

STAFF REPORT: 05-13-2020 MEETING

PREPARED BY: A. DYE

APPLICATION NUMBER: 20-6471

ADDRESS: 3411 SHERBOURNE

HISTORIC DISTRICT: SHERWOOD FOREST; LHD - 2002

APPLICANT: THOMAS MOISIDES

PROPERTY OWNER: THOMAS MOISIDES

DATE OF COMPLETE APPLICATION: 04/13/2020

SCOPE: REPLACE 1/1 DOUBLE HUNG VINYL WINDOW WITH 6/6 DOUBLE-HUNG VINYL WINDOW

EXISTING CONDITIONS

The Tudor Revival house at 3411 Sherbourne was constructed in 1934. The asymmetrical front elevation offers varying sizes of gables, each with a different patterned infill of brick and/or stone. The groupings of first floor windows on either side of the front entrance are leaded glass. The larger opening to the right offers casement and fixed windows with a traditional muntin pattern with decorative transoms, while the smaller opening to the left, comprised of casements, sidelights, and transom, offer highly decorative, and unique, leaded glass patterns.

The remaining windows on the front elevation on the second floor, as well as most of the first and second floor windows on the sides of the house, were replaced at an earlier, unconfirmed time prior to the district's designation. Additionally, the replacement windows have dark brown vinyl frames and are either single casements, sliding windows or 1/1 double-hung windows.



HDC Staff Photo, February 2020



2002 Local Historic District Designation Photo



Photo by HDC staff, February 2020, Window proposed for replacement

PROPOSAL

The applicant would like to replace the existing 1-over-1 vinyl double-hung window in the stairway landing on the east elevation, with a 6-over-6 muntin pattern vinyl double-hung window. The applicant's narrative explaining this request follows the staff report.

STAFF OBSERVATIONS AND RESEARCH

- The current operation of the replacement windows on the front elevation match those shown in the 2002 local historic district designation photograph.
- The property owner does not have photographic record of the house to substantiate the operation and decorative detailing of the window openings that now have vinyl framed replacement windows.

ISSUES

- None

RECOMMENDATION

As the proposal is to install a window with a muntin pattern without historic documentation confirming the historic window design, HDC staff recommends the Commission deny a Certificate of Appropriateness for the project as proposed as it does not meet the Secretary of Interior Standards for Rehabilitation Standards, specifically Standards:

3) Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

From: Tom Moisesides <tmoisesides@me.com>

Sent: Monday, April 13, 2020 12:58 PM

To: Audra Dye <dyea@detroitmi.gov>; Historic District Commission (Staff) <hdc@detroitmi.gov>

Subject: [EXTERNAL] 3411 Sherbourne Rd

Good afternoon Audra,

I wanted to follow up with you regarding our phone conversation last week detailing the replacement of the large stairway landing window. As I had mentioned, we have been in the home for nearly 3 years now and are getting around to repairing/replacing previously installed non-historic windows on the second floor and up. The ground floor historic windows will remain in place and are in good condition. As we have already addressed the third floor window concerns, I wanted to focus on the one in the stairway landing. I assume this was once a leaded (stained) glass window that had unfortunately been replaced some time within the last 20 years, with a double hung plain glass window. The vinyl window has a large crack in the glass and we felt that it didn't represent the historic nature of our home. Our intentions are to replace that with a similar double-hung window, but with muntins (6 over 6 panels), so as to mimic the style of the existing historic windows on the ground floor and provide a little more interest in the "look." This window faces the East elevation, on the driveway side of our home, and is not clearly seen from the street. I understand that this may need to go to a hearing and would like to move forward in the process and take the necessary steps to getting this done. Thanks again for the consideration and assistance.

I have attached the first page of the application, as well, for your files. Please feel free to reach out should you have any further questions.

Cheers,
Tom

Thomas A. Moisesides
Location Manager/Production Supervisor
Colony Films

Sec. 21-2-178. - Sherwood Forest Historic District.

- (a) An historic district to be known as the Sherwood Forest 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 Sherwood Forest Historic District, as shown on the map on file in the Office of the City Clerk, are as follows:

On the north, a line described as follows: Beginning at the intersection of the center line of Pembroke Road and the north-south alley running east of and parallel to Livernois Avenue, and proceeding easterly along said center line of Pembroke Road to its intersection with that easterly boundary of Sherwood Forest Manor Subdivision (Liber 39, Page 11) which forms the rear lines of Lots 38—47 of said subdivision; thence south along said easterly boundary to its intersection with that northerly boundary of Sherwood Forest Manor Subdivision which forms the rear lines of Lots 49—53 of said subdivision; thence easterly along said northerly boundary to its intersection with the western boundary of the Palmer Woods Subdivision (Liber 32, Page 16); on the east, the western boundary of the Palmer Woods Subdivision; on the south, the center line of Seven Mile Road; and on the west, a line described as: Beginning at the intersection of the center line of the north south alley running east of and parallel to Livernois Avenue and west of Warrington Drive and the center line of Pembroke Road, thence southerly along the center line of said alley to its intersection with the south line, extended east and west, of Lot 244, Sherwood Forest Subdivision (Liber 59, Page 17), thence east along said line as extended to its intersection with the center line of Warrington Drive, thence south along the center line of Warrington Drive to its intersection with the center line of Seven Mile Road. (Legal Description: Lots 1—179 and Lots 244—485 of the Sherwood Forest Subdivision of the southwest quarter of Section 3, T.1S., R.11E (Liber 39, Page 11, W.C.R.) and Lots 1—63 of the Sherwood Forest Manor Subdivision of part of the east half of the southwest quarter of Section 3, T.1S., R.11E (Liber 59, page 17, W.C.R.).)

- (d) The elements of design, as defined in Section 21-2-2 of this Code, shall be as follows:
 - (1) *Height.* The height of the majority of residential structures are full stories to 2½ stories tall, and have at least 18 feet of studding. These standards shall be met by new single-family residences, and by two-family residences, which are permitted only on Seven Mile Road. A few houses of one and 1½ stories exist. Additions to existing buildings shall be related to the existing structure. Garages range from one to two stories.
 - (2) *Proportion of buildings' front façades.* The typical front façades of residential buildings in the Sherwood Forest Historic District are predominantly wider than tall to their eaves.
 - (3) *Proportion of openings within the façades.* Proportion of openings varies greatly according to the style of the building. Typical openings are taller than wide, but individual windows are often grouped together to fill a single opening which is wider than tall. Windows are usually subdivided; buildings designed in English Revival styles

frequently display leaded glass in casement windows and transoms. In buildings derived from Classical precedents, double-hung sash windows are further subdivided by muntins. A variety of arched openings and bay windows exist throughout the district. Modernistic style residential buildings have openings with a variety of proportional relationships, sometimes extending around the corners. In general, openings amount to between 20 percent and 35 percent of the front façades.

- (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 façades. In examples of other styles, particularly those of English Revival sub-styles, voids are arranged with more freedom, but usually result in balanced compositions. Windows are arranged by floor in asymmetrical arrangements in Modernistic style houses.
- (5) *Rhythm of spacing of buildings on streets.* The spacing of the buildings is generally determined by the lot sizes and setbacks from side lot lines. There is a general regularity in the widths of subdivision lots from one block to another, with the exception of those in the Sherwood Forest Manor Subdivision where some lot sizes are larger and single houses sometimes occupy more than one lot. Generally, all residences or part thereof, including cornices, balconies, pergolas or porches, are not permitted nearer than five feet to the side lot line.
- (6) *Rhythm of entrance and/or porch projections.* Entrance and porch types relate to the style of the building. Entrances and porches on the English Revival buildings exhibit freedom of placement and orientation, while on buildings of Classical inspiration, they are centered on the front façade. Some houses have entrances that recede while others have porches, steps and/or entrances that project. A common entry arrangement on vernacular English Revival houses is that of a slightly projecting, steeply-gabled vestibule or gabled wall punctured with an arched opening. Side and rear secondary entrances and porches, and enclosed sunrooms, are common. A rhythm of entrances and porches is not discerned due to the variety of house designs and the winding street plan.
- (7) *Relationship of materials.* The majority of houses are faced with pressed, wire cut or glazed brick, often combined with wood, stone and/or stucco. Stone trim is common, and wood is almost universally used for window frames, half-timbering, and other functional trim. Windows are commonly either of the metal casement or wooden sash variety. Glass block exists as an original material in some window openings of modern buildings. Original metal balconets, balustrades, and light fixtures exist on some properties. Roofs on the majority of the buildings in the Sherwood Forest Historic District are either slate or slate-like asphalt shingles.
- (8) *Relationship of textures.* The major textural relationship is that of brick laid in mortar, often juxtaposed with wood, or with smooth or rough-faced stucco and/or stone

elements and trim. Textured brick and brick laid in patterns creates considerable interest, as does half-timbering, leaded and subdivided windows, and wood-shingled or horizontal-sided elements. Slate roofs have particular textural values where they exist. Asphalt shingles generally have little textural interest, even in those types which purport to imitate natural materials. Garages correspond in materials to the main residential dwelling.

