STAFF REPORT 01-22-2020 REGULAR MEETING

APPLICATION NUMBER: 20-6608

ASSOCIATED VIOLATION NUMBER: 19-325

ADDRESS: 31 ARDEN PARK BOULEVARD (HENRY STEINBRECHER HOUSE)

HISTORIC DISTRICT: ARDEN PARK – EAST BOSTON

APPLICANT: ADAM HOLLIER

PROPERTY OWNER: ADAM HOLLIER

DATE OF COMPLETE APPLICATION: 01-02-2020

STAFF SITE VISIT: 01-07-2020

SCOPE: ERECTION OF FENCE (WORK COMPLETED IN VIOLATION)

EXISTING CONDITIONS

The building located at 31 Arden Park Boulevard is a 2½-story single-family residence constructed in 1916. The structure is clad in buff-colored brick and features wood and cast stone detailing. The multi-hipped roof is covered in red clay tile and includes two chimneys in addition to a small dormer at the east end of the roof and a larger dormer at the north (rear) side of the roof. The main body of the house is flanked by single story wings to the east and west. The elevation of the main body of the house is symmetrical with the front entrance centered on the façade. The entryway projects from the main body of the house and is articulated with an arch of cast stone with iron detailing at the second floor. The house sits on a large lot located just inside the Arden Park gates. The west property line runs parallel with Woodward Avenue.

PREPARED BY: A. PHILLIPS



PROPOSAL

With the current proposal, the applicant is seeking the Commission's approval to retain the 8' tall wood fence that was erected at the south, west, and north perimeter of the property per the attached application. Included in the proposal are the following scope items:

- Remove all trees, shrubs, and vegetation along existing fence line
- Remove existing 7' high fences (chain link and wood privacy fences exist directly adjacent to one another along fence line) and existing barbed wire located at the top of the fences (overall fence height of 8'-6").
- Erect new 6' tall wood fence with 2' lattice at the top of the fence (overall fence height of 8').

o 16' section of fence (two 8' panels) located at the northern 1/3 of the west elevation of the fence serves as a gate from the rear yard to the open area directly west of the lot.

STAFF OBSERVATIONS & RESEARCH

- The violation was reported to HDC staff on October 28, 2019 and the Buildings, Safety Engineering & Environmental Department (BSEED) issued a Violation Notice on November 5, 2019 with compliance required by November 30, 2019.
- The applicant contacted HDC staff prior to November 30, 2019 to understand what was required to resolve the violation. The applicant submitted the required documentation in January 2020.
- The new fence is highly visible from the right-of-way.

ISSUES

- The 8' height of the new fence does not meet the Commission's Fence & Hedge Guidelines as an allowable height at side lot lines. Additionally, not all of the fencing found on the property was replaced, only a portion of it. The remaining fence along the east lot line is black wrought iron, a short portion of chain link fence extends perpendicular to the new fence at the south elevation -- past the front face of the house, and a small section of 8' tall wood fence exists adjacent to the driveway west of the house. See submitted diagram for locations and fence types. Note that the portion of the chain link fence that exists perpendicular to the new wood fence at the front yard (past the front face of the house) is not represented in the diagram. There are currently 3 types of fencing material on the lot which does not meet the Commission's Fence & Hedge Guidelines which state, "A single lot shall contain no more than two types of fencing material."
- The fence is currently unpainted wood. The application does not include any information regarding proposed finish for the fence.
- It is staff's opinion that the lattice portion of the new fence detracts from the historic character of the property and is therefore not considered appropriate.

RECOMMENDATION

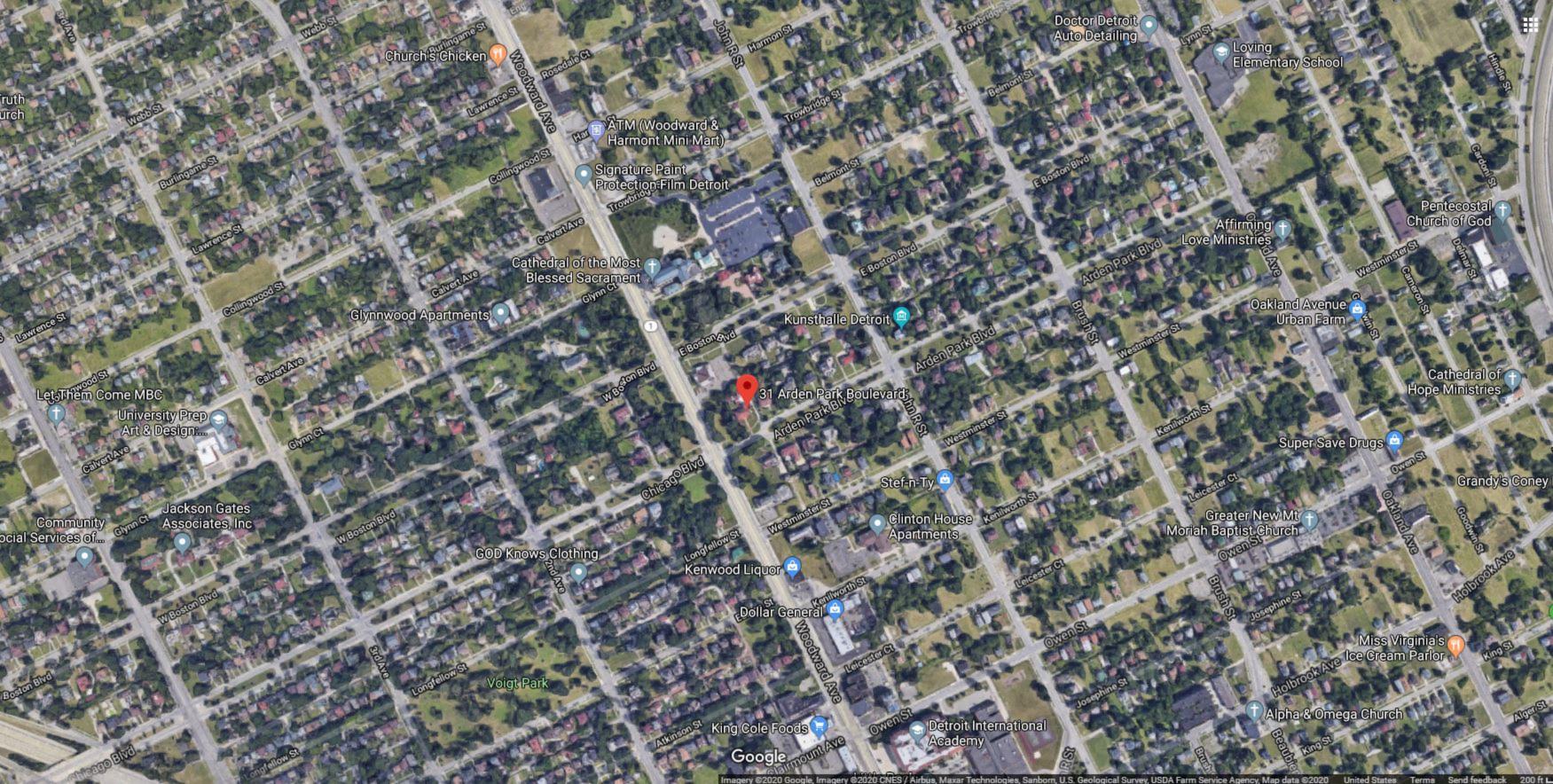
It is staff's opinion that the work, as proposed, and with the staff conditions proposed below, retains and preserves the historic character of the building, its site, and setting. Staff therefore recommends that the Commission issue a Certificate of Appropriateness as the proposed work meets the Secretary of the Interior's Standards for Rehabilitation, especially:

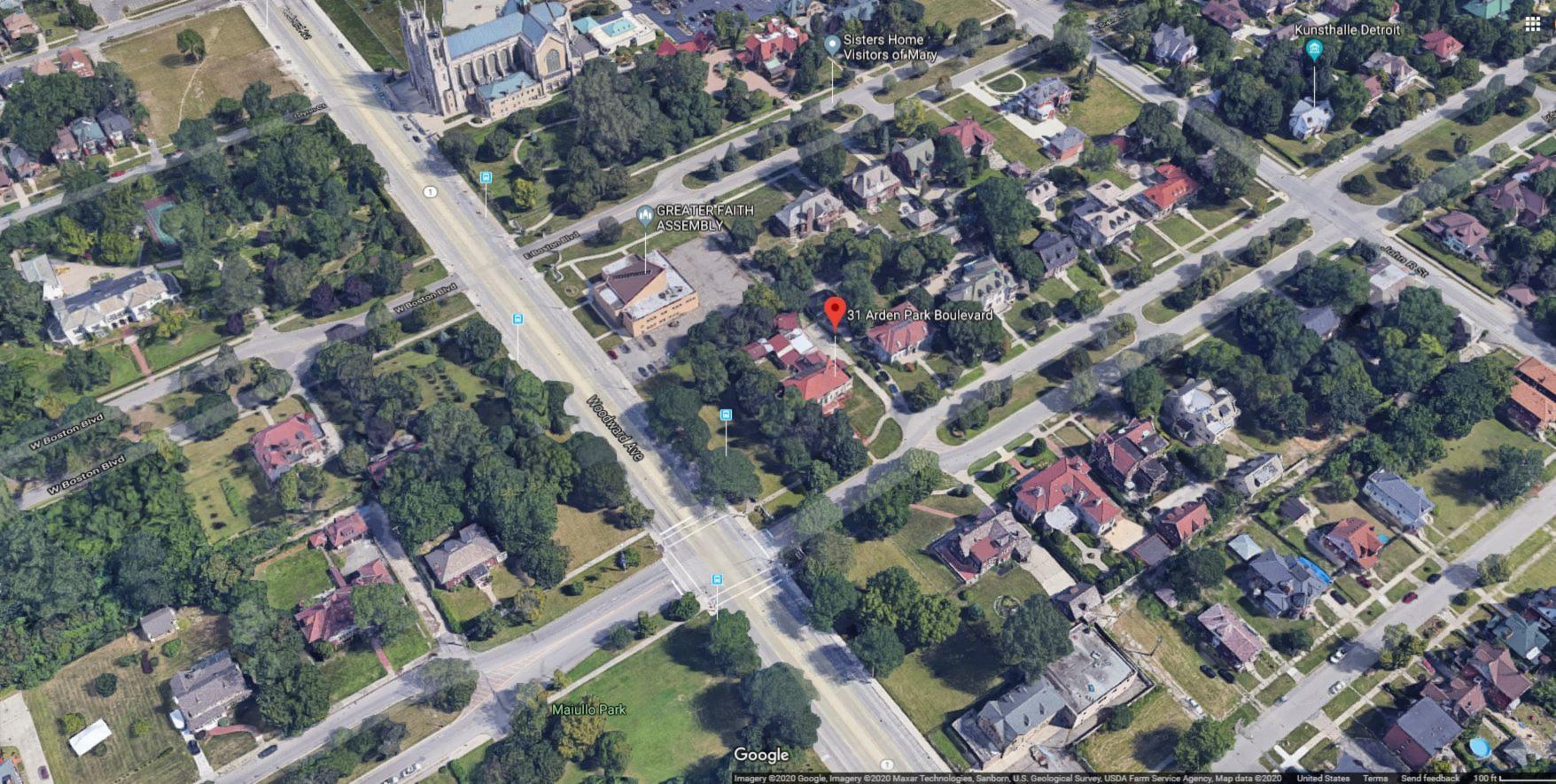
#9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

#10) New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

However, staff recommends that the Commission issue this Certificate of Appropriateness with the following conditions:

- The lattice portion located at the top of the fence be removed.
- The fence be stained or painted to complement the house.

