historic District (555 Stanley):*
Assessor's Replat Torrey's, Hood's and Smith Addition, Lot 9.
- (7) *Grooms House Historic District (587 Stanley):*
Assessor's Replat Torrey's, Hood's and Smith Addition, Lot 10.
- (8) *Trollop House Historic District (536 Southfield Road):*
Stanley and Clizbe Subdivision. The northerly 13 feet of Lot 25, such northerly 13 feet being 13 feet as measured on easterly and westerly lot lines, also all of Lot 26.
- (9) *Richard Erwin House Historic District (1119 Southfield Road):*
Birmingham Crestview Subdivision, Lot 1.
- (10) *Randall-Latham House Historic District (1128 Southfield Road):*
McCormick Subdivision, Lot 4.
- (11) *Daniels House Historic District (1128 Pierce):*
Place de la Miche'le Subdivision, Lot 1.
- (12) *Eli Wooster House Historic District (1876 Northlawn):*
Assessor's Plat No. 9, south 1/2 of the west 20 feet of Lot 26, also the south 1/2 of Lot 27.
- (13) *Schlaack House Historic District (839 Knox):*
H.A. Poppleton's Addition, Lot 5, Block 4.
- (14) *King-Argus House Historic District (743 West Frank):*

Argus Addition, Lot 19 and the easterly 25 feet of Lot 18.

(15) *Stewart-Watkins House Historic District (146 Puritan):*

Quarton Lake Estates Subdivision, Lot 277 except the south 40 feet thereof, all of Lot 278 also part of Lot 279 described as beginning at the southeast corner; thence northerly along the east line 8.0 feet; thence westerly parallel to the south line of Lot 52; thence southwesterly 8.50 feet to a point on the south line of such lot, 55 feet west of the southeast corner of such lot; thence easterly along the south line 55.0 feet to the point of beginning.

(16) *Quarton Homestead Historic District (1155 Quarton):*

A parcel of land in Section 26 described as follows: beginning at a point at the north line of Section 26, such point being 88°43' W, 405.87 feet from the northeast corner of Section 26; thence S 1°30'45" W, 229.67 feet; thence S 89°46'30" W, 511.36 feet; thence N 1°51'30" E, 242.90 feet to the north line of Section 26; thence S 88°43' E, along the north line of Section 26, 509.67 feet to the point of beginning.

(17) *Birmingham Grand Trunk Western Railroad Depot Historic District (245 S. Eton):*

A parcel of land located in the north half of Section 31, Township of Troy (now City of Birmingham) more particularly described as: Beginning at the point on the east line of Eton Road (as relocated), such point being N 88°y 16' 37" 117.95 feet along the east-west section line in Maple Road (66 feet wide) and S 34°11'27" E, 87.17 feet along the easterly right-of-way line of Eton Road (50 feet wide) extended from the north quarter corner of Section 31; thence continuing S 34°11'27" E, 112.57 feet along such right-of-way line; thence S 1°59'10" W 236.98 feet along the east line of Eton Road; thence S 88°20'47" E, 245.76 feet; thence N 33°44'54" W, 390.56 feet parallel and 0.5 feet westerly of an existing concrete retaining wall; thence S 56°34'45" W, 16.90 feet; thence N 33°36'11" W, 57.77 feet to the south line of Maple Road as widened for railroad bridge (43 feet = 1/2 right-of-way); thence N 88°16'37" W, 22.56 feet along such right-of-way; thence S 29°04' W, 31.10 feet along the easterly right-of-way of Eton Road as relocated to the point of beginning and containing 1.056 acres or 45,977 square feet of land, together with the Grand Trunk Western Railroad's right-of-way located immediately adjacent to and northeast of such parcel.

(18) *Quarton Maple Avenue House Historic District (1158 West Maple Road):*

T2N, R10E, Sections 26 and 35 part of southeast quarter of Section 26 and part of northeast quarter of Section 35 beginning at the northeast corner of Lot 329 of Quarton Lake Estates Subdivision; thence S 89°05'30" E, 105.00 feet; thence S 16°17'30" W, 288.21 feet; thence N 67°06'00" W, 102.67 feet; thence N 16°30'30" E, 246.97 feet to the point of beginning.

(19) *Wallace Frost House Historic District (579 Tooting Lane):*

Assessor's Plat No. 7, Lots 7 and 12, excluding the following description as beginning at the southwest corner of Lot 12, thence northerly 25 feet, thence easterly to the southeast corner of Lot 7, thence southwesterly 105.79 feet to beginning.

(20) *Almeron Whitehead House Historic District (927 Purdy):*

T2N, R10E, SEC 36 BUELL'S ADD LOT 41, ALSO W ½ OF VAC ALLEY ADJ TO SAME

(Ord. No. 1880, 7-24-06; Ord. No. 2073, 11-14-11; Ord. No. 2249, 10-16-17)



December XX, 2024

Wallace Frost Owner
Address, Street
Birmingham, MI 48009

RE: Wallace Frost Architecture & History

Dear Wallace Frost Homeowner,

My name is Keith Deyer and I live at 1283 Buckingham Avenue. I am pleased to let you know that on November 18, 2024, the Birmingham City Commission officially designated my home, the Frederick E. Good House, as a single-resource historic district. The City's Historic District Study Committee (HDSC) wrote a detailed report about Wallace Frost, my house and it's first occupant – Frederick E. Good. The report was also reviewed by the State Historical Preservation Office and the Michigan Historical Commission prior to City Commission approval.

As you know, Wallace Frost was a very well-known local architect who worked with Albert Kahn. Mr. Frost designed around 45 houses in Birmingham. In 1992 the Historic District and Design Review Committee created a booklet and video that identified each Frost home, including pictures and date built. In addition, a plaque and official document were designed and distributed to each Frost homeowner. Of these 45 homes, only 3 now have local historical designation in the City. By the way, Frost also designed the Governor's house in Lansing and Gate House at the GM Proving Grounds in Milford.

If you are interested in any of the above documents, please contact our City Planning Director Nick Dupuis. Additionally, I would be happy to discuss my home and the process we went through to get the designation.

Sincerely,

Keith and Carole Deyer
1283 Buckingham Avenue
Phone Number
Email Address

Nicholas Dupuis
Planning Director
248-530-1856
ndupuis@bhamgov.org



Wallace Frost

His Architecture in Birmingham, Michigan

*Historic District and Design Review Commission
August, 1992*

ALLEN ROOM

REFERENCE

728
BIRMINGHAM

BIRMINGHAM HISTORIC DISTRICT AND DESIGN REVIEW COMMISSION

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Eugene J. Gordon

Glenda L. Meads

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Vice-Chairperson

Marcia R. Rowbottom

ALLEN ROOM
BIRM - HISTORY

FOR REFERENCE
Allen Room: Birmingham History
Do Not Take From This Room

Patricia McCullough, City Planner

Kathleen Bartoluzzi, Assistant Planner

Linda Rowat, Secretary

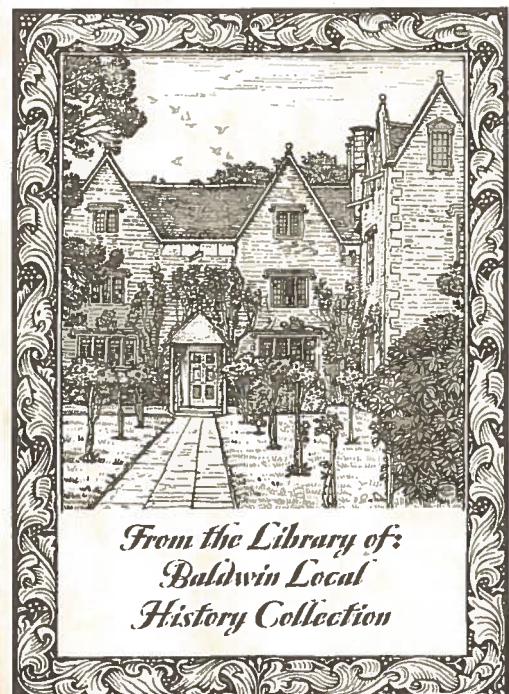
ALLEN ROOM

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August 1992



PURPOSE STATEMENT

This report is the culmination of a study of the American architect, Wallace Frost, and the homes he designed in Birmingham from 1921 to 1967. In 1991, the City Commission asked the Historic District and Design Review Commission to report on the architectural contributions of Wallace Frost in Birmingham.

In the past year and a half, we have researched the City's assessment records, read old articles from the Eccentric and other periodicals, talked with residents, and drew from the architectural expertise of two former residents who are considered to be local Frost experts. While our efforts have not resulted in the discovery of every bit of information about each of the structures, we have found worthwhile historic and architectural reasons for believing that the buildings and homes in our report are worthwhile of being acknowledged as a significant part of Birmingham's architectural history and charm.

Frost's unique style of architectural design has contributed to Birmingham's small town feeling and character which has been created by the blending of old and new architecture. Frost's designs have been admired by both residents and visitors. Birmingham has had good fortune to be an economically thriving community, but current development pressures have also served to effect its residential resources.

It is our hope that the following report will provide the City Commission and the community with the background history and information necessary to recognize the architectural contributions of Wallace Frost in Birmingham.

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BALDWIN PUBLIC LIBRARY
300 W. Merrill
P.O. Box 3002
Birmingham, MI 48012-3002

THE ARCHITECT'S BACKGROUND

As a young man, Wallace Frost studied architecture at the University of Pennsylvania from 1911 to 1915 where he took great interest in French architecture. At the university, Frost studied under Paul Cret, a professor of architecture who taught his native French architecture and design. Frost's architectural education ended abruptly when Cret was called back to France in 1915 to serve in the war. Disappointed, Frost withdrew from the university.

During World War I, Frost was an architect for the Air Force and was stationed at Langley Air Force Base in Washington D.C. During his military service, he met Albert Kahn who was a government consultant at the time. After the war, Frost went to work for Kahn in Detroit. Kahn built a reputation for his innovative factory designs that emphasized streamlined and simplified architecture that was functional as well as aesthetically pleasing to the eye. This was achieved at the Ford Highland Park Plant. This type of design was a clear departure from Frost's interest in proportion of design, harmony of materials, and romantic renaissance beauty found in residential designs. Frost worked with Kahn from 1919 to 1925 on such projects as the General Motors Building and the Edsel Ford Mansion in Grosse Point Farms. Inspired by his visit to the English Cotswald Country with Kahn, Edsel Ford commissioned Kahn's architectural firm in 1925 which permitted Frost to travel to Europe on several occasions from 1925 to 1931. During this same time period, Frost was designing residential homes with some locations in Birmingham. Frost and his family moved to Italy until 1932 before returning to the Detroit area.

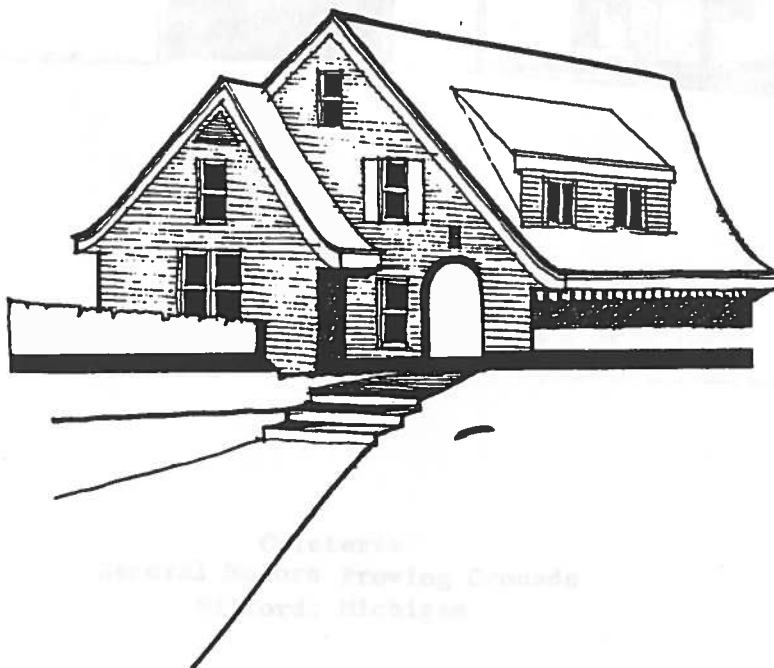
After a year, Frost moved to California in 1933 to design residential homes. During the 1930's, Californian architecture was experimenting with the modern flat roofed International style. A few years later, Frost returned to Birmingham to settle with his family and to re-establish his architecture practice. He combined his house designs of the early forties with the English Country style and the flat roofed International style he experienced in California. This resulted in modern homes with some decorative detail reminiscent of his earlier house designs.

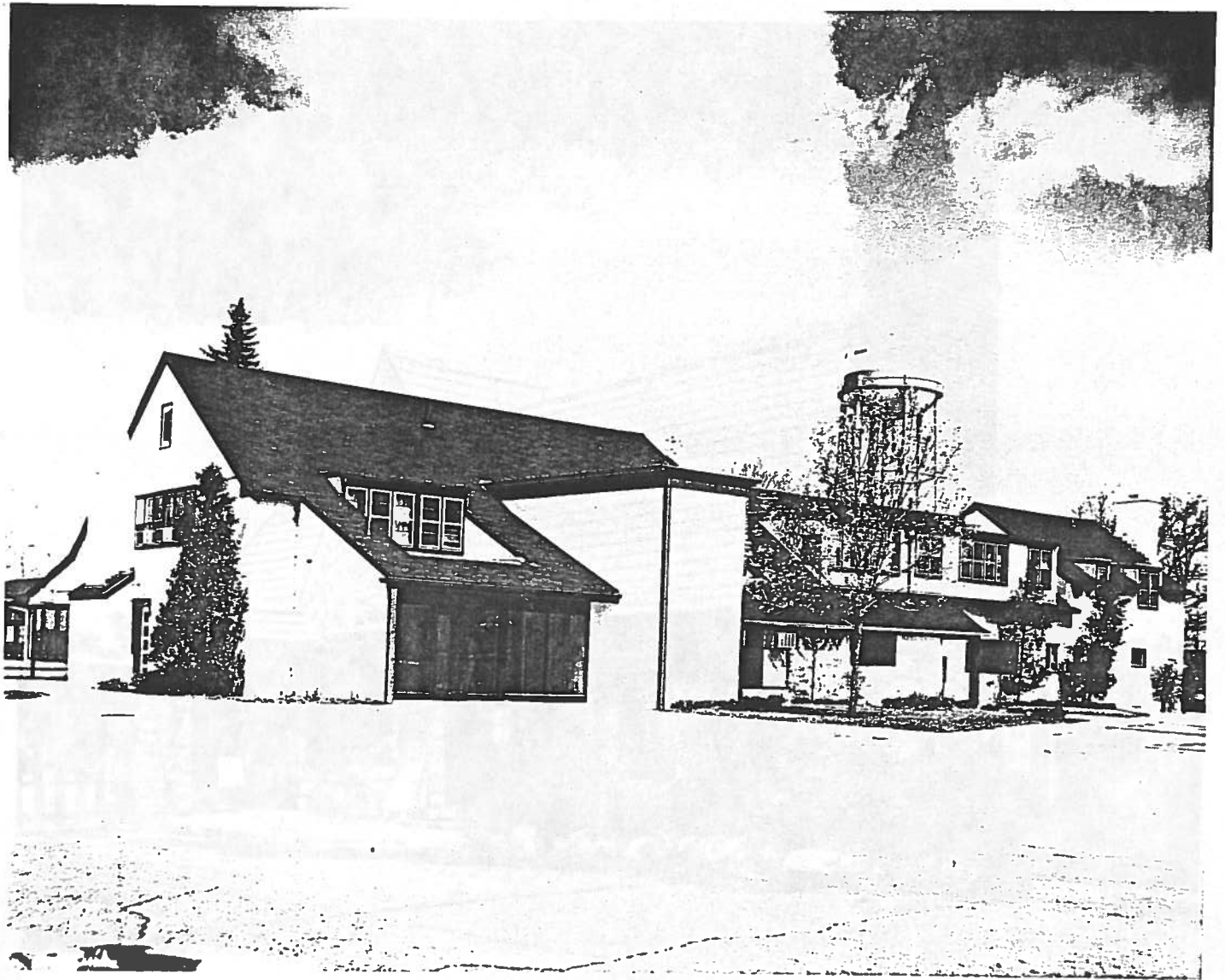
In 1957, while in Birmingham, Frost was commissioned to prepare design plans for Mr. and Mrs. Sober of Lansing. The 10,300 square foot residence provided for spacious living areas. The house was designed and fashioned to facilitate entertaining with large gathering spaces. The operational activities of the house, such as the kitchen, service areas, and servants quarters, were specifically designed to be concealed from the residence. In 1967, the Sobers donated the house to the State of Michigan for the use as the governor's residence.

Frost included a common theme in all of his post-Californian designs which draws the outdoors into the home with the use of large windows, patios and other similar design elements.

