

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 100000886

Date Listed: 4/17/2017

Property Name: De Pree, Max and Esther, House

County: Ottawa

State: MI

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

6-18-2018

Date of Action

Amended Items in Nomination:

Section 8: Period of Significance

The Period of Significance is hereby amended to 1954-1960.

This period coincides with property's architectural significance under Criterion C, beginning with the construction of the house and ending with construction of the garage.

The Michigan State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

56-886

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: De Pree, Max and Esther, House

Other names/site number: _____

Name of related multiple property listing: _____

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

2. Location

Street & number: 279 South Division Sreet

City or town: Zeeland State: MI County: Ottawa

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

X national ___ statewide ___ local

Applicable National Register Criteria:

A ___ B X C ___ D

<u>Martha Maclean</u>		<u>2/15/17</u>
Signature of certifying official/Title:		Date
<u>MI SHPO</u>		
State or Federal agency/bureau or Tribal Government		

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

Signature of commenting official:	Date

Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Patrick Andrews

Signature of the Keeper

4/17/2017

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property
(Check only one box.)

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

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing Noncontributing

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3

0

buildings

sites

1

0

structures

objects

4

0

Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic Sub: Single Dwelling

Current Functions

(Enter categories from instructions.)

Domestic Sub: Single Dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern Movement

Materials: (enter categories from instructions.)

Principal exterior materials of the property: _

Foundation: Concrete

Walls: Cedar, fir posts

Roof: Single Membrane, EPDM

Narrative Description

Summary Paragraph

The Max and Esther De Pree House, built in 1954, is located in Zeeland in southwestern Michigan. Max De Pree, later to become CEO and chairman of the board of the Zeeland-based Herman Miller Corporation, was then a young man beginning to move his way up in the company. Internationally important mid-twentieth-century designer Charles Eames and the Eames Office designed the two-story, flat-roof rectangular-plan Mid-century Modern house. Gordon Streur, of Holland, Michigan, was the contractor. Mr. Streur and his firm worked with Herman Miller craftsman under the guidance of the Eames Office to build the house, and its interior contains examples of Herman Miller's modernist storage systems. In addition to the house, the 1.04-acre property contains matching 1960-61 studio and one-car garage structures connected via covered walkways. The structures are located on a T-shaped, wooded lot with a stream flowing through the backyard in a traditional early to mid-20th century neighborhood.

Narrative Description

Location

The city of Zeeland, founded in 1847 by a colony from Zeeland in the Netherlands and with a population of approximately 5000, is located near the Lake Michigan shore. It has relatively flat or gently rolling land and is predominantly a farming community. There is some industry, especially related to the furniture industry, as the town is located only twenty-five miles from Grand Rapids, a leading furniture-manufacturing town in the United States in the later nineteenth to mid-twentieth century. Due to its proximity to Grand Rapids and the availability of skilled immigrant labor, Zeeland was also home to two large furniture-related companies – the Herman Miller Company, making modern furniture, and the Howard Miller Company, specializing in clocks and fixtures, as well as some ancillary businesses to serve them.

The De Pree House is located on a T-shaped wooded property situated in a neighborhood of modest mostly early and mid-twentieth-century houses near the Herman Miller headquarters. It is accessed by an asphalt driveway that enters the property to the east off South Division Avenue and widens to allow for multiple parked cars. The drive

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terminates at a one-story garage and adjacent one-story studio. In between is a covered walkway that connects the two and runs back east to the two-story residence. The house and the garage and studio in front of it create an open courtyard which is protected from the street. The courtyard is situated between the garage and studio buildings to the west, the house to the east, and concrete block screening walls on the north and south. At the time of the De Pree family ownership, the courtyard included a sandbox and patio area furnished with Herman Miller furniture. While today the area still retains concrete walkways and privacy walls, the interior landscape only has some ground cover and trees remaining.