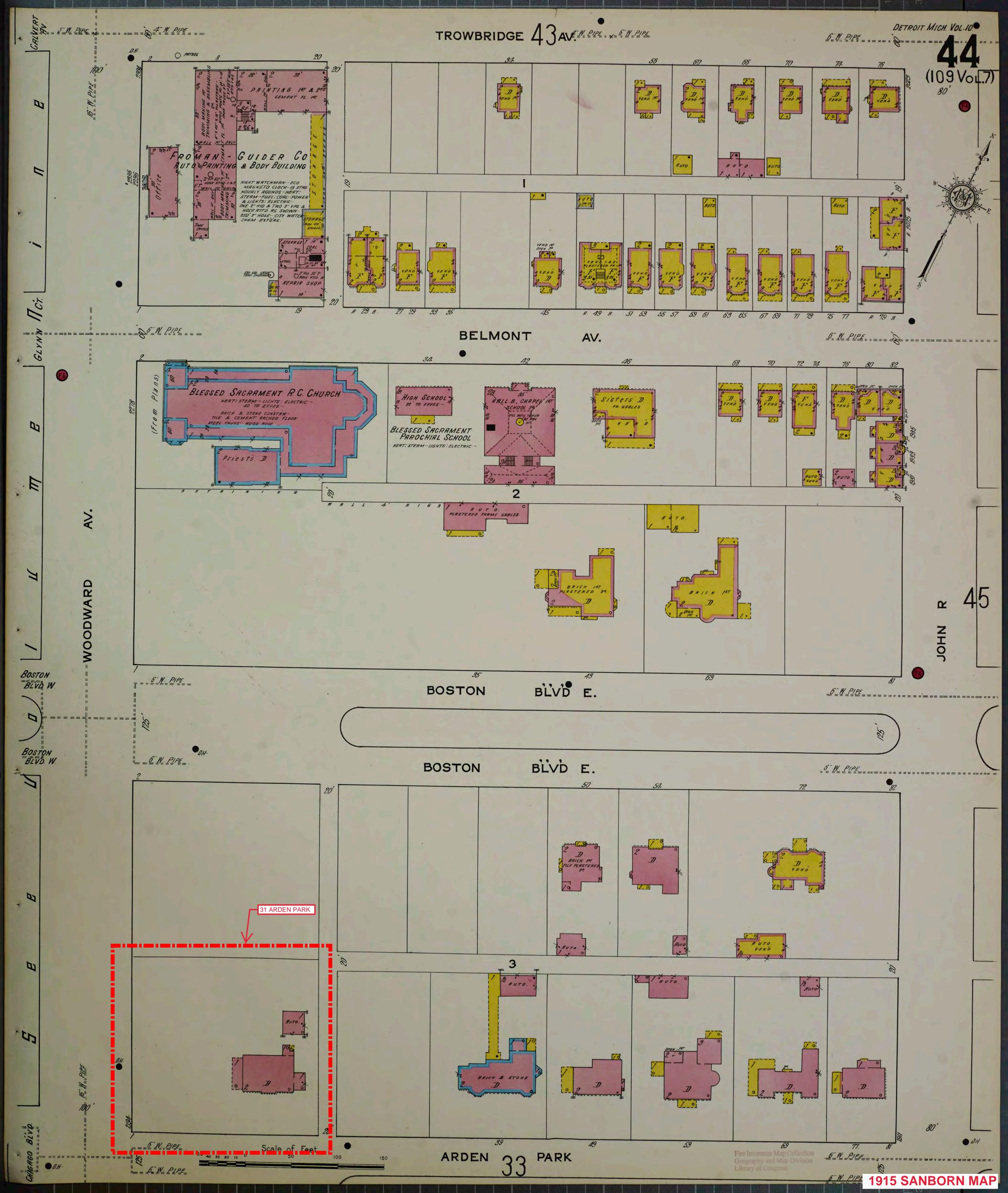


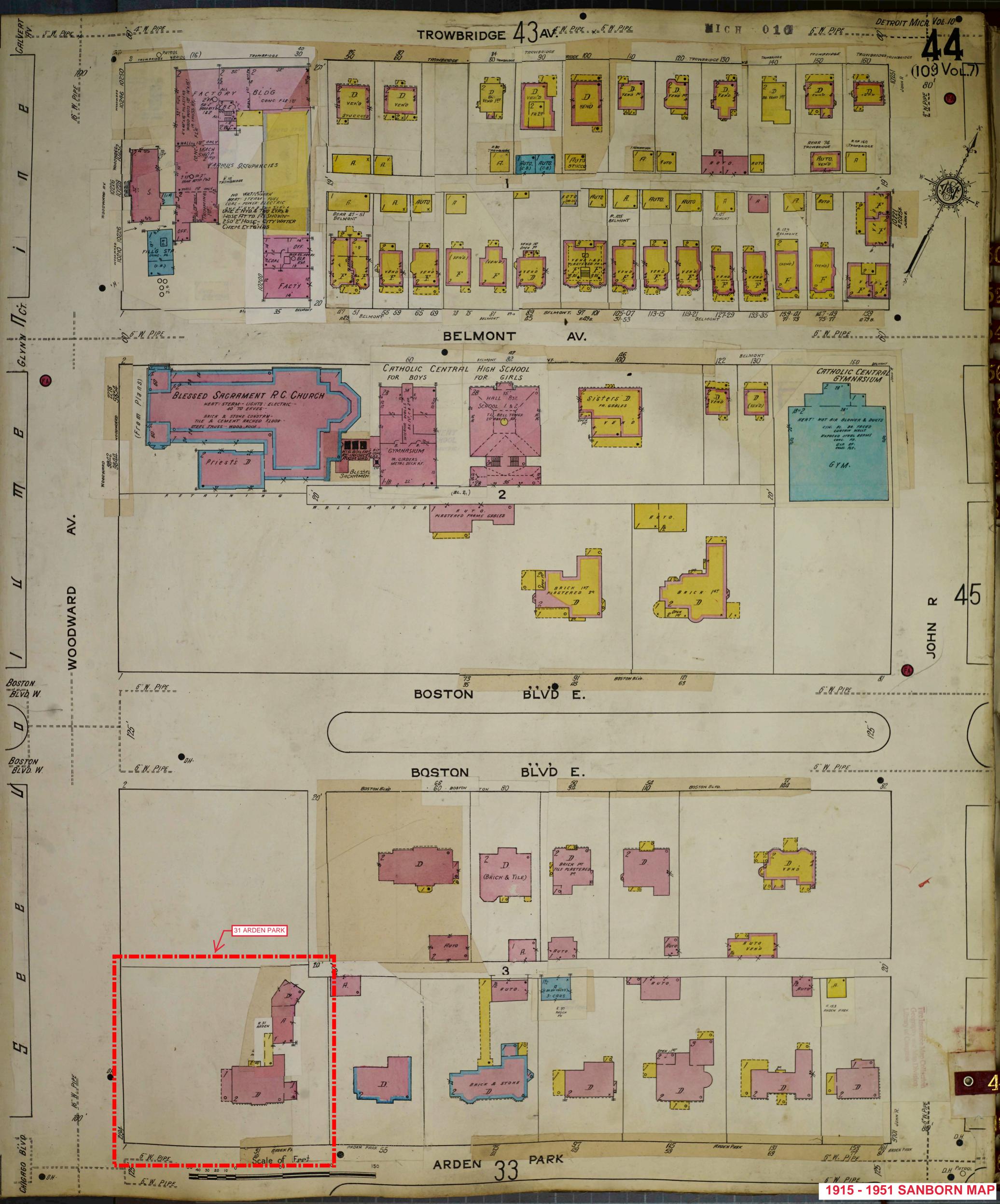


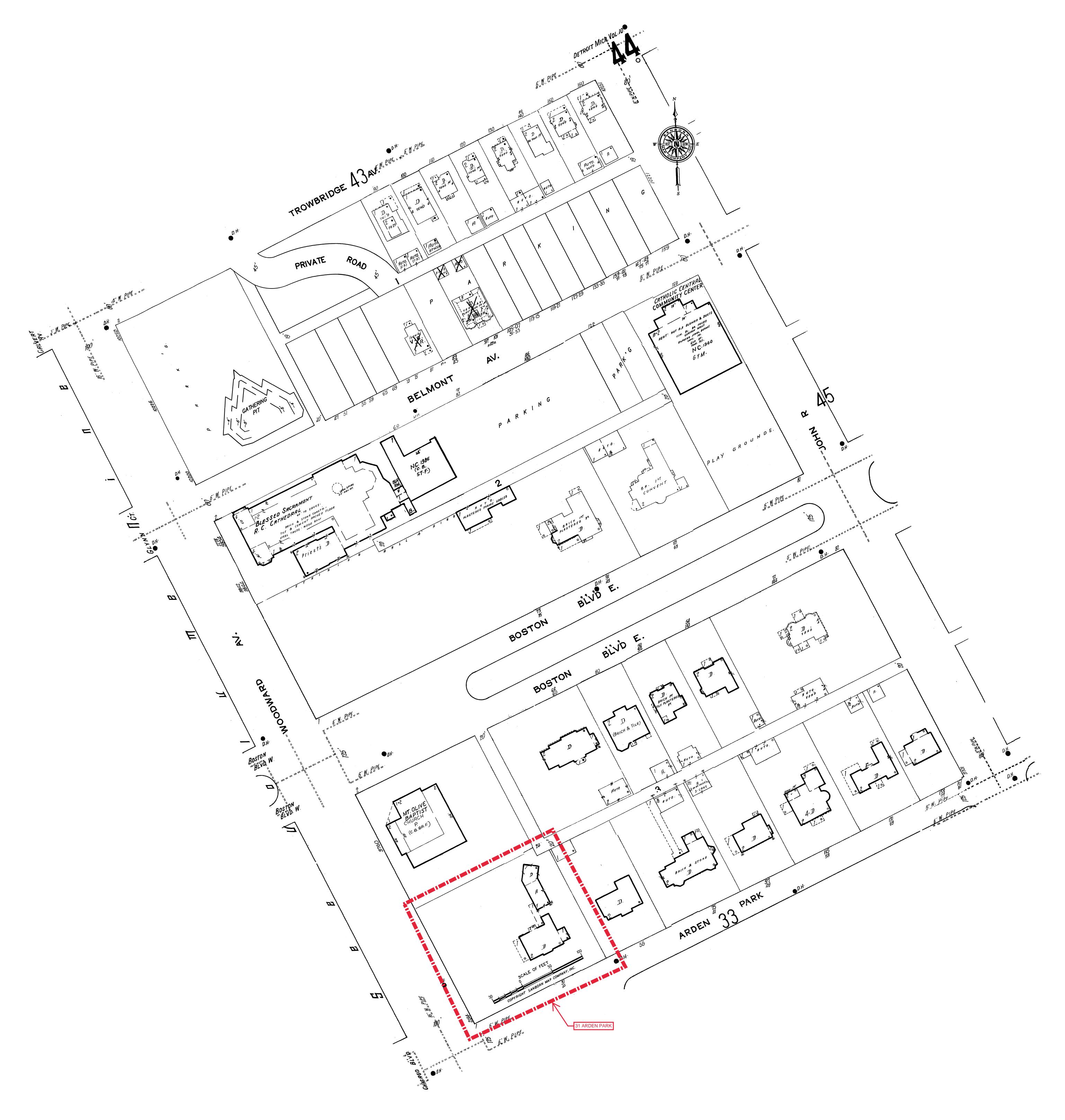










































REPORT

Existing Condition

My wooden stockade fence was damaged by trees. The fence was not repairable due to sustained damage. The fence was a 7ft chain link fence with a Wooden privacy fence covering the chain link fence. At the top of the fence was 18in of barbed wire taking the total height of the fence to 8'6". The previous fencing material was not of a historic nature and featured a significant amount of rotten wood and different types of wooden sections exist. The eastern section of fencing is black rod iron 8ft fencing.

Project description

Due to storms multiple sections of the fence were damaged. The fence was no longer repairable. To replace the fence it was necessary to clear weed trees brush and other vegetation that previously screened the fencing. A new wooden 6ft stockade fence was erected with 2ft of lattice above to maintain the original height of the fence. The wooden lattice is boxed with 6in 5/4 board.

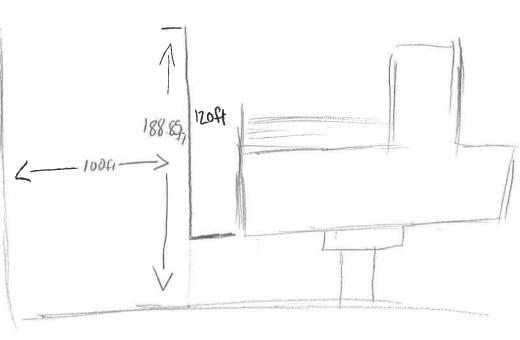
Detailed Scope of Work

- Brush removed
- Downed tree limbs removed
- Old fence disassembled and carted away
- 4x4 fence posts set in 4ft holes with 320lbs of concrete in each 12in hole
- Fence constructed with 2x4 rails each plank was nailed on using 2in brad nailer
- Lattice attached
- 5/4 6 boards covering seems between vertical planks and lattice
- Gate opens a 16ft section two 8ft sections open on swing gate with black iron hardware.

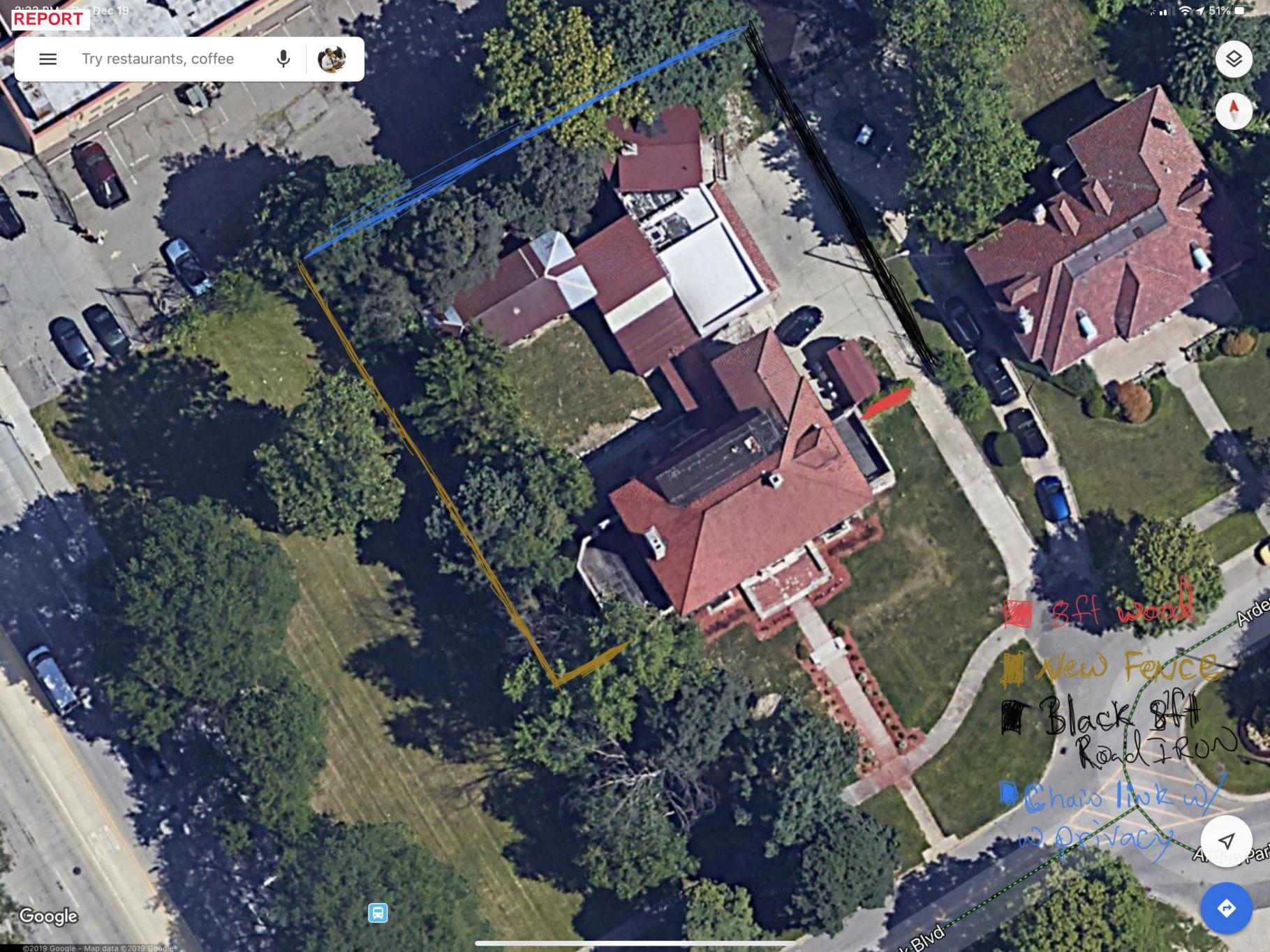


Image capture: Jun 2019 © 2019 Google

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Arden Park









9719 Woodward Ave - Google Maps



Image capture: Jun 2019 © 2019 Google











Fence and Hedge Guidelines



The uniform pattern and relationships of front lawns, building setbacks and open spaces, street trees, fencing and sidewalks contribute to a collective impression of a historic district. When historic landscape features are removed or relocated, or elements that are not compatible with the site are introduced, site vistas are destroyed and the historic character of a district is diminished. One need only recall the great American elm trees that formed natural green canopies over the streets of so many Detroit neighborhoods up until the 1950s and how the disappearance of those trees had impacted the character of those neighborhoods to understand this concept.