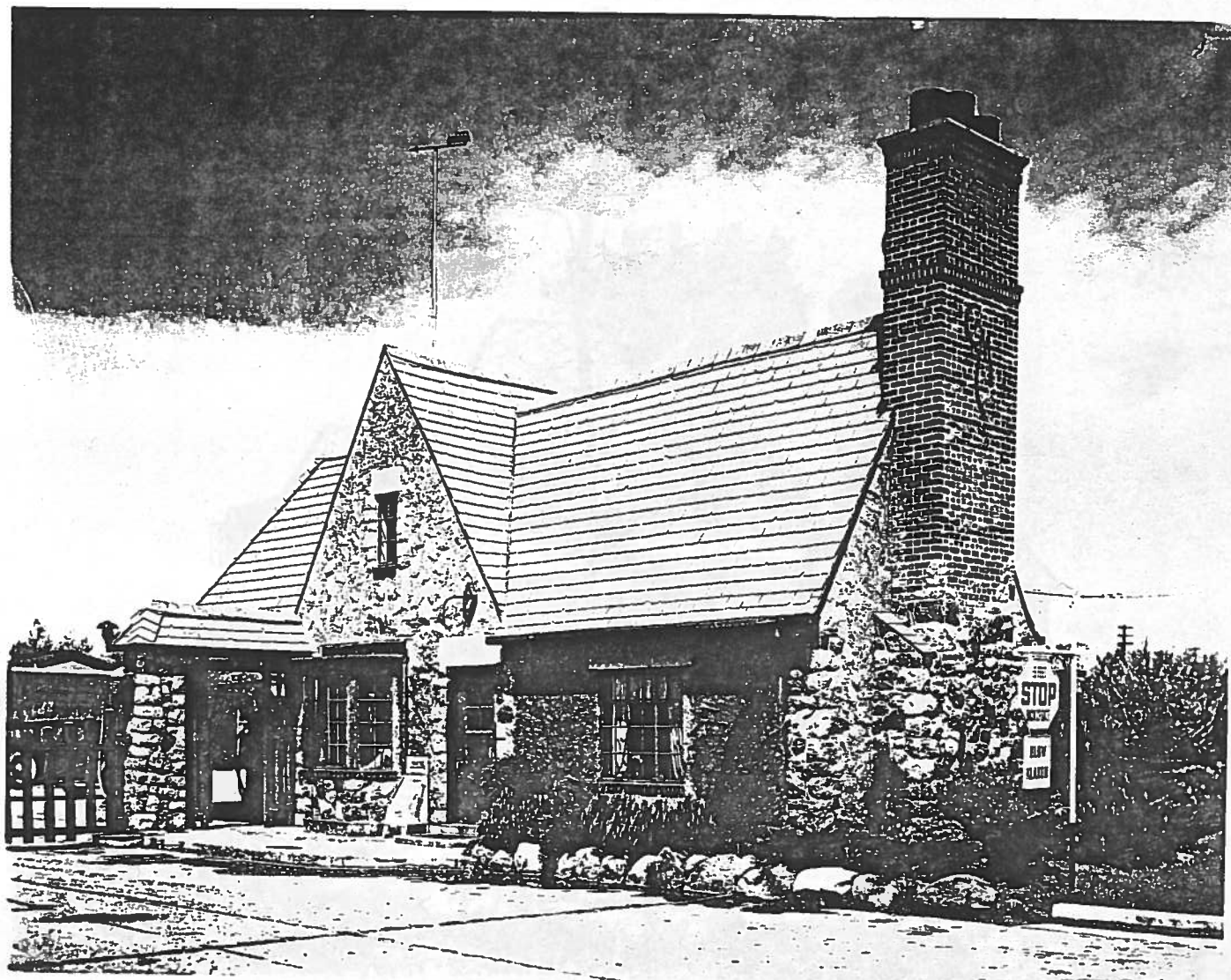
Frost also designed the following more notable accomplishments: the Bowen House in Grosse Point, the cafeteria, gate house, housing facility, and dormitories at the General Motors Proving Grounds in Milford, and the Thom residence, "Lake End," in the Bloomfield Hills.

Through interviews with family members and prior associates, it has come to be known that Wallace Frost had a few interesting qualities and practices. Wallace Frost did not drive. His wife, Grace, drove him to all of his construction sites in order to supervise construction. Due to economic and time constraints at the time, when on a construction site, Frost often drew specific design features for the home on the construction drawings as construction was under way around him. Fortunately, Frost was ambidextrous and had the capability of sketching details with both hands at the same time. Frost continued to design homes in his Birmingham home at 404 Bonnie Brier until his death in 1962.





Cafeteria
General Motors Proving Grounds
Milford, Michigan



Gate House
General Motors Proving Grounds
Milford, Michigan



**Housing Facility
General Motors Proving Grounds
Milford, Michigan**

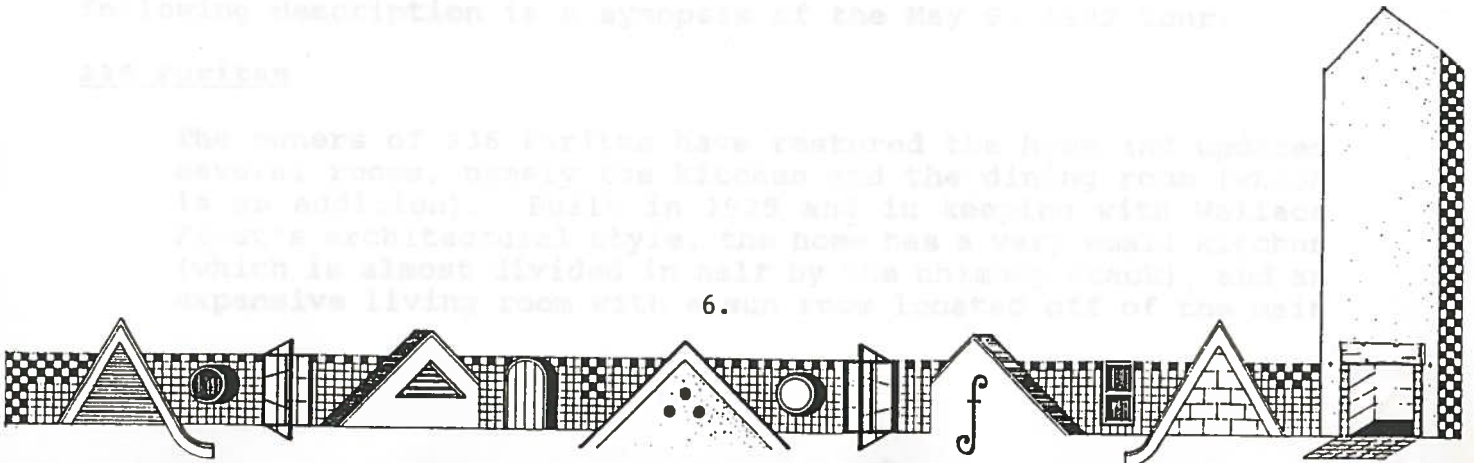
THE ARCHITECT'S STYLE

With his appreciation of French architecture, and his experience with Kahn's English designs, Frost has incorporated numerous design elements that have become a trademark in his home designs. The following architectural design concepts were common in Frost homes prior to the 1930's.

- * numerous windows
- * varied roof lines
- * high ceilings
- * interesting design of room space
- * several fireplaces
- * asymmetrical exterior appearance of window placement to functionally use natural light in the interior
- * custom designed light fixtures
- * innovative use of a variety of building materials, like plaster, wood siding, brick, limestone, and concrete block
- * use of natural colored materials
- * multiple chimneys which are not functional including several chimney flues
- * multiple pane windows
- * attached garages
- * interior archways
- * limestone around windows and doors
- * elongated windows
- * second floor dormer windows
- * prominent roof slopes which blend with the first floor

After designing homes in California and returning to Michigan, Frost combined his new design techniques with some of the previous elements to design a home unique to the Birmingham area. Some of these common design elements are:

- * large windows designed to bring the outside into the home
- * one story low sloping roof lines
- * white painted block
- * brick design pattern
- * wide chimney with multiple flues



WALLACE FROST DESIGNS IN BIRMINGHAM

There are 44 homes in Birmingham known to have been designed by Wallace Frost. He designed his first house in 1921 for himself and his wife at 579 Tooting Lane which has been characterized as a small English yeoman's cottage with curved gable roofs and timber door and window lintels. The house is visually striking with exposed concrete block masonry that has been painted white. This was a departure from the custom of applying stucco to the masonry.

He also designed his last residence in Birmingham located at 404 Bonnie Briar in 1941 which reflects his design experience in California. With flat roofs and white painted concrete block, the design of the home includes common Frost details, such as large floor to ceiling windows, brick dentil patterning at the chimney and entrance wall, and a wide chimney.

The last home design by Frost in Birmingham is located at 1390 Northlawn and was constructed in 1951. This one story home is characterized by the relatively flat roof and large expanse of windows. The entrance is marked by the brick patterning on the adjoining wall.

The most notable home in Birmingham may be the house he designed in 1930 at 440 Lakepark. With the view of Quarton Lake off the rear, the home is an excellent example of French architecture with stone walls capped with red brick dentils. The red brick is incorporated in the forward wing with stone quoins.

The Village Players Theater Building was also designed by Frost in 1926. The Birmingham Eccentric Newspaper headline, "Architect's Plan Of Theatre For Village Players" on May 6, 1926 included Frost's artist sketch for "a kind of a playhouse that is suitable for the needs of the . . . local amateur theatrical organization." The original white painted block building had low sloping black roofs and a large chimney. At the time the article was written, a location was not yet determined for this "unique edifice." The theater was eventually built at 752 Chestnut where it currently stands.

To gain insight into the interior design and qualities found in Frost homes, the Historic District and Design Review Commission toured four homes in Birmingham which reflect his design style at that period in his achitectural career from 1921 to 1945. The following description is a synopsis of the May 6, 1992 tour.

236 Puritan

The owners of 236 Puritan have restored the home and updated several rooms, namely the kitchen and the dining room (which is an addition). Built in 1925 and in keeping with Wallace Frost's architectural style, the home has a very small kitchen (which is almost divided in half by the chimney stack), and an expansive living room with a sun room located off of the main

living area. One of the most striking features of the exterior of the home is a decorative leaded bullseye glass window on the front facade, which provides for interesting casts of light in the main living area.

The 5 bedroom home has pewabic tile in the 2 upstairs bathrooms and terra cotta tile in the foyer. A small bathroom is located off of the foyer, in keeping with Frost's penchant for tiny lavatories! A fireplace in the master bedroom was originally a built-in chest of drawers. A separate rear staircase allows access to the second floor bedrooms. Wooden timbers that have been stained a dark color are found in the sun room. Additionally, a similar timber was located above the fireplace in the living room, although it was removed several years ago due to fire hazard.

The owners have installed period light fixtures throughout the home and have decorated the home with several antique collections (eg. birdhouses, evening bags, boxes, etc.). Much of the overgrown vegetation was removed several years ago when the current owners purchased the home. This has allowed for a great deal of natural light to enter the home through the numerous windows throughout.

1691 Oak

This Frost home, built in 1945, has the distinction of being the smallest Frost home in Birmingham. It is a ranch style home that draws a lot of its character from the large lot which surrounds it. When Frost designed this home, it was with the intention of adding on to it at a later date. The owners, who have lived in the home since it was built, said that they are pleased that it was left without the planned addition because the home is a very liveable size for the retired couple now! A significant design feature is the large overhang which provides shade from the summer sun yet allows the (low) slanting rays of the winter sun to enter. The living room, although quite small compared to other Frost homes, has a large picture window in the front and a fireplace as well. The number of windows gives the house an open feeling, which is enhanced by the fact that the home is set in the rear of the corner lot.

The owners have the original plans of the home in their basement, although the plans are not the only "artifact" located below grade. The Alcorns are collectors of rocks, minerals and fossils and have a display area in their basement. A visit to the Alcorns display was once part of the itinerary of schoolchildren in the area, as Mrs. Alcorn introduced numerous groups of Quarton School children to the impressive collection.

579 Tooting Lane

The oldest Frost design in Birmingham (1921), the home was originally constructed on a large lot, which was reduced to half the size some years ago. The lot was split into two lots when the in-ground pool cracked and had to be removed from the ground. The home has dark wood shingles on the roof which was once covered with asphalt shingles. The current owner had the roof restored to its original condition.

The interior of the home is open and spacious, with the exception of the kitchen which was certainly not designed for comfort or cooking, in true Frost form! The cupboards in the kitchen can be summed up in three words: tall, small and original. A minuscule bathroom is located off of the kitchen, across from the garage entrance. A collection of doors in this area, as well as throughout the house, gave the home the nickname, "The House of Doors"!

The most impressive room in the house is the living room. Expansive and airy, the room is above all, designed to be lived in and enjoyed. Several windows, window niches, rustic timbers and a rectangular design allow the room to serve as a formal living area that is very liveable also. The timbers throughout the house are thought to have been harvested from a Great Lakes freighter.

A screened in porch is also located on the first floor. The formal dining room has doors that lead to the outside. The room facilitates Frost's desire of bringing the "outside in".

Several Frost features that are found in this house are: wood timbers, small bathrooms, small kitchen, cross shaped layout, large multi-flue chimney, numerous windows of various shapes, built in drawers, small closet space, open floor plan for the first floor, tiled foyer and large entrance door (approx. 42 in.) with wrought iron hardware.

1283 Buckingham

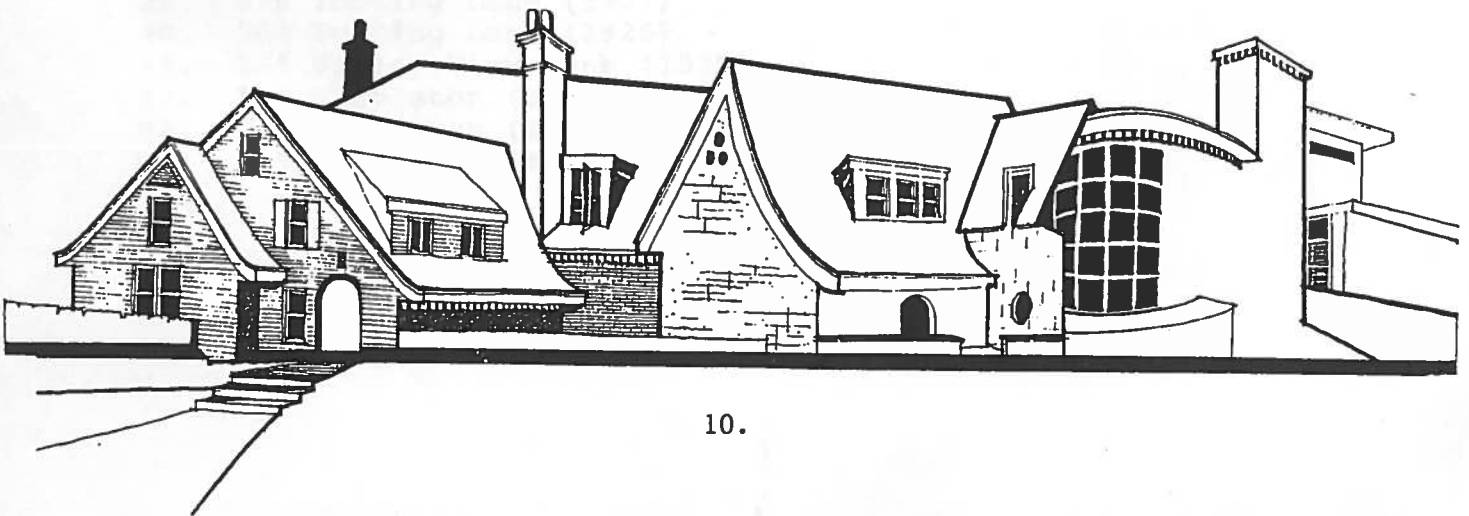
The owners of this Dutch colonial Frost design, led the Commission through their home. One of only 2 Dutch colonial designs in Birmingham, this home has several features that were commonly seen in the English Cottage and Tudor style homes. The home was constructed in 1925. The entry foyer has been retiled, although the owners stated that the original tile was similar to the terra cotta tile found in other Frost homes. A sun room is located in the front of the home and functions as living area year round because it is heated and cooled with the rest of the home. A spacious living room and dining area are found just beyond the foyer. Again, an open floor plan and several windows allow natural light and a feeling of the outside to filter into the main living areas.

An indisputable characteristic of Frost homes that can be seen throughout the second floor are the assorted window sizes. We are told no two are alike! The kitchen has been updated to make it more liveable. However, the updated features which utilize natural wood, blend in with the overall design of the home. The smallest lavatory that we found was in this home. It is located off of the foyer, similar to other Frost homes. The garage was renovated into a family room in the rear of the home. The owners were originally going to make this space larger than it is currently, but they were told that the wall that separates it from the rest of the house was constructed of at least 18 inches of concrete which caused the owners to change their plans.

The second floor of the house consists of four bedrooms. The master bedroom has an attached sitting room.

After many months of rigorous study, the Historic District and Design Review Commission has come to understand that much of the charm that is characteristic of Birmingham's residential neighborhoods is the result of streetscapes such as those found on Puritan, Lakeside, Pilgrim, Bonnie Brier, and Tooting Lane. Such streets are well established, heavily textured residential environments. Typically, these streets feature a harmonious blend of architecture capturing old and new designs. The Frost homes in Birmingham have contributed to the charm with individualized homes which suit the residents as well as the environment. Many of the Frost homes have withstood the years with little modifications to the original designs. Those earlier designs found on streets such as Tooting Lane and Pilgrim, have architectural characteristics worthy of preserving through historic designation.

