

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Redstone, Louis G., Residential Historic District

other names/site number N/A

2. Location

street & number 19303, 19309 and 19315 Appoline Street

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	vicinity

city or town Detroit

state Michigan code MI county Wayne code 163 zip code 48235

3. State/Federal Agency Certification

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

 national X statewide local

Brian M. Way 1/2/14
Signature of certifying official/Title Date

MI SHPO
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register
 other (explain):

Joe Edson H. Beall 2-24-14
Signature of the Keeper Date of Action

Louis G. Redstone Residential Historic District
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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only one box.)

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

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

- building(s)
- District
- Site
- Structure
- Object

Contributing	Noncontributing	
3	0	buildings
0	0	sites
3	0	structures
2	0	objects
8	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

DOMESTIC/Single dwelling

Current Functions
 (Enter categories from instructions.)

DOMESTIC/Single dwelling

7. Description

Architectural Classification
 (Enter categories from instructions.)

MODERN MOVEMENT/International Style

Materials
 (Enter categories from instructions.)

foundation: CONCRETE
 walls: BRICK – reclaimed red brick

 roof: Asphalt shingle roof
 other: N/A

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Narrative Description

Summary Paragraph

The Louis G. Redstone Residential District contains three houses designed by Detroit architect Louis G. Redstone located in a row on Appoline Street in Detroit. The two-story, red brick structures stand in the Greenwich Park Subdivision in northwest Detroit. Constructed in 1940, they are representative examples of International Style residential architecture designed by architect Louis G. Redstone for himself, his brother and his business partner. The designs share common characteristics such as their simple geometric massing, low slope hipped roofs, reclaimed red brick walls with brick detailing, curved walls, and steel casement and glass block windows. Each house has an attached single-car garage.

The houses share a similar arrangement of interior spaces with approximately 2,000 square feet of living space. The walls and ceilings are finished primarily in plaster; however, some rooms feature wood veneer paneling. The wood paneling appears to be rotary-cut curly maple with a honey stain. The interiors also feature open stairs, built-in cabinets, vanities, shelving, curving walls, and planters and niches for the display of art and sculpture. The corner windows provide natural light and ventilation as well as views of the backyard and surrounding neighborhood. The houses have experienced some modification, primarily limited to the enclosing of balconies and porches and the construction of small single room additions.

The houses are sited in the middle of their rectangular lots, which are slightly larger than the other lots in the neighborhood. The houses are tightly spaced, similar to the other houses on the block, and uniformly set back from the street. The houses share a common backyard that is enclosed with a red brick perimeter wall with no intermediate dividing walls. Incorporated into the wall are benches and cantilevered stone shelves to provide seating and the display of sculpture. Also set within the wall is a large outdoor grille or cooking stove used by the families during outdoor social gatherings. In the middle of the backyard is a small concrete wading pool used by the Redstone children. The wading pool features two stylized snail sculptures, one at each end of the pool.

Narrative Description

Setting

The Redstone-designed houses are located on Appoline Street, a two-lane, north-south residential thoroughfare connecting Ford Road with W. 8 Mile Road in northwest Detroit. A formal entrance to the Greenwich Subdivision is located at West Outer Drive, north and west of the properties. Six blocks east of the properties is MacDowell Elementary School, constructed in phases during the 1940s and 1950s and displaying International or Art Deco style characteristics. One block south of the District is W. 7 Mile Road which is lined with many commercial buildings dating from around the same period as the Appoline Street houses.

The commercial, institutional and residential developments in the area date from the first half of the twentieth century. Many of the surrounding houses in the neighborhood have Colonial Revival and other traditional style features and detailing. Redstone's designs, with their compact vertical massing and red brick exteriors, are compatible with the surrounding architecture and do not stand out among the other houses on the block. The larger lots on which the houses are constructed also do not stand out from their neighbors when walking or driving past the properties. The houses at 19303 and 19309 Appoline Street that were occupied by Louis and Solomon Redstone seem to have a slightly more refined design than the third house constructed for the Abrams which has a more rigid box-like massing and fewer details.

The Redstone Houses are set back approximately 20' from Appoline Street with a small lawn in front. Each lot is rectangular in plan with a combined area of approximately 0.33 acres. The Louis Redstone house at 19303 Appoline Street is located at the corner of Appoline Street and Cambridge Avenue. Its attached garage faces south towards Cambridge Avenue. The topography of the site is flat. The lots are edged with granite curbing at the street. Each house has a concrete driveway and concrete walkways that extend from the public right-of-way. Landscaping includes small areas of open lawn and small to moderate-sized shrubs around the base of the buildings. Ivy vines are growing up the walls of two of the houses. Historic images show that the ivy has been present, to some degree, since at least the late 1940s. An approximately 4' tall brick wall encloses the common backyard space separating the property from the alley along the rear property line and from Cambridge Street on the south and adjacent lots to the north. Several cantilevered concrete shelves and benches have been integrated into the brick wall to provide areas to sit and display outdoor sculpture. Also, a three-section brick and cast iron outdoor kitchen or fireplace/grille, the metal part labeled "Hancock Outdoor Fireplace" and manufactured in Pontiac, Michigan, is built into the center of the perimeter brick wall with an inset bas-relief panel on the chimney. The panel appears to display a stylized image of four children playing in a pool or

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fountain. The image likely relates to the small 10' x 14' oval pool and fountain built in the backyard between the 19303 and the 19309 houses. Built some time shortly after the initial construction of the houses, the shallow wading pool features a stylized concrete snail sculpture at each end designed by Samuel Cashwan, a sculptor and friend of Louis Redstone. It is possible that the bas-relief panel was also created by Cashwan. The names of Louis and Sol Redstone's children are carved into the concrete of the wading pool at the base of the snail sculptures.

While many of the surrounding houses have detached garages located at the rear of their lots, each of the Redstone houses has a single-car garage attached to or integrated within the main volume of the house. There are no other outbuildings on the property.

19303 Appoline Street

The 2,083 square-foot house that Redstone designed as his family home is located at 19303 Appoline Street and sits on a 0.13-acre rectangular corner lot. There are several large mature trees lining the Cambridge Avenue side of the property. Ivy vines are growing up the walls at the southeast corner of the house as Redstone may have intended as part of the original design. A small rectangular planter provides an area for planting on the stoop. A glass block panel that originally enclosed the south wall of the stoop to shelter the entry from winter winds has since been removed. The brick perimeter wall that encloses the rear yard curves to meet the southwest corner of the house. Concrete walkways from the front and side entrances connect to sidewalks along Appoline Street and Cambridge Avenue. Also, a short concrete drive extends from Cambridge Avenue to the single-car garage at the southwest corner of the house. A flagstone patio originally located along the north side of the house and shown on the original drawings has been enclosed by an addition.

This house, built in 1940, is a wood frame structure with an L-shaped plan. Both entrances to the house have roofs over the stoops for cover. A single brick chimney is located in the center of the low-sloped hip roof. Along the Cambridge Avenue façade Redstone placed three vertically oriented glass block windows to follow the path of the stairs on the interior. Steel casement windows of various sizes are placed on each façade. Corner windows in the second-floor master bedroom provide light, ventilation and views in two directions from this room. Glass block panels have been used in the semi-circular niche in the living room and on the west-facing elevation of the garage. Two panels above the garage door on the south-facing elevation may have also contained glass block at one time. Another significant feature of the house is the second-floor terrace or balcony above the garage. This feature may have been inspired by Redstone's work in Palestine where terraces, balconies and corner windows were common elements used in residential designs due to the arid climate of the region. The introduction of header and soldier courses and other masonry details provides visual interest and breaks up the massing of the facade.