Archival photographs depict the historic character of many Detroit neighborhoods as the <u>v</u> once were. Victorian workmen's clapboard cottages and tiny front yards enclosed by wooden picket fences typified in neighborhoods like Corktown. Solid board fence walls spanned the narrow spaces between these closely packed houses. On streets such as Vinewood and Lafayette, deep open yards surrounded elegant turn of-the-century brick mansions and were embraced by decorative cast iron fencing, erected <u>close to the facade around flower gardens</u>, or in great expanse, and at great expense, around the perimeter of the property, characteristically on brick foundation

walls running between brick piers. There was never, however, a strong fencing precedent in Detroit neighborhoods and after the turn of the century, much of the iron went the way of the war effort. What fencing remained went out of fashion as the Industrial Age introduced newer and more affordable materials. Attitudes changed and fencing became virtually non-existent after the 1920s, replaced by a move toward broad green, fenceless expanses. Yet, what little historic fencing remains or the lack of fencing that exists in our historic districts makes the same contribution as the elm trees did and has the same impact when removed, relocated or erected without historic precedence.

Today's homeowners in historic districts face challenges that require remedies that often differ from the historic dictates, i.e. what fencing may or may not have existed. The Design Guidelines for Fences and Hedges are proposed to offer the homeowner guidance in the introduction of new construction or replacement with new materials while protecting those elements of a historic district that have been identified as significant in defining the overall historic character of the neighborhood.

For the purpose of these guidelines, fencing shall mean any living natural planting or man-made structure, not integral to any building, used as a barrier to define boundaries, screen off, or enclose a portion of the land surrounding a building.

The recommendations of *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* must be followed prior to the removal or the replacement or construction of any fencing element in the landscape of the historic district. Information about *The Secretary of the Interior's Guidelines* can be obtained from the Historic District Commission office, however the key points follow.