The acknowledgement of Wallace Frost as a significant historical figure in Birmingham architectural history is important to Birmingham's heritage. After considerable study, the Birmingham Historic District and Design Review Commission recommends that the City Commission accept this report as justification to acknowledge Wallace Frost as a significant historical person whose architecture has influenced the residential fabric of Birmingham.



INDEX OF FROST DESIGNED HOMES IN BIRMINGHAM (Year Built)

1. 660 Abbey (1945)
2. 379 Aspen (1927)
3. 404 Bonnie Brier (1941)
4. 420 Bonnie Brier (1941)
5. 436 Bonnie Brier (1941)
6. 444 Bonnie Brier (1940)
7. 467 Bonnie Brier (1941)
8. 1283 Buckingham (1925)
9. 752 Chestnut (1926)
10. 219 Elm (1928)
11. 795 Fairfax (1928)
12. 1040 Gordon Lane (1926)
13. 960 Harmon (1926)
14. 440 Lakepark (1930)
15. 1169 Lakeside (1928)
16. 1290 Lakeside (1946)
17. 633 Lakeview (1929)
18. 650 Lakeview (1930)
19. 371 Linden (1924)
20. 508 Linden (1928)
21. 460 W. Maple (1929)
22. 1390 Northlawn (1951)
23. 1691 Oak (1947)
24. 139 Pilgrim (1926)
25. 187 Pilgrim (1925)
26. 239 Pilgrim (1925)
27. 515 Pilgrim (1925)
28. 551 Pilgrim (1928)
29. 671 Pilgrim (1924)
30. 691 Pilgrim (1926)
31. 783 Pilgrim (1928)
32. 864 Pilgrim (1924)
33. 236 Puritan (1925)
34. 683 Puritan (1927)
35. 788 Randall Court (1928)
36. 967 Rivenoak (1926)
37. 525 Southfield (1940)
38. 515 Tooting Lane (1929)
39. 579 Tooting Lane (1921)
40. 584 Tooting Lane (1926)
41. 364 Valley View Lane (1939)
42. 244 Wimbleton (1928)
43. 715 Wimbleton (1928)
44. 1050-1078 Wimbleton (1928)

The Howard Sober House:

Artifact of the 1950s

Rochelle S. Elstein

"Much of the character of everyman may be read in his house," said the famous landscape architect, Andrew Jackson Downing. In the nineteenth century, more than just the character of the householder was expressed in the building; personal values, literary tastes, or political affiliation might find expression as he and the architect chose from many styles and periods to select that which best captured his ideology and self-concept. When our founding fathers chose Roman architecture, it was to express the hope that the infant Republic would realize those noble ideals of the great Roman state. The choice of style was so tied to the expression of political ideals that when Napoleon appropriated Roman forms for his buildings, thereby forging the link between the dome and dictatorship, America turned to Greece for her building forms and the Greek Revival was born. Aspirations that have little to do with architecture, per se, seek external form, not only in our governmental monuments but in our private homes as well. May we assume that when Vanderbilt commissioned Richard Norris Hunt to build a palace at Newport, Rhode Island, the Commodore nurtured a hope that his children might subsequently make the transition to actual royal or noble status? When Mrs. John Dodge decided to build her estate in Rochester, Michigan in the late 1920s, she looked not to America, not to the architects of the Middle West Prairie School, but to the great country houses of England. Meadowbrook Hall was a product of close study of English tudor mansions. What William Kapp of Smith, Hinchman and Grylls provided Matilda Dodge and Alfred Wilson was not only a house, but a heritage.

For our century, the forms of modern architecture are those of the International Style: flat roof, horizontal window strips, plain wall expanses, exposed steel, concrete and glass, aluminium panels, Fiberglass, new kinds of tiles, laminates, plastics. There are new construction techniques as well: concrete slab construction, sandwich

walls, T-beams, Lally columns. One element of the spirit of the age is a delight in the new technology, a joyful exploration of the potential of the new materials and, by inference, a complete acceptance of the machine as being central to society. The twentieth century person's relationship to nature is one of equality and acceptance. The builder should be aware of the landscape—not to subdue it but to work within it. The building and the site are a continuum. The twentieth century also has a place for the individual innovator. Movements can be traced to individual creators whose unique vision promotes a new and personal style. New forms, new materials, the end of eclecticism, the death of romanticism, the impossibility of architectural revivals—these are the themes sounded by all the architectural and cultural historians of twentieth century America.

But the built environment does not fit the theory or the description. When Henry Ford hired William Van Tine to build Fair Lane, we may mourn his aesthetic insensitivity but it must be acknowledged that Mr. Ford, being a man who got what he wanted, wanted not the innovative and cohesive design of the Prairie School but that pastiche of borrowed forms that makes "Victorian" an epithet, not a description, among architectural critics. A trip through Grosse Pointe, or Lake Forest, or Wellesley in 1940, is an excursion through the Cotswolds, Tudor England, the Valley of the Loire. It is a paradox that the very same people who changed the face of twentieth century America, the motor car pioneers who made the future come a lot sooner, escaped to the past every time they went home. Alvan Macauley of Packard, Roy Chapin of Hudson, Edsel Ford—they made a revolution. They put a machine at the center of American life and they lived in houses that were physical and spiritual expressions of the Renaissance and Middle Ages. Edsel Ford's architect, Albert Kahn, imported some of the materials and workmen from England, even going so far as to use stones from demolished

buildings "to obtain the desired weathered effect" in Ford's Grosse Pointe house. This was the same architect who in 1909 had built the most innovative, most functional, most visually exciting factory building in the world—the Ford Highland Park Plant. It is not simply a matter of chronology; Kahn did not experiment briefly with the engineer's aesthetic and reject it for romantic revival architecture. He continued to design superlatively modern factories—Chrysler-DeSoto Press Shop, 1936; Chrysler-Dodge Half-Ton Truck Plant, 1937; Willow Run Bomber Plant, 1943—and picturesque eclectic houses.

We might look for the source of this architectural schizophrenia in the inherent conservatism of culture in general, which devises new forms only in response to radically new requirements or a new social order. Also reinforcing this reluctance to change is the view of social arbiters that the best comes from the past.

While eclecticism continued to flourish in suburbia as late as the 1930s, it did eventually die. What changed in mid-century America that made the historical tradition totally irrelevant to the society that had nurtured it for one hundred years? To focus this issue, I have chosen a house by an architect who had worked with Albert Kahn, a man who was artistically and in temperament more European than American, Wallace Frost. A Birmingham, Michigan architect, in 1957 he designed a home for Mr. and Mrs. Howard Sober of Lansing. Ten years later, the Sobers donated the house to the State of Michigan for use as the governor's residence. (The furnishings were purchased by the State as part of the agreement to keep the property intact.)

The Letha and Howard Sober house reflects its era in a variety of ways. The 1950s was a period of economic growth that the United States had not enjoyed since the 1920s. The disaster of the Great Depression affected the architectural profession as adversely as it did the

whole of American society. The Historic American Buildings Survey begun in 1933 under the auspices of the WPA, hired architects and engineers to make measured drawings of notable buildings, many of which would fall to the wrecker in the fifties as urban renewal and rising land costs combined with the exodus to the suburbs made whole neighborhoods obsolete. The 1940s found the architectural profession involved in the war effort; many served in the military. Others like Wallace Frost, worked for civilian contractors building military installations. By the next decade, there was an enormous building boom in both commercial and residential construction. Families who had become wealthy and ambitious to express their own values and lifestyles in new houses, hastened to find the right architect. The houses that they built are monuments to the prosperity of mid-century America.

The Sober house, deceptively compact from the exterior, due to the L-shaped plan, contains 10,300 square feet of space. The living room is exceptionally

characteristic of the new architectural look." Not so large nor so lavish as the inaccurately named "cottages" of Newport of the nineteenth century, the housing of upper-middle-class America at mid-twentieth century, nevertheless, indicated that neither the New Deal nor the Internal Revenue Service had totally succeeded in redistributing the wealth. Too costly for the "Organization Man," as William Whyte had characterized America's middle managers, architect-designed housing was within reach of the men at the top of the corporation pyramid while technology graciously bestowed its benefits on worker and employer alike.

Houses communicate a number of things about the owner and the designer. The way in which space is allocated, for example, is a clear indication of the priority of the function carried on in each space. The ratio of private to public space—bedrooms to living room—is a clue to the way the owner regards his family's needs for isolation as compared with group involvement. The size of the kitchen,

taining of a particular sort. The kitchen area is totally concealed from the public space; one can assume that the guests will not be informally received by a hostess who cooks and serves and can at the same time participate in the conversation. The size of the living room compared to the dining room suggests that the house was designed for large groups of people for other than dinner parties. The stage-like quality of the entry is a sign that the guests are presented, their visit to be of short duration. The proximity of the bar clearly indicates that the cocktail party will be the usual form of entertaining. The size and centrality of the entertaining complex—living room, bar, dining room—indicates that high among the family's needs that the architect had to accommodate was the party-space requirement.

In addition to spatial allocation, an excellent indicator of values is that which is hidden compared to that which is visible. In many of Frank Lloyd Wright's designs, for example, the front door is very difficult to locate and the message to the would-be visitor is very clear. Conversely, choosing to live in a glass box communicates a very different message from a house that resolutely turns its back on the neighbors. In the Sober house, the service wing of the house is quite concealed; the servants' living area and their work area is separate from the family space and implies a clear separation between the status of the two groups that inhabit the building.

The dining room is a prominent part of the design, easily visible from the living room and porch and richly decorated to serve as a focus for the house. Obvious care was taken to emphasize and complement the interesting shape of the room through the choice of furniture and carpeting. Dining, more particularly, formal dining, is a part of the family's lifestyle and one that is regarded as suitable for open expression. Conversely the bar is hidden; its location suggests its centrality in the scheme of things: that is to say, it occupies a significant place in the living area and yet is carefully concealed from view. Ambivalence toward drinking would certainly seem to be the message. Similarly the prominent display of books in the library contrasts with the



large but every room is spacious and the ceilings are more than fifteen feet high. It reflects what some social historians have called "the subsequent (post-war) rise of the nation to Texan standards of living." Popular periodicals of the day reveled in what Thorsten Veblen, fifty years earlier, had called "conspicuous consumption." "Spaciousness, and not simply the illusion of spaciousness, is

especially in a house without servants, reveals the centrality of meal preparation and tells us much about "woman's place" in the scheme of things. "Spatial messages" are easily read in designs where the children's bedrooms and play space are in a separate wing of the house. One of the messages the Sober house communicates is the centrality of entertaining but enter-

position of the television set behind doors and would imply that reading is a more desirable activity than TV watching and that the designer was asked to put the books within easy reach and in full view, while allocating to the television a more removed and less visually prominent place.

Technology, or more properly, science and technology spawned the bomb and the mushroom cloud darkened the entire post-war world. For a time, it was believed that technology could solve the problems that it had created and bomb shelters were privately built as the government advocated that shelters offered the best hope for survival in an atomic attack. The Sober house was one of the houses built during this period with a bomb shelter in the basement. Like much of human activity, it is a paradox to be confident enough to build a spacious luxurious home for one's family—and every building is, in a sense, an affirmation—at the same time one harbors conscious fears of destruction not only for one's own family but for the entire society. It does, however, support the thesis that the Sober house is not only an artifact of the decade but, in some respects, an archetype. By the 1960s bomb shelters were no longer being built and if Americans were still haunted by the possibility of a nuclear holocaust, they were unpersuaded that the apocalypse could be averted if enough people had a handy fallout shelter.

In another area of expression of mid-century values, the Sober house is archetypal, that being the relationship of man and nature. The nineteenth century regarded nature as a retreat—a quiet, wild corner from which to escape industrialism. The twentieth century reveled in its total control of nature; not more powerful than man but not subservient, man and nature were co-equal. Buildings expressed this relationship by bringing the indoors out—through patios, balconies, glass walls—and by bringing the outdoors in, through garden courts, atria, and an abundance of houseplants. It can be said of the Sober residence as it was of another fifties home, "this house proves . . . that the indoor-outdoor relationship need not be confined to the benign climate of California. . ."

Several elements have been identified as characteristic of the 1950s in the design of the Sober house. The size of the house reflects the prosperity of the decade; the investment in the house and furnishings suggests the importance of family life. Other features add to this image: the centrality of alcohol and its place in entertaining; the significance of nature reflected both in the way in which the house opens to the outside and in the way plants become a prominent decorative and design feature. The presence of a bomb shelter indicates the implied fear of nuclear attack. The California lifestyle, the patios and the



enclosed porch with barbeque, is in evidence. The conservatism of the design reflects the period, as does the synthesis of modern and traditional elements.

The Sober house cannot, however, be considered characteristic of the way the majority of Americans lived during the 1950s. The house is too large, too well-finished and too expensive ever to be considered a house for the masses or even the middle class. It is a house that was built with servants' quarters and that fact alone makes it an upper-middle-class dwelling. The very large lot was landscaped with a gardener in mind. And yet it is quintessentially an expression of America at mid-century. It represents a conservative fusion of modernity and traditionalism, the elliptical room from the Federal period, combined with the glass wall of the International Style, an accommodation to a new world order, a synthesis of the classical past and the machine-age present.

Albert Kahn, Frost's employer and mentor wrote in 1931:

Is all that has proven of merit in the past to be abandoned and replaced with crude vagaries? Must the grotesque be substituted for the beautiful? To the dyed-in-the-wool modernist, the work of the past is a closed book to be forgotten and never to be referred to. But is progress in ar-



chitecture or any art not to be sought as is progress in architecture or any other field? Are basic principles, developed through unending experiment and thoroughly proved, to be done away with, untried forms to take their place? Is all that the past has taught to go for naught?

But even an architect as steeped in the past as Wallace Frost, as rigorously trained in the Beaux Arts methods, as sympathetic to the Renaissance ideals of balance, proportion, beauty, could not return to the Renaissance idiom. The "untried forms" were not untried at all—in Kahn's own factory designs, the streamlined, simplified, machine aesthetic created a building that was functional to work in and beautiful to see. For more than a generation, architects and clients had lived and studied and worked in a new environment. It would have been false and theatrical in 1957 to return to sixteenth century Florence. Indeed, it was Kahn, among others, who helped build the new world that so separated this society from the old.

The fifties was a period of "domesticity, religiosity, respectability, security through compliance with the system," in short, a decade of fear and conservatism when old values seemed safest. It is probably a predictable reaction to the upheaval of war that there is a great yearning for an appearance of normalcy in its aftermath. One index of the profound change that American society had undergone is the new dominance of the modern style in architecture. The style itself had emerged two decades before, in the turbulent twenties and thirties but a measure of its acceptance is the incorporation of modern design elements in the work of a traditional architect. The architecture of the past could not be recreated. The avant garde was building sleek glass and steel boxes, elegant, functional, beautifully machined. Those who advocated older values of warmth, comfort, luxury, and who looked to the past for inspiration were designing less innovative houses, but even these revealed the modern sensibility—predominantly horizontal, large expanses of glass, open plans. Of these, Wallace Frost's house for Letha and Howard Sober stands as a true artifact of the fifties.

The Architect

Wallace Frost, the designer of the Sober house, presents an interesting contrast to the Europeans who came to America. He wanted to live and work in Europe.

Mr. Frost received his architectural training in the United States; from 1911 to 1915 he studied at the University of Pennsylvania. The strongest influence on his education was Professor Paul Cret, a teacher at Penn until 1915 when military service took him back to his native France. Frost's respect for Cret was so great that he left the university rather than study under anyone else.

The influence of French architects on American architectural education had a long history. The earliest institutions hired French architects to teach; M.I.T. brought Eugene Letang from France as its first instructor of architecture. Previously, American architecture students went to the Ecole des Beaux-Arts to study; some, such as Henry Hobson Richardson, found it useful. Others, notably Louis Sullivan, left soon after arriving. Not surprisingly, what French architects taught was the Beaux-Arts approach which "had encouraged an enormous proficiency in drawing, audacity in composition, exact knowledge of forms, and details and a keen sense of the kinds of space and finish that accompanied the good life."

When, after World War I, Frost left Washington D.C. where he had been an architect for the Air Force, he went to work for Albert Kahn whom he had met when Kahn served as a government consultant. His association with Kahn was a productive one but not ultimately satisfying. The firm had established its fame on the basis of factory designs and Wallace Frost preferred to build houses. He left the Kahn office in 1925. He spent several months in Europe during the years 1925-31 and lived in Settignano, Italy, for eighteen months in 1931-32. He would have remained in Europe were it not for his family's reluctance to live outside the United States on a permanent basis.



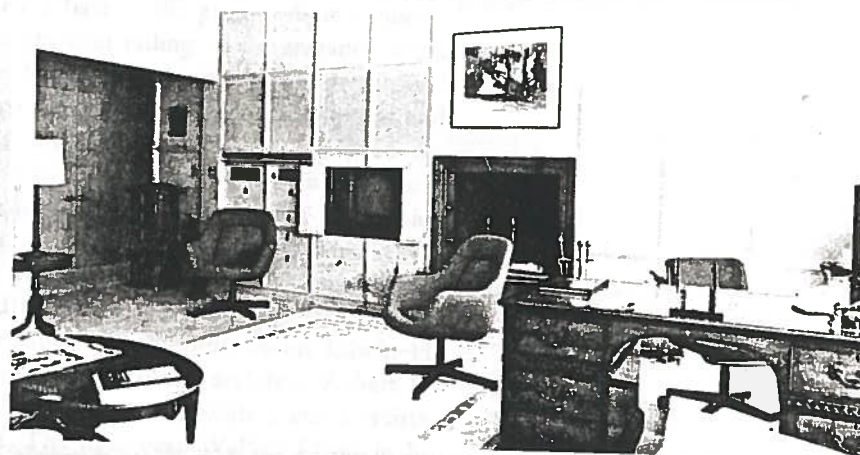
Photo credit: From the collection of Grace (Mrs. Wallace) Frost.