- (9) *Relationship of colors.* Natural brick colors, such as red, yellow, brown, or buff, predominate in wall surfaces. When brick is painted, it is in white or shades of cream. Natural stone colors also predominate; where stucco or concrete exists, it usually remains in its natural state, or is painted in a shade of cream. Roofs are in natural slate colors, and asphalt shingles are predominantly within this same dark color range. Paint colors often relate to style. The buildings derived from classical precedents, particularly those of Classical styles, generally have woodwork painted in the white or cream range. English Revival style buildings generally have painted wood trim and window frames of dark brown, gray, buff or shades of cream, depending on the main body color. Half timbering is most frequently stained or painted dark brown. Stained glass, where it exists as decoration visible on the front façade, contributes to the artistic interest of the building. The original colors of any building, as determined by professional analysis, are always acceptable for a house, and may provide guidance for similar houses. Colors used on garages should relate to the colors of the main dwelling.
- (10) *Relationship of architectural details.* The architectural elements and details of each structure generally relate to its style. Residential buildings derived from characteristic elements and details displayed on vernacular English Revival-influenced buildings include arched windows and door openings, steeply pitched gables, towers, and sometimes half-timbering. Tall, clustered chimney stacks and decorative chimney pots are features of the district. Classical styles display modest detail, mostly in wood. Porches, shutters, window frames, cornices, and dormer windows are commonly, although not always, treated. Modern style buildings are generally characterized by smooth, unadorned wall surfaces, horizontal bands of windows, and curved corners. A few Cape Cod style buildings and ranches are located in the northeastern section of the Sherwood Forest Manor Subdivision. In general, the district is rich in early to mid 20th Century architectural styles. Garages correspond in architecture to the main residential dwelling.
- (11) *Relationship of roof shapes.* A variety of roof shapes exists, relating to the style of the buildings. Common on English Revival buildings are steeply sloped pitched or hipped roofs with complex arrangements of secondary roof shapes, including steeply sloped gables, clipped gables, and shed roofs. These roofs are commonly interrupted by gabled, shed and multi-sided dormers and substantial chimneys which are sometimes

clustered. Classically-inspired buildings display pitched or hipped roofs with less slope, with or without dormers. Roofs of houses built later in the period of development of the district, such as those of Modern inspiration, tend to have significantly lower slopes, with the exception of Cape Cod style houses in the northeastern section of the district which display steeply-pitched roofs with dormers. Flat roofs are not typical except on porches, sunrooms, and other small extensions of a primary building with a pitched roof; flat roofs as the main roof of a primary building shall not be permitted.

- (12) *Walls of continuity.* Where common setbacks of houses on relatively straight stretches of residential streets exist, strong walls of continuity are created. This is augmented by tall, fluted light standards and mature trees on the tree lawns. Where streets curve and the procession of houses is less visible, landscape features in the public right-of-way create a sense of continuity.
- (13) *Relationship of significant landscape features and surface treatments.* The typical treatment of individual properties is that of a dwelling erected on a grade of approximately 15 to 20 inches above the inner grade line of the public sidewalk. The front lawn area is generally covered with grass turf, subdivided by a straight or curving concrete, stone, or brick walk leading to the front entrance and a single width side driveway leading to a garage, which is most often located at the rear of the lot but sometimes attached to the rear, side, or, less frequently, the front of the main dwelling. On corner lots, garages are located on the side streets and the width of the driveway corresponds to the width of the garage. A single storage building, including garden and tool sheds, shall be permitted, provided, that it is placed at the rear of the property, is harmonious in color and design to the contiguous property, does not exceed six feet by ten feet in length and width, and six feet in height. Foundation plantings, often of a deciduous nature and characteristic of the period between 1920 and 1960, are present virtually without exception. Large trees of many varieties shield some houses from view. There is variety in the landscape treatment of individual properties. Generally, boundary lines between lots forward of the building line are not marked with fences of any kind, but may have hedges no greater than two feet in height. Hedges and fences of up to four feet in height generally extend along boundary lines beyond the building line. On lots abutting the alley behind Warrington Drive and Livernois Avenue, a tight board fence or masonry wall of a uniform height of five feet must be constructed on rear lot lines. The placement of trees on the tree lawn between the concrete public sidewalk and masonry curb varies from block to block or street to street. Replacement trees should be characteristic of the area and period. If an American elm is planted, it should be disease resistant. Original street lighting throughout the district is of the tall fluted standard with crane neck pendant variety.
- (14) *Relationship of open space to structures.* The Sherwood Forest Historic District has, as

its main open space, the triangularly shaped Sherwood Forest Park, bounded by Warrington Drive, Saint Martins Road, and Canterbury Roads. That park, as well as other triangular lots created between the intersection of winding streets, are planted with grass and trees. All houses have ample rear yards as well as front yards. Where vacant lots exist between residences, their landscaping tends to be continuous with the adjacent lots or forested with mature trees.

- (15) *Scale of façades and façade elements.* The Sherwood Forest Historic District comprises a residential neighborhood of moderate- to large-scaled dwellings. Elements and details within are appropriately scaled, having been determined by the style, size and complexity of the individual buildings; window sashes are usually subdivided by muntins and casement windows are leaded, affecting the apparent scale of the windows within the façades.
- (16) *Directional expression of front elevations.* The houses in the Sherwood Forest Historic District are horizontal in directional expression. Large architectural elements within façades are frequently vertical in directional expression, such as multi-storied projecting gabled sections.
- (17) *Rhythm of building setbacks.* Front yard setbacks are generally consistent on each residential street in the Sherwood Forest Historic District, although porch, entrance and window projections and irregular massing result in the appearance of variety. Where lots are combined or irregularly shaped at corners, the rhythm is sometimes irregular.
- (18) *Relationship of lot coverages.* The lot coverage for the single- and two-family residences ranges generally from 25 percent to 35 percent, including either the freestanding or attached garage. Where lots are combined, the percentage of lot coverage may be less.
- (19) *Degree of complexity within the façades.* The degree of complexity has been determined by what is typical and appropriate for a given style. Overall, there is a higher degree of complexity in the English Revival style buildings, where their façades are frequently complicated by gables, bays, irregularly placed openings and entrances, and irregular massing, than those of other styles. The façades of Classically-inspired buildings and Modernistic buildings are straightforward in their arrangement of elements and details.
- (20) *Orientation, vistas, overviews.* The orientation of buildings is largely determined by the winding streets created by the subdivision plans. All, but a few, buildings in the district are oriented towards the street; buildings situated on corner lots sometimes face the side street or, when the corner lot is curved, the intersection of the streets. The primary vistas are created by the winding streets. Sherwood Forest Manor Subdivision has a different character because of its later development and the elliptical shape of its plan.

While the streets through Sherwood Forest Historic District extend into the Green Acres Subdivision on the north, they do not extend into the Palmer Woods Subdivision on the east.