The interior of the house is laid out with the public spaces, primarily the living room, kitchen, dining room, vestibule, closets, lavatories, sewing room and garage on the first floor. The more private spaces including the bedrooms, a bathroom, sundeck and Redstone's home studio for painting and producing architectural drawings are located on the second floor. The studio also features a large central skylight, fireplace and custom built-in wood furniture and shelving. The studio ceiling follows the pitch of the roof which increases the open space and the light reflected from the skylights. Utility and recreational spaces are located in the basement. Wood and plaster are the principal materials used on the walls, doors, ceilings and floors. Ceiling tiles were used in the basement and in the second-floor studio and adjacent bedroom. The main living room and dining room spaces have inlaid parquet wood floors. Several built-in pieces of furniture, cabinets and shelving are strategically located throughout the house for storage and the display of artwork and sculpture. There is also an indoor planter with a marble sill built into the glass block wall between the living room and dining room. The fireplace surrounds in the living room and within the second-floor studio are simple fluted gray marble panels that project a few inches from the wall. Colored ceramic tiles are used on the floors, walls, and showers in the bathrooms. These spaces also include built-in towel racks, soap holders and tissue dispensers. Other design features include wood and metal railings, curved walls, and gray marble sills. Green asbestos tile, visible in historic images, remains on the floor of the bedroom adjacent to the studio.

Redstone also incorporated a sophisticated sound system into the home with flush wall-mounted speakers that provided music to the master bedroom, dining room, basement recreation room, and an outlet to connect outdoor speakers in the rear of the house. Many of the light fixtures are original, consisting of recessed lamps with simple flat glass covers or shades. Vents for heating and cooling are provided in the ceiling and wood walls. The original basement ceiling has been removed exposing the floor joists and diagonal bracing.

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The addition that enclosed the outdoor patio extended the dining room and created a small den-like space off of the living room and kitchen. The interior of the dining room and addition is entirely clad with wood paneling and includes two built-in cabinets. The date of the addition is unknown.

19309 Appoline Street

The approximately 1,675 square-foot, two-story house located at 19309 Appoline Street sits on a 0.14-acre rectangular lot and has a small open lawn in the front yard, and a concrete driveway and walkway that connects the entrance to the sidewalk along Appoline Street. Two short light poles with circular globes – one of which has been broken – provide exterior lighting to the front of the house. Landscaping consists of several low shrubs placed along the front elevation. A rectangular brick planter is located next to the front stoop.

This 1940, red brick, hipped-roof residence designed in the International Style is characterized by its asymmetry, curved walls, corner windows and brick detailing. The house is L-shaped in plan with an integral single-car garage facing Appoline Street and rectangular one-story addition on the rear. On the main façade facing east the centrally located entrance is covered with a projecting porch roof. A corner window on the first and second floor provides light and views from two directions. Also, Redstone's use of an oval window is unique to this house. The curved wall of the slightly projecting garage is embellished with protruding courses of brick. Redstone balances the smaller volume of the garage with that of the main house by making it taller than necessary and incorporating masonry detailing into the front elevation. A new low-sloped gable roof has been installed over the garage replacing the original flat roof that was concealed behind a low brick parapet. A large chimney is located on the north side of the house. Brick detailing includes a continuous rowlock course below the second-floor windows, soldier course at the first-floor level and concrete sills at the glass block windows above the garage door.

The main public spaces including the living room, dining room and kitchen are located on the first floor while the bedrooms are located on the second floor and there is a den and laundry room in the basement. Like 19303 Appoline Street the walls and ceilings are primarily plaster; however, the walls of some select rooms, like the office, dining room and addition, have wood veneer covered walls. New ceramic tile floors and carpeting have been installed throughout much of the first floor. Colored ceramic tiles are used in the bathrooms, which also include original built-in towel racks, tissue holders, and soap dishes. The concrete floor and brick walls are exposed in the garage. Also like 19303 Appoline Street, Redstone incorporated several built-in cabinets, dressers, vanities and shelving units into the interior walls. The office on the first floor is entirely clad in wood including a wall of cabinet and shelving and a shallow vaulted plaster ceiling with decorative wood molding that conceals a cove light. Curved corners at wall intersections, wood railings, marble sills and glass block partitions are additional design features found on the interior of this house. There is a fireplace with a fluted marble surround in the living room and a second fireplace with a brick and concrete surround in the basement. Many period light fixtures remain including built-in-light fixtures integrated into the wood walls of the children's bedrooms. Vents for heating and cooling are incorporated into the wood walls and plaster ceilings.

Many of the original windows have been replaced. The corner balcony on the second floor has been enclosed with a wood frame wall and exterior siding. A single-story, flat-roof addition, clad with similar brick to that used on the original house projects from the rear elevation. The date of the addition is unknown.

19315 Appoline Street

The two-story house located at 19315 Appoline Street sits on a 0.14-acre rectangular lot with a concrete driveway and concrete walkway connecting the garage and entrance to Appoline Street. Landscaping on the site consists of an open lawn with a single large mature tree in front of the house, shrubs lining the base of the structure, and ivy growing up the north elevation. A short light pole with a sign containing the address appears to date to the original construction.

Constructed in 1940, this approximately 2,000 square-foot house possesses similar characteristics to the other two properties but has a more straightforward and rigid massing. The main façade facing east towards Appoline Street is organized into three bays and has a centrally located entry door flanked by narrow windows. The stoop or front porch is protected by a narrow roof that projects from the façade and curves at one end to meet the exterior wall. A single-car garage located in the north bay is incorporated into the main volume of the house. The slightly projecting south bay has a shallow subtle curving wall that provides visual interest to the façade. The south bay contains a glass block window at the first-floor level and a large double casement window flanked by glass block panels on the second floor. Similar to the other houses a header course at the height of the second-floor window sills divides the façade horizontally. An original

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open porch and balcony located at the southwest corner of the house have been enclosed with a brick veneer wall matching that of the rest of the house.

The interior of this house was not accessible at the time the nomination was completed.

Contributing Resources

The contributing resources that comprise the District include the three houses (19303, 19309 and 19315 Appoline St.) described above, the perimeter brick wall enclosing the common back yards, the wading pool and two sculptures, and the brick fire place. There are currently no non-contributing resources on the properties.

Perimeter Brick Wall

The perimeter brick wall is an approximately 4'-3" tall brick structure built of the same reclaimed brick used on the house exteriors. The bricks are laid in a common or American bond with an intermediate header course and a row of headers on the top of the wall. In a few locations along the wall, stone or cast concrete slab benches and shelves have been inset into the wall for seating and the display of sculpture. The wall extends from the southwest corner of 19303 Appoline Street, west to the rear property line and then north along the rear property line of all three residences, then turns east, terminating at the northwest corner of the house at 19315 Appoline Street.

Wading Pool

The wading pool is located behind 19309 Appoline Street. It is roughly oval in shape and features a stylized snail sculpture by Samuel Cashwan at its north and south ends. The pool is built of concrete and measures approximately 10' x 14' x 10" deep. Although the earliest images of the rear yard do not show the wading pool, according to Louis' son, Dan Redstone, the wading pool was present by the mid-1940s. The names of the Redstone children are carved into the concrete at the base of the snail sculptures. The snails originally served as fountains, and water would spray from the base and mouth of each one. An iron fitting, labeled "Crouse-Hinds," is embedded into the concrete at one end of the pool.

Stylized Snail Sculptures

The snail sculptures located at each end of the wading pool measure approximately 2' high by 2' wide. They were created by Louis Redstone's friend Samuel Cashwan. More information on Cashwan and the nature of his relationship with Redstone is included in the narratives below.

Outdoor Cook Stove

The outdoor cook stove or grille is integrated into the brick perimeter wall along the rear property line between 19309 and 19315 Appoline Street. Constructed of brick, stone and iron, the stove features an approximately 8' high central brick chimney and cook top flanked by bays for the storage of wood. The door of the iron fire box or oven is labeled "Hancock Outdoor Fireplace, Mfd. By Hancock Iron Works, Pontiac, Mich." The top of the stove is made of a thin slab of stone. In the face of the chimney is a vertical column of projecting headers. Above this is a cast concrete bas-relief panel featuring what appears to be a stylized image of children playing in a pool or fountain. The artistic style of the image appears consistent with Cashwan's work.