Design and Construction

The De Pree House is a two-story, 2000-square foot, flat-roofed structure of modular Mid-century Modern design. Its wood posts, studs, and horizontal beams are painted white and are expressed and visible in the design. The structural vertical members create three primary bays with five vertical sections in each, and the first and second floors separated by a horizontal floor division. Each section contains a curtain wall (non-load bearing) of a combination of natural-finish horizontal western red cedar siding, doors, wood panels, or windows. The windows are double-paned, wood windows and include low casement and fixed windows under the eaves, creating a ribbon window effect, and larger square single-lite ones beneath on the east and west sides predominantly. The narrow ends of the house on the north and south are windowless, finished in white-painted clapboard, designed to provide privacy from the close-by neighbors, while the front façade has more windows overlooking the courtyard and the rear facade large expanses of windows to maximize the view of the wooded rear part of the lot.

The house has no basement and the utilities are accessed via a small, specifically designed closet on the north end adjacent to the kitchen to conceal it, yet provide inside and outside access. The forced air perimeter heating system and electrical plan were designed by the Eames Studio. The mechanical systems were unusual for the time in Zeeland as they were housed in the slab. There is no air-conditioning in the house, but transom windows located across the main and rear facades facilitate airflow through the prevailing east/west winds.

A covered walkway between the garage and studio leads to the entrance to the house, which is flush to the plane of the west façade. The rear of the house facing the woods has a full-façade balcony off the second floor. Originally the space beneath the balcony was enclosed by a screened porch. In place of it a glass-enclosed, tile-floored sun porch the length of the house was installed under the balcony by Mr. and Mrs. De Pree sometime in the late 1960s or early 1970s.

The one-story garage was added in 1960, six years after the house was constructed, but was shown on drawings from the early planning stages in 1954. It also has a modular design, cedar siding, a flat roof and white trim matching the house. The garage door is of cedar siding with no windows. The interior is unfinished, with cabinets for storage along the north wall.

The one-story studio was proposed in 1960 per plans as an extra bedroom and construction completed around 1961. It is also modular in design, sheathed in unfinished cedar siding, with white trim and a flat roof. The windows face the house and open courtyard to the east. It contains a large open room designed to be used as either a guest bedroom or studio space (it was referred to as the guest bedroom on some plans, but used as a studio/library/office by Max De Pree and later by the second owner, Bob Rynbrandt). Large windows face east towards the courtyard and house. A bathroom with toilet and shower is the only other room in the studio.

Interior of the House

The first floor interior is largely open in plan, but is bisected by a large storage unit made by the Herman Miller Company running north to south. Upon entering a front hall slightly to the right of the façade's center there is a hanging screen on the right creating an entry area and to the left are the stairs to the second floor against the front wall and, just beyond, a passage leading back to the first floor utility area. Straight ahead from the door and to the right in the house's south end beyond the screen is a living area with a fireplace along the south wall near the front. The fireplace rises from a marble-topped built-in bench that runs along that entire wall. At the northeastern corner of

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the first floor is the large kitchen and, south of it, in the center of the house's east side and forming an ell off the living room, is the dining area; there is a small half bath off the kitchen at the north wall.

The second floor is accessed by an open stair along the front/west exterior wall that opens onto a second-floor landing that in turn opens into a living area in the center of the house. From it can be reached an exterior deck that runs the entire length against the east wall of the house. The master bedroom and bath are located along the north end of the second floor as well as another full bath. Two additional bedrooms are located in the house's south narrow end and accessed off the open living area that occupies the center of the second floor. The open second floor living area was truly in keeping with modernist principles as it was adaptable to the family's needs – it served as an open family room space and as a work space for Esther De Pree and, later, when two more children were born and they grew up, it was converted into a large bedroom for a time. The second owners used it in much the same way with their three children (De Pree, *The Story of the De Pree House*, 2012, and Interview with Bob and Lynda Rynbrandt, 2016).

Important features of the house are the built-in storage spaces that, specified by the Eameses, utilized Herman Miller products from their Basic Storage Component System. The company's BSC line was used for the large central first-floor storage unit serving multiple purposes from kitchen and dining room to clothes and linen storage and for units in the second-floor bedrooms, containing shelving, drawers, and closet spaces. Finished in teak, rosewood, and birch, these units contribute strongly to the clean-cut modern wood aesthetic of the house's interior.