- (21) *Symmetric or asymmetric appearance.* Front façades of buildings range from completely symmetrical to asymmetrical, but balanced, compositions. English Revival style buildings are irregular in layout and asymmetrical in appearance. The Classically-inspired buildings are generally symmetrical; the Modernistic buildings are not symmetrical but result in highly ordered compositions.
- (22) *General environmental character.* The Sherwood Forest Historic District is a fully-developed residential area of well-maintained, substantial single-family residences of the second quarter of the 20th Century complemented with fine examples of compatible houses from the 1950s and 1960s. On Seven Mile Road, its southern boundary, are several duplexes; the east side of Livernois Avenue, outside the district's boundaries to the west, is an intact commercial thoroughfare of 1940s vintage. With the residential subdivisions of Palmer Woods to the east and Green Acres to north, Sherwood Forest is a part of a solid, well-maintained, and handsome urban residential community.

(Code 1984, § 25-2-141; Ord. No. 2-02, § 1(25-2-141), eff. 5-13-2002)

DRAFT

Proposed Sherwood Forest Historic District Final Report

By a resolution dated May 23, 2001, the Detroit City Council charged the Historic Designation Advisory Board, a study committee, with the official study of the proposed Sherwood Forest Historic District in accordance with Chapter 25 of the 1984 Detroit City Code and the Michigan Local Historic Districts Act.

The proposed Sherwood Forest Historic District is located in the northern section of the City of Detroit, west of Woodward Avenue, approximately seven miles from downtown. The Palmer Woods Subdivision (NR) is located to its east, Livernois Avenue (known as the *Avenue of Fashion*) is to its west, and the Green Acres community is to its north. The proposed Sherwood Forest Historic District, which is less than one square mile in area, is composed of sixteen meandering thoroughfares, some of which intersect one another at various points. The proposed district is residential, consisting of approximately 440 single family houses and eleven duplexes.

Boundaries: The boundaries of the Sherwood Forest Historic District include all of the lots in the Sherwood Forest Manor Subdivision and the Sherwood Forest Subdivision, with the exception of those lots fronting on Livernois Avenue. The boundaries of the proposed district are outlined in heavy black on the attached map, and are as follows:

On the north, a line described as follows: Beginning at the intersection of the centerline of Pembroke Road and the north-south alley running east of and parallel to Livernois Avenue, and proceeding easterly along said centerline of Pembroke Road to its intersection with that easterly boundary of Sherwood Forest Manor Subdivision (Liber 39, Page 11) which forms the rear lines of Lots 38-47 of said subdivision; thence south along said easterly boundary to its intersection with that northerly boundary of Sherwood Forest Manor Subdivision which forms the rear lines of Lots 49-53 of said subdivision; thence easterly along said northerly boundary to its intersection with the western boundary of the Palmer Woods Subdivision (Liber 32, Page 16);

on the east, the western boundary of the Palmer Woods Subdivision;

on the south, the centerline of Seven Mile Road; and

on the west, a line described as: beginning at the intersection of the centerline of the north-south alley running east of and parallel to Livernois Avenue and west of Warrington Drive and the centerline of Pembroke Road, thence southerly along the centerline of said alley to its intersection with the south line, extended east and west, of Lot 244, Sherwood Forest Subdivision (Liber 59, Page 17), thence east along said line as extended to its intersection with the centerline of Warrington Drive, thence south along the centerline of Warrington Drive to its intersection with the centerline of Seven Mile Road.

History: Sherwood Forest, one of Detroit's premier residential subdivisions, is significant for its well-built, substantial housing stock, the majority of which was constructed in the 1920s, 30s and 40s by well-known Detroit architects and builders. It is also significant as a community planning effort.

The ownership of the land that later became the Sherwood Forest and Sherwood Forest Manor Subdivisions can be traced to 1837, when the United States Government divided part of the southwest 1/4 of section 3, town 1, ranges 11 East of the area formerly Greenfield Township, granting the eastern half to Abraham B. Hall and the western half to John Mullet. While little information can be found on Hall, John Mullet (b.1786-d.1862) was a map maker who served as Surveyor of Government Lands for over thirty years. As such, he was responsible for surveying large portions of Michigan, Wisconsin, Illinois, and Indiana.

Throughout the years this section of land passed through many owners who divided and subdivided it before it was developed. In 1876, Henry A. Chaney, the first principal of Detroit's first public high school and the first librarian of the Detroit Public Library, began to acquire portions of the eastern half of the tract beginning with twenty acres given to him by his father. According to the 1904 Sanborn map, Chaney's heirs received forty acres of land from his estate.

The 1904 Sanborn map also shows that Anthony Grix owned a little more than fifty-three acres of the western half of the tract. The heirs of German born Grix, noted as the oldest shoemaker in Detroit when he died in 1914, owned twenty and one-half acres, according to the 1915 Sanborn map, while the Evergreen Cemetery Association owned the remainder of the tract which now makes up the Sherwood Forest Subdivision. An article in the Burton Historical Collection from an unknown source states that Grix owned the farm opposite Palmer Park (which was the estate of Senator Thomas Palmer) and that the land was purchased by Evergreen Cemetery Association for Sherwood Forest. Grix saw the city stretching out toward his home through two generations but died before his homestead was entirely absorbed by the growing city.

The development of real estate by the Evergreen Cemetery Association was a profit-making venture. Organized by Manly D. Davis in 1905, Davis was the driving force behind the development of Sherwood Forest. The original venture started with a tract of forty acres and, in 1908, more property was acquired until the association held a total of 300 acres. From that tract,

Sherwood Forest, Sherwood Forest Manor, Palmer Park Gardens, and Garden Homes were subdivided. Joining Manly Davis in the development of the Sherwood Forest Subdivision were real estate developers and brokers Arthur J. Stewart, Frank D. Fry, and Vernon C. Fry, of the realty firm Stewart and Fry.

The Sherwood Forest neighborhood is composed of two subdivisions, Sherwood Forest and Sherwood Forest Manor, platted ten years apart. Sherwood Forest was platted on November 29, 1916 by Manly D. Davis, acting as trustee of the Evergreen Cemetery Association of Wayne County. Davis was born on March 29, 1879 in Pontiac, Michigan, where his father, Daniel, had settled during pioneer times. Daniel L. Davis founded Davisburg, a small community just north of Pontiac. After receiving his education in Pontiac public schools, Manly attended the University of Michigan, graduating in 1901 with a degree in law. As a prominent lawyer, his interests were broad and varied; he was involved in timber and mining interests in Durango, New Mexico, as well as serving as secretary of the International Livestock and Timber Company and president of the Davis Investment Company, both in Detroit. He also held a position as the president of the Bloomfield Hills Savings Bank and established the Prairie Mount Cemetery in Pontiac. Additionally, Davis developed numerous upscale subdivisions in Detroit, Pontiac, Grosse Pointe and Bloomfield Hills, including Palmer Park Gardens on Seven Mile Road in Detroit, where 1/4 acre lots were sold for \$3,000 each; Garden Homes, approximately fifty houses in the Vineyard Subdivision in Grosse Pointe; Huron Farms, in Wayne, Michigan, consisting of two-acre lots; Kensington Gardens, one to three acre tracts some seventeen miles out Grand River; and Oak Knob Estates in Bloomfield Hills, considered one of the most attractive subdivisions ever offered in the Detroit area real estate market, with tracts from three to eight acres selling for \$6,000 to \$15,000 each. In 1926, Davis gave Davisburg Park to Oakland County in memory of his father, and in 1929, he was elected president of the Evergreen Cemetery Association. Manly D. Davis died in February of 1950 at his winter home in Naples, Florida.

While little is known about Arthur Stewart, brothers Frank and Vernon Fry were both born in Selkirk, Ontario, Canada. Frank D. Fry (b. 1868, d. 1955) graduated from the University of Toronto. Before coming to Detroit, he was a professor of economics at the University of Pennsylvania. Vernon C. Fry came to Detroit in 1890 and began in the real estate field in 1903 after spending thirteen years in the notions department of a retail store. Vernon, as a member of Stewart and Fry, put Sherwood Forest on the market.

Stewart and Fry placed a half page ad in the December 16, 1916 issue of the Detroit Free Press entitled "Detroit Needs This Addition." The ad displays the plat map of Sherwood Forest as well as a quarter page article describing the subdivision. It stated that the subdivision consisted of 126 acres with lots ranging in size from fifty to one hundred and fifty-foot frontages with depths averaging from one hundred and forty feet to two hundred and ten feet. The opening lot prices ranged from thirty dollars to fifty dollars per foot front, with a few lots slightly higher.