Alterations/Integrity

Alterations to the houses are discussed in the narratives above but are primarily limited to the enclosing of several original open porches and balconies, the construction of small one-room additions on 19303 and 19309 Appoline Street, and the addition of a hipped roof over the garage of 19309 Appoline Street. The interiors of 19303 and 19309 Appoline Street remain intact and appear today much as they did originally. Changes to the interior are primarily limited to minor cosmetic changes and the installation of new flooring. The Redstone Houses have experienced only minor modifications to their original form, plan and materials and thus retain their uniquely modern qualities and International Style features. Most of the changes made to the houses were designed by the original architect and built under his direction and thus do not diminish the overall character of the architecture.

The setting of the houses within the Greenwich Park neighborhood has not been impacted by modern development and remains today little changed from its original appearance.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1939-1941

Significant Dates

1940

Significant Person

(Complete only if Criterion B is marked above.)

Louis G. Redstone

Cultural Affiliation

N/A

Architect/Builder

Louis G. Redstone - Architect

Samuel Cashwan – Artist

Criteria Considerations

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

Property is:

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

Period of Significance (justification)

The period of significance for the Louis Redstone Residential Historic District is established as 1939-1941. This period is inclusive of the original design and construction of the houses.

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Criteria Considerations (explanation, if necessary)

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

The Louis G. Redstone Residential Historic District is comprised of three houses located on Appoline Street in the Greenwich Park neighborhood in northwest Detroit along with the perimeter brick wall that encloses their common rear yards, an outdoor cook stove incorporated into the wall and a small wading pool decorated with stylized snail sculptures by artist Samuel Cashwan. The district is eligible for listing in the National Register of Historic Places under Criterion C at the state level as an associated group of International Style residences designed by architect, author and artist, Louis G. Redstone. Constructed in 1940, the houses were designed by Redstone for himself (19303 Appoline), his brother Solomon "Sol" Redstone (19309 Appoline Street), and his business partner, architect Henry J. Abrams (19315 Appoline). The designs appear in Redstone's personal project book as job numbers 279, 280 and 281. The houses were designed in the early phases of Redstone's career a few years after he established an architectural practice with Abrams, a fellow graduate of the University of Michigan's architectural program. The Redstone Houses possess significance in the category of Architecture as a collection of architect-designed houses exhibiting the fundamental characteristics of the International Style including their simple geometric form and proportions, lack of ornament, low-sloped hip roofs, corner windows, use of textured glass block, curved bays and open and free-flowing floor plans. Further, the design of these residences is distinctive for its use of reclaimed common red brick for the exterior instead of the more characteristic smooth white stucco walls that are a common feature of International Style buildings. The site planning of the houses is also unusual and distinctive in that four parcels were purchased to accommodate the three residences and the houses share a common interconnected backyard enclosed by a perimeter brick wall. Redstone's adoption of the International Style, the planning of the site and the aesthetic character of his designs can be directly attributed to his experiences working as a "Pioneer" and later as an architect engaged in the building programs of the 1920s and 1930s initiated to accommodate Jewish settlement of Palestine.

The district also meets Criterion B for its association with modernist architect Louis G. Redstone. Working in association with others and as a sole practitioner Redstone's prolific career spanned more than five decades. He completed the design of hundreds of projects throughout Michigan during the mid-twentieth century including numerous schools, branch banks and corporate headquarters, shopping centers, and housing projects. He received numerous honors and awards for his design work and his broader contributions to the architectural profession. He was known for his work with architect Victor Gruen in designing the first suburban shopping malls in the Detroit area for the J. L. Hudson Company. Redstone combined art with architecture in many of his works including the design of shopping malls such as Wonderland and Westland. He was also recognized as a talented artist and author publishing five books on various architectural topics including his own autobiography. The Redstone firm still exists today with a focus on police, fire, criminal justice and municipal facilities. Dan Redstone, Louis' son, serves as President of the firm.

The Louis G. Redstone Residential Historic District relates to the historic context *Modernism in Michigan*.

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

Criterion C
Architecture

The Redstone Residential Historic District is significant as a collection of three associated residences designed by Louis G. Redstone in the International Style. The approximately 2,000 square-foot two-story houses are distinct yet similar in appearance, each with a slightly different plan and arrangement of exterior features. The houses were designed by Redstone for himself, his brother and business partner on adjacent residential lots. Sol Redstone, Louis' brother, is credited with constructing the homes. Originally from Grodno, Russia, Redstone left his home as a teenager to work as a "Pioneer" in the British Mandate of Palestine during the early 1920s. Encouraged by his brother Sol, who had also left Russia and was living in Detroit, Redstone immigrated to the United States in 1923 to study architecture at the University of Michigan. Prior to enrolling at Michigan, Redstone spent two years working in Detroit as a brick mason to save money for his tuition and lodging. Redstone attended the University of Michigan from 1925 until 1929 graduating from the School of Design with a bachelor degree in architecture. Redstone worked for a short time with Albert Kahn Associates until he

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was laid off at the onset of the Great Depression. A few years later he was able to secure work with the Ford Motor Company, working as a translator in the Autostroy program and then later working as part of a team designing automobile factories for various locations in the Soviet Union. During the mid-1930s he returned to Palestine where he worked for several years as an architect before coming back to the United States to establish his own firm. A partnership with Henry Abrams established in 1938 lasted for only a few years. Redstone then worked in association with Detroit architect Allan Agree for several more years until he established an independent practice, Louis G. Redstone Architects, in 1960.

Constructed in 1940, the Redstone-designed houses are significant residential works that exhibit the fundamental characteristics of the International Style. The design of the houses is undoubtedly influenced by the work Redstone would have witnessed while living in Palestine and that which he would later produce in Tel Aviv and the surrounding areas where he worked as an architect between 1933 and 1937. During the 1930s, the International Style was imported to Palestine by several architects who studied at the Bauhaus or worked in the offices of European architects who followed its principles – among them were Arie Sharon, Shmuel Mestechkin, Munio Weinraub, Erich Mendelsohn, Richard Kaufmann, Karl Rubin, and Yosef Neufeld. Additionally, the activity of Le Corbusier in Paris during the 1920s as well as Henry Russell-Hitchcock and Philip Johnson's Museum of Modern Art exhibition of 1932 influenced young Jewish architects, like Redstone, to travel from Europe and the United States to work in Palestine. This along with the "lack of a strong local building tradition" made the adoption of this new Western-influenced architecture more prolific throughout the Jewish settlement areas. Tel Aviv, where Redstone worked as an architect on preparations for the 1934 Levant Fair and where he designed several apartment buildings, has the largest concentration of International Style buildings in the world and has become known as the "White City," in reference to the white stucco exteriors of the city's modern structures (The White City is also a UNESCO World Cultural Heritage Site).

Redstone's designs for the houses on Appoline Street adhere to the fundamental principles of the International Style including their simple geometric form, asymmetry, the use of curves and cylindrical forms, sliding and steel casement windows, corner windows, the use of textured glass block, lack of ornament and open floor plans. The houses have a similar character and incorporate many of the same features as the work Redstone was producing several years earlier in Palestine. However, the three Appoline houses have been adapted to accommodate local building materials and construction techniques. The most obvious departure from the principal characteristics of the International Style is Redstone's use of red reclaimed brick for the building exteriors. Although the use of brick or other alternative materials is not uncommon, many International Style buildings, including Redstone's earlier work in Palestine and Detroit (Tom Borman House (1939) at 1580 Lincolnshire Dr.), are characterized by smooth unadorned white or light-colored stucco exteriors applied over poured concrete or concrete block structures. In this case Redstone opted to use brick veneer for the Appoline Street houses. It is stated in his autobiography that this decision was made due to a shortage at the time of qualified craftsman that could apply the stucco finish. Other factors that may have influenced his decision included cost, which would have been higher for concrete construction, his experience and knowledge of brick masonry detailing and possibly a desire for the new houses to blend with the architecture of the surrounding neighborhood.