Material Integrity and Alterations

Exterior

The De Pree house retains a high level of integrity. The major exterior change includes the addition of the full-length rear sun porch added by the De Prees and the replacement of the rear second-floor balcony wood railing in a different configuration by the Rynbrandts. The house, garage, studio, and covered walkways retain their original location, footprint, and, for the most part, materials. The exposed wood framing, windows, cedar siding, and doors remain original. The front, or west side, and courtyard have the same configuration of walkways, but the landscape has matured, while the wooded rear area was natural and remains so today. Today the front yard area beyond the studio and garage to the west remains largely the same.

Interior Materials and Finishes

Today the original floor plan and configuration of the De Pree House remains unchanged. The large Herman Miller built-in unit on the first floor running north to south remains intact. Many of the original finishes remain including birch, teak, and rosewood paneling, the quarry tile floor on the first floor, ceramic bathroom tile in all bathrooms, laminate material counters in the kitchen and baths, painted white trim and beams, and the salvaged marble on the fireplace hearth. Original Bubble Light fixtures designed by George Nelson (design director at Herman Miller at the time of construction) and manufactured by Howard Miller remain in many areas. The Herman Miller-constructed and Nelson-designed built-in storage units still remain on the first and second floors in bedrooms and the living area. These units were part of the Basic Storage Component System made by Herman Miller and are indicated on the plans by the Eames Studio. Max De Pree recounts in his book about the house that the Basic Storage Component System worked well in the design and components were incorporated into the house with modifications coordinated between the Eames Office and Herman Miller craftsmen.

Relatively minor changes to the interior finishes include the replacement of the original light gray wool carpet in the master bedroom, the installation of carpet over cork flooring in the other bedrooms and in the second floor living area, the removal of metallic wallpaper from the ceiling of the half bath on the first floor (the walls now painted), the removal of narrow vertical blind curtains (called Ribbon Wall by Howard Miller Company) in some built-in closet sections (some examples of this type of vertical blind do remain in the master bedroom), the replacement or removal of curtains, the installation of grass cloth wallpaper in the first and second floor common areas, and the replacement of kitchen appliances. In the studio a built-in bench with storage was removed from the main studio room and the bath fixtures have been updated.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

architecture

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Period of Significance

1954-1975

Significant Dates

1954
1960
1961
1975

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Charles and Ray Eames, architects
Gordon Streur, builder

Statement of Significance Summary Paragraph

The De Pree House is eligible for listing in the National Register of Historic Places under Criterion C at the national level of significance for being the work of influential, internationally recognized mid-twentieth-century designers Charles and Ray Eames. It is one of only four known modernist houses designed by Charles Eames and one of only two designed with Ray Eames. Zeeland was and is the home of Herman Miller, a furniture and furnishings company that, under the direction of D. J. De Pree, embraced modernism under the influence of a series of innovative and influential designers that began in 1930 with Gilbert Rohde and continued in the 1940s and 50s with George Nelson, Alexander Girard, and Charles and Ray Eames. This house, built in 1954 for D. J. De Pree son and daughter-in-law Max and Esther De Pree, reflects the strong and personal association between the De Prees and Herman Miller and the modernist designers, including the Eameses, responsible for their cutting-edge product lines. The house, revolutionary in design but relatively modest in scale and set in a neighborhood otherwise of traditional, typically smaller-scale homes, was built for the De Prees when Max was still early into his long career with Herman Miller. Entering the firm after World War II and learning the business first-hand, he became chairman of the board in 1970, while the De Prees lived here, and CEO in 1980. The nomination's period of significance coincides with the house's 1954 construction and the residency of the De Pree family, which ended in 1975.

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

The De Pree House was designed by two highly important designers of the mid-twentieth century – Charles and Ray Eames. The Eameses had only a small portfolio of built architecture and the De Pree house is one of only four known modernist houses designed by Charles Eames and one of only two designed with Ray Eames. It was built five years after the National Historic Landmark-designated Eames House, which was designed by and served as the home of Charles and Ray Eames as part of the internationally influential Case Study House Program in California. The De Pree House shares some features with the Eames House – a two-story, modular design, open and adaptable floor plans, curtain walls, and a house with separate studio building.