Where Historic Fencing Exists

- Do not remove historic fencing, walls, or other fence elements.
- Retain historic fencing materials including metal, brick, stone and wood and the masonry of walls. Maintain and preserve all historic features, including rails, posts and newels, finials, railings, columns and piers, coping and walls. Care for and appropriately maintaining historic hedging and living fencing. Each of these elements conveys architectural and historical character through texture, ornamentation and design



- Repair is preferred over replacement. Repair deteriorated sections
 of historic fencing and walls with materials of a matching design,
 texture, and color whenever possible. Replant areas of historic
 hedging with a matching species.
- Replace only portions of fencing exhibiting significant deterioration, leaving all sound portions
 intact. Substitute materials, such as aluminum for wrought iron, should be visually and
 physically compatible with the remaining historic fencing or wall material and should be
 installed only when in-kind replacement is unaffordable.
- Use materials that match existing sections of historic fencing or walls in material, detail, color, texture and height when carrying out limited replacement or repair projects. If an exact color or texture match cannot be made, a simplified design is appropriate.



- For masonry walls, do not replace sections of historic brick with brick that is substantially stronger. Repoint with an appropriate mortar mixture that is no harder than the original historic mixture. Repoint only those joints that are no longer sound; largescale removal of mortar joints often result in damage to historic masonry. Match historic joints in color, texture, joint size and tooling when repointing.
- Use historic, pictorial or physical evidence to reconstruct severely deteriorated or missing fencing, walls, or fencing elements.
- Fencing, walks or other landscape features that use new or salvaged material to create a conjectural or falsely historical appearance are inappropriate and should not be undertaken.
- The removal of existing historical fencing should only be undertaken as a last resort. Natural or architectural fence elements that are slated for reconstruction or replacement should be photographically documented prior to removal of any historic fabric.

Historic Hedges or "Living Fences"

Hedges shall abide by the same rules governing other fencing types in historic district for heights and locations. Furthermore, the selected hedging plants shall be capable of growing at least one foot per year for the first three years, and shall be cared for so as to maintain a dense screen year-round. The following list of plant types shall be taken as only a guide for selecting appropriate hedging.

SCIENTIFIC NAME

COMMON NAME

Evergreen

-Taxus (varieties & species) Yews*

-Thuja occidentalis American Arborvital

-Tsuga canadensis Canada Hemlock

Deciduous

- Berberis thunbergu (vars. & sp.)

Japanese Barberry*

- Euonymus aleta compacta Dwarf winged euonymus

- Euonymus radicans (semi- evergreen) Winterscreeper

- Ligustrum milrense Amur Privet*

- Ligustrum iboluim Lbolium Privet

- Ligustrum obtusifoluim RegalPrivet* Regelianum

Viburnum lantana Wayfaring Tree

New Fencing - Approval by the Historic Commission

Permits for fence construction must be obtained from the Building and Safety Engineering Department and are subject to review by the Historic District Commission. The Elements of Design for the historic district of the application (available from the Historic District Commission Office) will be considered and each application will continue to be reviewed on a case by case basis.

The Historic District Commission may allow exceptions to the stated guidelines if the Commission views such exceptions to be beneficial to the overall appropriateness of a fence application proposal.

Consideration will be given to recommendations adopted by certain districts that are not in conflict with established guidelines and municipal code.

• Fencing must be properly installed according to City of Detroit codes and regulations.



- New construction of fences or walls should be designed to minimize impact to
 the historic fabric and should be compatible with the site in setback, size and
 scale to protect the historic integrity of the property and its environment.
- New fences or walls should be differentiated from the old and should be designed to compliment the style, design, color and material of the historic building(s) and its features.
- New fencing or walls should be removable without impairing the essential form and integrity of the historic property.

^{*}Species deemed most appropriate to historic districts.

- Fencing other than lot line fences (e.g. dog runs, etc...) shall be located in such a way as to be concealed from public view from streets and alleys.
- No slats or other material may be inserted or attached to chain link or other open fencing.

Any proposal for the installation of new or replacement fencing shall meet the following application considerations:



Allowable Types:

- Wood –flat board, picket post & rail, etc.... see page 7 for types. <u>Stockade fencing is not allowed</u>. Unpainted/ unfinished wood is not historically appropriate <u>and must be painted or stained a color that complements the house</u>
- · Cyclone or chain-linkfencing
- Twisted wire with wood posts (wire mesh)
- Wrought iron, cast iron and aluminum replicating wrought iron
- Brick and stone –masonry foundations, piers and fence walls. The material of any masonry wall should be compatible with that of the building it abuts.
- Hedges size, location, and height must conform to fence size, location, and height. See section entitled "historic hedges or living fences" on page 3
- * A single lot shall contain no more than two types of fencing material.

Allowable Locations:



Side yard and across side lots, at the front face of the house (set back line)

The side yard alone at the front face of the house, the back face or at a point between

Rear yard, from the back face of the house to the rear property line (can be considered with the side yard as well)

Rear property line or alley line

Front yard fencing is not allowed except on a corner lot and then only from the front face of the house on the side of the public right of way to the front walk.

Established property line patterns and street and alley widths must be retained.

Front yard and full perimeter fencing will be allowed only in districts where such fencing has been shown to be contextual in that district's Element of Design. Front yard fencing is allowed on corner lots along the walk adjacent to the side lot line from the front face of the house to the front corner (see below)

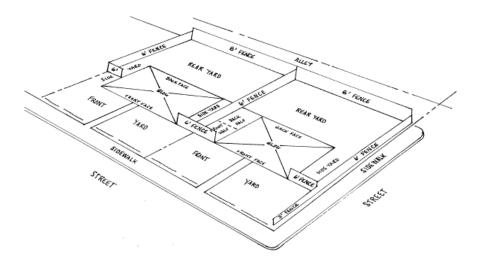
Allowable Heights:

- 6' side lot lines, at the front face of the house
- 8' rear property line
- 3' front yard -- applies only to corner lots on the side of the public right of way, otherwise front yard fencing is not allowed

Allowable Colors:

The most common colors for historic fencing are: black, white, green, brown

Optionally, the color of the fence could be a color complimenting the colors of the house and comparable to the colors found in the Detroit Historic Districts Style and Color Guide systems A through F (as available from the Historic District Commission Staff).



Variances

The Detroit Historic District Commission may allow variance to the previously stated guidelines if the Commission views such variance as beneficial to the overall appropriateness of a fencing proposal.

The Historic District Commission reserves all rights to amend or update this guideline or to deny the use of certain fencing if they are deemed inappropriate in any specific location.

Any questions pertaining to this guideline can be directed to the Historic District Commission Staff.

Sources for Guidance on Historic Materials and Landscape Features

Under the National Park Service Home page Website, http://www.nps.gov and related service links:

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

http://www2.cr.nps.gov/tps/tax/rehabstandards.htm

The Secretary of the Interior's Guidelines for the Treatment of Historic Properties, 1995

http://www2.cr.nps.gov/tps/secstan1.htm

Preservation Briefs 1-41 http://www2.cr.nps.gov/tps/briefs/presbhom.htm

Technical Preservation Services for Historic Buildings. http://www2.cr.nps.gov/tps/index.htm

For publications available through the Michigan State Historic Preservation Office: http://www.sos.state.mi.us/history/preserve/shpopubs.htm

Detroit Historic District Commission Coleman A. Young Municipal Center, 2 Woodward, Suite 808 Detroit, Michigan, 48226 Telephone: (313) 224-1762

Email: hdc@detroitmi.gov

Sec. 21-2-123. - Arden Park-East Boston Historic District.

- (a) An historic district to be known as the Arden Park-East Boston Historic District is hereby established in accordance with the provisions of this article;
- (b) This historic district designation is hereby certified as being consistent with the Detroit Master Plan of Policies.
- (c) The boundaries of the Arden Park-East Boston Historic District, as shown on the map on file in the Office of the City Clerk, are as follows:

Beginning at a point at the intersection of the center line of Woodward Avenue and the center line of Belmont; proceeding from that point easterly along the center line of Belmont to its intersection with the center line of John R; from that point of intersection proceeding southerly along the center line of John R to its intersection with the center line of the east-west alley running between Belmont and East Boston; from that point of intersection running easterly along the center line of said alley to its intersection with the center line of Oakland Avenue; from that point of intersection proceeding southerly along the center line of Oakland Avenue to its intersection with the center line of the east-west alley running between Arden Park and Westminster; thence westerly along said center line of the alley to its intersection with the center line of the north-south alley between Woodward Avenue and Brush; thence southerly along said center line of alley to its intersection with a line 75 feet south and parallel to the north boundary of Lot 1, Hough's Subdivision L12/P49; thence westerly along said line to its intersection with the center line of Woodward Avenue; thence northerly to the point of beginning. (The property included within these boundaries consists of all lots of MacLaughlin's and Owen's Subdivision of the south one-half of the north one-half and the north one-half of the south one-half of quarter-section 37, 10, acre tract, except the southerly 20 acres, L18/P28, and even lots, 2 to 26, of Moore Hodges and Warren's Subdivision of the southerly one-half of the northerly one-half of ne-quarter Section 37, TTAT, L14/P13; and the north 75 feet of Lot 1, Hough's Subdivision, L12/P49.)

- (d) The elements of design, as defined in <u>Section 21-2-2</u> of this Code, shall be as follows:
 - (1) *Height.* Virtually all of the houses in the district are 2½ stories in height, meaning they have two full stories with an attic or finished third floor within the roof line. Original subdivision restrictions required that no house be less than two stories in height. Additions shall be related in height to the existing structure; new buildings shall meet the following standards:
 - a. The eight adjoining houses on the same block face, excluding any houses built after 1930 and churches, shall be used to determine an average height. If eight houses are not available on the same block face, then one or more houses as close as possible to being directly across the street from the proposed structure may be used. The height of the two adjoining houses shall be added into the total twice, with a divisor of ten used to determine the average. Any new building must have a height of the main roof of at least 80 percent of the resulting average; in no case shall a new building be taller than the tallest roof height included in the computation. In determining the height of existing structures and proposed structures, the highest point of the main roof shall be used, even where towers, cupolas, or other minor elements may be taller.
 - b. The level of the eaves of a proposed new structure having as much or more significance for compatibility as the roof height, an average eave or cornice height shall be determined by the same process as described in Subsection (d)(1)a of this section. The proposed new structure shall have a height at the eaves, or cornice, of not less than 90 percent of the average determined from existing structures, and in no case shall the eaves or cornice of the proposed structure be lower than the lowest eave or cornice height used in the computation, or higher than the highest.
 - (2) Proportion of buildings' front façades. Proportion varies in the district, depending on style and age;