The ad refers to Sherwood Forest as an "exclusive residential park," mentioning that the land has an elevation of twenty-three feet above Woodward Avenue and it is made up of "hill and dale

covered with a magnificent natural forest through which winding drives are laid out. The plat map includes an inset showing Sherwood Forest in relation to its surrounding areas. References were made to the subdivision's close proximity to the highly restricted subdivision, Palmer Woods, the Detroit Golf Club and Palmer Park. In the ad, the Detroit Golf Club was used as a big selling tool, pointing out that the quarter of a million-dollar clubhouse under construction is visible to Sherwood Forest and that residences belonging to golf club members were being erected around the course at costs ranging from \$15,000 to \$50,000. Much emphasis was placed on the exclusivity of this area, calling it the Grosse Pointe of the North Woodward section and alluding to how the residents were protected against the encroachments of undesirable influences, making it an ideal place for Detroit's best people.

During the time Sherwood Forest was developed, the Detroit newspapers proclaimed real estate to be the most lucrative investment available. As a result, many of the building permits issued for Sherwood Forest were to realtors, builders, architects, doctors, lawyers, business owners and others, who were speculating that the subdivision would give them a fruitful return on their money. Many of these same investors had their own homes built in Sherwood Forest as well.

Vernon Fry also platted Ridgefield, a one hundred and twenty-acre subdivision on the northwest side of Livernois and Seven Mile Road, on April 13, 1931. He put forth efforts to have Livernois Avenue paved with two lanes sixteen feet wide, and an eighteen-foot green space between them, instead of the single twenty four-foot lane that was originally planned. As chairman of a committee of property owners, Vernon Fry raised forty thousand dollars from taxpayers to pay the street commission for the extra pavement. Unfortunately, this plan was never carried out.

Sherwood Forest Manor was platted ten years after Sherwood Forest, on March 1, 1926, by Manly Davis, acting again as trustee for the Evergreen Cemetery Association. This subdivision consisted of Parkside Road just north of Cambridge Road and Renfrew Road south of Pembroke Road. The majority of lots in this area are large and irregular in shape, with the intention of building much larger homes than those of Sherwood Forest. On later Sanborn maps the two subdivisions are treated as a single area, simply called Sherwood Forest. Originally, Sherwood Forest Subdivision was bounded by Stratford Road and the southern half of Palmer Woods Subdivision on the east and Cambridge Road on the north, just east of Stratford Road. But the addition of Sherwood Forest Manor Subdivision altered the boundary of Sherwood Forest to include the undeveloped southwest corner of Evergreen Cemetery.

The Sherwood Forest name is most likely derived from the area frequented by the legendary Robin Hood, reflecting an interest in English history with street names such as Canterbury, Sherbourne, Cambridge, and Shrewsbury; the increasing interest in domestic architecture based on British medieval and early renaissance models may also have played a role. The street name Nottingham, though closely associated with Robin Hood and Sherwood Forest, was not used because it was already in use by Palmer Woods Subdivision, whose street names also indicated an interest in English history. The original plat map shows Warrington Road as Oxford Road, Parkside Road as Portland Road and Seven Mile Road as Lincoln Highway.

Sherwood Forest is a carefully planned residential subdivision. As part of the original plans for the area, all residential streets were paved twenty feet across. All lots, except those fronting Livernois Avenue and Seven Mile Road, were provided with five foot sidewalks and shade trees, sewers, drainage pipes, street lights, telephone lines and water mains. Detailed plans for buildings had to be submitted and approved by the developers before any construction could take place.

As was common with many subdivisions, the residents of Sherwood Forest were to adhere to certain building restrictions and conditions. Residences placed on the smaller lots were required to cost at least \$6,000 to build while mid-size lots had a \$7,500 minimum requirement. Houses on the largest lots had a \$10,000 limitation for construction costs. Seven Mile Road lots could be changed to conform to the lots on the opposite side of the street. An amendment to these restrictions dated October 27, 1927 raised the minimum construction amounts to \$7,500 for smaller lots, \$10,000 for mid-size lots and \$12,000 for larger lots. Lots on Livernois Avenue could be used for single residences costing not less than \$4,500, for two-family residences costing at least \$7,500, for single stores erected on twenty feet fronting Livernois costing no less than \$3,500, or for double stores erected on forty feet fronting Livernois and costing at least \$6,000.

All exterior construction was required to be of pressed, glazed, or wire cut brick; stone; or concrete over tile or metal lath; with full basements and at least two full stories but no more than two and one-half stories. Flat roofs were not allowed. Garages could be erected, but only for the private use of the homeowner, except for lots on Livernois Avenue. Apartments for household employees could be located in two-story garages. All garages were required to correspond in architecture and material to the main residence. Each street had specific stipulations as to the placement of buildings on the lots. Lots could be divided, but only by hedges or chain link fences no more than four feet high, and located no less than forty feet from the front lot line.

All lots except those fronting Livernois were to be used for private residences. A dentist or physician could have his office located in his residence but signs advertising the business were not allowed. There was also a stipulation that stated: ■No lots in said division shall be sold or leased to or occupied by any other person than of the Caucasian race.● All restrictions and conditions were in force until January 1, 1942, at which time they were renewed by all of the residents of Sherwood Forest. The restrictions and conditions continue to be renewed every twenty years, with the exception of the race restrictions, which were made illegal in 1948 when the federal government passed laws banning race discrimination in housing.

Although Sherwood Forest was platted in 1916, the first building, 19144 Parkside, was not built until 1922. Construction increased between 1924 and 1930 during which period 142 structures were erected. These prosperous times came to a standstill when the Depression hit. According to records at the Wayne County Register of Deeds, during 1931 to 1936 the United States government held Vernon Fry responsible for the nonpayment of property taxes in Sherwood Forest, placing liens on the unsold property. Fry managed to avoid some of the liens by moving the property back and forth between his wife, Helen, his brother, Frank and his wife, and his

associate, Arthur Stewart and his wife. During this time records show the property selling for one dollar and other valuable consideration, frequently through the use of quick claim deeds and warranty deeds.

Construction picked up again when the effects of the Depression began to ease. More than half of all the structures in Sherwood Forest were built between the years of 1934 and 1941. World War II once again brought construction to a halt. After the war, building began to increase again, but never to the level achieved before the war. It was during this time that the construction of the majority of commercial establishments took place on Livernois Avenue. Construction in Sherwood Forest came to an end with the construction of a small number of houses in the 1970s.

Soon after the war, Livernois Avenue in the Sherwood Forest area became known for its upscale retail clothing stores, shoe stores and furniture stores. Street signs identified it as the *Avenue of Fashion*, a name that it still retains today, though the nature of the businesses has changed drastically. During the 1940s and the 1950s, many women did not drive. The *Avenue of Fashion* provided a shopping area that the residents of Sherwood Forest could easily walk to. Maureen McDonald of the Detroit News wrote: "Turning the clock back to the 1950s, my mother would make me wear white gloves and patent-leather shoes before taking me shopping on Livernois, the acclaimed Avenue of Fashion. Fancy ladies wearing way too much perfume would bring dresses to her, while she sat on a round, carpeted platform in an oversized room surrounded by mirrors. We would lunch at Skipper's Table before returning to then-rural Southfield." This area was hit hard during the civil unrest of 1967, with the destruction of many of the businesses. In addition, the convenience of the new shopping malls, the inconvenience of parking on the streets, and the prohibitive cost of patronizing high end stores all brought about the downfall of the once thriving businesses.

The growth of the automotive industry in Detroit also coincided with the development of Sherwood Forest. Several automotive industry executives purchased lots in the subdivision both to build residences and for investment purposes. They include: Alfred J. Fisher, chief engineer of Fisher Body Company; Reuben and Irving Allender, of R. Allender and Company Auto Trimmings; Ralph Skinner, president of Skinner Motors; Howard A. Coffin, vice-president of White Star Refining Company (gas and oil); Frederick G. Richardson, president of F. L. McLaughlin (auto parts company); Virgil Oldberg, president of Oldberg Manufacturing Company (auto parts); Burt J. Craig, secretary and assistant treasurer of Ford Motor Company-Lincoln Motor Company; Charles E. Wetherald, vice-president in charge of manufacturing at Chevrolet Motor Company; Floyd O. Tanner, vice-president of General Motors Corporation; Don E. Ahrens, another GM vice-president and general manager of the Cadillac division; William J. O'Neil, vice-president and general manager of Dodge Brothers Corporation; Delmar E. Meyer, president and treasurer of D. E. Meyers-distributor of Hupmobile Motor Cars; Wayne S. Pickell, general manager of Packard Motor Car Company; and Jason J. Dickson, manager of Buick Motor Company and president of the Detroit Auto Dealers Association.