The distinctive approach to site planning Redstone adopted for the houses on Appoline Street was also influenced by his experiences in Palestine. He borrowed the concept of an interconnected and shared back yard from the Yemenite Jews who organized their vegetable gardens in a similar fashion. Redstone did not design the enclosed yard for use as a garden but instead created a large open space where the three close-knit families could socialize, a place for the children to play together, and a place to display art and sculpture. (Redstone would later author a book entitled *Art in Architecture*; he advocated throughout his career for the integration of art in building design.) The perimeter brick wall that encloses the rear yards of the Appoline Street houses has integral stone benches and shelves installed to create small gathering spaces and for the display of outdoor sculpture. Also incorporated into the center of the perimeter brick wall is a large masonry outdoor grill or barbecue that was used by all three families for cookouts and entertaining – itself a fine example of the outdoor kitchens/grilles that became such a popular backyard feature in the 1920s-50s and 60s. Redstone incorporated a small bas-relief stone panel into the face of the barbecue. In the center of the backyard is a small shallow wading pool and fountain that has two stylized snail sculptures, one at each end. The snails were created by Samuel Cashwan, a sculptor and friend of Redstone's whom he had met in the 1920s while Cashwan was teaching at the Detroit Society of Arts and Crafts.

The interiors of the houses feature open floor plans with the living and dining spaces flowing into one another. Select rooms are clad with naturally stained curly maple wall covering contrasting with the white plaster walls of the main living areas. In some locations curves are introduced at the intersections of walls. The main staircases feature gently curving maple wood rails. Several niches embellished with planters and glass block panels have been included in the design for

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the display artwork and sculpture. The second floor generally contains three bedrooms, studio space (19303 Appoline St.) and a porch. Ruth Adler Schnee, a talented artist and designer who Redstone met while studying at Cranbrook, designed the draperies for the houses.

Henry Abrams lived in his house for several years but eventually sold it. Later in the 1970s, American songwriter, musician and Motown legend Marvin Gaye bought the house and lived in it for a short period of time. During this same period, a number of notable musicians and pioneers of the music industry lived in this area of Detroit.

Sol Redstone lived at 19309 Appoline Street until his death in 1994.

Louis Redstone lived in his house until his death in March of 2002. He died just a few weeks before his 100th birthday. His wife remained in the house until November 2002 when the property was sold.

Criterion B – Person

Louis G. Redstone - Architect

Louis Gordon Routenstein was born March 16, 1903, in Grodno, then a part of the former Poland incorporated into the Russian Empire, now in Belarus near the borders of Poland and Lithuania. The family name was translated to Redstone by Louis' brother Sol when he immigrated to the United States in 1916. His parents ran a small military supply business providing uniforms and wares to the Russian Army. A talented embroiderer, Redstone's father was designated as the "Craftsman to his Imperial Majesty the Czar" after sending the Czar an embroidered pillow bearing the symbol of the State of Grodno. Redstone, who was the fifth of seven children, attended school in Grodno and developed his desire to study architecture at a relatively young age. In the wake of World War I, with few opportunities for young Jews in Polish-occupied Grodno, Redstone made the decision to travel to Palestine as part of a Zionist youth corps program. The primary purpose of the program was for the participants, who were referred to as "Pioneers," to work on infrastructure projects that would prepare the land for Jewish settlement. Over the course of several years working in Palestine, Redstone was assigned to a variety of projects including landscape restoration and reforestation work, the draining of swamps and the construction of several residences. It was while working on the construction projects that Redstone first began to develop his skills as a mason.

In the mid-1920s Redstone's brother Sol, who had already immigrated to the United States and was living in Detroit, encouraged Louis to join him in America. He emphasized that the University of Michigan in Ann Arbor had one of the best architectural schools in the country and that Louis should consider applying to the program. Redstone made the decision to leave Palestine and traveled to the United States in 1923. He did not enroll in school immediately but instead chose to "prepare" for his future study of architecture by working as a construction laborer and mason during the day and studying English and blue-print reading in the evenings. This lasted a few years until he was able to save enough money for tuition. It was during this period that Redstone met his future long-time friend Samuel Cashwan, an artist and sculptor with whom Redstone would collaborate for much of his career. Cashwan received his art training at the Architectural League of New York and also attended the Ecole des Beaux Arts. He was named head of the sculpture department at the Detroit Society of Arts and Crafts and then later went on to teach at the University of Michigan. Throughout his career, Cashwan was commissioned to complete several public monuments and also provided art and sculpture for numerous building projects throughout Michigan. During the Depression he headed the WPA Sculpture section for Michigan and in 1942 his work was exhibited at the Museum of Modern Art. Redstone displayed a number of Cashwan's sculptures in his home and also collaborated with him to design the wading pool in the backyard of the Appoline Street houses.

Redstone was accepted into the architecture program at the University of Michigan in 1925. He studied in Ann Arbor over the next four years, returning to Detroit each summer to work as a brick mason. Redstone excelled academically and was recognized as a member of the honorary architectural fraternity, Tau Sigma Delta. He graduated with a Bachelor's degree in architecture in 1929. In his autobiography Redstone relays an interesting exchange between himself and the Dean of the Architecture Department at the time, Emil Lorch, where Lorch expresses concern about Redstone's "modern approach" to his designs and suggests that his student work showed influence of the "style of ancient synagogues."

After graduating Redstone traveled to Grodno to see his family and then took an extended tour of Europe including visits to Paris, Florence and Rome. He returned to the United States and was able to secure a drafting position in Detroit with Albert Kahn Associates. With the onset of the Great Depression he was laid off but eventually found work for a short

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period of time with Frederick Howell, "an English-born architect who specialized in custom-designed homes." His employment lasted for approximately eight months until once again he found himself out of work. In 1931 Redstone responded to an advertisement for engineers and technicians with knowledge of the Russian language. He was hired by the Ford Motor Company to work on the Autostroy project, where he translated technical manuals and then worked as part of an architectural team designing automobile factories for various sites in the Soviet Union. This position lasted until 1933 when the project was completed. In light of the poor economic conditions Redstone chose to return to Palestine to seek work in the architectural field so that he could continue to gain experience in his new profession.

Between 1933 and 1937 Redstone practiced as an architect in Palestine completing projects in and around Tel Aviv. He also worked on the Levant Fair designing pavilions for the various exhibitors. The Levant Fair was an international trade fair that began in 1924 and was held in various locations near Tel Aviv until it was given a permanent home on the Yarkon Peninsula. In 1934, the year Redstone worked on the Fair, it featured exhibits from 821 foreign companies representing 23 different countries. The buildings constructed for the Fair were for the most part modern International Style structures with smooth, white stucco exteriors. Through his work on the Levant Fair project Redstone became acquainted with several local developers and decided to open his own architectural office. Redstone received a number of commissions for moderate-sized apartment buildings but also had to supplement his income by producing presentation drawings for other established architectural firms. Faced with the looming threat of another World War and an obligation to return to the United States to retain his American citizenship, Redstone decided to leave Palestine. Before returning to America, however, Redstone briefly reunited with the firm he worked with on the Levant Fair project and spent several months in Paris working as part of a team of architects designing the Jewish Pavilion for the 1937 World's Fair.