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- height being established by the standards contained in Subsection (d)(1)a of this section; proportion will be established by permitting no proposed building or addition to create a front façade narrower or wider than those existing on the same block.
- (3) *Proportion of openings within the façade.* Window openings are virtually always taller than wide; several windows are sometimes grouped into a combination wider than tall. Window openings are always subdivided; the most common window type being double-hung sash, whose area is generally further subdivided by muntins. Leaded glass in windows, transoms, and sidelights are present in the styles derived from Elizabethan and Tudor precedence. Façades have approximately 15 percent to 35 percent of their area glazed.
- (4) Rhythm of solids to voids in front façades. In buildings derived from classical precedents, voids are usually arranged in a symmetrical and evenly spaced manner within the façade. In styles influenced by the vernacular English architecture, and other styles, voids are arranged with more freedom into a balanced composition.
- (5) Rhythm of spacing of buildings on streets. Although the deed restrictions of the McLaughlin's and Owen's Subdivision required that no building be nearer than ten feet to the west property line of any lot, the spacing between buildings is generally wider than ten feet because houses are generally not located on the east lot line. The spacing of buildings tends to be consistent within blocks, even though lot widths may vary, as most houses are situated at or near the center of the lot, leaving open space on either side. Where buildings are closer to one side, a more spacious side yard exists, or, as in the third block where lots are smaller, space for a side driveway exists. The building restrictions did not apply for garages or other out-buildings erected on the rear 60 feet of any lot in McLaughlin's and Owen's Subdivision.
- (6) Rhythm of entrance and/or porch projections. Steps, porches and projections were considered a part of the building and came under the building setback restrictions in McLaughlin's and Owen's Subdivision, although, in actuality, the porches sometimes varied from the setback line. Entrances and porches in the buildings of classical inspiration are usually centered on the front façade. Other styles exhibit more freedom with the entrance and porch placement. Side and rear porches and enclosed sunrooms are common.
- (7) Relationship of materials. Buildings are brick or stone, or a combination of the two, or stucco; the upper stories are also of shingles, cement, and plaster (stucco) with half-timbering. Roofing materials include tile, slate, and asphalt shingles. Stone trim is common on buildings with stone and/or brick veneer; wood is used for window trim and other functional trim, as well as for decorative purposes.
- (8) Relationship of textures. The predominant relationship of textures in the district is that of the low relief pattern of mortar joints in brick or stone contrasted to the smooth surface of wood or stone trim. Sometimes brick and stone are contrasted in the same structures. A stucco or shingled second story sometimes provides a contrast to the first story. Half-timbering on stucco, when it exists, is rough-sawn. Tile and slate roofing create textural interest, whereas asphalt shingles generally do not.
- (9) Relationship of colors. Natural brick colors (red, buff, brown, yellow) predominate in wall surfaces. Natural stone colors also exist. Stucco and concrete are usually left in their natural state or are painted in a shade of cream or gray. Roofs are in natural colors (red tile, green, brown, and gray-veined slate) and asphalt shingles are predominantly within this same dark-color range. Copper flashing stands out on some roofs. Paint colors generally relate to style; the classically inspired buildings, notably the Colonial and Georgian substyles, have wood painted in the range of white and cream. Doors and shutters are frequently black, dark green, brown, and white. Colors known to have been in use on buildings of similar type in the 18th Century or 19th Century may be considered for suitability on similar buildings. Buildings

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- of English Medieval inspiration, most notably Neo-Tudor, generally have painted woodwork and window frames of dark brown, buff, or cream color. Light green is also used. Half-timbering is frequently stained dark brown or painted white, the latter not being the original state. Buildings with shingled second stories are painted or stained brown, dark green, or gray. The original colors of any house, as determined by professional analysis, are always acceptable for that house, and may provide suggestions for similar houses.
- (10) Relationship of architectural details. Architectural details generally relate to style. Neo-Georgian and Colonial revival buildings display classical details, mostly in wood and sometimes in stone. Porches, shutters, window frames, cornices, and dormer windows are frequently treated. Details on Mediterranean style or Italian villa-type houses are often done in stone, brick, tile and sometimes stucco, and include arched windows, door openings, and porches. Buildings of Medieval inspiration tend to have details in the form of carved wood or stone ornament on window frames, door frames, eaves, and are frequently half-timbered. The buildings in the district are rich in architectural details.
- (11) Relationship of roof shapes. A variety of roof shapes exist, again depending on building style. Shallow hipped roofs with dormers, roofs with triangular gables and steep hipped roofs predominate. A few gambrel roofs exist. Complex arrangements of the gabled and/or the hipped types, with subsidiary or transverse roofs are not unusual; dormers are common. Flat roofs are present only as subsidiary roofs on residential structures and as main roofs over two institutional structures.
- (12) Walls of continuity. Hedges and fences across side yards at the building setback line contribute to the major wall of continuity. Fences and hedges at the edge of the right-of-way, where they exist, contribute to a minor wall of continuity along the front property line. Where trees in rows on the tree lawns have survived in sufficient numbers and where new ones are planted, minor walls of continuity are created.
- (13) Relationship of significant landscape features and surface treatments. Characteristic treatment of individual properties is a flat front lawn area in grass turf, often subdivided by a walk leading to the front entrance. Materials for such walks are concrete or brick or a combination of these materials. Some front yards have raised rectangular earthwork terraces upon which the house stands with sloping embankments or brick and/or stone retaining walls at the change of grade. Foundation planting, often of the deciduous type characteristic of the period of 1900 to 1930, are present virtually without exception. Hedges between properties are common. The American elm is virtually extinct in the district, though once the dominant tree. Replacement trees have been planted; additional trees should be characteristic of the area and the period. American elms would only be a practical choice if disease-resistant. Plantings of new trees should be directed toward the restoration of the former straight-line rows of large trees on the front yards and "tree lawns." Straight single-width side driveways leading from the street to the rear garages are the norm and are either paved in brick, concrete or asphalt. Where a house was built on more than one lot, as was frequent in the first two blocks off Woodward Avenue, landscaped side lots forming a part of the original site plan for the residence exist. Piers and walls form gates on Woodward Avenue at the entrance to Arden Park and East Boston Boulevards. The piers at Arden Park are of red brick with masonry cresting; smaller-scaled brick piers at the east entrance to Arden Park at Oakland exist. The gates at the west entrance to East Boston are of limestone. The 125-foot right-of-way is divided down the center by a grassy median planted with evergreens and deciduous trees. These medians and the wide tree lawns create a pleasant, airy residential urban atmosphere. Street lighting poles on East Boston and Arden Park are mostly of the "O.P." type with cast iron bases and wooden poles painted black, although some more modern replacements exist. Poles on Woodward Avenue and Oakland are of a more modern type and located near the curb. On John R., Brush and Belmont, lamps are on brackets

- attached to wooden "telephone" poles and are located near the curb. All but one lighting pole on Arden Park and East Boston are located in the medians of the boulevards. Although there is no generally observed pattern of placement of poles on the medians, a pole is usually placed at or near the end of each median island, and the poles are usually placed in an alternation from one side of the median to the other.
- (14) Relationship of open space to structures. Open space in the district was planned, for the most part, when the subdivision was platted and the lots on the corner of Woodward Avenue and Arden Park were deeded to the City for use as a park. The Woodward Avenue frontage at Boston now contains, on the southeast corner, a church structure, and on the northeast corner, a fenced-in open space relating to the Blessed Sacrament Church to the north and the Dodge House to the east. The medians in the center of the boulevards provide open space unifying the district as a whole. The siting of all houses on their lots create rear yards as well as front yards; where an original or early arrangement of a house and grounds included and still includes landscaped lots which form part of the landscaping plan for the residence, such landscaped lots are significant landscape features. Corner lots are sometimes shielded on the street side by shrubbery and/or fences.
- (15) Scale of façades and façade elements. The scale of the façades varies from block to block and style to style. The first and second blocks off Woodward Avenue on both Boston and Arden Park contain houses of a large and substantial appearance; the third block contains structures more modest in scale and generally sited on one lot. Façade elements have been determined by what is appropriate for the style, and the size and complexity of façade elements and details either accentuate or subdue the scale of the façades accordingly. Small one-story wings at the sides, porches, or porte cocheres are common; window sashes are usually subdivided by muntins, which affects the apparent scale of the windows within the façades.
- (16) *Directional expression of front elevations.* While some front elevations emphasize the horizontal, the overall expression of direction is neutral.
- (17) Rhythm of building setbacks. Due to the existence of deed restrictions in McLaughlin's and Owen's Subdivision, the setbacks are generally consistent within each block, with the exception of the block between John R and Brush on Arden Park Boulevard where most houses are approximately 20 feet from the front lot line, but three houses on the north side are approximately 40 feet from the front lot line. Some houses on corner lots in the district appear to be set back very slightly closer to the right-of-way than the rest of the houses on their blocks. On Belmont, the setback of the four buildings is approximately 25 feet. The varying designs of the houses, with slight setbacks or porch projections in the façades, cause the houses to relate to the front setback line in different ways.
- (18) *Relationship of lot coverage.* Lot coverage ranges from 40 percent to ten percent or less in the case with homes with large yards. Most homes are in the 20 percent to 35 percent range of lot coverage.
- (19) Degree of complexity within the façade. The degree of complexity has been determined by what is typical and appropriate for a given style. The Classically-inspired buildings usually have simple, rectangular façades with varying amounts of ornamentation. Buildings of Medieval inspiration frequently have façades complicated by gables, bays, porches, and occasionally turrets.
- (20) *Orientation, vistas, overviews.* All of the buildings in the district are oriented toward the boulevard. Buildings on corner lots may have secondary entrances or semicircular drives on the side street. Garages are always detached, at the rear of the lot and often oriented towards the alley as well as the driveway, or, where a house is sited on a corner lot, towards the side street. The primary vista is created along the wide boulevards by the median.

REPORT

- (21) *Symmetric or asymmetric appearance.* Classically inspired buildings are generally symmetrical. Other styles, including the Medievally inspired buildings, exhibit more freedom in plan and are generally symmetrical but balanced compositions.
- (22) *General environmental character.* The Arden Park-East Boston Historic District, with its boulevards entered through gates on Woodward Avenue and divided by a grassy median strip, and its relatively large lots and dignified single-family residences, has an urban substantial, yet low-density residential character with one major institutional complex. It exhibits a variety of early 20th Century architectural styles.

(Code 1964, § 28A-1-30; Code 1984, § 25-2-79(c); Ord. No. 442-H, § 1(28A-1-30), eff. 5-28-1981; Ord. No. 12-85, § 1(25-2-79(c)), eff. 4-8-1985)

City of Petroit

CITY COUNCIL

Historic Designation Advisory Board

FINAL REPORT

PROPOSED ARDEN PARK-EAST BOSTON HISTORIC DISTRICT

The proposed historic district is located 18 blocks north of Grand Boulevard. It is composed of six square blocks. The principal east-west streets are Arden Park and East Boston Boulevard. The principal north-south streets are Woodward Avenue, John R, Brush and Oakland Avenue. The area is primarily residential. It also contains two churches, the Mount Olive Baptist Church at 9760 Woodward Avenue and the Blessed Sacrament Church complex which includes separate church, school, convent, rectory and office buildings.