Sherwood Forest attracted many of Detroit's most prominent citizens, including numerous physicians, attorneys, judges and upper level company executives, such as the optometrist Dr.

Donald L. Golden; plastic surgeon, Dr. Claire Straith, DDS, MD; George W. Mason, president of the Kelvinator Company; Charles S. Kay, president of Kay Drug Company; William O. Warner, President of Warner Aircraft Corporation; Harry W. Rapp, vice-president and treasurer of Grinnell Brothers; Lloyd G. Grinnell, assistant secretary of Grinnell Brothers; Records Court Judges John A. Boyne, John V. Brennan, and Arthur W. Kilpatrick; Circuit Court Judge James E. Chenot; William Demery, secretary and treasurer of Demery's Department Store; and Michigan congressman John Dingle.

Beginning in the early to mid-1940s, many distinguished members of the Jewish community chose to reside in Sherwood Forest. Among these residents were Max M. Fisher, executive vice president of Aurora Gasoline and founder of Speedway 79 Gas Stations; Lewis Zuieback, owner of Zuieback and Sons Women's Clothing; Judge Theodore Levin, uncle to Carl and Sander Levin; Judge Hilda Rosenberg Gage, Michigan Court of Appeals; Stanley J. Winkelman, vice president of Winkelman Brothers Apparel; Paul Zuckerman, president of Velvet Peanut Product Company; Max J. Kogan, owner of Oakland Mall; Walter L. Field, president of Macolac Paints; Nathan D. Soberman, secretary of Soberman and Milgrom Co. (Manufacturers of Mercury Paint); Jacob Borin, owner of Borin Brothers Ice; William Borin, secretary of Borin Lumber and Supply; Jerry Morse, owner of Jerry Morse Men's Clothing; Albert Posen, president of Famous Furniture; Barney L. Keywell, president of Samuel G. Keywell Co. (Iron); Jules R. Schubot, founder of Jules R. Schubot Jewelers in Troy; Doreen Curtis Hermelin, widow of David Hermelin, former U.S. Ambassador to Norway; and Alan E. Schwartz, and his wife Marianne, donors of the Schwartz Graphic Arts Gallery to the Detroit Institute of Arts.

African Americans began moving into Sherwood Forest in the late 1960s and 1970s. One of the first African Americans to move into the subdivision was Dr. Claude Young, cousin and personal physician to Mayor Coleman A. Young. Others included Attorney Edward Bell and Edward Green, past Superintendent of Detroit Public Schools.

The Sherwood Forest Association was formed in the summer of 1929 and has been active ever since. Today, Sherwood Forest is still a thriving, affluent neighborhood. Among its residents are doctors, attorneys, corporate executives, school administrators and business owners. As a result of thoughtful planning, the subdivision of winding, oak lined streets has handsome, well-maintained houses surrounded by expansive lawns on landscaped lots.

Physical Description:

The streets of Sherwood Forest are laid out as curving avenues as opposed to the strict grid pattern found in many neighborhoods. As a result, most of the building lots are irregular in size and shape. The subdivision is easily reached from all of the bordering streets, except on the eastern side where Parkside Road backs up to Palmer Woods and Evergreen Cemetery. The streets that intersect Seven Mile Road on the southern edge are Warrington, Berkeley, Kingston, and Parkside. On the western edge, streets that intersect Livernois Avenue are Cambridge, Chesterfield, St. Martin, and Pembroke. On the northern side of the subdivision, Warrington, Canterbury, Shrewsbury, Chesterfield, Roslyn, Stratford and Renfrew Roads all intersect with Pembroke Road. Canterbury Road travels southeast-northwest from one corner of the

subdivision to the other. Some intersections consist of as many as four converging avenues.

The residential buildings of Sherwood Forest are predominantly Neo-Tudor, a style based on English Medieval and early Renaissance architecture. This style, very popular in Detroit through the 1930s, is typified by features that include steeply pitched roofs, battlements, decorative half-timbering, Tudor arches, facades dominated by one or more prominent cross gables, and decorative windows, usually in multiple groups with multi-pane glazing or heraldic stained glass. Massive, twisted chimney stacks crowned with decorative chimney pots are often found on Neo-Tudor houses. All of the houses are of masonry construction, the majority of which are brick veneer over frame, concrete block, or hollow clay tile. Other materials include stone and concrete block clad in stucco. Contrasting limestone trim was used for window and door surrounds, chimney caps, and coping. Roofs are often slate of random widths and colors.

Single family residential structures continued to be erected as late as 1983, resulting, to a lesser degree than the Neo-Tudor, in a wide range of architectural styles spanning much of the twentieth century. These include Colonial Revival, Neoclassical, Mediterranean, Arts and Crafts and Modernistic. A significant number of houses featuring elements of the Modern Movement were constructed in Sherwood Forest in the 1940s and early 1950s.

The works of some of Detroit's most talented and influential architects and builders are represented in Sherwood Forest. Architects include Richard Marr, William H. Kuni, Alvin E. Harley, Harold Ellington, Clarence E. Day, of the engineering firm Harley, Ellington, and Day, Richard Raseman and Henry Freier of the firm Raseman and Freier, William E. Kapp of SH&G and Leonard Willeke. The builders and contracting firms include H. H. Micou, Gargaro and Sons, Century Building Corporation, Weingarden and Sons, Spoon Brothers, and Schowalter Brothers.

The proposed district is residential, consisting of approximately 440 single family houses and eleven duplexes. Of these, fifteen do not contribute to the historic district because they post-date 1955. Based on building restriction requirements that garages correspond in architecture and material to the main building, there are approximately 300 detached garages that contribute to the historic district. The small triangular park bounded by Warrington, Canterbury and St. Martins at the northwestern corner of the district is a contributing landscape feature.

The following are just a few examples of the buildings in Sherwood Forest.

1. 3350 Seven Mile Road, Detroit Builders• Show House

In August of 1939, the Detroit Builders• and Manufacturers• Exhibition Incorporated of Detroit purchased the corner lot on Seven Mile Road and Kingston from Alanson P. Brush and his wife, who lived at 19346 Berkeley Road in Sherwood Forest, to constructed the 1940 ■Ideal Home• as an exhibit in the twenty-second annual Detroit Builders• Show. The building firm of Walter H. Mast was selected to construct the ■typical Michigan home,• designed by the architectural firm of Hyde and Williams. J. L. Hudson Company furnished the show house interior. Considered a

community learning tool, the public was invited to visit the house during construction and learn about the building methods, new materials and equipment used in its erection. The ■Ideal Home• had five rooms on the first floor, including the ■modern• addition of a library and a laundry room. Three bedrooms and two bathrooms were on the second floor, while the basement held a large recreation room, a workshop, a hobby room, and a furnace room. The house was completed to the minutest detail and visitors agreed it lived up to its designation of ■Ideal.• The house was said to have set a new standard in modern home design and plan, use of materials and equipment, scientific lighting and interior decoration and furnishings.

The house was purchased in 1940 by William T. Thompson, a draftsman for General Motors Overseas Operations, and his wife, Emlou. Robert T. Roberts, owner of Furs by Roberts, and his wife, Audree, purchased the property four years later and lived there until 1952, when the house was purchased by Leo Tann, an executive with the Tann Corporation, and his wife, Peggy. The Tanns remained in the house until 1976.