Frost was not sympathetic to the modern movement. Having been a student of Cret, he was fond of French neo-classical architecture but most of all he admired Italian Renaissance building. When he returned to the United States, the family moved to Moricito, California where he built a house for himself and a few homes for clients. He was no more successful than his fellow practitioners of the building art, eighty percent of whom went to work for the government during the dismal days of the thirties. Then Frost returned to the Detroit area where he opened an office in suburban Birmingham which is where he was working when he prepared plans for Mr. and Mrs. Sober in 1957.

The House

The Letha and Howard Sober house is located in the southwest area of Lansing, known as the Moore's River Drive section, through which the Grand River flows making it the most picturesque and desirable neighborhood in the city. The 2.3 acre lot is handsomely landscaped and a circular drive brings the visitor to the entrance of a long, low L-shaped house with overhanging roof, deep eaves, and broad slab chimneys. The facade is of rock-faced coarse ashlar and painted brick with latticed brick rectangles to provide textural color and contrasts. There are two bowed bays with large rectangular panes that the architect favored in many of his houses. The entrance is framed in limestone, with a molded architrave and plain lintel surmounting a handsome paneled door. The garage is to the right; the drive continues around the end wall and to the patio side where the garage opens. From the front door, only the large windowless expanse of garage wall indicates the function of the space behind it.

The interior of the entry is a molding trimmed paneled convex wall containing closets. The entry and gallery are continuous with the living room but since the main living area is sunken three steps, the travertine floor of the entry forms a kind of stage on which the visitor appears when making an entrance. The living room is a large, high-ceilinged room with a wall of windows on the garden side, a large rectangular raised fireplace framed in marble on the dining room wall, and a grasscloth-covered wall with the elevated floor (continuing from the entry) serving as a gallery and separating the more private library from the public entertaining space of the living room. A dark hall connects the bedroom wing—very clearly a private space—to the entry and library. Two bedrooms and a lavishly appointed dressing room plus a powder room for guests opposite the library, constitute the private area. Entry to the library is from the hall and



from the living room gallery, making it a separate but accessible semi-public area. The library itself is paneled in the same molded square paneling used in the entry and lanai area. Two walls contain bookcases with concealed storage; the third centers a fireplace which repeats the proportions of the living room fireplace on a smaller scale. To one side is an entertainment center that contains storage and a television set that may be concealed behind folding doors.

On the other side of the living room is the formal dining room; an interesting elliptical space with floor to ceiling windows on the garden side and a concave wall with built-in serving shelf on the kitchen side. Two decorative features dominate the room: a mural evocative of Chinese landscape painting covers the wall and an elliptical carpet with carved bands covers the floor. The mural is one of several elements in the house that reveal the owner's enthusiasm for oriental art. It is obvious, however, that this did not enter into the design of the house itself; in size, scale and proportion, the Sober house is distinctly American and owes nothing to the architecture of China and Japan. The carpet is ringed with two wide bands that repeat the shape of the room, reiterating the rounded walls that were encountered earlier in the

entry hall and will be seen in the lanai as well.

The same curve encloses the bar or lanai area between the entry and service wing. This wall features a sliding door behind which is a large well-stocked bar; with the door closed, nothing of the function of the space is apparent. With the door open, the area becomes a focus for the elevated portion of the living/entertainment complex. Entertaining of a more casual sort takes place on the patio area outside the kitchen and on the porch off the dining room that accommodated a built-in barbeque grill.

Despite some remodeling and altering necessitated by the transformation of the Sober house into the Governor's mansion, the home remains today essentially as it was designed almost twenty-five years ago. Like every structure in the built environment, it has a private function and a public one; it is both a comfortable and attractive residence and a superb example of the material culture of America at mid-century. It remains a notable addition to Michigan's architectural heritage.

The author wishes to thank Professor Russel B. Nye at Michigan State University for his encouragement and support.

century, it exhibited a fine feeling for detail and texture. The formal stone portico enclosing graceful curved steps stood out against the gray brick of the main mass of the house with its lighter gray window architraves. Also the balustrades surmounting the portico and at the base of the ground floor windows contrasted pleasingly with the fragile wrought-iron railing of the entrance steps. On the less formal lake side of the house French doors opening upon a broad terrace took advantage of the lake exposure. The Seyburn house was elegant and at the same time livable. Architecture and landscaping merged in a unified design. Painsstaking refinement and adherence to the period created an old-world charm and authenticity which was augmented by the incorporation of genuine antiques as architectural features and motifs. (278)

For those not prepared to indulge in an establishment on the scale of the Seyburn estate, the French *manoir* satisfied the increasing desire for the intimate and picturesque without sacrificing the essential French spirit. In his Edwin H. Brown residence of 1926 on Lake court in Grosse Pointe, architect Robert O. Derrick combined mansard roofs and French fenestration with a characteristic round tower to produce the desired effect. The next year Wallace Frost, in his Julian P. Bowen house on Jefferson avenue in Grosse Pointe, created a more rustic atmosphere with steep roofs, small windows, and the rough textures of slate and stone. The masses of the roofs, gables, and tower were resolved into a dramatic plastic composition, marred only by too great a diversification and scattering of window openings. (281) (280) (324)

Anna Thompson Dodge, the widow of Horace E. Dodge of automobile fame and one of the nation's wealthiest women, could afford to ignore the trend toward simplicity. Her Louis XV château built in 1934 on Lake Shore road is unquestionably Grosse Pointe's most regal residence. Inspired by the work of the great eighteenth century master Jacques Ange Gabriel, Philadelphia architect Horace Trumbauer strove for monumental splendor. Somewhat belatedly he attempted to recapture the luster of the 'Gilded Age,' for no less than twenty years earlier he had built an almost identical though somewhat smaller palace for A. Hamilton Rice at Newport,⁹¹ and in 1916 he had built one of America's most sumptuous houses for Edward T. Stotesbury at Chestnut Hill, Pennsylvania.⁹² (279)

Mrs. Dodge's dreams of grandeur were tinged with the illusion of history. Steeped in the lore of the past, she spoke of the crowned heads of Europe with the same knowing regard as if they were her neighbors.⁹³ In a portrait in her library Sir Gerald Kelly depicted her in the elaborate costume of the court of Versailles.⁹⁴ Early in her life her husband gave her pearls that had belonged to Catherine the Great and later she was to acquire a piano once owned by Louis XV.⁹⁵ Much of the decor of Rose Terrace, as the Dodge abode is called, was retrieved by Sir Joseph Duveen from the imperial palaces of Russia. There are French inlaid furniture, Beauvais tapestry chairs, four cases of Sèvres porcelains, and paintings by Boucher, Gainsborough, and Van Dyck. The late Dr. William R. Valentiner, when director of the Detroit Institute of Arts, "unhesitatingly proclaimed the completed collection at least the equal of any French eighteenth century art ensemble in the world."⁹⁶

No French château would be complete without a garden. To lay out hers, Mrs. Dodge employed Ellen Shipman of New York. To the west of the house is a formal French garden edged with boxwood and adorned with antique marble statues. In the background is a fountain. Adjoining this is a formal flower garden containing beds edged with wisteria trees and fruit trees, from which two flights of stairs lead down to the rose garden. Beyond lies the swimming pool, and beyond that the sweep of Lake St. Clair.⁹⁷

Architect's homes called landmarks

By Robyn Kleerekoper
Special Writer

Do you own a Wallace Frost home? Do you even know who Wallace Frost was? If you own one of his homes, you may be living in a future historic landmark.

Frost was an architect who designed approximately 40 Birmingham homes and one multiple dwelling structure on Adams Road and Wimbeldon Drive.

Frost homeowners include renowned sculptor Marshall Fredericks, whose studio is in Royal Oak. He lives in a Frost house overlooking Quarton Lake in Birmingham.

Frost worked from World War I until he died in 1962. He is relatively obscure, even by local stan-

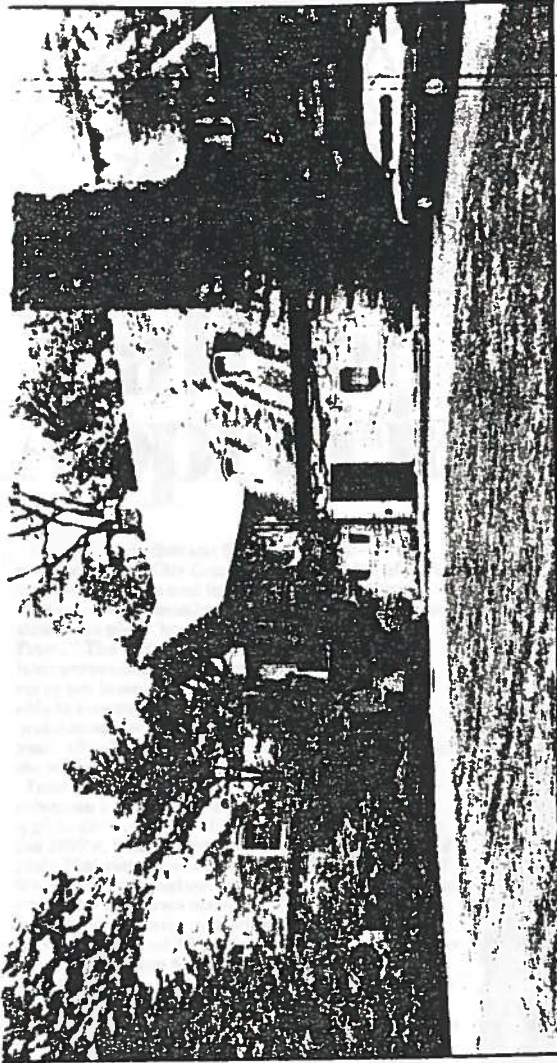
dards.

But the Birmingham Historic Design and Review Commission wants to honor him. The commission plans to designate Frost homes as historic in an effort to recognize and preserve them.

Frost was probably Birmingham's most prominent architect, says Max Horton, a member of the historic commission.

Mayor Henry Forster says, "There is a premium attached to a Wallace Frost home on the market."

Frost dabbled in various styles. Ten of his homes are a contemporary style, according to local architect buff Bruce Brooks, who See ARCHITECT, Page 9A



Staff photo by Dick Hunt
Noted sculptor Marshall Fredericks' home on Lake Park Drive in Birmingham was designed by

Continued from Page 1A

once lived in a Frost home that was a French Norman country style.

Brooks says a typical Frost home is of French colonial or country style, although many people use the label of Tudor for some of them. He made use of curved gables and heavy door and window lintels.

In the earlier days of his work, he used more brick and stone, and the homes were of a "grander nature," Brooks says.

After he moved to California, his style changed to a more Spanish influence.

Frost was influenced by Albert Kahn, for whom he first worked on his arrival in Michigan from Pennsylvania, and by French architect Paul Kri.

Many of the city's Frost homes have had alterations since they were first built.

Marshall Fredericks' Frost home is about 55 years old, has four fireplaces and is built on several different levels connected by a series of small staircases.

It is mainly constructed of stone, and has reinforced concrete floors, a feature that Fredericks believes is the first in the area. He has lived there 30 years.

Fredericks says, "It is a very liveable and warm home, extremely comfortable. That is one of the assets of a Frost home, his ability to make a warm, friendly atmosphere. Frost was a master of detail and always adapted a home to the site on which it stood."

Fredericks speaks highly of Frost's fidelity to the classic styles in his earlier days. Later, he adopted

more modern styles.

If the city designates Frost homes as historical buildings, it would be unlike other such designations. Any future major alterations of a Frost home would mean the homes would be removed from the historically designated list.

Usually, the historical designation restricts what owners can do in alterations, modifications and renovations. Prior permission also must be sought from the Review Commission.

In the case of the Frost homes, review commissioners and city commissioners agreed that a list of acceptable alterations and guidelines be drafted, so that homeowners would be aware of how much work could be done before jeopardizing the historic designation.

Frost grew up in Pennsylvania and started studying architecture at the University of Pennsylvania. He fought in France in World War I and lived in Italy during the Depression.

He moved to Michigan, then to California and then back to Michigan, settling in Birmingham.



WALLACE FROST

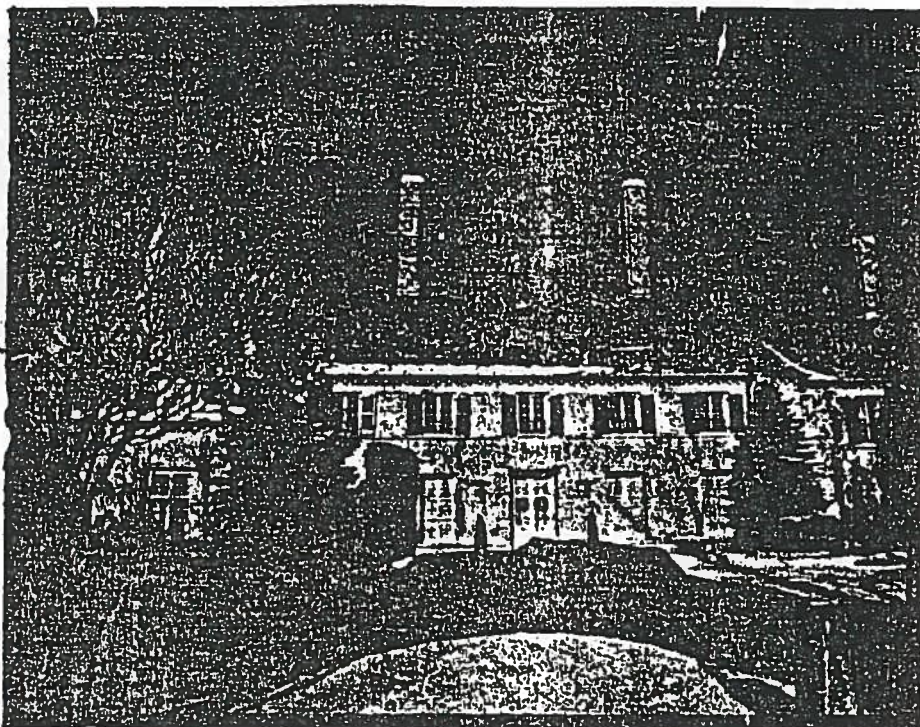
Patriot

THE ARCHITECT'S ARCHITECT:
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BIRMINGHAM IN STITCHES
page 5
HOME IS WHERE THE HEART IS
Special Home Section

Wallace Frost: Appreciation of Houses

Historic districts for Birmingham were
ed to the City Commission in the fall of 1975,
afia suggested for "historic" buildings
ed were mostly nineteenth century Victorian
res plus "houses designed by Wallace
' The historic district study committee was
rsuaded to omit the Frost houses, because
re located on narrow private lanes scarcely
accommodate the traffic of visitors that a
med historic district would draw. But fifty
fter he first began practicing in Birmingham,
tiation of Wallace Frost is still growing.
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Pointe and Bloomfield Hills for auto company
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based on the design of homes alone. Frank
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who worked in the more traditional styles that
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s in this time was largely pictorial, and the
rk was not ashamed to be a sort of stage

Continued on page 6



Photography by Steve Benson

Houses

The Birmingham Patriot

Continued from page 1

setting. Forms were by and large derived from historical precedents such as colonial houses or English Cotswald cottages. Other than visual rules that came from these historical forms, there were few theoretical treatises being written, which baffles a modern historian accustomed to the more recent writings of Wright, Gropius and Le Corbusier.

Above all, an architect was trained to observe materials and textures and to draw suitable illustrations of what he observed or what he proposed to design.

Frost came to Michigan in 1919 from Uniontown, Pennsylvania. He had already studied architecture at the University of Pennsylvania. This was a school much influenced by the imaginative work of a Philadelphia architect named Wilson Eyre who built upon loosely medieval forms with his own inventive detail added. Detroiters may appreciate Eyre's work in the shingle-style Charles Freer house of 1890, now the home of the Merrill Palmer Institute.

In Detroit, Frost spent six years working for the firm of Albert Kahn. Kahn is best known for his unnovative industrial architecture, but his practice extended to all types of buildings. During these years when Frost worked for him, for example, Kahn was designing the Grosse Pointe Farms mansion of Edsel Ford, client and architect having previously visited the Cotswald country for inspiration. It is hard to say that Kahn's English designs influenced Wallace Frost, any more than one can insist that Wilson Eyre influenced him. But Frost was to design a rather similar medieval house in slate and stucco or Julian Bowen in Grosse Pointe soon after he opened his own practice in Birmingham in 1925.

Frost's new practice attracted other commissions or houses in Grosse Pointe or Detroit's Indian Village, but most of his work was to be in the vicinity of Birmingham and Bloomfield Hills. For himself, he built a small English yeoman's cottage above a wooded ravine just north of the heart of Birmingham. This house shows the same attention to subtleties as before; the edges of the gables are gently curved, and the door and window lintels are stained timbers taken from a demolished flour mill in Birmingham. Rather startling to a visitor, however, is the masonry of white painted exposed concrete block without a facing of stucco. Frost went on to design a neighborhood of houses along the ravine, generally in the same manner.