After arriving back in Michigan and having difficulty finding work with established local firms Redstone made the decision to open his own architectural office. He initially started out completing residential commissions but continued to prepare presentation drawings and also provide printing services for other architects. His brother Sol served as the company's business manager and his sister Riva managed the books (a position she would hold for over 30 years). Redstone continued to apply a contemporary approach to his work and before long he was being sought after to design more buildings in the modern style. As part of one of these early residential commissions Redstone applied his innovative concept of conjoined rear yards between several residences. He achieved this by moving the garages from their typical location at the rear of the property and attaching them to the residence. He also eliminated the dividing fences between the individual lots creating a common shared yard, a design he would use again for the Appoline Street houses. Several more commissions came as a result of an exhibit of Redstone's water color paintings entitled "Palestine Impressions," held at the J. L. Hudson Gallery. This public display of Redstone's artwork resulted in him designing the Tom Borman residence for the owner of Tom's Food Markets and the headquarters for the Workman's Circle Organization, a Jewish fraternal society.

In 1938 Louis' brother Sol was married and a year later Louis married Ruth Roslyn Rosenbaum. A few years after this Redstone began designing the houses on Appoline Street. The three houses were built by Sol Redstone for a cost of approximately \$35,000 and upon their completion they were featured in several local newspapers for their innovative site planning. The concept of the interconnected back yards was lauded in the publications as the new "Backyard U.S.A."

In the early 1940s, by chance, Redstone came into contact with the Ox-Bow Summer School of Art while vacationing in Saugatuck, Michigan. He was invited to participate in the watercolor classes and enjoyed the experience so much that he returned to the school numerous times over the next decade. A few years later he became involved with the Civic Design Group, a volunteer group of architects who worked under the direction of Eliel Saarinen to explore planning issues related to the City of Detroit. This experience inspired him to go back to school to continue his architectural education. He enrolled in the Cranbrook Academy of Art where he studied under Saarinen for one year. He graduated in 1948 with a Master of Arts degree in Architecture and Urban Planning. In his autobiography Redstone states that his experience at Cranbrook intensified his lifelong interest in the promotion of art in architecture. He would later go on to author a book on the subject, *Art in Architecture* that included examples from around the country and world, including some of his own. This would be the first of five books he would write on various topics related to architecture.

Redstone's practice continued to realize success over the next several decades. The firm received commissions for a wide range of building types including a number of commercial and corporate buildings including gas stations, car dealerships and banks as well as several schools and synagogues. As the size and complexity of the commissions increased Redstone decided to take on a partner in the firm, eventually selecting Allan G. Agree. Agree and Redstone worked together for ten years before dissolving their partnership. As an extension of his commercial and retail work,

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Redstone was selected to design a number of shopping centers during the 1950s. Working in association with nationally acclaimed commercial architect Victor Gruen, who would become the country's premier shopping center designer, Redstone participated in the design of Southland and Westland, the first suburban shopping malls in the Detroit area, developed by the J. L. Hudson Company, owners of downtown Detroit's leading department store, as well as several others in Ann Arbor (Arborland), Livonia (Wonderland) and Flint (Genesee Valley). In 1973 he wrote a book on the subject entitled *New Dimensions in Shopping Centers and Stores*.

Over the course of his career Redstone became increasingly involved in the American Institute of Architects (AIA), traveling annually to the organization's conferences and serving as president of the Detroit Chapter. He also continued his earlier work with the Architects Civic Design Group by chairing its successor organization, the Architects Urban Design Collaborative, a group of 35 architects who volunteered their time to develop a program and plan for revitalizing Detroit's Central Business District (CBD). This led to another book completed in 1976 entitled *The New Downtowns: Rebuilding Business Districts*.

Beginning in the 1950s and continuing into the 1980s Redstone traveled extensively throughout the world, first as part of several international tours organized by the AIA and then later as an official delegate of the International Union of Architects (UIA). In 1970 the Redstone firm designed the Michael Berry Terminal at the Detroit Metropolitan Wayne County International Airport and then later in the 1980s was involved in several rehabilitation projects on the Detroit riverfront and at various colleges and universities throughout southeastern Michigan.

Redstone's talents as both an architect and artist were recognized and acknowledged throughout his long career. In addition to numerous design awards for individual building projects, Redstone was also recognized for his broader contributions to the architectural profession when he was inducted into the College of Fellows of the American Institute of Architects in 1964. In his FAIA nomination he is praised for his philosophy of design which is said to be based on the "honest expression and use of materials, special attention to details and the integration of the arts with architecture." In 1969 he was the Gold Medal winner of the AIA's Detroit chapter and later in 1978 he received a Gold Medal from the Michigan Society of Architects, the highest honor conveyed by the organization. In addition to these and several other honors he received the AIA's Robert Hastings Award for his contributions to improving the quality of the urban environment and a Life Membership Card from the International Union of Bricklayers and Allied Craftsmen, and was elected an honorary fellow of the Royal Academy of Fine Arts of the Netherlands.

The Redstone architectural firm celebrated its 50th Anniversary in 1987. Louis Redstone died in 2002 at the age of 99. The Redstone firm continues to operate today with Dan Redstone serving as president.

9. Major Bibliographical References

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Name of Property

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Louis G. Redstone Residential Historic District
Name of Property

Wayne County, MI
County and State

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property .33 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

1	<u>17</u>	<u>321320</u>	<u>4699930</u>	3	<u></u>	<u></u>	<u></u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u></u>	<u></u>	<u></u>	4	<u></u>	<u></u>	<u></u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

1. 19303 Appoline Street
Property ID# 22021451

W APPOLINE S 8 FT 938 939 GREENWICH PARK SUB L41 P28 PLATS, W C R 22/225 50.22 X 109

2. 19309 Appoline Street
Property ID # 22021450

N32' 938; S24' 937; 1/2 ADJ VAC AL RR

3. 19315 Appoline Street
Property ID# 22021449

W APPOLINE 936 N 16 FT 937 GREENWICH PARK SUB L41 P28 PLATS, W C R 22/225 56 X 109

Boundary Justification (Explain why the boundaries were selected.)

The district boundaries include the three original residential parcels comprising approximately .33 acres. The houses and full extent of the landscape features that contribute to the setting are included within this boundary.

11. Form Prepared By

name/title Rob Yallop

organization Lord, Aeck & Sargent Architecture date August 2012

street & number 213 South Ashley Street telephone 734-827-3930

city or town Ann Arbor state MI zip code 48104

e-mail ryallop@lasarchitect.com

Louis G. Redstone Residential Historic District
Name of Property

Wayne County, MI
County and State

Additional Documentation

Submit the following items with the completed form:

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

Photographs:

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

Name of Property: Redstone, Louis G., Residential Historic District

City or Vicinity: Detroit

County: Wayne

State: MI

Photographer: Rob Yallop, Lord, Aeck & Sargent Architecture

Date Photographed: Exteriors taken June 2011, Interiors taken July 2012.

Description of Photograph(s) and number:

- 1 of 31 View of the Redstone-designed residences looking north from the corner of Cambridge Avenue and Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0001.tif
- 2 of 31 Historic District looking southwest towards Cambridge Avenue.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0002.tif
- 3 of 31 Louis. G Redstone House at 19303 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0003.tif
- 4 of 31 Louis G. Redstone House (19303 Appoline Street looking southwest.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0004.tif
- 5 of 31 Rear view of Louis G. Redstone House (19303 Appoline St.) looking southeast.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0005.tif
- 6 of 31 View of Louis G. Redstone House (19303 Appoline St.) looking northeast from Cambridge Avenue.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0006.tif
- 7 of 31 Interior of 19303 Appoline Street showing stair.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0007.tif

Louis G. Redstone Residential Historic District

Wayne County, MI
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Name of Property