The house was commissioned by Max De Pree, one of the sons of the founder of the Herman Miller Corporation. The company was manufacturing Charles and Ray Eames designs at the time that Max De Pree in 1951 or 1952 visited the Eames Office in Venice, California. He saw a model for the Kwikset Lock House (designed by the Eames Office for Kwikset, but never built) and asked if that design could be built for him on a wooded lot with a winding creek he owned in Zeeland. Charles Eames told him the Kwikset House design would not work for him since it was designed for California, but he could design a house for the site in Michigan. Mr. De Pree and his wife Esther retained Eames, and the process culminated in the house designed by Charles Eames and constructed for the De Pree family in 1954.

Herman Miller built-in units, fabrics, furnishings, lighting, and hardware were used throughout. Max De Pree spoke in a 2011 interview of how they were often testers of new products for the company and had a variety of furnishings revolve through the house, including an early Eames lounge chair that collapsed under them before a redesign. An Alexander Girard rug was designed for the house, but was taken with them when they moved to a different house in 1975 (Max De Pree, *The Story of the De Pree House*, 2012).

The house not only functioned as a home for the De Pree family convenient to the offices of Herman Miller, but also served as a place to entertain guests visiting the company at a time when Zeeland, Michigan, offered little in the way of restaurant, entertainment, or hosting choices.

The De Prees lived in the house from 1955 until 1975, when they sold it to a Herman Miller employee and his wife, Bob and Linda Rynbrandt. Max and Esther De Pree and their two children moved in in 1955 and had two more children while in residence. Max De Pree stated in his book about the house that he asked Charles Eames to whom they should sell it (there was interest from other individuals, the Ryndbrandts and the Herman Miller Company itself). De Pree said Eames told him to sell it to a family since it was designed as a family home (De Pree, *The Story of the De Pree House*). The Rynbrants had expressed an interest in the house; Max and Esther De Pree eventually approached them at the yearly Herman Miller Company summer picnic and indicated they would like to discuss selling the house (Interview, Jan 2016, Bob and Linda Rynbrandt).

Herman Miller Company History

The Herman Miller Company history is integral to the story of the De Pree House. The company has a unique tradition of embracing modern design and architecture. Charles and Ray Eames were principals of the Eames Office design firm in Venice, California, working as consultants for Herman Miller at the time, developing and producing a line of iconic furniture for the company that is still being manufactured and sold today. In 1953 and 1954 when the De Pree House was being designed and built, the Eameses had already designed their iconic Case Study Homes in Pacific Palisades (both completed in 1949) as well as their plywood chairs (1945), shell chairs (1950), the Herman Miller Showroom in Los Angeles (1952), and Herman Miller graphics – to name a few highlights. The famous Eames Lounge Chair was completed in 1956 and designed simultaneously with the De Pree House - Max De Pree recounted in his book on the house that prototypes of the lounge chair were tested by their family in their new home.

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Zeeland is home to Herman Miller, a company that was founded by Max De Pree's father, Dirk Jan (D. J.) De Pree. He worked for the Star Furniture Company, founded in 1905 in Zeeland, and married Nellie Miller, daughter of Herman Miller. D. J. De Pree worked his way up in the company, and then in 1923 convinced his father-in-law to lend him the money to purchase it. In thanks and to honor his father-in-law, he changed the company name to Herman Miller. Another well-known Michigan-based business, the Howard Miller Clock Company (Nellie's brother was Howard Miller), was a subsidiary of Herman Miller until it became a separate entity headed by Howard Miller. Both companies are still headquartered in Zeeland.