The Detroit Builders• Show House is situated on a large corner lot with its facade oriented towards Seven Mile Road. In design, it is Art Moderne, a style popular from the late 1920s through the late 1940s generally characterized by smooth, unadorned wall surfaces, horizontal bands of windows with metal frames, emphasis on the horizontal using lines or grooves in walls, low or flat roofs, asymmetrical massing and curved corners. The Show House is an asymmetrical, two-story house with low hipped roofs, its wall massing divided into three sections, each slightly set back from the other. Its Art Moderne features include the smooth brick walls with a raised horizontal belt course beneath the second-story windows, and bands of casement windows on the Seven Mile Road and the Kingston Road facades, sheltered by the low hipped roof on the one-story east end section. The main entry, reached by a straight walkway from Seven Mile Road, is discreetly set back in the central section of the house beneath a porch roof that extends from the one-story eastern end section. Another entry is located next to the two-car garage which dominates the west end section of the Seven Mile Road facade. An enclosed porch with jalousie windows is located on the Kingston Road facade. Two simple chimneys rise above the roof on each side of the central section.

2. 19191 Warrington Drive, Charles E. Davy House

Richard H. Marr designed this house for Charles E. Davy, a chief engineer, and his wife, Ethyl, in 1936. The Davys remained in the house for many years before it was sold in 1963 to Francis T. McCann and his wife Florence. Since the McCanns sold the house in 1973, it has had various owners.

Richard Marr, of Scottish descent, was born in Detroit in 1886. Educated in Detroit schools, he graduated from Harvard University in 1911. Marr spent two years working with Boston architects prior to moving back to Detroit in 1905. He was well known in Detroit and the suburbs for designing many fine residences and apartment houses. Marr is especially well-known for the two houses he built for two of the Fisher Brothers, Alfred and William, in Palmer Woods.

Like many housed in Sherwood Forest, the Davy House was designed in an English revival style, this case in the spirit of the English cottage style. The simple, two and one-half story main block features a steeply pitched, front gabled wing in front of it that slopes from two stories to one story near the entrance. The wing, clad in clapboard on the second-story, has shuttered eight-over-eight double-hung sash windows on the first and second-story and a one-story bay window on the first story. The main entrance, on the facade of the main block, is approached from steps angled from the driveway and is composed of wooden surrounds of fluted pilasters with a segmental arch above. The massive chimney stack is on the south end wall of the wing. The north side elevation features a large arched stairwell window and a fan window in the side gable.

3. 19320 Berkeley Road, Harold S. Ellington House

Noted architect Harold Ellington designed this house as a residence for himself and his wife, Harriet, in 1928. Born in Chicago in 1886, Ellington received his civil engineering degree in 1908 from Armour Institute of Technology in Chicago. He assisted in the design of many fine buildings in Detroit including the Book Building, the Real Estate Exchange Building, the main building of Bank of Detroit and the Stroh Building in Grand Circus Park. He was a partner in the very successful firm of Harley, Ellington and Day, with offices in Chicago and other large industrial centers. Harley and Day also resided in houses they built on Berkeley Road.

Foreclosure proceedings took place against the Ellingtons in 1934. During this time, the 1934 City Directory lists Judge John Boyne of Records Court as the resident. The house was sold in 1948 to attorney Max Lichter and his wife, Buena, who, as long time residents, owned the house until 1971.

The skintled brickwork and contrasting stone trim distinguish this large, two and one-half story Neo-Tudor house. The structure features a substantial, steeply pitched hipped roof, less common among Neo-Tudor houses, intersected by two front facing gables with flared ends. Cast stone surrounds multiple groups of double-hung and multi-paned casement windows. A huge stone bay window composed of five windows containing heraldic glass dominates the projecting south end of the facade. The cast stone Tudor compound arched door surround has a shorter, leaded glass sidelight next to it. Small areas of random stone quoining can be found on all exposed corners of the house. The end wall multiple chimney stack also features quoining and stone chimney caps.

4. 19331 Berkeley Road, Arthur J. Lacy House.

This house was designed in 1926 for attorney Arthur J. Lacy and his wife, Beth, by architect Clarence Day. The Lacys were longtime residents, remaining in the house until 1968.

Clarence Day designed many buildings for the University of Detroit and the Light Guard Armory. He designed the mansion of K. T. Keller, former president and Chairman of the Board of Chrysler Corporation, and George Endicott, president of Charles B. Bohn Company. Day established his own firm in 1915 and earned a reputation as the ■Designer of Town and Country Homes. • Day was an authority on public housing and served as an advisor to the Hoover and Roosevelt Administrations. He was the vice-president and director of the firm of Harley,

Ellington and Day, which built the Rackham Educational Memorial Building in 1941. As a member of the firm, he designed the Douglas and Jefferies Housing Projects in Detroit.

The steeply pitched intersecting gabled roof and multi-paned casement windows arranged in groups ranging from two to four characterize this substantial two and one-half story, brown brick veneer, English Revival house. Three segmental pediments rise up from the paired casement windows on the second story, extending above the roof eaves, while on the first floor, a balance is created by the placement of a large bowed window arrangement containing five elongated windows. A dominant front facing gabled wall projecting slightly from the north side of the front facade features an entry sheltered by an arched, decoratively carved wooden door hood that is reached by way of a colorful, winding slate walkway.

5. 19346 Berkeley Road, Alanson P. Brush House

Alanson P. Brush, president of Brush Engineering Association and his wife, Jane, had this house designed in 1924 by Alvin Harley, a well known Detroit architect. The Brushes owned the house until 1939.

Alvin Harley began his practice in Albert Kahn's office and later worked as a draftsman and designer for George D. Mason. As partner of the firm, Harley, Ellington and Day, he designed Detroit's City-County Building (now the Coleman A. Young Municipal Center) and the Veteran's Memorial Building, the first structures built in the Civic Center. The firm was also responsible for the Department of State building in Washington, D.C. (1957-60), which was the largest building in Washington at the time of its construction.

The Brush House features asymmetrical massing, steeply pitched overlapping gables, and half-timbering. T-shaped in plan, this sizable two and one-half story brick veneer house is a fine example of Neo-Tudor styling. The house sits on a triangular lot with a curving walkway leading to a central, front facing gabled wing where the entry is located. A Tudor arched doorway with a limestone surround is crowned by a decorative cornice on corbel brackets. Directly next to it but set back is a smaller front gable featuring half-timbering with brick infill laid in a basket weave pattern. Double-hung four-over-four sash windows are positioned in groups of one to three. The attached one-story, two-car garage angled on the north end of the house is reached by a covered walkway of craftsman post and beam construction. Two end wall chimney stacks, one on the facade and the other on the north elevation, rise to just above the roof line.

6. 19285 Canterbury Road, Dr. Donald L. Golden House

Dr. Donald L. Golden, a prominent optometrist in the city of Detroit, and his wife, Norma, were the first residents of this house. They purchased the property in 1944 and the house was constructed in 1948. Dr. Golden is the founder of D.O.C. Optical Centers. The Golden's lived in the house until it was sold in 1970.

The house was built by Weingarden and Sons, a very successful construction firm with more than eighteen houses to its credit in Sherwood Forest. Located on a pie-shaped lot at the intersection of Canterbury, Kingston, Stratford and Cambridge, this Art Moderne style house is

oriented for display from every approach. The two-story house is clad in smooth, golden colored brick veneer. Typical of the style, a very low, hipped roof with a wide overhang covers the expansive, asymmetrical structure's multiple curves and angles. The bowed east end of the house has a balcony on the second story sheltered by a conical roof, while the first story has three groups of glass block windows. Numerous window types permeate the house; from the huge picture windows on each end of the facade, to casement windows next to the entrance, to the glass block strips over the entry. The entry, approached by a straight walkway which intersects the curving driveway, is very simple with a multi-paned glass door and a wide flat overhang. An attached one and one-half story garage is on the west end of the house. On the opposite side of the structure, positioned behind the bowed section, is a very wide chimney wall with three flues.

7. 19435 Canterbury Road, Don Gargaro House

Prominent Detroit contractor Don Gargaro built this house for himself and his wife, Oliva, in 1927. As owner of the firm Gargaro and Sons, Gargaro was a very successful contractor in Detroit for more than fifty years. He arrived in Detroit with his father in 1892. After attending grammar school, he worked as a laborer. By 1921 he was the owner and president of his own firm, which specialized in water and tunnel construction. Gargaro and Sons built more than twelve houses in the Sherwood Forest Subdivision. His son, Etor, took over the business in 1956. Gargaro lived in the house until his death in October of 1958, at which time, the house was passed on to Gargaro's son, Ernest. The house remained in the family for forty years, until it was sold, in 1967, to Phillip L. Van Huffel and his wife Jean Anne.