- 8 of 31 Railing detail and glass block windows in 19303 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0008.tif
- 9 of 31 Living Room of 19303 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0009.tif
- 10 of 31 View from Living Room towards Dining Room and later addition in 19303 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0010.tif
- 11 of 31 Built-in cabinet in Dining Room of 19303 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0011.tif
- 12 of 31 Kitchen of 19303 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0012.tif
- 13 of 31 Second floor railing detail in 19303 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0013.tif
- 14 of 31 Bedroom in 19303 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0014.tif
- 15 of 31 Bedroom in 19303 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0015.tif
- 16 of 31 19309 Appoline Street looking northwest.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0016.tif
- 17 of 31 Façade of 199309 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0017.tif
- 18 of 31 Rear view of 19309 Appoline Street showing addition.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0018.tif
- 19 of 31 Sam designed fountain/wading pool in the rear yard between 19303 and 19309 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0019.tif
- 20 of 31 Living Room and main stair in 19309 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0020.tif
- 21 of 31 Rear addition of 19309 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0021.tif
- 22 of 31 Dining Room in 19309 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0022.tif
- 23 of 31 Kitchen in 19309 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0023.tif
- 24 of 31 Office/study in 19309 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0024.tif
- 25 of 31 Second floor of 19309 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0025.tif
- 26 of 31 Bedroom in 19309 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0026.tif

Louis G. Redstone Residential Historic District
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- 27 of 31 Built in vanity/dresser in second floor bedroom of 19309 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0027.tif
- 28 of 31 Façade of 19315 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0028.tif
- 29 of 31 Rear view of 19315 Appoline Street.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0029.tif
- 30 of 31 Outdoor barbecue incorporated into brick perimeter fence.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0030.tif
- 31 of 31 Brick fence along rear property boundary looking north showing integrated stone shelf in foreground and barbecue in background.
MI_WayneCounty_RedstoneResidentialHistoricDistrict_0031.tif

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state MI zip code _____

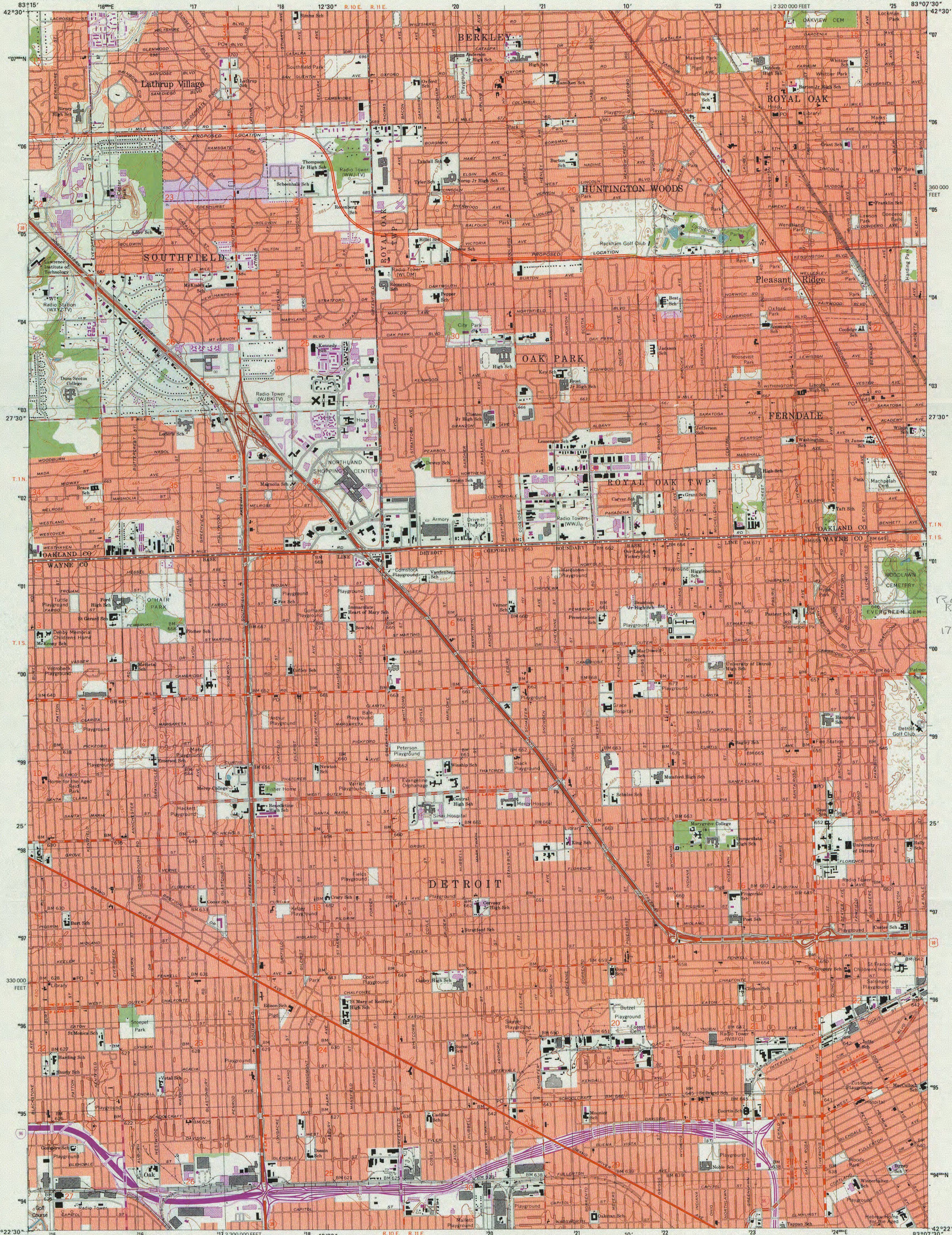
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

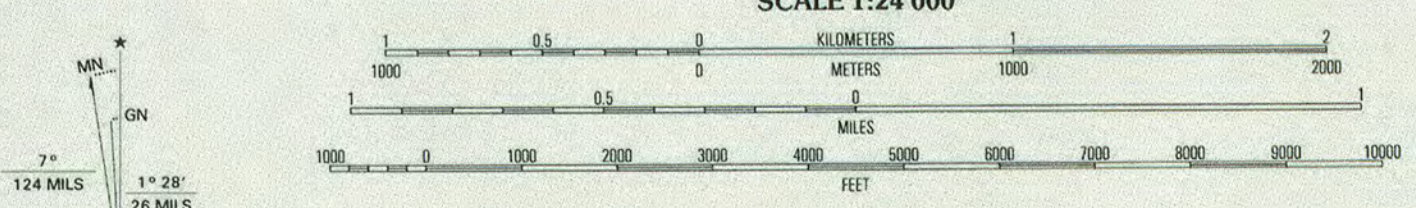


U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

ROYAL OAK QUADRANGLE
MICHIGAN
7.5-MINUTE SERIES (TOPOGRAPHIC)



Produced by the United States Geological Survey
Topography compiled 1967. Planimetry derived from imagery taken 1981 and other sources. Photosinspected using imagery dated 1996; no major culture or drainage changes observed. PLSS and survey control current as of 1967. Boundaries, other than coporate, verified 2000
North American Datum of 1927 (NAD 27). Projection and 10 000-foot ticks: Michigan coordinate system, south zone (Lambert conformal conic)
1000-meter Universal Transverse Mercator grid, zone 17
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software
Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours



CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

ROAD CLASSIFICATION

Primary highway
hard surface
Secondary highway
hard surface

Light-duty road, hard or
improved surface

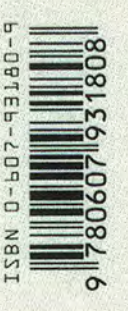
Unimproved road

Interstate Route U.S. Route State Route

1	2	3	1 Pontiac South
2	3	4	2 Birmingham
3	4	5	3 Warren
4	5	6	4 Redford Park
5	6	7	5 Highland Park
6	7	8	6 Ecorse
			7 Dearborn
			8 Detroit