Herman Miller changed its course from traditional wooded period revival-style furniture designs to a more modern, clean-line aesthetic after D. J. De Pree met the designer Gilbert Rohde in their showroom in Grand Rapids, Michigan, in 1930. Rohde convinced D. J. De Pree that modern designs were easier to manufacture and what the public needed, and that offering a modern product line would help save the company during the terrible economic times for furniture manufacturers in the Great Depression. The timing of the shift of the company focus from traditional furniture styles toward modern design and manufacturing techniques may have saved it from financial ruin. The combination of the Depression and the movement of the traditional furniture industry south to the Carolinas for cheaper labor and materials was putting many West Michigan furniture manufacturing companies out of business during this time. The transition began in the 1930s and became complete by the mid-1940s. In the late 1940s and 1950s the company began a transition from concentrating on furniture for the home to contract furniture for offices. This has been the heart of Herman Miller's business since their 1968 introduction of the "active office," the first office movable wall systems, designed for them by inventor-sculptor-artist Bob Probst.

Today Zeeland-based Herman Miller is an international company known and respected worldwide for its classic modern design and contract furniture lines. Its association with the Eames family and Eames Office continues today.

Designers and the Design Tradition at Herman Miller

The hiring of Gilbert Rohde in 1930 by D. J. De Pree inaugurated the Herman Miller Company tradition of hiring cutting-edge designers for furniture, fabric and accessory design. Listed below are a few of the early and mid-twentieth-century designers who were associated with Herman Miller.

Gilbert Rohde

Gilbert Rohde (1894-1944) became the Herman Miller Company's first design director in 1930 and held the position until his death in 1944. He is credited with steering the firm toward embracing and producing clean-line modern style furniture. Rohde was a multi-discipline artist, having worked as an illustrator, cartoonist, and furniture and interior designer when he met D. J. De Pree. It was a match that worked to the benefit of both Rohde, who needed a firm to produce his modernist designs, and to De Pree, who was dealing with the tough economic climate of the Depression. Rohde convinced De Pree that faux historic styles and applied ornament were inherently dishonest and that simple and honest modernism would be in keeping with the company philosophy and fill a needed niche in the furniture industry. Rohde became involved in marketing and management at Herman Miller, defining this role for his successor, George Nelson. Rohde championed innovation and freshness as a stark contrast to the Colonial and other revival styles of furniture popular at the time. Aggressive marketing under Rohde backed by the trust of Herman Miller president D. J. De Pree began to set a tone of selling a lifestyle and attitude, not just furniture. Rohde's designs while at Herman Miller were streamlined and inspired by European modernism (Ross, Phyllis, *Gilbert Rohde: Modern Design for Modern Living*, 2009).

George Nelson

George Nelson (1908-86) was the Design Director at Herman Miller from 1945 until 1972 and after that served as a consultant. Following Gilbert Rohde's death in 1944, D. J. De Pree found himself unimpressed with the applicants for the position of Design Director. De Pree sought out Nelson and, meeting him in Detroit, was taken with his originality and background in design. During the time of the Max and Esther De Pree house construction he was employed as Design Director. He was not only a Design Director for Herman Miller, he was also a writer, an

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architect, and a product designer with his own firm. He was responsible for bringing Charles and Ray Eames to Herman Miller, as well as *avante garde* designers such as Alexander Girard and Isamu Noguchi. He famously stated, "I can't have all the ideas" (Michael Webb, *George Nelson*, 2003, p.7). Bringing the Eameses to Herman Miller resulted in an inspired collaboration that produced a number of iconic furniture designs for the company, as well as the design of the De Pree family home.

Nelson-designed classics included the Platform Bench (slated to aid in reducing loitering in client waiting rooms), Marshmallow Love Seat, Coconut Chair, Sling Sofa, Ball Clock, and Bubble Lamps. He oversaw the Nelson office with a group of talented employees producing and enhancing his ideas.

George Nelson-designed Basic Storage Components can be found in the De Pree House as well as light fixtures and furniture pulls. There are a number of George Nelson-designed houses located in Zeeland, Michigan, including one designed in 1946 for Max De Pree's brother Hugh.

Alexander Girard

Alexander Girard, an internationally known designer of the mid-twentieth century and a Michigan resident, worked with Herman Miller on colorful exhibitions and fabric designs during the middle twentieth century. In his book, *The Story of the De Pree House*, Max De Pree describes Girard's involvement in the house. Girard visited the house under construction and chose Herman Miller fabrics to be used for the curtains (sewn by Esther De Pree), and he either designed or ordered a rug for the living room at the time he lived there. It is no longer with the house as the De Prees took it with them with their furnishings when they moved.