The English medieval form of house had an informal, rambling manner that seemed more congenial to modern living habits than the colonial fashion that otherwise prevailed. Colonial houses were inhibited with center halls and formal furniture arrangements. Architects of the 20's also liked medieval fashions for their picturesque massing and ribbon windows. Frost had mastered the art of designing windows that looked small but "worked" big in terms of light and air. But some clients found medieval houses too dark and drafty. In the late 20's, Frost combined the best advantages of both colonial and medieval styles in designs adapted from the French countryside ("French Provincial" conjures up an image too recent and too bland). It was a formal manner softened by picturesque features that offered the architect a lead to inventive design.

In a house Frost designed for a Quarton Lake site in Birmingham, the inspiration seems French, though not precisely so. Capping the tan stone walls is a cornice of red brick dentils, a rather tarting combination of materials. One side of the massive chimney curves down to embrace a dormer window in the roof. The house terminates in a brick wall with a single great arch for a screened-in porch. The details are hardly from historical sources, but they seem very compatible with the forward wing and other portions one can identify as "French." More precisely true to historical precedent is "Lake End" the house Frost designed for Mr. and Mrs. Edgar Thom in Bloomfield Hills in the early 30's. It is one of the most impressive houses in the Detroit area. Frost visited France with these clients to sketch and study buildings. Indeed, the house feels as if one has just stumbled into a corner of France. The house, itself, is severely formal in its

setting overlooking the lake, and any architect would have been proud to claim such a mansion. But it is the gatehouse and walled forecourt with its foundation that makes the house outwardly so remarkable. The whole image bursts unexpectedly upon the motorist beyond a hill after a turn in the road.

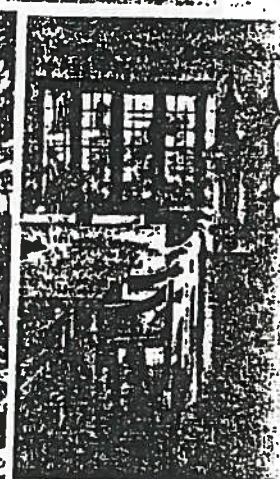
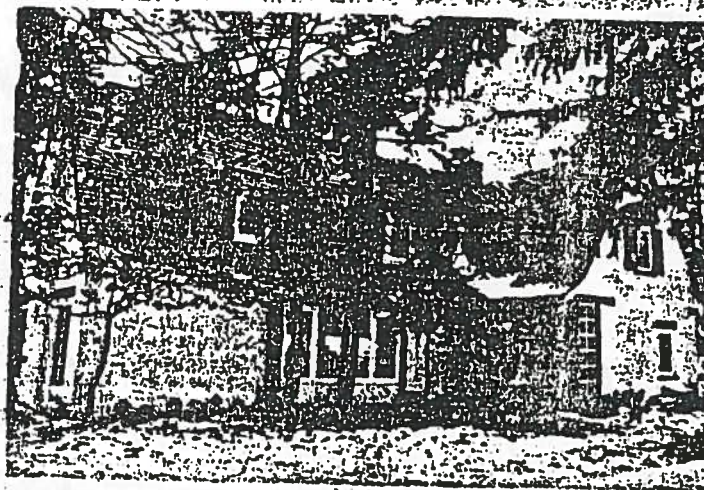
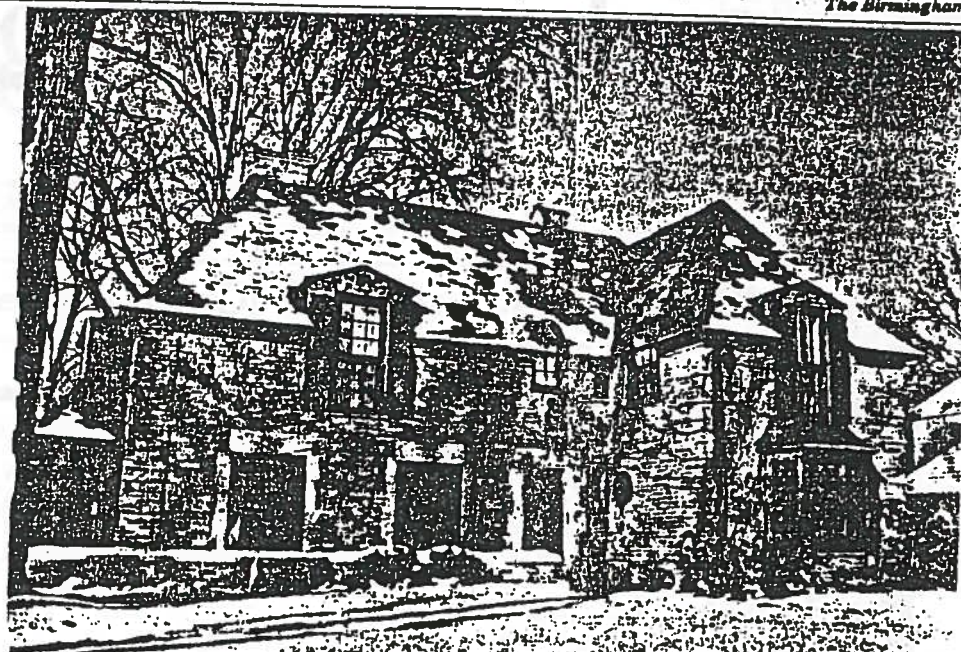
"Lake End" was completed during the deepening Depression years. For an architect in his productive early forties, the Depression and the war years that followed should have stifled his career. In 1933 Frost left Birmingham to live in Santa Barbara, California. It was that part of the country which was most receptive to the new "International Style" from Europe, but California architects were softening its severity with the warmth of their own traditions. With his own sensitive feel for materials and proportions, it is understandable that Wallace Frost would be sympathetic to the California trends. Frost was one of the few architects trained in the traditional disciplines who could take up modern design successfully. But it was his previous experience in his Birmingham work that perhaps explains why he could improve upon the California practice when he returned to Birmingham in 1938.

Further east along the plateau from his own house of the mid 30's, Frost built himself a new house beside three similar ones in 1940-42. Both Frank Lloyd Wright and Alden Dow had already designed new houses in the metropolitan Detroit area, but...

Wallace Frost perhaps became the first Detroit architect to design innovative modern houses. These four houses today do not seem as dated as flat-roofed "International Style" houses of the thirties usually do. They combine flat roofs with gently sloping planes embracing massive chimneys. Instead of traditional picturesque houses, one might say these are modern picturesque ones. The new Frost houses have not completely suppressed decorative detail as was expected of modern houses, for here and there one sees the same brick dentils of a cornice line, in white painted masonry this time, and windows formed of geometrical apertures in the walls. Inside, as before, there are changes in the level of floors and ceilings, according to the size of rooms. One of the residents aptly compares this "cubic space" to the square footage of traditional two-dimensional plan designs. The houses are tightly compressed in small lots, but are sited to enjoy the freedom of more distant views beyond their property lines.

In his newer house in Birmingham, at the age of nearly seventy, Wallace Frost passed away on a Sunday morning, June 24, 1962. Mrs. Frost continues to reside in the house. In his long career, Frost greatly enriched Birmingham with the creative range of his whole work. And for Birmingham, he was the pioneer architect in a town which has since come to be home to many of the best known architects of Michigan.

by Peg and Gordon Bugbee



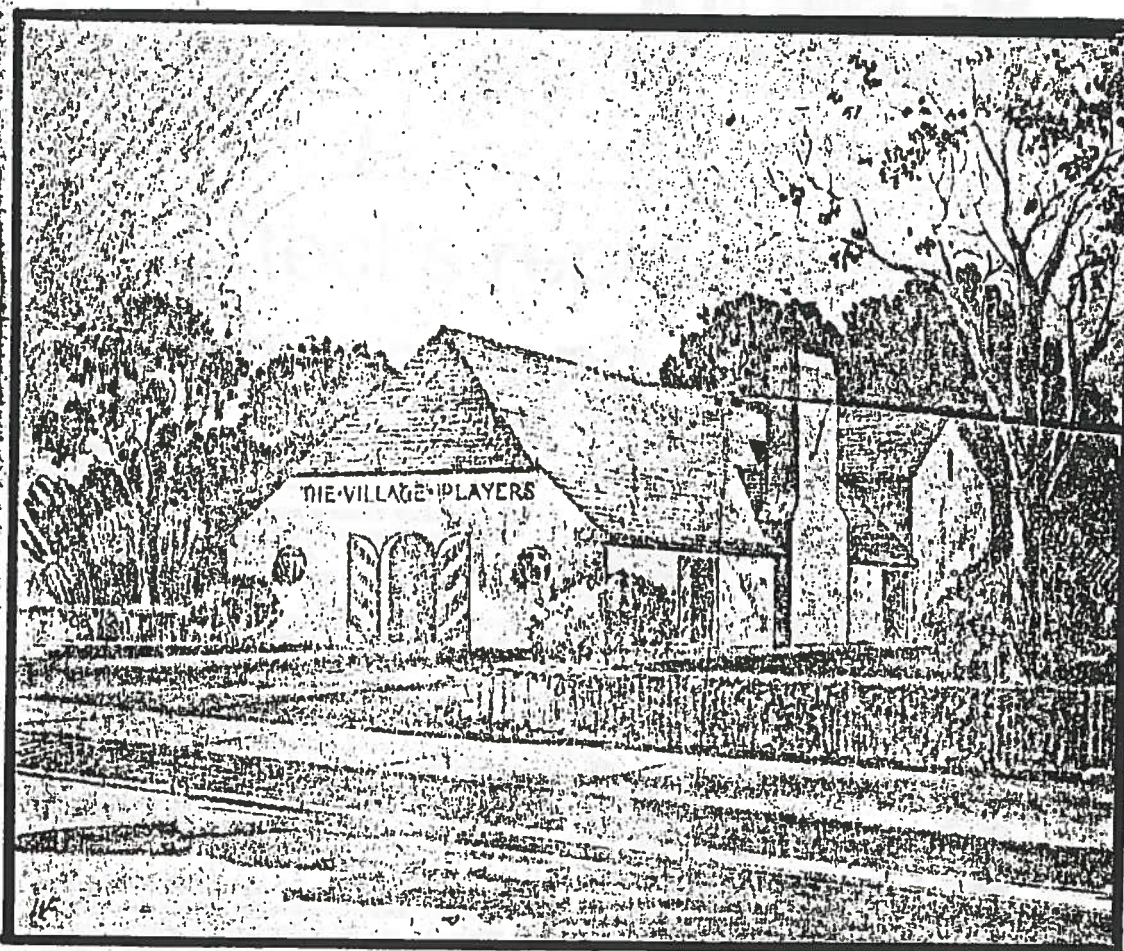
Photography by Balhazar Korab

Birmingham Eccentric

"For a Bigger and Better Birmingham"

BIRMINGHAM, OAKLAND COUNTY, MICHIGAN, THURSDAY, MAY 6, 1926

Architect's Plan Of Theatre For Village Players

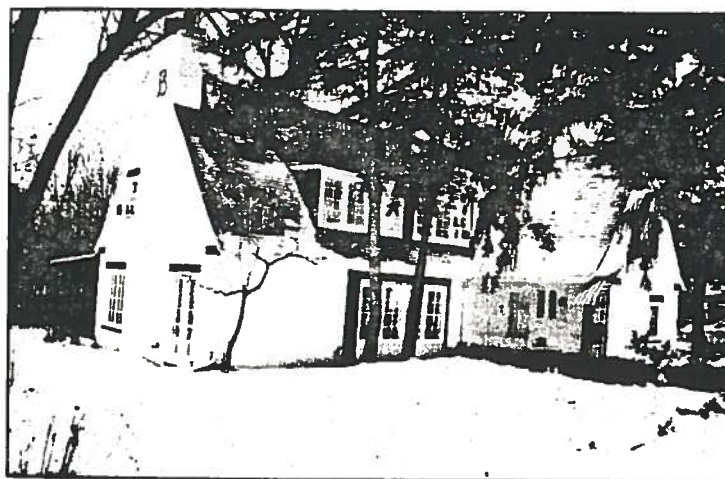


Above is Wallace Frost's, local architect, conception of the kind of a playhouse that is suitable for the needs of the Village Players, local amateur theatrical organization. Without doubt this unique edifice will be constructed some place in Birmingham this summer, ready to be opened next October when the Players begin their next season.

At the regular meeting of the Players last Saturday night at the Community House, Waldo Fellows, president of the organization, told 80 members present that the old Town Hall, given to the Players some time ago, was found to be in such aged

condition that it could not be moved with any degree of satisfaction. He recommended that the Players consider a brand new building, at a cost not to exceed \$10,000.00, to be paid for by individual subscriptions from the membership.

The home of Connie and Helen Bouchard on Tooting Lane is the first house built by architect Wallace Frost. The 1921 structure was home for Frost and his wife, Grace. The Birmingham architect died in 1962.



Architect's reputation keeps growing among owners

By Helen Niemiec
staff writer

Some "Wally" owners knew architect Wallace Frost personally, others knew of the Frost reputation and yet others "lucked" into their houses.

But all agree that the architect designed interesting houses.

Common threads wind through the 39 identified Frost houses in Birmingham: floor to ceiling bookcases or nooks, large fireplaces, pegged oak floors on the main level, catwalks or "windows" in a second story room that overlook spacious living rooms and "tiered" styling that requires several steps up or down to access garages or basement landings from the main hallway.

Frost also had a quirky dislike of uniform ceiling heights. Living room ceilings were high, but dining room and hallway ceilings might only be seven or eight feet high. Coved ceilings are the hallmark of the second story.

THE VERY FIRST Wallace Frost house is located on Tooting Lane, built for the architect himself. The house features a "cross" design, with a hallway that allows access to rooms without having to cut through other rooms.

Connie Bouchard and his wife, Helen, have owned the house for 40 years and are the fourth owners.

"It's very special," Bouchard said.

Harah Frost, granddaughter of the architect, lives in one of her grandfather's later creations on Bonnie Briar. The house was built in 1941.

"The site is really exceptional," Frost said of her house. "It looks out on a sort of wild area. The staircase

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The use of multiple levels that Wallace Frost liked to employ are evident by looking at the windows in this house on Lakeside owned by Dale and Randi Watchowski.

Architect's reputation grows among homeowners

Continued from Page 3

in the center of the house affects the entire design."

The relationship between outside environment and house were integral in Frost's designs, biographer John Richardson told the Birmingham Historical Society in 1981.

"HARAH FROST LIVED in Birmingham with her grandparents until she was 7 years old and then moved west with her parents. Wallace Frost died when she was 12. "I never saw him working or talking about architecture," Harah Frost said.

But she is pleased with "the emerging kinship" that is forming with Wallace Frost homeowners.

Connie Barnes and her late husband moved into their Randall Court house in 1935, seven years after it was built. The Barneses were the fourth owners, with others having left the house because of the economic conditions from the Depression, Barnes explained.

"I liked the home and I didn't know anything about it," she said. "I liked the arrangement. It has a tiled entrance and a most unusual thing — a sunken bath tub on the second floor because of the slant in the roof."

The house is a French farmhouse style and has four bedrooms and two baths, one of the larger Frost homes.

BARNES BECAME acquainted with Wallace and Grace Frost after moving into the house. The Barneses and the Frosts shared mutual friends.

"He was a very quiet man with a good sense of humor," Barnes said. "He was very clever in his conversations but didn't talk about his work."

Barnes is still quite taken by her house and refuses to make any renovations for fear of disturbing the original plan.

Randi and Dale Watchowski

moved into their "Wally" on Lakeview three years ago and didn't know who Frost was.

"I wasn't sure about the house. I walked in and walls were painted black and there was shag carpet on the floors," Randi Watchowski recalled. "But there was a special feeling about the house."

The couple purchased the house and then started an extensive restoration project — changing walls to off white, removing the carpet to show the oak floors and using period light fixtures and accents to enhance the 1928 structure.

WITH THE RESTORATION

work, Watchowski started to research Wallace Frost to get more information about his background and style.

"I found one book where he was listed as a quintessential architect, along with Frank Lloyd Wright," she said.

Her living room has two recessed niches on both sides of the fireplace and a built-in bookcase on a sidewall. A timber piece — a common Frost design element — stretches across the width of the fireplace.

"Some of the timbers had come

from the old mill pond," Watchowski said.

The Birmingham Historical Commission recently completed a videotape of the houses and the history of Wallace Frost. It will be available for viewing after city officials approve a Wallace Frost report next month.

"The copy is available at the (Baldwin Public) library," said Max Horton of the Birmingham Historical Commission. "The homeowners have been very enthusiastic about this entire process. And they like getting together to discuss the good and bad points of their houses."

Tie that binds

'Wally' signature puts Frost homes in a class of their own

By Helen Niemiec
staff writer

Nearly a decade before the Great Depression, architect Wallace Frost envisioned a house that would emphasize living rooms, inviting entry halls and fireplaces.

At the same time, Frost's kitchens were small and ceilings outside the living room were rather low.

Owners of the "Wallies" say the houses are mixed blessings when it comes to decorating, but they have a personality unique from other houses.

The affection homeowners have for the Wallace Frost creations has started to snowball into a quasi-neighborhood association. Though there are 39 houses scattered throughout Birmingham, the "Wal-

lace Frost, architect" signature on the original plans is the tie that binds.