BOUNDARIES: The boundaries of the proposed district are as follows:

Beginning at the intersection of the centerline of Woodward Avenue and the centerline of Belmont proceeding easterly along the centerline of Belmont to the intersection of the centerline of John R and Belmont; thence southerly along the centerline of John R to the intersection of John R and the centerline of the east-west alley running between Belmont and East Boston; thence easterly along the centerline of the said alley to its intersection with the centerline of Oakland Avenue; thence southerly along the centerline of Oakland Avenue to its intersection with the centerline of the east-west alley between Arden Park and Westminster; thence westerly along said centerline of the alley to its intersection with the centerline of Woodward Avenue; thence northerly to the point of the beginning.

HISTORY: The McLaughlin's & Owen's subdivision, now known as Arden Park, was platted on June 1, 1892. The 30 acre subdivision was laid out by Joseph R. McLaughlin and Edmund J. Owen. McLaughlin was a partner in the firm of McLaughlin Brothers Real Estate & Loans with offices in the Moffat Building. Owen's family ran the Detroit Dry Dock Company and the Detroit and Cleveland Steam Navigation, Company. In 1893, one year after Edmund Owen laid out Arden Park, John Owen, Jr. planned Indian Village. The two areas utilized the same broad streets, large building lots, and many of the same building restrictions. Immediately after subdivision over half of the lots in Arden Park were purchased by Ashley Pond, a prominent Detroit lawyer who served as legal counsel for the Michigan Central Railroad for a quarter of a century.

In 1894, the subdivision was purchased by the Park Hill Land Company Ltd. The statement of association for the firm was filed on December 23, 1894. The Corporation's chief executives were George H. Russel and Albert L. Stephans, two of the city's most influential bankers. Russel, a native Detroiter, organized the Russel Wheel & Foundry Company and was the president of the Feople's State Bank. Stephans was the chairman of the board of managers of the Detroit Real Estate Investment Company, director of the Wayne County Savings Bank, and director and member of the executive committee of the Union Trust Company. The Union Trust Company also held Park Hill's mortgage on the subdivision.

Park Hill's mortgage was foreclosed in 1908 and picked up by the Detroit Real Estate Investment Company. The major officers in this company were Stephans, president; McLaughlin, secretary; and Russel, treasurer. Union Trust again granted the mortgage. That mortgage was foreclosed in 1909.

Less than a fifth of the lots within the subdivision had been built on by 1910. The unimproved lots were purchased by the North Woodward Avenue Land Corporation from the Union Trust Company of Detroit. The president of the North Woodward Avenue Land Corporation was Max Broock, a young real estate agent whose success was attested to in a Town Topics article of 1894, "To enumerate the many subdivisions opened and disposed of by Mr. Broock would be to give a history of Detroit's successful real estate booms." Broock was associated with the Molony Real Estate Exchange in the Breitmeyer Building and had already developed the William Walsh subdivision, parts of Brush Farm, and Virginia Park. In 1910, the same year he purchased Arden Park, Broock was appointed a member of the City Plan and Improvement Commission by Mayor Philip Breitmeyer.

The name "Arden Park" was given to the area in 1910 when Broock changed the name of prestigious East Chicago Boulevard to Arden Park. The name was also applied to the entire subdivision and is the name currently used by the residents of the neighborhood. The new management retained the services of T. Glenn Phillips, a leading local landscape architect who also had his office in the Breitmeyer Building. Broock ran a large advertisement for the area illustrated with a drawing derived from Phillips' watercolor rendering. The adread, "Arden Park, Detroit's Handsomest Residence District, T. Glenn Phillips, Landscape Architect."

The large lots which face Woodward Avenue were landscaped as small parks and a large, red brick gate was erected at the west entrance of Arden Park. A newspaper ad of 1912 described the area:

"Arden Park is laid out with two 22 foot, asphalt-paved drives, in between which are beautiful parks, averaging from 49' to 70' in width, which are planted with handsome shrubbery and studded with splendid trees. It was the intention of the management from the beginning — and they have so far succeeded — to have no piping or wiring of any nature under the pavement, thus making it unnecessary to disturb or tear any of it up at any time. The gas mains have been laid in the alleys, and the water mains, consisting of six-inch pipes, are laid on both sides of the street between the walk and curb. Mr. Broock originated the idea of parking [make a park of] the Woodward Avenue frontage and deeding it to the owners of Arden Park for their use, benefit and enjoyment in perpetuity."

The use of the Woodward Avenue frontage as open space was an important design decision as well as an excellent selling point. As early as 1910, concern was raised about the commercialization of Woodward. An article in the Detroit Free Press entitled "Keep Stores Off Woodward" mentions the formation of a local group in response to the construction of a business block at the corner of Woodward Avenue and Marston Court, less than twelve blocks from Arden Park. Homeowners were also concerned about the residential character of Detroit's most prominent thoroughfare. Broock's use of the Woodward Avenue frontage as landscaped open space increased the attractiveness of the area to prospective buyers. The North Woodward Avenue Land Company deeded the westerly 100 feet of Lot 140 to the Arden Park Association in 1910 and the westerly 100 feet of Lot 71 in 1916. These parcels were conveyed to the City of Detroit in 1924 for park purposes.

Currently the city owned lots at Woodward Avenue and Arden Park are small parks. The open lot at the southeast corner of Woodward Avenue and Boston Blvd. was recently built upon by the Mount Olive Baptist Church. The northeast corner of Woodward and Boston remains open.

The residents in the subdivision were to adhere to certain building restrictions. In the first and third blocks of Boston Boulevard and Arden Park, the building line was 50' back from the front lot line. In the second block from Woodward Avenue between John R and Brush Streets the building line was 40' back from the front lot line. No building was to be set nearer than ten feet to the west lot line. All line. No building was to be set nearer than ten feet to the upper stories could stories and were to be of brick or stone or a combination. The upper stories could stories and were to be of brick or stone or a combination. The upper stories could stories and were to be of brick or stone or a combination or more for upper stories and Stories, cement, or plaster. The cost of residences to be built was to be \$8,000 or more for homes between Woodward Avenue and John R Street, \$6,500 or more for homes between Brush homes between John R and Brush Streets, and \$5,000 or more for homes between Brush Streets and Oakland Avenue. The results of these restrictions were seen as positive. The Detroit Saturday Night reported:

"Just about two years ago Mr. Max Broock,...conceived the idea of giving to Detroit a most exclusive and highly-restricted residence thoroughfare with such rigid restrictions that residents erecting beautiful homes would feel sure of perpetual protection, and the result was ARDEN PARK..."

The development of Arden Park coincided with a period of rapid growth and expansion in Detroit's commercial and industrial sectors. This growth and expansion led to the emergence of a large group of newly-wealthy industrialists, merchants, and professionals. The Arden Park-East Boston area provided an exclusive neighborand professionals. The Arden Park-East Boston area provided an exclusive neighborand industrialists frederic J. Fisher, the eldest of the Fisher brothers and automobile industrialists Frederic J. Fisher, the eldest of the Wayne, Maxwell director of Fisher Body Corporation; Byron F. Everitt, builder of the Wayne, Maxwell director of Fisher Body Corporation; Byron F. Everitt, builder of Dodge Brothers and Rickenbacker motor cars; and John Dodge, one of the founders of Dodge Brothers Brass Foundry and vice-president of the Ford Motor Company. Other noted residents Brass Foundry and vice-president of the Ford Motor Company. Other noted residents Willard Pardridge, of Pardridge & Blackwell Department Store; Victor Dewey, president Willard Pardridge, of Pardridge & Blackwell Department Store; Homer M. of Detroit City Gas Company; J. L. Hudson, of Hudson's Department Store; Homer M. Hall, publisher, Bay View Magazine; Frank Melin, owner of Melin Furniture Company; and George H. Kirchner, president of the German-American Bank (Union Guardian Trust and George H. Kirchner, president of the German-American Bank)

In 1940 black professionals began to move into the Arden Park-East Boston area. These blacks included: Dr. Haley Bell, dentist, and the first black to receive a FCC license to operate a radio station; John R. Williams, Detroit editor of the Pittsburg Courier; Charles Diggs, Sr., first black elected to the Michigan State Senate, and owner of the House of Diggs funeral homes; Dr. Dewitt Michigan State Senate, and owner of the House of Diggs funeral homes; Dr. Dewitt Burton, founder of the Burton Mercy Hospital, and first black to serve on Wayne State University's Board of Governors; and Eugene J. Collins, Metallurgist and facilities Engineer at Ford Motor Company.

Within the Arden Park-East Boston area are some of the city's most outstanding examples of residential design. The work of Burrowes & Wells; Baxter, O'Dell, & Halpin; Pollmar & Ropes; Malcomson & Higginbotham; Donaldson & Meier; as well as George D. Mason, Haug Stevens, Hans Gehrke, Harry T. Smith, Joseph E. Mills, Mart L. Elliott, Harry S. Angell, C. F. J. Burns, and Alvin E. Harley is represented.

The well-documented local firm of Smith, Hinchman & Grylls designed two homes on Boston Boulevard and were responsible for the remodelling of a third. The building contracting firms of L. Scoll & Sons; John A. Bryant Company; Russell G. Finn; Hinsch & Sons; and Rogowski Brothers & Wedda are also represented. So desirable was this area that many of Detroit's well-known architects, builders, and realtors moved to the area. These included John M. Donaldson, architect with Donaldson & Meier; Charles Kotcher, John A. Bryant, and Frank A. Shefferly, building contractors; and Max Broock, Edward A. Vier, Byron Everett, John Hart, Henry N. Peabody, Francis A. Holt, Robert and John McLaughlin, and Art Ashdown, realtors.

The Arden Park area of today is almost identical to the original McLaughlin's and Owen's subdivision plat. The two east-west streets, Arden Park and Boston Blvd., were laid out with islands separating the traffic lanes. The lots are very large, averaging 70' X 170'. Alleys bisect the blocks and provide easy access to the numerous garages and carriage houses. These features are evident today as are the large gates which mark the entrance to the Arden Park-East Boston neighborhood.