Charles and Ray Eames

Charles and Ray Eames are considered to be two of the most important twentieth-century designers in the world and proponents of the tenets of post-World War II modernism. Their collective body of work encompasses furniture and product design, architecture, graphic design, and film. Charles Eames (1907-78) studied architecture at Washington University in St. Louis, Missouri, from 1925 to 1928. According to his grandson, Eames Demetrious, in his book *An Eames Primer*, Charles was asked to leave the school of architecture with its traditional Beaux Arts focus when he championed studying the work of Frank Lloyd Wright, which was considered too modern. (Later Eames was given an honorary degree from the Washington University.) He worked as a draftsman for the St. Louis firm of Trueblood and Graf until 1931, and then entered into practice with Charles M. Gray (later Walter E. Pauley also joined the practice). Charles also was employed by the Works Progress Administration measuring historic buildings for the preparation of architectural drawings (jobs given to struggling artists and architects during this time by this government program). He made a dramatic choice in 1933 and moved his wife and young daughter in with her parents and took an extended trip to Mexico. When he returned in mid-1935 he started an architectural firm with Robert Walsh that lasted three years. A few projects stood out from this period including the Meyer House and St. Mary's Church in Arkansas.

After seeing a published design for the Meyer House designed by Charles Eames in St. Louis, Eliel Saarinen invited him to come to the Cranbrook Academy of Art and Design in Bloomfield Hills, Michigan, where he was director. Cranbrook, founded by newspaper owner George Booth, was intended to be a school that integrated the fine and functional arts in a community of artists. Eames' architecture firm was struggling and he accepted a fellowship as a student in 1938, and later became an instructor.

Bernice Alexandra (Ray) Kaiser (1912-88) spent six years in New York studying under the painter Hans Hoffman at the Art Students League (1933-39). In 1939 she moved to Florida to care for her ailing mother. After her mother's death in 1940, at the recommendation of a friend, Ray Kaiser went to Cranbrook to continue her studies in the fine arts.

It was at Cranbrook that Ray Kaiser met Charles Eames. Both were curious learners who worked in a variety of mediums adeptly. Their collaboration became legendary, although her place would not be sufficiently acknowledged in the media of the time.

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Charles and Ray Eames married in 1941. They left Cranbrook and moved to California where they worked in film, graphic arts, furniture design, and more, eventually founding the Eames Office and eventually an office in Venice, California, in 1943. In 1949 they designed their own home - Case Study House #8. This collaboration successfully incorporated their ideals about living a designed life full of art and inspiration. They were prolific designers and their work included furniture design, architecture, films, exhibitions, toys, and product design (Demetrious, *An Eames Primer*, 2013).

In 1946 George Nelson, design director at Herman Miller, brought the Eameses on board to design for the company where they produced some of their most iconic work including the molded plywood chairs of the 1940s and the wood and leather Eames Lounge of the 1950s, as well as showrooms, graphic design, and catalog design. Nelson had recommended Charles and Ray after seeing the Eames Office's work at the Museum of Modern Art Show of 1945. Knoll and Herman Miller courted the Eames Office, but Herman Miller won out by impressing the Eameses with their honesty and straightforward business style (Demetrious, *An Eames Primer*, p 108).

Don Albinson, a fellow student from the Eameses' Cranbrook days, worked at the Eames Office in California from 1945 to 1959. He was involved in the work of the Eames Office at a period of intense production and influence. He was intimately involved in the design and construction management of the De Pree House and became personal friends with the De Pree family. After leaving the Eames Studio, Don Albinson went on to work at Knoll, Inc., and designed his own renowned chair design, the Knoll Stack Chair.