The 39 Wallace Frost-designed houses in Birmingham are getting an extra measure of attention, as the historic design and review committee nears its goal of presenting certificates of authenticity to each owner.

The homeowners are not seeking an official historical designation. That type of designation would require that homeowners seek approval from the historic district and design review commission before any interior or exterior improvements are made.

THE HOUSES, built between 1921 and 1951, generally are clustered on streets in Quarton Lake Estates and Poppleton Park, though the last Wallace Frost house was built on Northlawn.

The Uniontown, Pa., native attended the University of Pennsylvania's school of architecture, leaving in 1917 after three years of study because of World War I.

During the war, he served in the construction division of the military aviation section in Washington and in 1919 he settled in Birmingham and worked for the noted Albert Kahn architectural firm in Detroit.

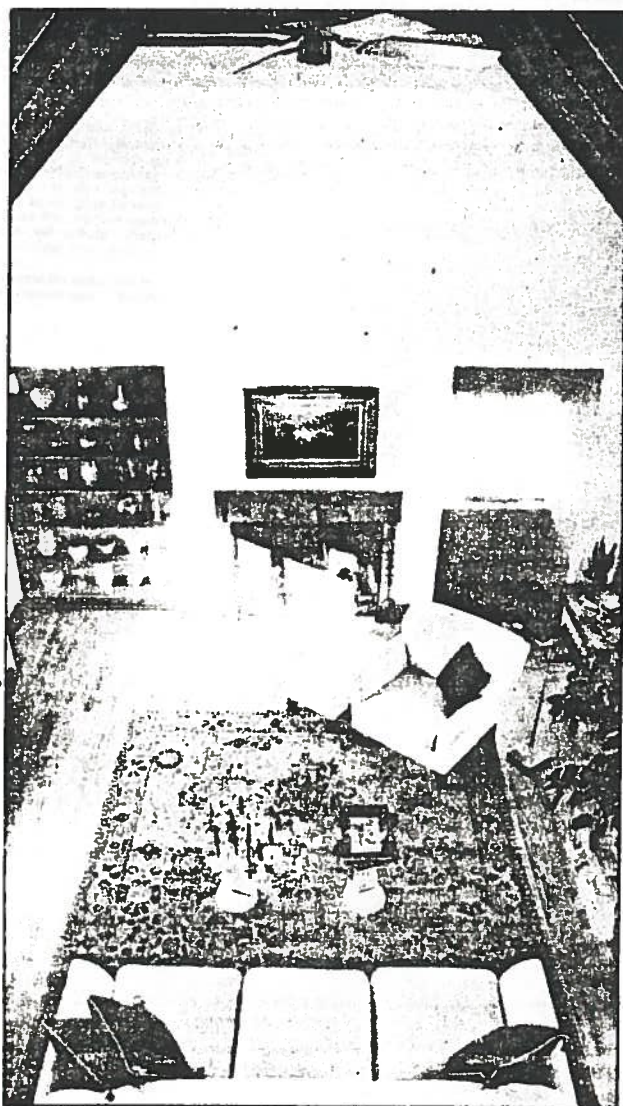
The first Wallace Frost house was built on Tooting Lane in 1921. Frost built the house for himself and his wife, Grace. Even the first house caused ripples in the architectural community, as it was the first residence made of cement block.

"WALLIES" ARE divided in look, with more traditional looks in houses built before Frost's extended stay in California in the late 1930s. Houses built in the 1940s and early '50s are more contemporary looking.

"The early houses have steep roofs and a French look. There are some Dutch colonials and a few reminiscent of American colonials, though those are rare," explained Max Horton of the Birmingham Historical Board.

"After his trip to California, he picked up on the style there. The houses built after had much flatter roofs and floor to ceiling windows. The brickwork and detailing in the early homes carried over to the later ones as well," Horton said.

Randi Williams Watchowski, a Frost house owner, said the uniqueness of his designs rates Frost as one of the area's premier architects.



A "window" in a second story room affords a view of a typical Wallace Frost house — high ceilings, timber beams and built-in shelves. Owner Randi Watchowski calls the layout "cozy" and "definitely something special."

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Frost designed homes have a charm all their own

Continued from Page 3

IE DESERVES recognition," she stated. "His homes have beautiful characteristics."

City planner Patricia McCullough is compiling all information on Frost's houses so there is a complete report available.

The report will be given to the Birmingham City Commission, which eventually will decide how the Frost houses are recognized.

A goal of the report, McCullough said, is twofold, first, to identify and recognize Wallace Frost as a significant person in Birmingham history and, second, to identify those Birmingham houses that Frost designed.

Because of his popularity in the 1920s and early '30s, his design has been mimicked in other areas," McCullough explained. "But the interior holds the key. You can

tell a Frost house when you walk into one — he loved big spaces, big living rooms and big dining rooms. He was very much into the living area."

The historical group has tried for more than two years now to have the Frost houses recognized, though Horton explained that interest in the project "has snowballed" in the last three or four months.

THE HISTORIC Plan and Review Board held a special meeting in mid-January, trying to get together as many Frost homeowners as possible. Despite the foot of snow that had fallen the day before, about 30 made it to the session. The two-hour meeting featured the owners talking about the particular characteristics of their houses.

"It's nice to see the interaction between the homeowners," McCul-

lough said.

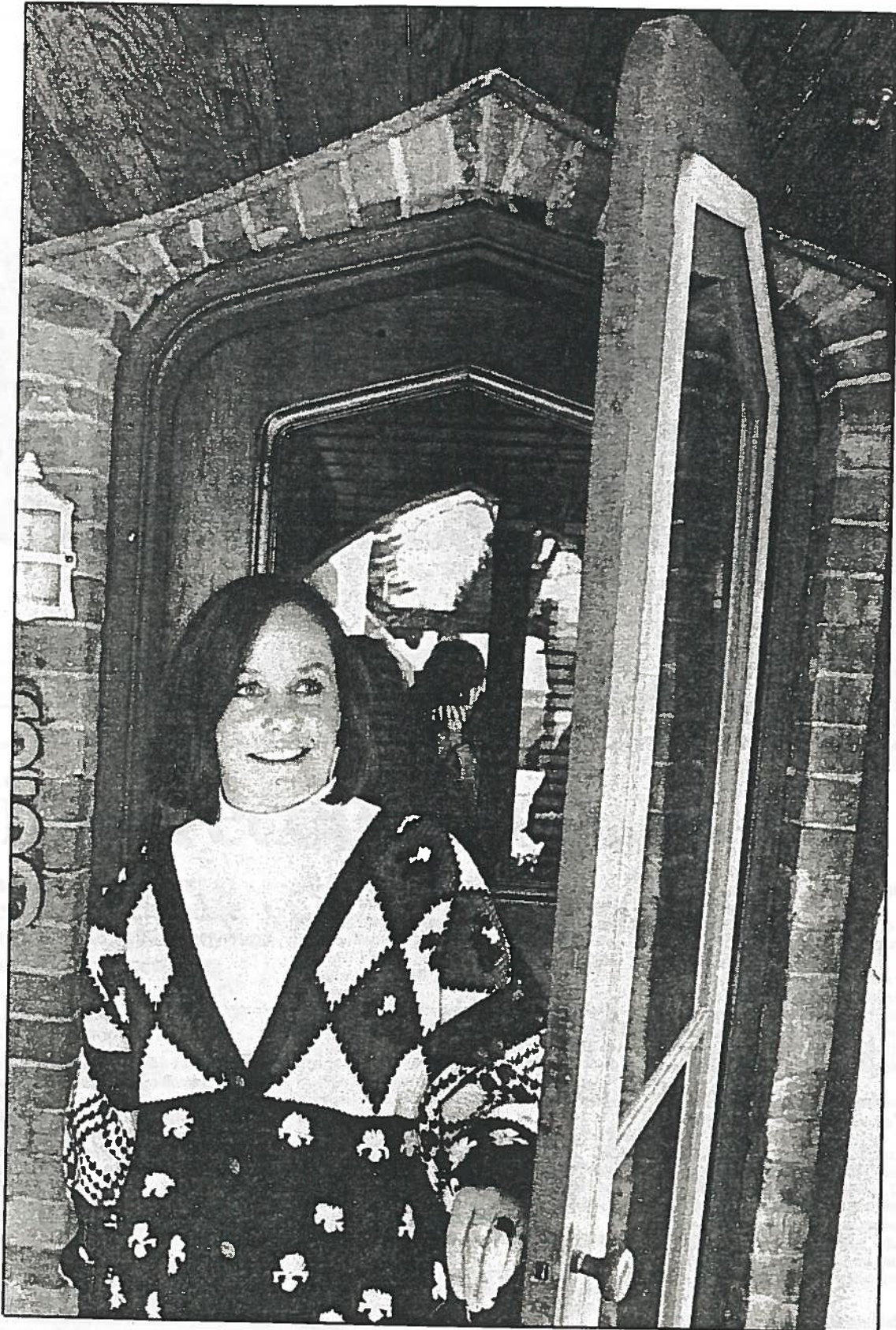
The influence of Wallace Frost isn't confined to Birmingham houses. There are approximately 25 other Frost-designed houses in Bloomfield Township and Bloomfield Hills. Outside of the immediate area, there are two "Wallies" in Detroit's Palmer Park and Indian Village, and a number in Colorado and California.

Several wealthy families were taken by the Frost creations and commissioned family houses by the Birmingham architect. He designed homes for Bruce Anderson (son of R.E. Olds) near Lansing, and the Powers family in Ann Arbor, of University Microfilms fame.

The Village Players of Birmingham building also is a Frost design.

He also designed the original Forest Lake Country Club in Bloomfield Township.

The two structures were built in the mid-1920s and both have been enlarged from the original design.



STEPHEN CANTRELL/staff photographer

Randi Watchowski stands in the doorway of sports not only a cedar covered entrance but her front entrance. The Gothic-styled entry also a Gothic-shaped door as well.

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MICHAEL S. GREEN/The Detroit News

"His homes are domiciles. . . . Every day I find something new to enjoy," said Marshall Fredericks, who lives in this Frost home.

Final recognition, at last

■ **Unique:** City honors the late architect Wallace Frost by giving homeowners certificates of pedigree.

By Rebecca Powers
THE DETROIT NEWS

Architect Wallace Frost, who put his trademark touch on 39 Birmingham homes, is finally getting his due.

For the past year, the Birmingham Historic District and Design Review Commission has been studying the residential works of Frost, documenting the various design influences during his 42-year career.

Next month, the city will present owners with a certificate verifying the Frost pedigree of their homes.

"Frost homes are different than the houses going up now that are just so many boxes transferred to plywood," said Birmingham sculptor Marshall Fredericks, who lives in a Frost home beside Quarton Lake.

"His homes are domiciles. You get attached to them. Every day I find something new to enjoy."

Because Frost studied at the University of Pennsylvania under Paul Philippe Cret, his ear-

ly design influence was French.

Frost was brought to Detroit in the 1920s by Albert Kahn, who designed several notable Detroit landmarks, including the Fisher Building.

Early Frost houses, circa 1925, have a farm colonial look. Later, the French influence from Cret appeared.

In the mid-1930s, after spending time in California during the Depression, Frost returned to Michigan and, until his death in 1962, built several homes with a Spanish contemporary look.

The architect's granddaughter, Hanah Frost, lives in one of the Birmingham contemporaries.

"I was in this house at ages 6 and 7, and it has effected my dreams ever since," she said. "I have the most amazing sort of spaces in my dreams."

In her home, the spaces include 14-foot-high ceilings, a curved glass wall and a curved staircase at the center of the house.

She described Frost's homes as exhibiting joy a of design.

That pleasure of architecture is evident in Fredericks' house where a hidden spiral staircase leads from the living room to the master suite.

"The original owner told me he liked to slip down into the living room and read in his pajamas," said Fredericks, who has lived in the home for 40 years.

There are other eccentricities.

"Frost doorways are not just rectangles,"

Fredericks said. "He seemed to be able to individualize everything."

Bruce Brooks, who once lived in a Frost home on Wimbeldon in Birmingham, helped the city compile background on Frost.

"He had a way of presenting the house so that when you entered it, the space was confining. Then the rooms opened up from there."

Other signature Frost details included peaked roof lines, detailing under the eaves and changing from brick to cinder block at the corners.

"He used yellow pine on the floors, alternating seven- and nine-inch planking," Brooks said.

While living in California, Frost built a home now owned by conductor Zubin Mehta, Brooks said. That home was featured in a 1985 issue of *Architectural Digest*, which described the house as reminiscent of a Provencal manor.

Frost's only child, Jon Frost, who is a rancher in Pueblo, Colo., describes his father as a "kind person who was somewhat arrogant in his ideas of architecture."

"He and Frank Lloyd Wright did a lot of arguing," the younger Frost said. "He felt Mr. Wright did too much advertising of himself."

"Another thing that galled him was when someone came in and wanted him to build a home. He said a house is something you build. A home is something your family creates."

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Tour stars 'little house' for big need

by LINDA LaMARRE
Iowa Staff Writer

"Why can't people live as informally in the city as they can in the north woods?"

"They can."

"I'm glad, because that's what I want to do."

That exchange — or something like it — occurred 39 years ago between Irene Murphy and architect Wallace Frost.

As clearly as Mrs. Murphy can recall, it amounted to the sum total of the specifications she gave Frost, who now is deceased, for the design of her home.

ACCORDING TO THE Detroit chapter of the American Institute of Architects, Mrs. Murphy's house, located in Birmingham, probably represents the "first serious modern residential design" by a Detroit-area architect.

As such, the institute is featuring her house and five others on its first architects' house-tour from noon to 5 p.m. next Sunday.

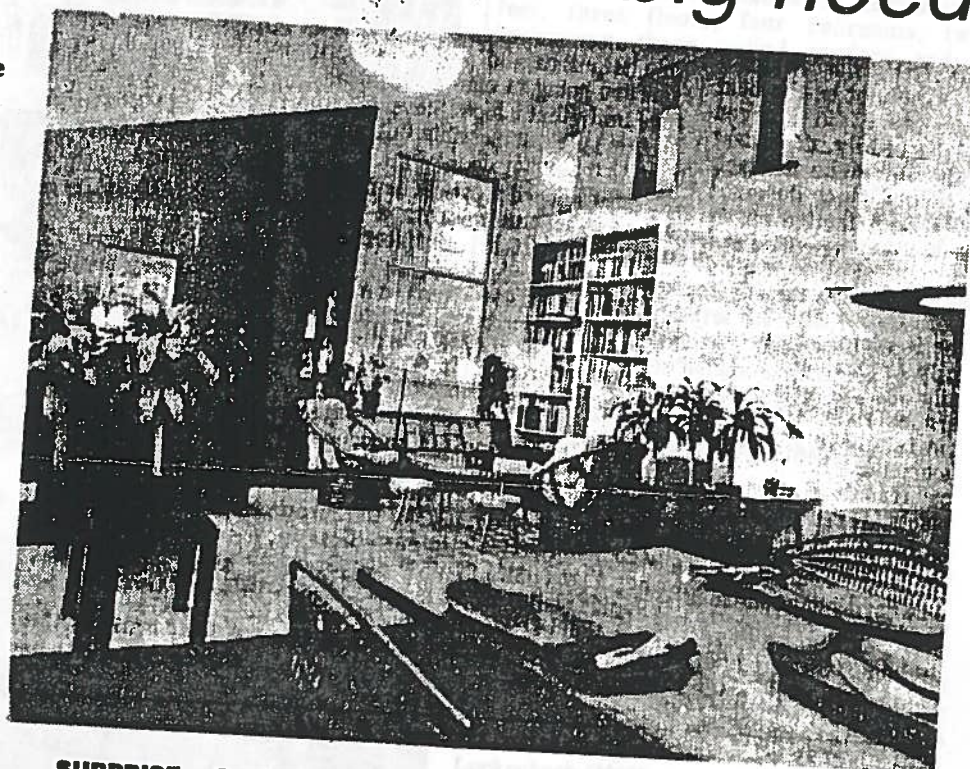
Mrs. Murphy says that Frost looked upon her house as a "guinea pig," a challenge to see how much space and romance could be achieved in a little house.

The experiment has proved successful. From the time Mrs. Murphy, her young daughter, sister, housekeeper and housekeeper's granddaughter moved into it in 1940, it has met a variety of needs.

"HE PROVIDED secret places my daughter enjoyed as a young girl and teen, endless nooks for hobbies, so you don't have to spread everything on the dining table, and little places for sewing, writing and business, so you don't have to clean up every night," she says.

Mrs. Murphy's demands on a living space are many.

The house had to accommodate art, collections and the furniture she acquired in Manila during the time she lived there with her



BY DUANE E. BELANGER OF THE

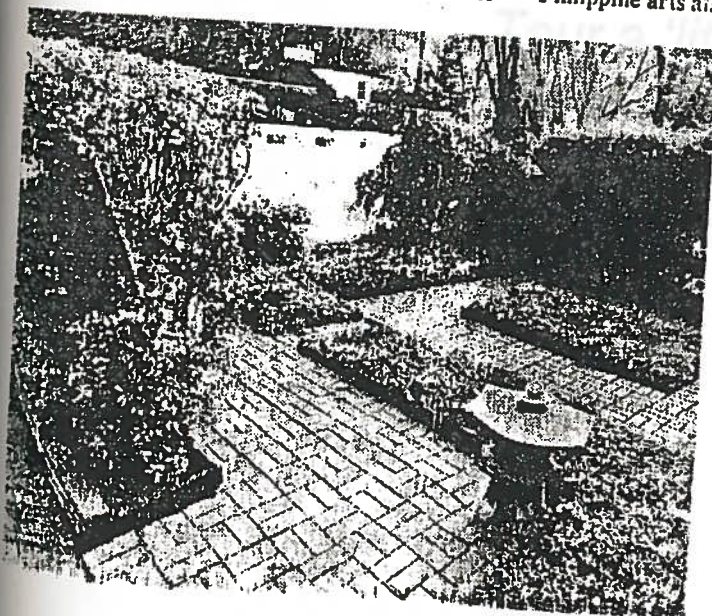
SURPRISE — Spacious, two-story high living room extending off small, low-ceiling entry foyer is among architectural "surprises" employed by late architect Wallace Frost. Rich paper temple lanterns between shoji screens light balcony above bookcases.