This dignified, two and one-half story structure combines contrasting materials, such as a skintled brick veneer, stone, stucco and half-timbering, and multiple gables to create an elegant Neo-Tudor house. The steeply pitched, hipped roof of red slate that shelters the large structure is intersected by a half-timbered jerkinheaded gable with stucco infill. A curving path leads to the round-arched, heavy wooden door with stone surrounds in the projecting one-story gabled entrance vestibule. Tall groups of multi-paned casement windows are framed in stone with lintels and quoining. Dominating the southern half of the front of the house is a massive chimney stack capped with three small chimney pots.

8. 19740 Canterbury Road, Karl F. Oehler House

Detroit architect Leonard B. Willeke designed this house for attorney Karl F. Oehler and his wife, Grace, in 1936. Willeke began his career in Cincinnati, Ohio at the age of sixteen. He took classes at Columbia University, worked in California and studied at the Paris Ecole des Beaux-Arts before settling in Detroit in 1914. By May of 1917 he had established his own practice. Willeke designed several residences in Indian Village, including the remodeling and additions to the Iroquois Avenue residence for Edsel B. Ford and his fiancée, Eleanor Clay. Willeke not only designed mansions for wealthy clients, but whole communities of modest working class homes, furniture, landscape plans, commercial structures, factories, hospitals, schools and even the 1919 special Essex Phaeton automobile.

Resting on a low hill, this simple, two and one-half story arts and crafts style house is faced with

brick veneering painted white. A front facing pedimental gable intersects the side facing gabled roof at the south end of the facade while the north end is dominated by a one-story, two car garage which lends itself to the asymmetrical massing of the house. The southern two-thirds of the facade project slightly, emphasized by the battered first floor section at its northern end. Taking advantage of the grade, the Oehler House was designed to set low on the property, with stone slab steps winding up to the centrally located portico, the entrance of which is composed of a full entablature supported on square pilasters. A published photograph taken soon after the house was erected shows the house pretty much as it exists today, with eight-over-one double-hung sash, shutter flanked windows adorned with flowering window boxes.

9. 1955 Roslyn Road, Charles Pheil House

Alfred J. Fisher and his wife, Alma, purchased this house constructed by Hilary H. Micou, a well known Detroit builder, in 1925 (permit issued 11/14/24). During the time this house was under construction, Alfred J. Fisher and his wife were living on Chicago Boulevard while building another house at 1771 Balmoral in Palmer Woods. Alfred Fisher was the second youngest of the seven Fisher brothers, founders of the Fisher Body Company. Fisher became the chief engineer of Fisher Body Company in 1914 and remained in that position after Fisher Body became a division of General Motors. The Fishers never lived in the house; Charles Pheil, a clerk at the Fisher Building, was listed as its first resident, according to the 1927-28 Detroit City Directory. Pheil purchased the house in 1933 and sold the property in June of 1941.

Hilary H. Micou was a prominent Detroit contractor and builder, born in Anniston, Alabama. He graduated from Cornell University and came to Detroit in 1920. Micou is credited with building many fine homes in the Detroit and Grosse Pointe area.

Steeply pitched front facing gables connected by a bracketed eave give this two and one-half story, stucco, Neo-Tudor house a balanced appearance. On the second story, casement doors lead out onto wrought iron balconies. Casement windows in groups of two, partially hidden behind mature shrubbery, occupy the bays flanking the entrance on the first story. A brick bordered, curving path leads to a brick, compound arched doorway surround. An end wall chimneystack is embedded in the side facing gable wall on the south end of the house.

10. 19144 Parkside Road, Adam J. Foerster House

This house has the distinction of being the first house constructed in Sherwood Forest. Builder Joseph Raymann built it for Adam J. Foerster, a draftsman for General Motors Overseas Operations, and his wife, Mary, in 1922. The Foersters purchased the lot next door (lot 464) in 1940 and probably landscaped it, since the two-story, brick veneer dwelling presently on that lot was constructed in 1977 by a new owner. Mary died in 1955, and Adam in 1966, leaving the property to be sold to Nancy Sarp in 1967. In 1972, the house fell into disrepair, and the City of Detroit proposed its demolition as an unsafe structure. The house was apparently fixed up and remains as a contributing building to the Sherwood Forest district today.

Asymmetrical in massing, this two and one-half story, light brown brick veneer, Arts and Crafts-style structure is composed of a central block flanked by a recessed, one and one-half story wing

on the south end of the house and a large, projecting, two-story bay window on the north end of the front facade. The house features several conjoined roofs of different styles; a large shallow hipped roof with exposed eave brackets and a similarly shallow hipped dormer with a grouping of three windows covers the central block of the structure, and the shed roofed wing bears a large, frame, hipped dormer. A small gable covers the three-sided bay window. Stone quoins trim the corners of the bay and wide-doored entrance. Most windows are of the eight-over-one double-hung sash variety arranged in groups of one to three.

11. 19600 Stratford, James S. Tuttle House

This house is one of four designed by Richard Marr in Sherwood Forest. The first owners of this house were James S. Tuttle, a member of the real estate firm Edward M. Smith Company, and his wife, Margaret. Longtime residents were Saul Saulson and his wife, Bertha. Saulson was an associate with Albert Kahn Associates, Architects and Engineers. The house was built soon after the depression, in 1935, at a modest cost of \$7,600.00

This graceful house is designed in the Colonial Revival Style characterized by the elegant pedimented portico and symmetrical massing. Rectangular in shape, the two-story, deep red brick veneer, side gabled roof house features large eight-over-eight double-hung sash windows positioned evenly on each side of the entrance and flanked by shutters. The portico pediment rests on a full denticulated entablature supported by slender, fluted colonettes, and is reached by a straight, centrally located walkway. The internal chimney rises through the center of the gabled roof.

12. 19445 Shrewsbury Road, Julia Fournier House

Julia Fournier, a box maker, was the first owner of this house, built in 1929. She lived in it with her husband, Reverend Herbert A. Daly, until her death in December of 1937.

The house was designed by William H. Kuni. Kuni was an architect for thirty-two years and a builder of many homes in the Birmingham area. A native of Philadelphia, he graduated from William Penn Charter School and studied under various architects in the East before coming to Detroit. Kuni's advertisements had a catch phrase stating "Kuni-built houses are different." Kuni built many homes in the Sherwood Forest Subdivision.

The strong contrast of texture and color derived from the use of ashlar masonry on the first story that gradually gives way to red and brown skintled brick on the upper story contributes to the dramatic appearance of this imposing Neo-Tudor house. Additional texture and color are found in the steeply pitched, multi-gabled roof. Asymmetrical in massing and two and one-half stories in height, the house features roof gables which graduate in size, from the small cross gable on the northwest end of the facade, to the buttress-flanked entry gable in the center, to the large gable over the two and one-half story section on the southeast end of the front facade, which displays stone with brick infill to imitate half-timbering. Beneath the projecting entry gable at second story level is a grouping of three tall casements opening onto an iron balconet; at first story level is a wood and glass door set deeply within the smooth ashlar opening. Tall, multi-paned casement windows with transoms, placed in groups ranging from one to four are framed in

random ashlar, some of which is used as quoining. A second story bay window on iron brackets protrudes from the southeast end of the facade. A walkway through a small, Gothic arched, ashlar trimmed gated entry leads to the rear of the lot. The broad chimney stack on the northwest side gable wall also gradually changes from brick veneer to ashlar.

13. 3270 Cambridge Road, Lloyd G. Grinnell House

Lola M. Grinnell purchased the land and applied for the permit for the construction of this house in 1927. Lloyd, her husband, lived in the house with her until she passed away in December of 1948. Lloyd V. Grinnell, who sold the property in 1953, was a member of the Grinnell family, founders of the Grinnell Brothers Company, manufacturers of pianos. In 1872, Ira Grinnell founded his piano firm in Ann Arbor. His brother Charles later joined him and they opened a store in Detroit in 1882. By 1908, they had built their headquarters at 1515 Woodward, just south of Grand Circus Park. Their manufacturing plant opened in Holly, Michigan in 1913 as the largest piano factory on earth. By 1955, Grinnell's was the world's largest piano distributor and one of the leading piano makers. Lloyd Grinnell served as the assistant secretary, and later the vice-president of the company. Japanese competition and new technology in music led to the closing of the downtown store in 1981 and the few remaining branch stores soon followed.