PHYSICAL DESCRIPTION: At first glance, the majority of the homes within the Arden Park area appear to be loadbearing masonry construction. The Sanborn map, however, reveals that most of the houses were constructed of structural hollow clay tile which has been veneered with stone or brick, stuccoed, or plastered. A veneered wall is one which has a facing of masonry or other material securely attached to the backing, but not bonded to exert a common reaction under load. The major advantage of hollow tile construction is the substantial savings in the cost of materials. It utilized cheaper ceramic blocks and almost eliminated the need for furring for stuccoed or plastered buildings. Another building material used extensively in the areawas reinforced concrete. It is commonly used in the construction of floors and was reinforced with iron rods or hollow clay tiles.

The major building styles of the early twentieth century are represented within the Arden Park-East Boston district. These include the Shingle Style, Italian Renaissance, French Renaissance, Colonial Revival, Tudor-Elizabethan, Bungalow, and Prairie School. Many of the homes are eclectic compositions which utilize elements from many sources.

1. The Dodge House, 75-91 East Boston Blvd., 1906, Smith, Hinchman & Grylls

The Dodge House occupies an impressive location adjacent to the small park which faces Woodward Avenue. It was designed by one of the most prolific architectural firms in Detroit and was published in the American Architect and Building News, International Edition, September 14, 1907. It was constructed in 1906 for John Dodge, one of the founders of the Dodge Brothers Brass Foundry, manufacturers of automobile engines. At the time the house was built, Dodge was also a vice-president and partner in the Ford Motor Company. The Dodge Brothers later split with Ford and built an independent auto plant. Dodge also sat on the boards of the Water Commission and the Detroit Street Railway. The house, executed in an Elizabethan style, is described by Thomas Holleman in his book Smith, Hinchman & Grylls: 125 Years of Architecture and Engineering, 1853-1978, "The Dodge House... is made up of Gothic elements, which are combined with greater assurance and success than in the Arthur residence [210 East Boston]. Smith chose 'Roman' brick as his primary material... cut stone is used extensively and to great advantage as window and door surrounds.

The half-timbering of the gables and dormers is pegged. The tile roof is an unusual feature, since it would normally have been slate. The interior, of richly coffered and banded plaster ceilings, boasts the heavy, darkly stained woodwork popular at the time, which is elaborately carved. As would be expected in a house based on an automobile industry fortune, there is an extensive and complete garage to house four vehicles, with servants' quarters above."

Dodge purchased the alley which was platted behind his house from the City. It is possible that he erected the large, cut stone gate at the Woodward Avenue entrance to East Boston. The house, garage and grounds are now owned by the Roman Catholic Archdiosese of Detroit.

2. The Joseph R. McLaughlin House, 121 East Boston, c. 1900, architect unknown; Remodelled 1911, Smith, Hinchman & Grylls

The McLaughlin House was constructed at the turn of the century by Joseph R. McLaughlin, one of the original owners of the subdivision. McLaughlin was a successful lawyer as well as a partner in the McLaughlin Brothers Real Estate Company. In 1911, the home was purchased by Joseph L. Hudson. Hudson was the owner of one of Detroit's largest department stores. Records indicate that the architectural firm of Smith, Hinchman & Grylls were chosen to remodel an existing house. It is not known if the same firm designed the original building. The house is a sophisticated example of the Shingle style. It utilizes a mixture of elements borrowed from the Queen Anne and Colonial Revival styles. The asymmetrical facade, irregular floor plan, and the horizontal division of the house into brick and shingled bands are Queen Anne elements. The multiple gables and dormers are forms taken from America's Colonial past. The composition is unified by the constancy of the wood shingled surface.

3. The Willard Pardridge House, 144 East Boston, c. 1903, architect unknown

The first occupant of 144 East Boston was Willard Pardridge, a senior member of the firm of Pardridge and Blackwell Department Store. Pardridge began his business career in Chicago as a member of the firm of Pardridge and Leeming. After moving to Detroit in 1896, Pardridge was a partner in the Pardridge and Blackwell Department Store which after 1908 was located in a building on the block bounded by Monroe, Farmer, Library, and Gratiot. In the 1920's the building was taken over by Crowley's & Milner's Department Store and was demolished in the 1970's. In 1914, Benjamin Siegel, president and treasurer of B. Siegel Co., resided here. Siegel was born in Germany in 1860 and had come to America in 1876. He moved to Detroit in 1881 and organized the B. Siegel Company, dealers in ladies' and childrens' clothes, suits, and furs. The property was sold to William Walker and his wife in 1916. Walker was born and educated in Detroit. He and his brother were owners of Walker Brothers, Inc., one of the largest catering and restaurant businesses in Michigan.

This well-detailed Georgian Revival home typifies traditional early twentieth century residential architecture. The house is a formal, balanced composition. It is two and one-half stories high and is of brick veneer with stone trim. The facade is symmetrical with a central portico flanked by two-story bay windows. A porch is located on the northwest elevation.

4. The James Arthur House, 200 East Boston, 1903, Field, Hinchman & Smith

James Arthur was an extremely successful commercial photographer. He was one of the first to buy a building lot on the newly-platted Boston Boulevard and in 1903 he commissioned the outstanding Detroit firm of Field, Hinchman & Smith to design his new house. Thomas Holleman describes the house as, "...nominally attempting to recreate the Elizabethan spirit, [but] is firmly rooted in the Victorian era. Various Elizabethan elements, the bold half-timbering and the bargeboarded dormer, have been combined with such popular late nineteenth century features as a broad three-sided bay that breaks from the projecting gable, continuous stone lintels above the windows, and the newly available large sheets of window glass. In a wider sense, the house represents the aspiration of Detroit's middle-class in the early years of the century..."

5. The Francis A. Holt House, 250 East Boston, 1907, Albert Kahn

The Holt House was designed by Detroit's foremost industrial architect, Albert Kahn. The house is almost idential to Kahn's own home at 208 Mack Avenue which was built in 1906. Both homes clearly derive from English precedents of the late nineteenth century, in work by such architects as Voysey and Webb. Taking as a departure point medieval and Elizabethian precedent, these Englishman created a style sometimes called the "Cottage Style" which was a then-startling departure point from the standard elaborate residences of the late nineteenth century. Modern in spirit, these houses dispensed with elaborate and often cheap detail, and allowed simplicity and good workmanship to speak for themselves. Both homes utilize two-story bay windows, semi-circular door hoods, and contrasting surface materials. The Holt House is constructed of tile with brick veneer on the first level and stucco on the second. The Holt House was published in the American Architect and Building News, International Edition, September 28, 1907.

6. The Leland B. Case House, 325 East Boston, c. 1911, architect unknown

This house uses the Prairie School vocabulary within the constraints of a box-like mass. The walled terraces, wide eaves, Roman brick walls, and hipped roof are all characteristic of the style. The roof, however, is sheathed in Mediterranean clay tile. The house was built for Leland B. Case, a reporter for the United States Court for the Eastern District of Michigan. In 1940, ownership of the house passed to George Johnson, owner of the Johnson Milk Company.

7. The Frank B. Melin House, 505 East Boston, 1916, architect unknown

The Melin House is a beautiful example of the French Renaissance style adapted to a modest scaled residence. This style was made popular by the nationally known architect Richard Morris Hunt in his design for the Vanderbilt family's summer home in Newport, Rhode Island. The Melin House is a three-story home constructed of cement block faced with stone. The grand facade is punctuated by a centrally placed arched entrance. The entranceway is flanked by colossal Corintian columns and is further emphasized by the placement of a small balcony at the second floor level and a short parapet at the cornice line. The balustrades of both the balcony and the parapet have urn-shaped balusters.

Frank Melin and his wife, Walerya, were the first occupants of the house. He was the owner of the Frank B. Melin Furniture Company which had stores located on Detroit's east side. Melin had come to America in 1869 from Province Posen, Poland. He was first engaged in the grocery business and then clothing sales before the furniture business. In 1949, the house was purchased by Charles Diggs, Sr., a local undertaker who owned the "House of Diggs" funeral palors. Mr. Diggs, Sr. was the first black man to be elected to the Michigan State Senate. His son, Charles Diggs, Jr., was elected to the U.S. House of Representatives.

8. The Max Broock House, 30 Arden Park, 1915, Marcus Burrowes

In 1914, Max Broock and his wife, Elizabeth, commissioned architect Marcus Burrows to design their home at 30 Arden Park. Originally from Toronto, Canada, Broock moved to Detroit at an early age. At the age of 22 Broock had become a real estate agent and maintained a general insurance and mortgage loan company. Broock served as a member of the City Plan and Improvement Commission for five years under mayors Breitmeyer and Marx. In 1905 Broock built a new home at 233 Erskine. The Detroit firm of Mueller and Mildner were responsible for the design.

Broock was responsible for the development of Arden Park after purchasing it in 1910. Broock built his second new home in 1915 just inside the brick gates which mark the entrance to Arden Park. The house is a two and one-half story, solid brick structure with simple Tudor detailing. Unfortunately, Broock was never able to enjoy his Arden Park home because he died on April 18, 1915.

9. The Henry Steinbrächer House, 31 Arden Park, 1916, architect unknown

Dr. Albert Henry Steinbracher and his wife, Julia, were the first owners and residents of 31 Arden Park. Steinbracher, a native Detroiter, attended medical school at Detroit College of Medicine. Steinbracher practiced medicine in St. Ignace, Michigan before returning to Detroit and joining the staff at St. Mary Hospital. Later, Steinbracher became a professor at his alma mater where he was fondly referred to as "the professor of the practice of medicine" in educational circles. Dr. Steinbracher died in his Arden Park residence in 1917.

The Steinbracher house is located on a well-landscaped lot just inside the Arden Park gates. The structure is reminiscent of an Italian villa. It is two and one-half stories in height and is composed of brick. The dominant feature of the facade is the projecting entranceway which is executed in a triumphal arch motif.

10. The Frederick J. Fisher House, 54 Arden Park, 1917, George D. Mason

The house at 54 Arden Park was built for Frederic J. Fisher and his wife, Bertha, in 1917. F. J. Fisher was the eldest of the seven Fisher brothers, and was very instrumental in building the Fisher brothers' empire. Fisher served as director for many prosperous corporations, including the Fisher Body Corporation, Fisher Closed Body Company, Fisher Body Company of Canada, and General Motors. Fred Fisher also served on the board of Michigan Bell Telephone, the Michigan Central Railroad, and the Big Four Railroad. The Fishers lived at 54 Arden Park for 30 years.

The house is elongated and low slung with a shallow Mediterranean tiled hip roof like its neighbor across the street and was designed by architect George D. Mason, a prolific Detroit architect. The two-story stone faced residence has recessed end bays and a projecting entranceway with urns to either side. The facade exhibits a restrained elegance; the projecting trabeated entranceway is topped with French doors which open onto an iron balcony. Simple classical decoration flanks these doors. A stringcourse divides the first and second story.