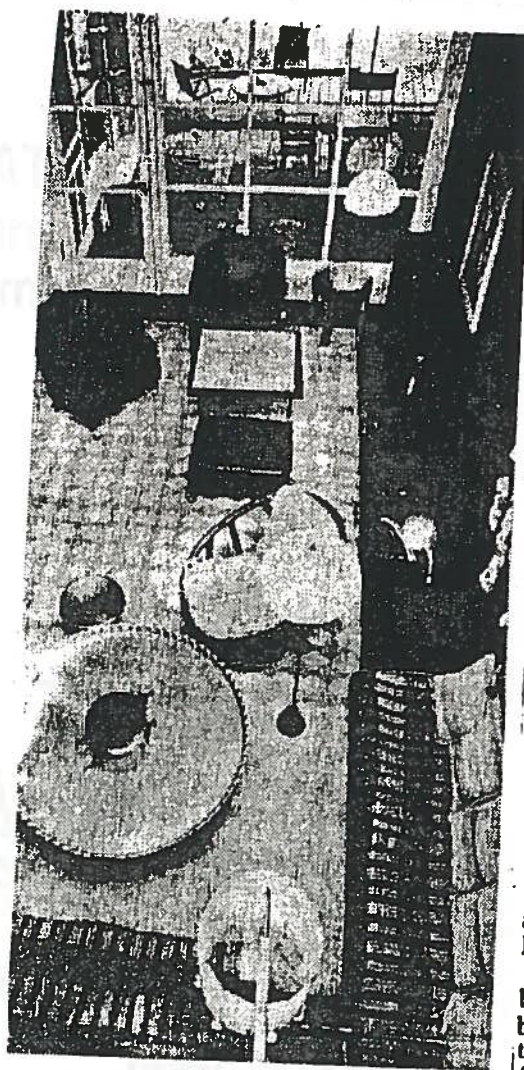
brother-in-law, Frank Murphy, governor-general to the Philippines from 1933-35 and Michigan Governor from 1937-38

Mrs. Murphy, who was widowed in 1936, was later appointed social affairs officer by the United Nations and, with government funding, worked with Cranbrook artists in developing Philippine arts and crafts for export.

THE HOUSE ALSO has provided office space for the import/wholesale business, dealing largely in Philippine-made goods, she has operated for 24 years, for her work as University of Michigan regent (she is now a regent emeritus), and for her writings and those of her sister, Helen Ellis, a retired

Continued on Page 5D





BY DUANE E. BELANGER OF THE NEWS

OVERVIEW — The living room (as seen from balcony). Two-level deck addition beyond window was designed by Finnish architect Olav Hammarstrom.

Tour a 'little house' made for big needs

Detroit librarian and expert on Michigan during the Civil War.

It looks from the approach like a one-room garage home, but visitors will be surprised to learn it contains approximately 2,000 square feet, three floors, four bedrooms, two bathrooms, three walled gardens and a partially covered, two-level deck on a lot just 50 by 120 feet.

The lot, with three others containing Frost-designed homes, is located at the end of a secluded Birmingham lane where trees, shrubbery and ground plantings create pleasant vistas and all the privacy of a tropical rain forest.

"He told me to get as little land as you can as long as you can control the view," says Mrs. Murphy. "He told me to build your house all over the land, with 'human dimensions,' so that it doesn't look like you couldn't go out, walk over and touch something.

"It's just the kind of house that people want today."

OTHER ARCHITECTS' homes on tour are the Affleck house designed by Frank Lloyd Wright in 1941, located in Bloomfield Hills and a gift this year to Lawrence Institute of Technology; private residences designed by Sigmund Blum (1971) in Franklin and Peter Else (1970) in Bloomfield Township; a contemporary addition to a traditional home by Ed and Betty-Lee Francis (1974) in Franklin and a Birmingham cluster house by Carl Luckenbach (1962).

Tickets are \$7.50 and include a map and brochure. A bus ticket is \$3. Both are available by sending a stamped, self-addressed envelope to the Detroit chapter, American Institute of Architects, Beaubien House, 553 East Jefferson, Detroit 48226, or by phone at 965-4100.

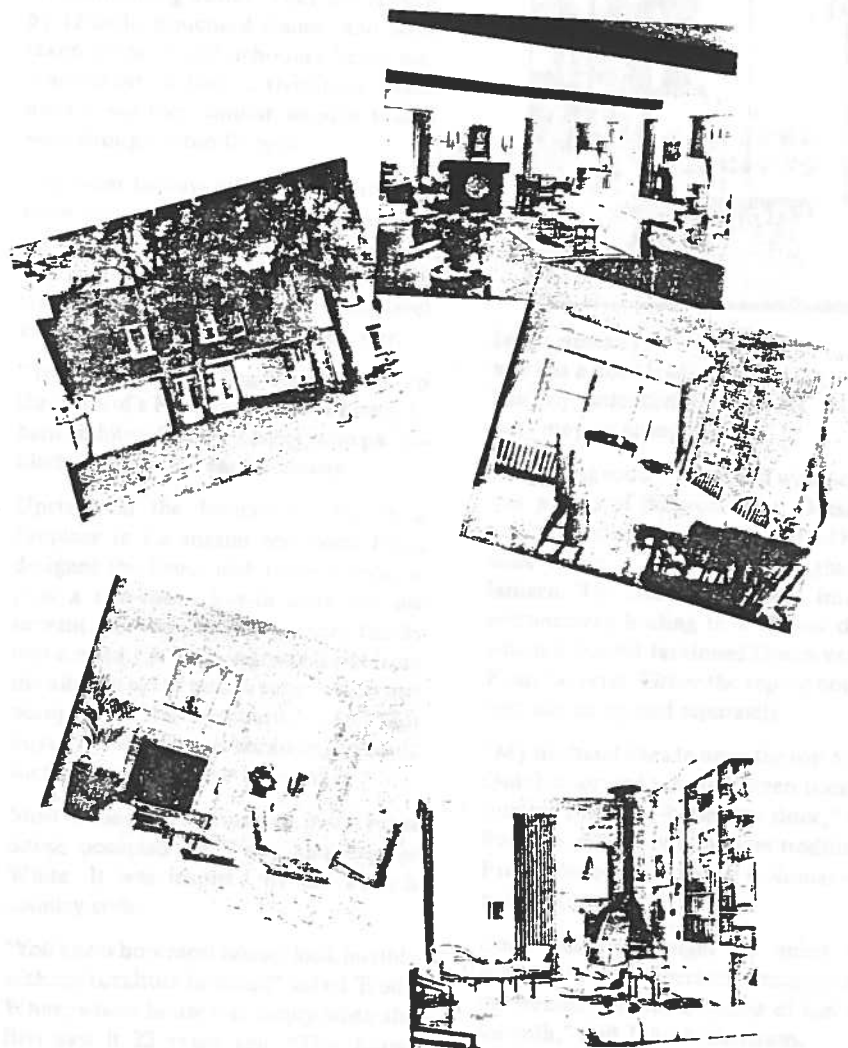
On tour day, tickets may be purchased at the Great American Building Concourse, 280 North Woodward (at Oakland) in Birmingham. Children under 12 will not be admitted, nor are cameras permitted.

EARLY or LATE, Frost Houses are Warm and Charming

by Julie Candler



Photo of architect Wallace Frost, courtesy of Frost family.



Design elements of some Frost homes. Photos courtesy of homeowners. Mark Arpin photographer.

Tucked in among the trees and greenery of Brimingham, sometimes down lanes hardly anyone knows are there, are about 50 houses that are different from the rest. They are architectural gems, so full of charm and personality that anyone who knows about architect Wallace Frost can recognize them as his work.

From the '20s until his death in 1962, Frost designed houses that nestle into their sites as if nature had intended it that way. The architect once said that his goal was to achieve "a feeling of joy." Occupants of his houses say he succeeded.

Connie Bouchard and his wife, Helen, call their house "Wallace Frost #1." Bruce Brooks, Birmingham resident who has researched the Frost works, thinks it is the only one inspired by an English yeoman's cottage. Most of Frost's early houses borrowed from French country residences.

Frost built the Bouchard house, at 576 Tooting Lane in Birmingham, for himself and his wife in 1922. It was the house her husband liked the best, Grace Frost once told Bouchard.

"This was the first house to be built in the Midwest of cement blocks," says Bouchard, referring to the architect's frequent use of the white-painted blocks.

There's nothing symmetrical about this house's low rectangular exterior. Stone steps descend from the sidewalk toward the front door. To a visitor's left is a long section that houses the living room, with dormer windows on the roof above it. To the right of the stone walk, a smaller section of house extends toward the street. It contains the entrance foyer and a small den.

The front door is at right angles to the house. Beside it is a white-painted, wooden bench. Another section to the right of the entrance foyer and den contains the kitchen and a two-car garage (originally one-car).

"We absolutely love the cross-shaped floor plan of this house," says Bouchard, who has lived in it 40 years. "You don't have to go through any other room to get to a room."

Like many Frost houses, the far wall of the big living room (22 feet x 34 feet) features a large fireplace. In some of the structures, fireplaces are massive. Windows are the casement type and sectioned. A long bay window looks out on Tooting Lane and another big window on the opposite side makes the room part of the woody scene behind the house.

"He seemed to do as much as he could to use light," says George E. Eads, who once lived in a Frost house at 691 Pilgrim. "Winters are dark. In all the Frost houses I have seen he built large windows on two sides of the living room. The living rooms are just absolutely beautiful."

Another feature of Frost houses, including the Bouchards', is massive wooden ceiling beams. They are 12-inch by 12-inch, Bouchard claims, and were taken from an old schooner being dismantled on the Detroit riverfront. Other owners say their similar wooden beams were brought from Oregon.

The room displays other Frost characteristics: recessed windows on either side of the fireplace, elegant woodwork, including floor-to-ceiling bookshelves along the wall near the entrance, and a lower level requiring a step down from the foyer.

"You get a great feeling when you go up the stairs of a Frost house," says Birmingham architect George Zonars, who particularly admires the earlier houses.

Upstairs at the Bouchards', there's a fireplace in the master bedroom. Frost designed the house with three bedrooms plus a two-room live-in suite for the servant. (In the '20s nearly every family had a maid.) A back stairway leads from the kitchen to the maid's suite, which was occupied by the Bouchards' sons. "Our boys liked those stairs because they could sneak out without our knowing it."

Most of the same features are in the Frost house occupied by Trudy and George White. It was inspired by the French country style.

"You know how most houses look terrible without furniture in them?" asked Trudy White, whose house was empty when she first saw it 22 years ago. "This house looks better without furniture. With all the nice architectural details, it doesn't need furniture."

Her husband adds, "You don't get bored with this house."

Trudy White agrees. "You go away and come back and you always feel like you are seeing home for the first time and you think what a really unique house this is."

The Whites' beamed living room is dominated by a huge copper-hooded fireplace. As he did with his first house, Frost made interesting use of levels to root the Whites' place onto its lot. There's a step down into the living room, and another into the kitchen. Two wide doorways off the Whites' living room are arched, another Frost signature.



In the upstairs hall, another Frost trademark is a door leading onto a tiny railed balcony, intended for shaking out the dust mop or airing bedding.

The dining room floor is laid with pegged oak planks of different sizes. Outside a front door displaying finely-crafted hardware hangs a handsome wrought-iron lantern. The thick door opens into an entranceway leading to a second door, which is the old-fashioned Dutch variety Frost favored. Either the top or bottom half can be opened separately.

"My husband likes to open the top of our Dutch door and tell Halloween trick-or-treaters that they broke our door," says Pat Coe, who lives in a more traditional Frost house with a Dutch Colonial look at 967 Rivenoak.

Coe's husband caught the spirit that Wallace Frost deliberately designed into the houses. "It was a feeling of fun and warmth," said John Richardson.

Richardson, who once lived in a Frost design at 715 Wimbleton, became so enthusiastic that he began assembling

material for a book about the architect. Bruce Brooks, former occupant of a Frost, collaborated with Richardson. Brooks can show you his photographs of every one of the architect's designs he has been able to discover.

Altogether, Brooks knows of 90 Frost designs around the country. A few are in Grosse Pointe Park.

It's not uncommon for the houses to sell even before the real estate company gets a call. Before the Brooks found theirs, Leslie Brooks identified Frost houses and began giving owners her name on the back of a recipe card.

Owner John Richardson heard the brick and stone French Norman house at 244 Wimbleton might be sold and called Leslie and Bruce Brooks. The Brooks made an appointment. They stepped into the foyer, took one look at the living room and bought the house.

"Wallace Frost was a charming, shy person, who loved people," Richardson told The Birmingham Historical Society in 1981.

Frost was born in 1892 in Uniontown, Pennsylvania and studied architecture at the University of Pennsylvania. His first job was as a civilian with the U.S. Army in Washington, D.C. during World War I. He worked with the well-known architect, Albert Kahn.

After the war, Kahn persuaded him to join his Detroit firm. Frost's job included work on projects such as portions of the General Motors Building.

Frost's great interest was in country homes, so he resigned and set up his own office in Birmingham in 1925. "He was sensitive to tradition," Richardson said. "He studied houses in Europe and gleaned many ideas there."

"He was a cosmopolitan man who was well-traveled. Not many architects were at that time," says Brooks. "He was influenced by Spanish, Italian, French and English houses, and mixed things he liked."

In 1928 Frost built the house at 244 Wimbleton where the Brooks family once lived. "He and his wife intended to live there," says Bruce Brooks. "By the time

they were ready to move in, the depression hit. The house remained vacant until about 1933."

Connie Bouchard says Frost also lost the house on Tooting Lane. "The bank auctioned it off for about \$3500," claims Bouchard. "Nobody could keep anything then."

That was when the Frosts went to live in Florence and toured and studied more houses, says Brooks. "You could live inexpensively in Europe."

When he came back to the Detroit area, there was no work, so he went to California and worked there until 1938.

"He came under the California Spanish influence and started to do contemporary houses when he returned here," says Brooks.

One of the contemporaries belongs to Edwin W. Deer, DDS, and his wife, Jean. It shows the California ranch influence, all on one floor except for a guest suite over the garage.

Dr. Deer says it was built in 1946 and was the first of the contemporaries here. The

house was a style all its own, with a modern look that seems timeless.

Instead of big sectional bay windows of the earlier period, the Deer house was unbroken panes of floor-to-ceiling picture windows looking out on the backyard pool. In place of a separate dining room, a section of the big L-shaped living room serves that purpose. The Deer residence has a large fireplace in the living room and a smaller one in the master bedroom.

Says Dr. Deer, "We wouldn't want to live anywhere else. Jean says the only way she's going to get out of here is when they wheel her out."

Another of the Frost structures in Birmingham is the playhouse of The Village Players at 752 Chestnut, where Frost was a member. The original entrance is concealed by the addition of a lobby. But the huge fireplace and the arched door to the theatre are among the telltale Frost signs.

John Richardson didn't write the book about Frost. After five years in Birmingham, he was transferred back to the West Coast. Bruce Brooks remains the community's authority. Whenever there's

doubt about the authenticity of a Frost house, they call in Brooks. "The houses are dramatic and dynamic. It's an identifiable style that reads so well you can pick it up," he says. He knows all the clues to look for.

Neither Brooks nor Richardson knew Wallace Frost. They became close friends with Grace Frost, a witty and charming woman who died two years ago. She helped them find and identify many of her husband's designs.

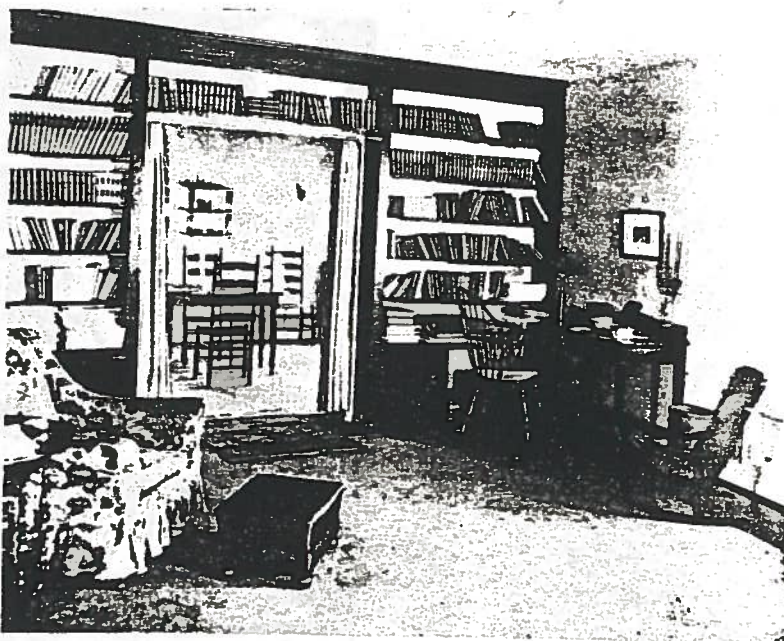
Once Brooks drove her by a house whose owners claimed a Frost heritage. Mrs. Frost looked and said, "No way that was done by him."