ADJOINING 7.5' QUADRANGLE NAMES

ROYAL OAK, MI
1996
NIMA 4368 1 NW-SERIES V862



RECEIVED
AUG 31 2000
USGS AND
HISTORICAL MAP ARCHIVES













19303

GRAffiti on a brick wall

































Live
Laugh
Love









Khloe





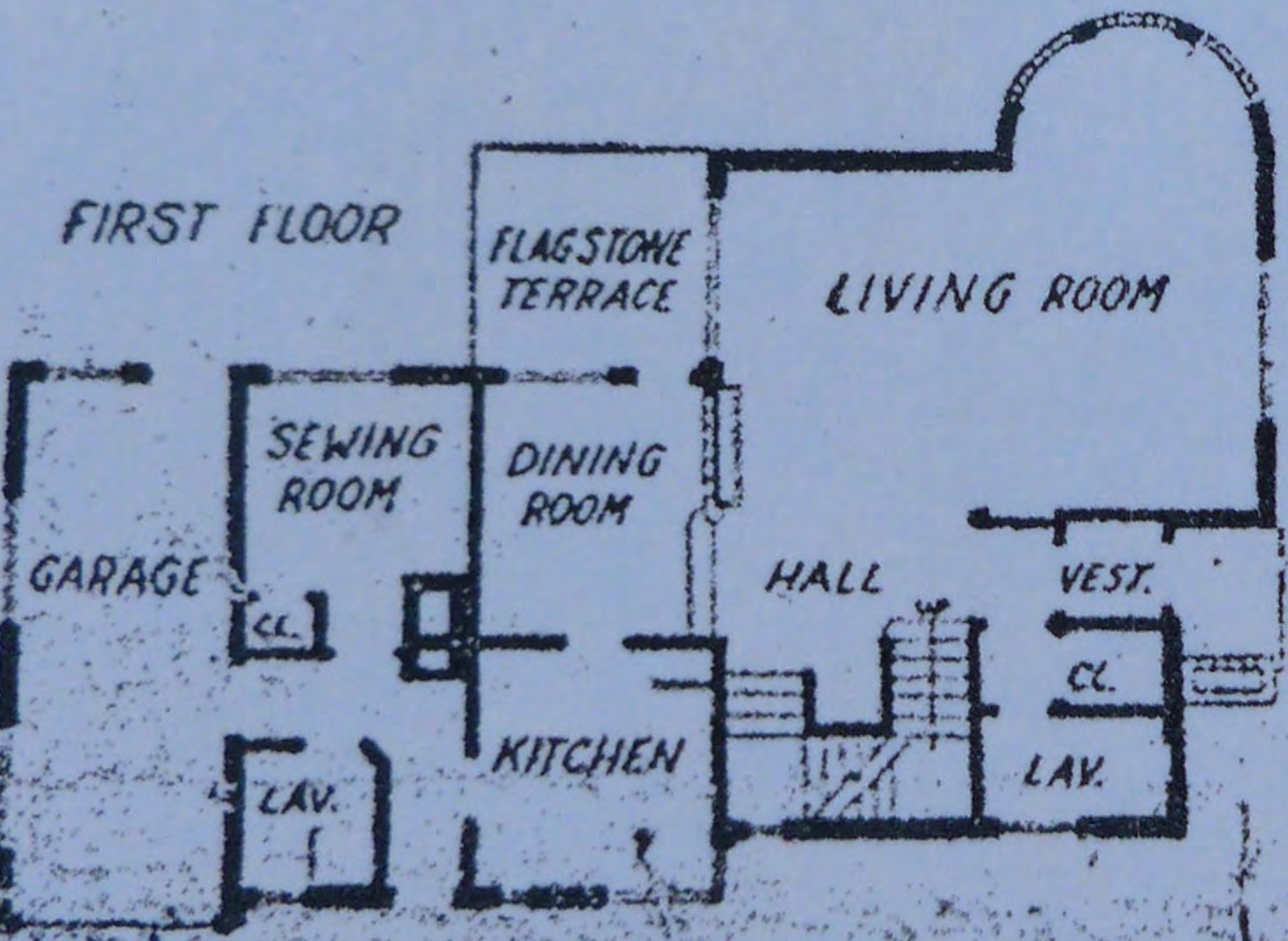








FIRST FLOOR



FLAGSTONE
TERRACE

LIVING ROOM

SEWING
ROOM

DINING
ROOM

GARAGE

HALL

VEST.

KITCHEN

LAV.

CL.

LAV.

CL.