11. The Henry R. Mazer House, 55 Arden Park, 1923, architect unknown

Fifty-five Arden Park was built for Henry R. Mazer and his wife, Cora, in 1923. Mazer emigrated to the U. S. from the Ukraine with his parents in 1882. Upon his completion of high school, Mazer went into the manufacturing business with his father. By 1889 Mazer was able to open his own store in Pittsburgh, where he manufactured high-grade cigars. As business grew, Mazer came to Detroit, opening his first store at 352 Sixth Street. When the building proved too small he moved to an old church building on Willis. By 1912, Mazer was able to build a large two-story factory on the corner of Theodore and Grandy. Mazer Cigar Manufacturing Company soon became the largest cigar manufacturer in Detroit.

This house was designed in the Italian Villa style with a low-hipped Mediterranean tiled roof and porthole type dormers. Its proportions are elongated and low, with a two-story projecting entrance pavillion bearing its own hip roof. In accordance with the villa style, the surface of the facade is smooth, faced with stone. The entrance pavillion is flanked on either side by a terrace, with a Classical urn on either side of the porch. The first story openings are arched; the second story openings employ the post and lintel system. The triumphal arch entrance motif is flanked by twisted columns and is topped with a denticulated cornice. Above this is an iron balcony onto which the second story windows open. Above the window is a decorative medallion with flanking garlands. The first and second story are visually separated by a stringcourse. The overall effect of 55 Arden Park is one of restrained elegance.

12. The William H. Kirn House, 74 Arden Park, 1915, architect unknown

The house at 74 Arden Park was built in 1915; its first owner was William H. Kirn. A chemist and pharmacist, Kirn was president-treasurer of Larned Company, which was a manufacturer of proprietary medicines located at 691 East Larned Street. Kirn also served as vice-president of M & E Gear Company, and assistant treasurer of the Wyeth Chemical Company.

In 1935, William Kirn sold his home to Stanley S. Kresge. Stanley S. Kresge is the son of Sebastian S. Kresge, founder of the S.S. Kresge Company. Stanley Kresge has served as chairman of the board for both the S.S. Kresge Company and the Kresge Foundation. The Kresge Foundation has made generous contributions to such institutions as Wayne State University, Detroit Institute of Technology, and Wayne County Community College. Stanley Kresge moved from his Arden Park home in 1971.

The house was designed in a dignified Tudor manner and is of brick accentuated with stone.

13. The Byron F. Everitt House, 90 Arden Park, 1916, architect unknown

Byron F. Everitt and his wife, Donna, built their home at 90 Arden Park as early as 1916. Mr. Everitt has been considered one of Detroit's automobile pioneers. Originally from Ridgetown, Ontario, Everitt began his career at the age of 19. In 1899 he established his own business and built the first auto bodies for R. E. Olds. Everitt later became the main source of supply for Henry Ford, building the first 10,000 Ford bodies. Everitt served as second vice-president of Sievers & Edman (carriage and automobile body builders), president of Everitt Brothers (auto painters), and president of Beamer & Bryant Building and Realty Company. Everitt also built complete cars such as the Wayne, E-M-F-30, Flanders 20, Maxwell, and Rickenbacker Motor Cars in partnership with others.

In 1919 the Everitts sold their house to Clayton A. Grinnell and his wife, Myrta. Clayton along with his brothers founded the Grinnell Brothers Company in Ann Arbor and later moved to Detroit. Grinnell Brothers became the largest manufacturer of pianos in the country. Clayton A. Grinnell was the first president of the Grinnell Brothers Music House, and vice-president of Grinnell Realty Company.

The Everitt's House is an unusual example of early twentieth century residential design. The structure is two and one-half stories in height and is of masonry construction. The facade is symmetrical. The entranceway is flanked by projecting pavillions which terminate in Flemish gables. A porte-cochere is found on the west elevation.

14. The Traub House, 211 Arden Park, c. 1914, Hans Gehrke

The Traub House was built by the architect Hans Gehrke according to suggestions from the House Beautiful magazine. The owner read in one issue of this magazine that, "The entrance of a home, to be inviting, should be low," so he sought to achieve this effect in his new home. The homey, simple feeling was also achieved through the use of the English style of architecture on the exterior; the gabled, jettied story with leaded casement windows over the front entrance is of particular note, as is the Elizabethan oriel window to the side of the entrance. The first floor of this two-story residence is brick-faced; the second story is cement stucco over tile. Two low dormers with flat roofs project from the pitched roof, again emphasizing simplicity through their lowness in the "House Beautiful" mode.

According to a write-up in <u>House Beautiful</u> in 1914, "the interior woodwork is red birch, stained a soft mouse-colored gray, in fact the entire color scheme is gray..." The themes of simplicity and hominess, thus, were carried through on the interior, with restful colors and warm tones. The Pewabic cream tiled floor-to-ceiling fireplace in the livingroom and the paneled wainscoting in the front hall reinforce the sought-after effect of "Home."

15. The John Bryant House, 235 Arden Park, 1911, Builder - John Bryant

The house at 235 was the first house to be built on Arden Park, constructed in 1911. Its owner and builder was John A. Bryant, engineer and builder, graduate from the University of Michigan. Bryant was the treasurer and founder of Bryant and Detwiler Company, one of Detroit's most noted building contractor firms. The firm of Bryant & Detwiler was responsible for the erection of the Detroit Institute of Arts, J. L. Hudson Company, Parkard Motor Car Company, Dodge Brothers, and units of Ford Motor Company Rouge Plant.

The house itself is a basic box shape with Elizabethan variations such as the two-story bay and frontal gable with vergeboards and fake vertical timbering. The first floor is faced with brick; the second is covered with plaster. The upper sashes of the double-hung sash windows contain leaded glass; the arched entry is topped with a curved porch hood.

16. Dr. Angus McLean House, 541 Arden Park, 1915, Danler, O'Dell & Halpin

The architectural firm of Danler, O'Dell & Halpin were commissioned by Dr. Angus McLean to build his 54l Arden Park home. A prominent and highly respected surgeon, Dr. McLean was very active during World War I where he was colonel in charge of Army Base Hospital No. 7l in France. In December 1918, when President Wilson visited the troops in France, Dr. McLean served as head surgeon to the presidential party. McLean remained with the President throughout his trip, and returned with Wilson to the White House where he remained on duty for several days. Receiving international acclaim upon his return to Detroit, Dr. McLean was approached by both Michigan Republicans and Democrats to be their candidate for governor, however, he declined the invitation. McLean remained active in his civilian life. He served on the Detroit Board of Education and the Board of Health while maintaining a private practice.

This home is two and one-half stories in height and is constructed of hollow tile. The smooth, austere surface is plastered with cement stucco. The entranceway is recessed under a round arch. A small iron balcony graces the window above the doorway.

17. The Cathedral of the Most Blessed Sacrament, 9854 Woodward, 1915, Henry A. Walsh. Addition of towers, 1951, George Diehl

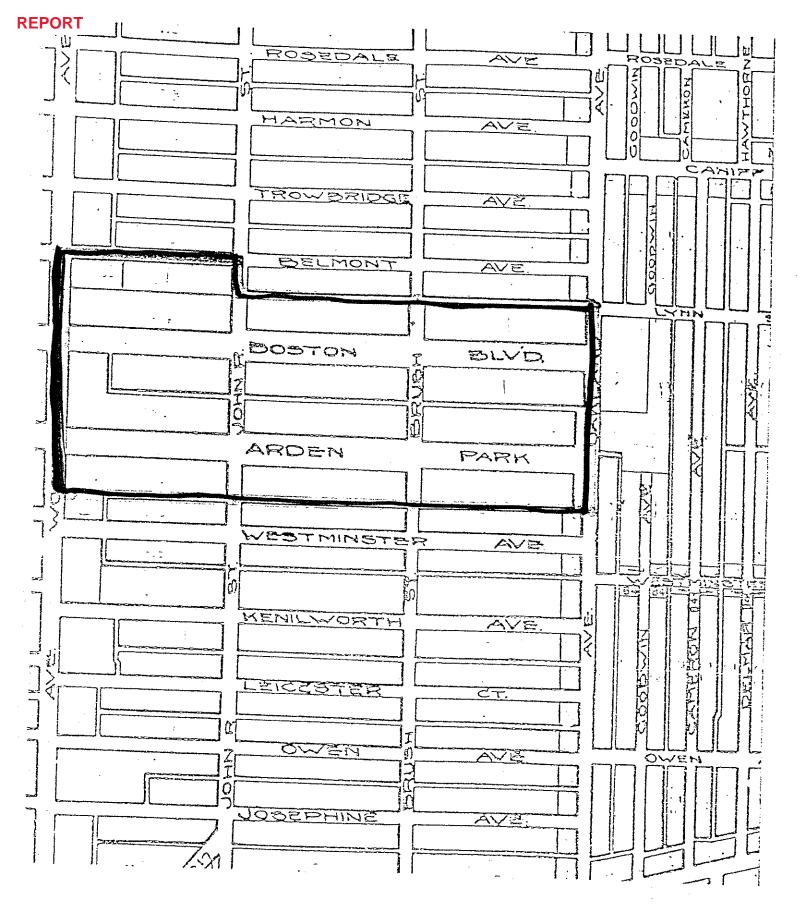
The Cathedral of the Most Blessed Sacrament has recently been nominated to the National Register of Historic Places. It is located at 9854 Woodward Avenue at the intersection of Woodward and Belmont Street.

Rev. John J. Connolly was the first pastor and founder of the church and he served until 1941. The church was originally planned as a parish for the Woodward-Boston Boulevard area. In 1938, the church was designated as the Cathedral of the Archdiocese.

The church was begun in 1913, and dedicated in 1915. The architect was Henry A. Walsh of Cleveland, Ohio. The original design called for two stone towers with a stone screen between to be added to the facade. In 1938, when the church was designated as the Cathedral of the Archdiocese, the towers were still incomplete. By 1950, the congregation had raised sufficient funds to hire George Diehl, a Detroit architect, to redesign the towers and supervise the construction.

The towers are 136' in height and took almost a year to complete.

RECOMMENDATION: The Historic Designation Advisory Board recommends that the City Council establish the Arden Park-East Boston Blvd. Historic District, with the Design Treatment Level of rehabilitation. A draft ordinance for the establishment of the district is attached for the consideration of City Council.



Proposed Arden Park Historic District (Proposed district outlined in heavy black)