This considerable stucco Neo-Tudor house has an aged look achieved by randomly exposing red brick near the foundation. The steeply pitched side gable roof of this asymmetrical two and one-half story house slopes down and pitches out over the first story; its eastern slope is jerkinheaded. Intersecting the front of the roof is a two-story, stucco central gable which is a combination of a pitched gable and a parapet. Above the centralized entrance is a small casement window with decorative wood framing; two very long and narrow windows terminate just below the first story roof line at a wrought iron balconette. The entrance is composed of a cast stone, Tudor arched door surround flanked on either side by tapering exposed brick; its wood door exhibits an inset leaded light and decorative metal hinges.

The steeply pitched roof is intersected on the west end of the front facade by the emergence of a flat roofed, two-story stucco and frame bay window containing diamond patterned casements and transoms on the first floor and multi-paned casements on the second floor. The bay east of the entrance bay is composed of a grouping of six windows on the first floor, rising up to a five-sided, second story dormer with decorative coping. In addition to its architecture, the off-center walkway approaching the low porch steps up the graded, landscaped front lawn contributes to the rustic, naturalistic character of this property.

14. 19700 Chesterfield Road, Wayne S. Pickell House

Builder Ernest L. Abling constructed this house in 1926, and based on records found at the Wayne County Tract Index, he had problems paying subcontractors. The records show that several mechanical liens were placed against the property. One of the subcontractors filing suit against Abling was Mary Chase Stratton of Pewabic Pottery Company. Soon after the lawsuits were filed, the house was sold to Wayne S. Pickell, General Manager of Packard Motor Car Company, and his wife, Lydia. The Pickells remained in the house for twenty-one years.

Multiple gables, typical of the Neo-Tudor style, dominate this substantial, two-story, brown brick veneer house. A shed dormer projects from the front slope of the main, side-gabled roof and is intersected by two further projecting front-facing gables, one which is jerkin-headed over the Roman arched brick entrance and the other forming a major cross gable sloping steeply down to first story level, containing a centrally attached, battered chimney wall. The batten wood door has prominent decorative wrought iron hinges. Large multi-paned casement windows flank the chimney stack. Similar smaller windows are found throughout the house. The roof of the cross-gable section swings low at the south end of the facade to allow space for a Roman archway leading to the rear of the house. In the space created between the winding walkway and the side driveway is a grassy island with a very tall, old tree.

15. 19405 Renfrew Road, Harry J. Lindsley House

The house at 19405 Renfrew was built for Harry J. Lindsley, treasurer and general manager at Hewitt Metals Corporation, under a building permit issued to him in July of 1928. City directories list him as residing at this address until 1938, when the house was vacant, but, according to the Wayne County Tract Index, he never owned the property. The first owners were listed as Dr. Edgar James, a dentist, and his wife, Gertrude, who lived nearby at 20400 Stratford Road.

This enormous, two-story Mediterranean style house is typified by such characteristics as the smooth stone finish, the low pitched slate hipped roof with a wide overhang, and the symmetrical facade with tall arched windows on the first floor. Also typical of this style is the group of French doors that opens onto a wrought iron balcony at the second-story level above the entry. Doric columns support the full entablature of the entrance porch placed centrally on the front facade. Pairs of small stained glass windows with sconces between each window flank the entry. Upper story windows resting on a continuous belt course are regularly spaced, rectangular, and of the multi-paned double-hung sash variety. A low, broad terrace with stone piers and railings extends to the sides of the portico. A massive chimney extends upward at each side elevation; copper flashing and down spouts add character. A large wing is set back considerably at the north end of the house.

16. 3250 Sherbourne, William E. Kapp House

William Edward Kapp arrived in Detroit in 1914 and began working in the design department at Smith, Hinchman and Grylls, Architect, in 1918. He had the benefit of a Beaux-Arts education at the University of Pennsylvania, directed by the French architect Paul Cret. Kapp's style was eclectic; he was equally comfortable working in both the classic and medieval styles. He had a number of influential clients, among them John F. Dodge. Dodge's widow, Matilda, and her new husband, Alfred G. Wilson, decided to build Meadow Brook, the sprawling Tudor manor in the quiet hills near Rochester, Michigan, after their marriage in 1925. With Kapp accompanying them, they spent a year in Europe searching for inspiration for their country house, which was completed in 1929. The design for the University Club (1930) on E. Jefferson Avenue in Detroit was also influenced by Kapp's English experiences, and he was one of the designers of the

Detroit Downtown Library. After World War II, Kapp adopted a ■Moderne• style which he stated was based on the work of Frank Lloyd Wright, and designed the Detroit Historical Museum, Dossin Great Lakes Museum, Kennedy Square, and a number of public libraries.

Architect William Kapp built the house at 3250 Sherbourne for himself and his wife, Helen, in 1929. The Kapps filed for bankruptcy in 1935 and the house was foreclosed upon in 1936. According to several city directories, the Kapps continued to reside in the house and, in 1947, redeemed it. William Kapp died in 1969 and his widow sold the house in 1974.

The Kapp house is irregular in shape and massing. Positioned on a triangular lot, the brick veneer house is oriented with the two and one-half story central block angled toward the southeast corner of the lot. The street-facing facade exhibits Neo-Georgian detailing, such as implied corner quoins, dentils, and cornices and. However, the use of both shallow and steeply pitched hipped roofs, flat roof dormers, and asymmetrical massing belies any classical implications. A hipped roof carport and covered walkway on the west end of the Sherbourne Road facade leads from the brick driveway to a concealed main entrance leading into the main block of the house. The driveway continues further through the courtyard to an attached garage. The elevations in the courtyard are decisively Arts and Crafts in character, with a cloister-like character created by square posted walkways. A pair of arched windows in the wall surface beyond the main entrance add to this church-like effect. Three tall chimneys rise above roof line, adding to the building's already intriguing silhouette.

The extensive west side of the house backs up to two properties on Canterbury Road and is not visible from the street. The east elevation of the house is concealed by foliage around the internal courtyard.

17. 19220 Kingston Road, Richard T. Kettlewell House

This house was built in 1928 and is among several built by Detroit contractor Arthur C. Roediger in Sherwood Forest. Richard T. Kettlewell, owner of the Kettlewell Company (general machine works), and his wife, Maud, purchased the house in 1929 and lived there until it was foreclosed upon by Detroit Trust Company in 1934.

Like most of the houses in Sherwood Forest, the Kettlewell House is also a substantial, two and one-half story, brick veneer Neo-Tudor. Slate covers the steeply pitched hipped roof of the asymmetrical house. A centrally located front facing entry gable of brick and stone projects from the facade of the building. The heavy, raised panel wood front door has large multi-paned casement sidelights on either side. The stone surround of the entry has random quoining on each side, and rises above the door to surround the group of three casement windows above in a similar manner. Half-timbering with stucco infill adorns the upper stories of the front facing gable on the south end of the facade. A first story bay window is positioned on the north end of the facade. Other windows are arranged in groups of three and four.

Criteria: The proposed historic district meets the first, second, third and fourth of the criteria contained in Section 25-2-2:(1) Sites, buildings, structures or archaeological

sites where cultural, social, spiritual, economic, political or architectural history of the community, city, state or nation is particularly reflected or exemplified; (2) Sites, buildings, structures, or archeological sites which are identified with historic personages or with important events in community, city, state or national history; (3) Buildings or structures which embody the distinguishing characteristics of an architectural specimen, inherently valuable as a representation of a period, style or method of construction; (4) Notable work(s) of a master designer or architect whose individual genius influenced his or her age.

Recommendation: The Historic Designation Advisory Board recommends that City Council adopt an ordinance of designation for the proposed historic district with the design treatment level of ■conservation.● A draft ordinance is attached for City Council▲s consideration.

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