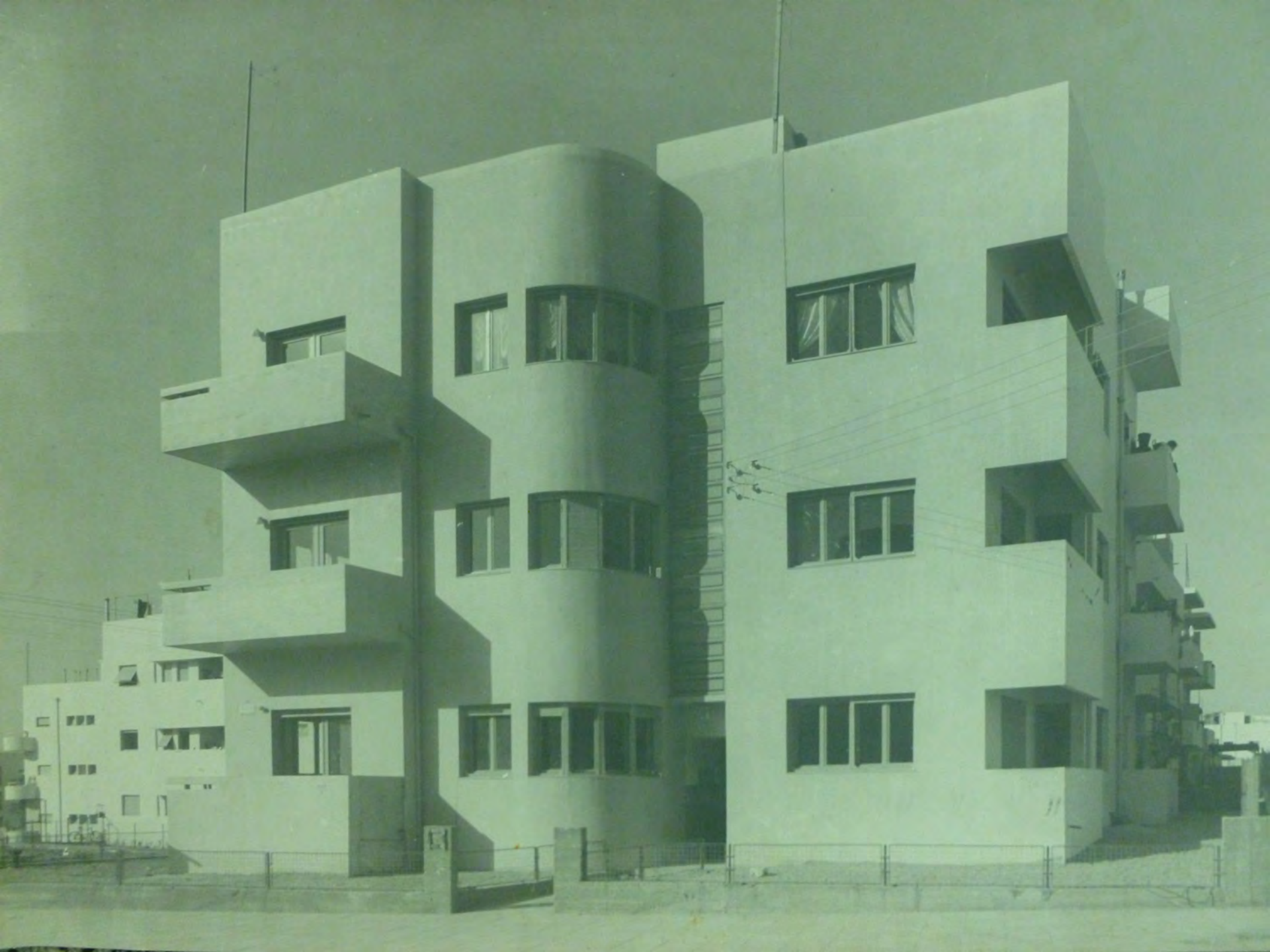




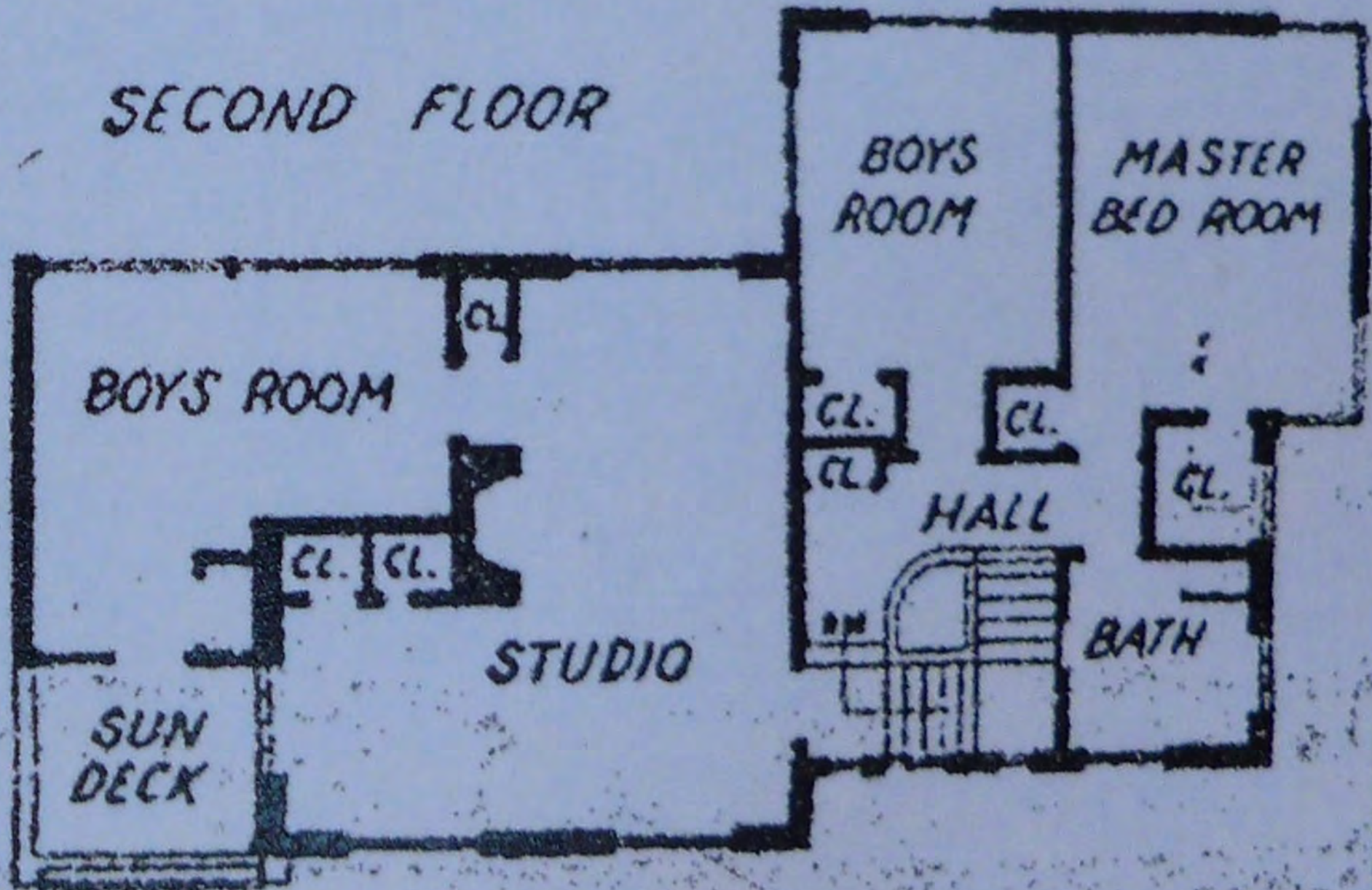


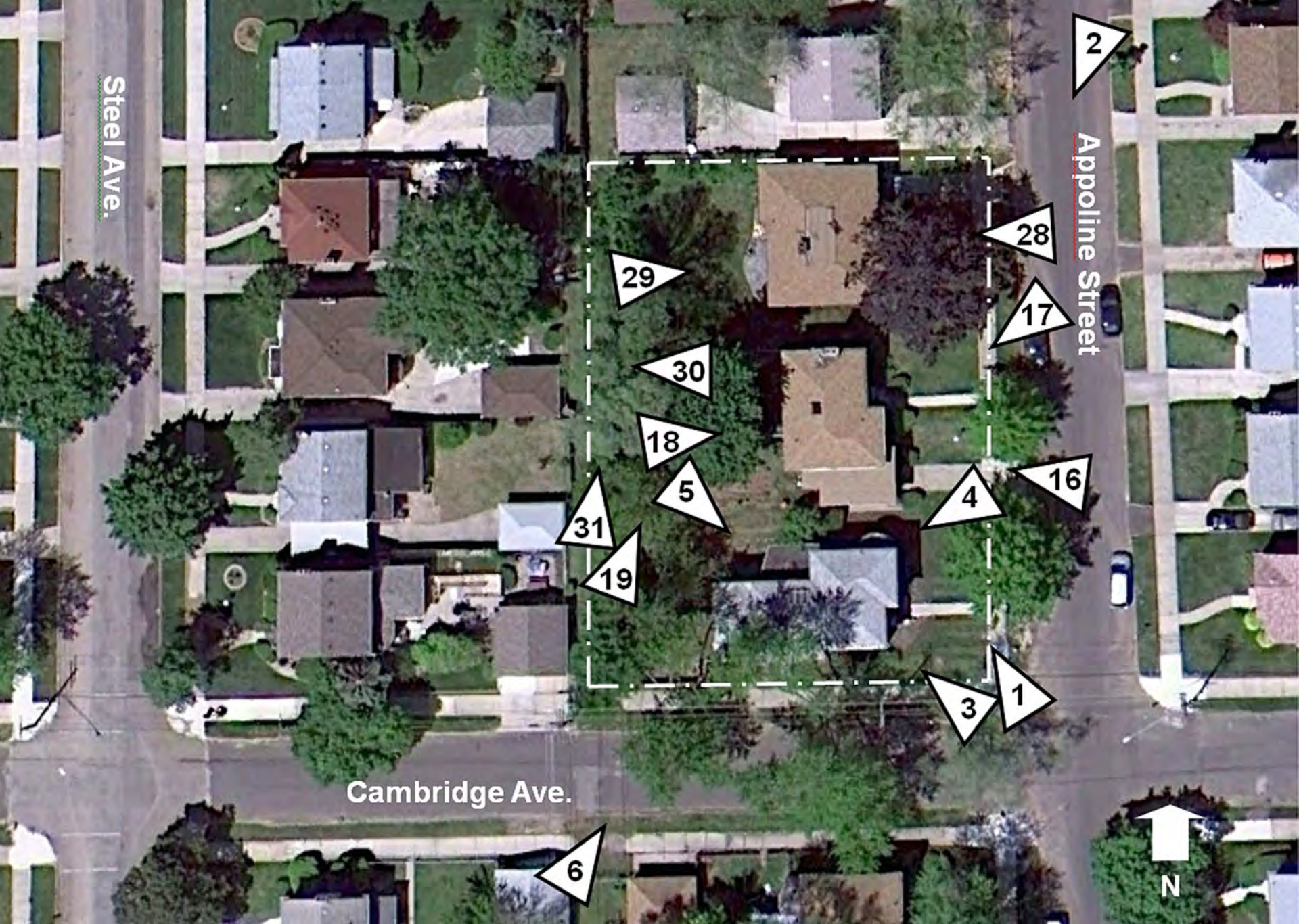






SECOND FLOOR





Steel Ave.

Appoline Street

Cambridge Ave.