"He was a stickler for detail," says Brooks. "If you go inside there are some really telltale signs. He used the same suppliers and fixtures a lot. He was very precise in providing a quality and a feeling that makes the people in a house think about the architect and realize that he must have been a special person.

"I'm sorry," he says, "that I never knew the man." ■

The House of
Frederick E. Good
Buckingham Road
Birmingham

Wallace Frost, Architect

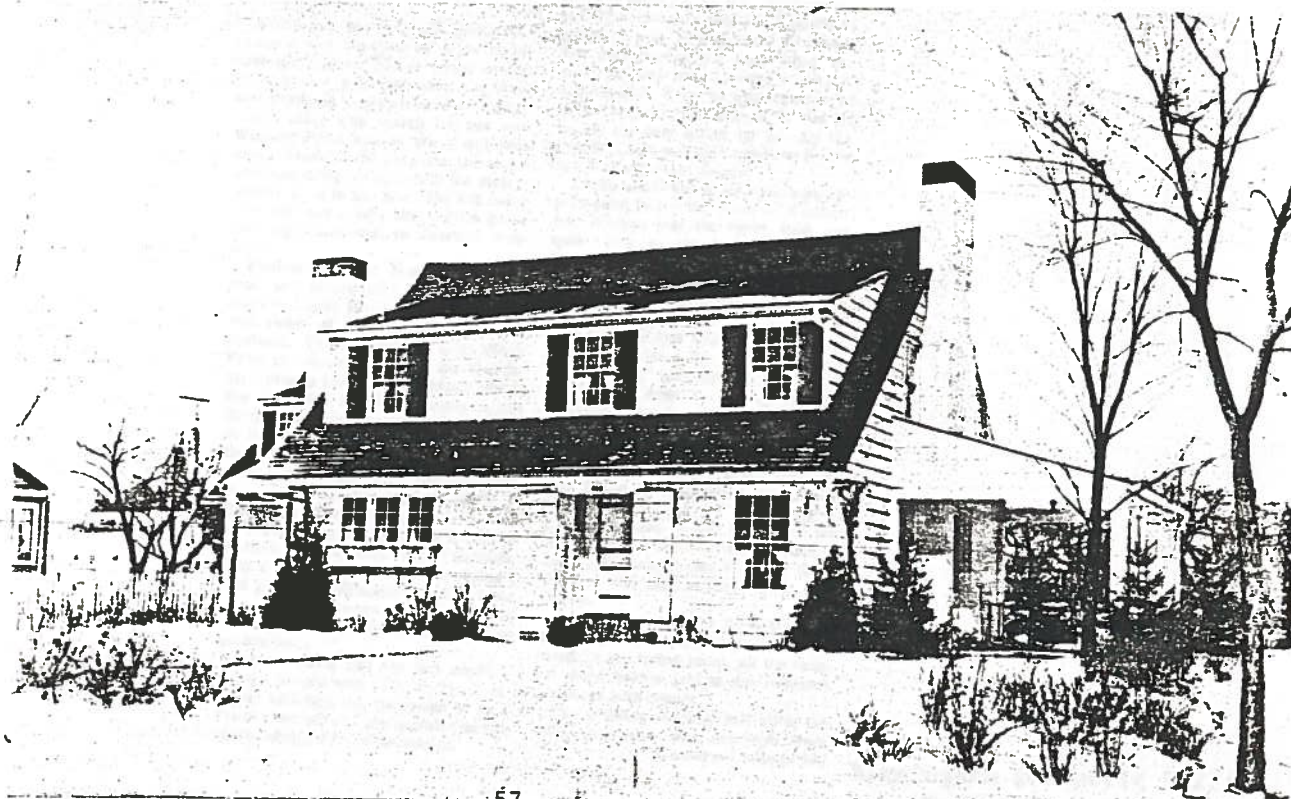


Photographs by T. Ellison

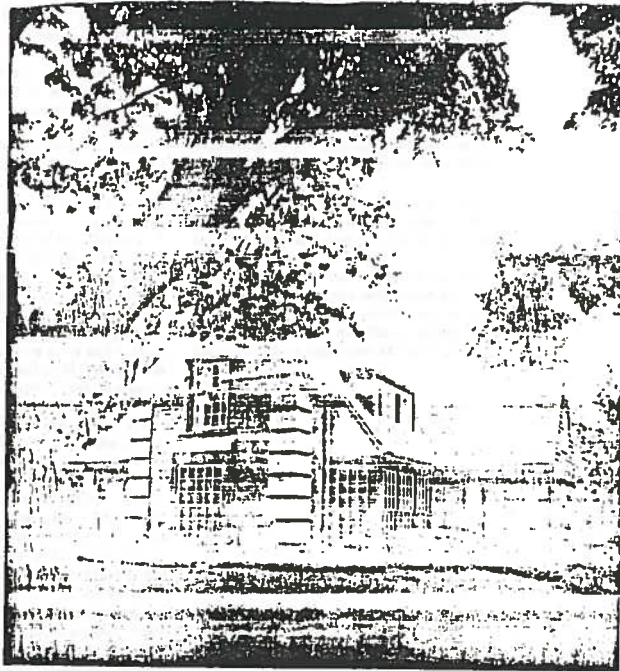
Above: Although the rooms are rather small they are given the effect of spaciousness by the wide openings between. The living-room and dining-room occupy the back of the house overlooking the garden.

Left: This delightful little entrance hall sets the character of the house with its white board doors, iron hinges and fixtures and scrubbed brick floor. The front door opens in sections.

Below: The white clapboard house is Dutch colonial in type. Note the deeply recessed front door with its outer storm door and brick steps. Behind the open porch is a charming small sunken garden.



"LONG SEARCH ENDS HAPPILY"



A heavy growth of ivy had completely covered the beautiful exterior detailing of this home designed by Wallace Frost.

Architect's name sold the house

Story: CORINNE ABATT
Photos: DICK KELLEY

Would you buy a house purely because it was designed by a particular architect? Many people would probably say no — price, location, size, style and condition would all have priority.

But those who search for and find Wallace Frost houses are a different breed. There's a magic about the architect who designed houses in the metropolitan area in the late '20s and early '30s that has a lure that equals great paintings, diamonds or Oriental treasures.

Finding a Frost home isn't easy; most sell before they ever go on the market. Leslie Brooks of Birmingham was aware of that when she and her husband, Bruce, used to talk about Frost in reverent tones. In her search, Mrs. Brooks took the most direct route. She identified the Frost homes in the Birmingham area in which she wanted to live and further refined her list to the ones she figured she and her husband could afford. Then she contacted the owners directly although none of the homes were for sale.

"I would stop by and leave my name on the back of a recipe card," she said. "My friends used to tease me saying I was getting a reputation as that crazy lady who was always putting messages on the back of a card that said 'from the kitchen of.'"

But she never had any luck contacting the people who lived at 244 Wimbledon although this happened to be a Frost home she and her husband particularly admired from the outside.

SHE DID LEAVE a card with another Frost home owner, John Richardson, and when he heard that 244 Wimbledon might be sold, he called the Brookses. She said Richardson understood her quest, he had gone through a similar hunt himself. When he was transferred to this area from California, he told his family the only solace for leaving the Pacific Coast sunshine would be to live in a Wallace Frost home.

Leslie and Bruce Brooks made an appointment to see the home on Wimbledon, stepped into the foyer, took one quick look at the living room and bought the house. They moved in last December.

No second thoughts — and no regrets.

"I saw that bay window in the living room and I knew my grand piano belonged there," Mrs. Brooks said. "Every morning when we get up we find something else to enjoy — it's like living in a dream."

All of the elements that characterize Frost homes of that period when he was taking his inspiration from European architecture — particularly French Norman — are present in the Brooks' home — fine woods, natural materials, many levels, imported hardware — the best of everything, plus charm.

All the dormers are insulated. The attic is plastered, all floors are hardwood. In the living room, all the natural wood beams around the fireplace are faced with copper.

One pleasing touch is that all of the brass hardware was imported from

(Continued on page 5A)

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"FROST HOME ADAPTS TO MODERN LIVING"

(Continued from page 5A)
England — and in true Gilbert and Sullivan style, the couple have polished up the handle of the big front door — and many other doors as well.

When they took up the living room carpeting, they found an extra wide perfectly matched pine-board floor. The dining room floor is oak. Natural brick is used in the entryway. To add to the French Norman look, the architect used natural wood beams in the foyer. An arched doorway with a paneled cherry wood door leads down several steps from the foyer to the kitchen. A circular stairway leads from the foyer to the upstairs, and this one has a vaulted ceiling, another detail characteristic of Frost.

Mrs. Brooks said the rough plaster walls in the downstairs area are still in excellent condition after 52 years with only a few tiny cracks. Bay windows were another typical Frost detail and this home has one in the living room and another in the dining room along with other windows set deep enough for window seats.

WHILE THE basic structure was in excellent shape and had remained unaltered through the years, the minute the Brooks moved into the home, their efforts went into bringing the home back to as close to its original shape as possible. All carpeting was removed to expose the natural wood floors. All drapes were taken down from the paned glass windows and all paint removed from the solid wood doors.

One of the most tiring jobs and one that elicited pro and con comments was to take 50 years growth of ivy from the brick exterior. But this wasn't the desirable house ivy; this type was a natural hiding place for mice and other small undesirable wildlife.

As the heavy vines came down, the structural details of the outside were uncovered to show the natural stone and brick patterns.

The Brookses made little attempt to maintain pure period furnishings, except in the master bedroom. Longtime antique collectors, they gathered a pleasing assortment of things they liked.

"We bought most of them as junk and my husband refinished them," Mrs. Brooks said.

They were sure, however, that they wanted a master bedroom that was middle or late 19th century, all the way. The Victorian bedroom set was acquired at an estate sale. It had been stored in a barn and was badly water damaged before Bruce Brooks took over and turned it into a beautiful set with a gleaming finish.

Mrs. Brooks covered the master bedroom walls with a mauve and brown print material, something she swears she'll never use for wallcovering again (too difficult to hang), and made curtains and pillows to match. When they bought the bed, they guessed the headboard would fit in the master bedroom with little room to spare. In actual fact, the ceilings are hip and there is but one place where the bed fits, but that's where they hoped it would go anyway.

Mrs. Brooks sat on the enclosed porch, looked through the doorway to the living room and dining room and said, "The thing that is so remarkable to me about Frost is that he could design a house 52 years ago that is so viable for a family now. With very few structural changes — he saw it all 50 years ago."

THE NATURAL woods of the antiques which Bruce Brooks refinished, the splashes of color in the Oriental style rugs which highlight the natural

wood floors, the live plants and the touches of another era in the brass accessories, Tiffany-style lamps and handwoven pillows all make this home one that is full of natural light and natural materials, sparked by touches of vibrant color.

Two daughters, Becky and Lisa, have what amounts to a separate suite of bedrooms on the second floor connected by a bathroom, and there is ample room for guests.

Bruce Brooks just completed laying a herringbone pattern wood floor in the kitchen and now the major tasks are almost complete.

He, a designer for General Motors, and his wife, a pianist and piano teacher, can begin to relax. All of their work over the past nine months to bring the home to prime condition has paid off.

"Let's give a show, kids! My uncle has a barn." The line, immortalized in the ancient Mickey Rooney-Judy Garland movies, was (and is) what raised the curtain on The Village Players of Birmingham in 1923. Trouping with their dream, Players have mounted some 400 productions — around 900 performances, with never a dark house.

They trouped without a theater to begin with, with home-made tools of their craft, with ice forming under the leaky doors; with a boom, a depression, a war. They triumphed and, occasionally, they bombed, but they never let go of the dream.

Jack Gafill (deceased) a high school student in 1922, first proposed the formation of a dramatic group in the tiny village of Birmingham. Sixteen fellow citizens, and charter Players thereby, considered and kindled and in February of 1923, they organized as The Village Players, a private amateur theatrical club. Not a community theater — their stated purpose: "To produce at intervals, small plays which have been worked out on an artistic standard, and not with a view of financial benefit."

The Charter Players quickly enrolled a number of interested others on their roster, and elected Loren Robinson president. Their purpose went into the by-laws: "... shall be to produce plays, study the drama, play direction, costuming and scenery design, to encourage the writing of plays and to promote interest in the drama."

Curtains parted, for the first time ever on the Players' show, in spring of 1923. "*The Maker of Dreams*," described as "a one-act Pierrot fantasy" by author Oliphant Downs, had as actors, Rolfe Spinning, Caroline Reilly and Forbes Hascall. The original Birmingham Community House, a renovated farm house on the present site of the post office truck lot, was their Playhouse. Makeup and dressing rooms were across the street, in the living room of another Player, with cast and crews sprinting through the scant traffic of the era, to the theater.

Players huffed and puffed the pool table in the small main room into a corner, and strung wire from wall to wall to hang a sleazy black curtain. Scenery, constructed in the Robinson's basement, was of paper, tacked to wood frames. Lights were a row of tin dishpans reflecting bare bulbs.

But it was theater! Members and a few guests sat on floor cushions for the first few rows, on kindergarten chairs in the center of the house and on full-sized chairs at the back, simulating the usual ramp floor of a regular theater.

Next year (1924-26) Players built membership, audiences and play schedule. A one- (eventually two-) night public performance at the old Baldwin High School auditorium, under the loving and tireless sponsorship of Player Ruth (Mrs. Charles J.) Shain. They were a smash!

It was time to build the dream's muscle with money. The Players bought the present property on Chestnut Street to be within walking distance of most of the town. To build the Playhouse, they devised a system of five-year pledges, guaranteed by the signatures of those players who were local businessmen, to satisfy the old Birmingham National Bank. Architect and member, Wallace Frost, designed the building. Construction was by member Bob Tillotson, with materials provided by member Spud Simpson, both on a non-profit basis.

Special gifts were many and generous. Mr. and Mrs. Loren Stauch gave the maple floor for the auditorium; Bess (Mrs. Graham John) Graham the stage curtain, which served until 1958 when the stage was widened. The Robinsons donated the curtain mechanism; the Zelner Dowlings the rope, rigging and overhead mechanisms; the Shains, the fireplace and fittings.

First performance in the present theater was given in November of 1926. Heaven for the theater nuts, with a backstage area designed by Robinson, one of whose status symbols was a card in the stagehands' union; real footlights, real costumes and makeup applied by Jake Hirschfield, who brought his professional crews out from Detroit until Players learned how to do it themselves.



AGENDA
BIRMINGHAM HISTORIC DISTRICT COMMISSION
WEDNESDAY – DECEMBER 16, 2024
BIRMINGHAM CITY HALL, 151 MARTIN STREET, COMMISSION ROOM 205, BIRMINGHAM, MI
******* 7:00 PM*******

- 1) Roll Call
- 2) Approval of the HDC Minutes of [December 4, 2024](#)
- 3) Courtesy Review
- 4) Historic Design Review
- 5) Sign Review
- 6) Study Session
 - A. [Historic Preservation Master Plan](#)
 - B. [Wallace Frost Program](#)
- 7) Miscellaneous Business and Communication
 - A. Pre-Application Discussions
 - B. Draft Agenda
 - 1. [January 15, 2025](#)
 - C. Staff Reports
 - 1. [Administrative Sign Approvals](#)
 - 2. [Administrative Approvals](#)
 - 3. [Demolitions](#)
 - 4. [Action List 2025](#)
- 8) Adjournment

*Please note that board meetings will be conducted in person once again. Members of the public can attend in person at Birmingham City Hall, 151 Martin St., or may attend virtually at:

Link to Access Virtual Meeting: <https://zoom.us/j/91282479817>

Telephone Meeting Access: 877 853 5247 US Toll-free

Meeting ID Code: 912 8247 9817

NOTICE: Due to Building security, public entrance during non-business hours is through the Police Department — Pierce St. Entrance only. Individuals with disabilities requiring assistance to enter the building should request aid via the intercom system at the parking lot entrance gate on Henrietta St.

Persons with disabilities that may require assistance for effective participation in this public meeting should contact the City Clerk's Office at the number (248) 530-1880, or 248-644-3405 (TDD) at least one day before the meeting to request help in mobility, visual, hearing, or other assistance.

Las personas con incapacidad que requieren algún tipo de ayuda para la participación en esta sesión pública deben ponerse en contacto con la oficina del escribano de la ciudad en el número (248) 530-1800 o al (248) 644-5115 (para las personas con incapacidad auditiva) por lo menos un día antes de la reunión para solicitar ayuda a la movilidad, visual, auditiva, o de otras asistencias. (Title VI of the Civil Rights Act of 1964).

Historic District Commission Action List – 2024

Historic District Commission	Quarter Goals	In Progress	Complete
Historic District Ordinance Enforcement	1 st (January-March)	☒	☐
Historic Plaques & Bates St. Signage	2 nd (April-June)	☒	☐
HDC Training	3 rd (July-September)	☐	☐
Historic Preservation Master Plan	4 th (October-December)	☒	☐