Herman Miller Tradition of Architecture

In addition to turning to modern design by highly sought after designers such as Gilbert Rhode, George Nelson, Charles and Ray Eames, and Alexander Girard, the Herman Miller firm has had a tradition of valuing quality in architecture as evidenced by their architect-designed structures in Zeeland, London, California, etc. A book produced by the company entitled *Herman Miller, Inc.: Buildings and Beliefs* (Jeffrey L. Cruikshank and Clark Malcolm, 1994) describes their buildings and their views on the value of hiring top-flight architectural talent. In his book *The Story of the De Pree House*, Max De Pree described designing his own house with the Eameses: "This was my first experience of working with an architect on a building that we actually hoped to build. Little did I realize then that my experience working with Charles and his office was preparation for my involvement in a wide variety of building projects over many years at Herman Miller."

In confirmation of this commitment to seeking the best in design and designers, in 1981 Herman Miller received an award from the American Institute of Architects for "inspiring and influencing the architectural profession" (*Herman Miller, Inc.: Buildings and Beliefs*, pg. 2). On the occasion of the award, Max De Pree wrote a personal note to Ray Eames stating, "Ray, on the occasion of this award, I want to say a special thank you for the significant part you and Charles have played as communicators, as designers, as leaders, as friends, in making Herman Miller what it is today. Love, Max" (January 27, 1981, Collection of Ray and Charles Eames, Library of Congress Manuscript Collection, Box 36, folder 8).

Prominent architects hired by Herman Miller to design their factories and offices include Charles Eames, A. Quincy Jones, Stanley Tigerman, Frank Gehry, Nicholas Grimshaw, George Nelson, Gordon Chadwick, Bill McDonough, Mack Scoggin, Merrill Elam (Scoggin, Elam, and Bray), and Jeff Scherer (Meyer, Scherer, & Rockcastle). Max De Pree articulated this emphasis on quality design: "Once a building is up, it's publically owned. It's there. We can't avoid seeing it. So it either blesses us or embarrasses us. People who build buildings don't have the right to behave only in their own interest. A building is either an environmental asset or an environmental problem" (*Buildings and Beliefs*, page 8).

Architecture

Other built architecture designed by the Charles and Ray Eames

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Charles Eames began his career studying and practicing architecture, but it did not constitute the bulk of his or Ray Eames' life work. Architecture was also not a main focus of the Eames Office's work and there are only four modernist houses in existence designed by Charles Eames or the Eames Office including the De Pree house.

John Entenza and *Arts & Architecture Magazine*

Founded in 1911, *Arts & Architecture Magazine* was originally called *Pacific Builder* and was later renamed *California Arts & Architecture* with a regional focus on mainstream arts, interior design, domestic architecture, and gardening. In 1938 the independently wealthy John Entenza purchased the magazine and in 1940 became its editor. He had no background in publishing, but he did have an interest in the modern arts and architecture. By 1944 the word "California" was dropped entirely and the focus was on internationally recognized movements in modernist arts and architecture.

Entenza used his personal wealth to finance the magazine and was able to be selective about its advertisers making sure they reflected the magazine's new direction. His tenure at the magazine is credited with disseminating modernist ideas to California and exposing California's modernist architects and artists to a world-wide audience. He was courted by designers and architects who wished to have their work included in the magazine and he championed those he found emblematic of the modern movement. Entenza served as editor from 1942 until he left the magazine and Los Angeles in 1962 to move to Chicago to serve as the Director of the Graham Foundation. The magazine continued for a few decades in various incarnations, but never recovered the influence in design it had under Entenza's tenure.

The Case Study House Program

In 1945 Entenza announced that *Arts & Architecture Magazine* would feature houses commissioned by a select group of architects to promote and expose modernist residential design to a larger audience at a time when building was responding to pent-up demand at the end of World War II. Initially eight houses emphasizing new materials and techniques in housing construction were to be built on plots of land in California, with the process and designs to be published. The houses were to be furnished by the architects and open to the public for six to eight weeks after construction. The goal was to allow innovative architects the freedom of a dream client and to re-evaluate what could be the ideal home for a postwar American family.

The program spanned eighteen years and produced thirty-four houses. Today the Case Study Houses continue to be studied and remain influential in the study of architectural history. In 1989 the Museum of Contemporary Art in Los Angeles mounted a major exhibition showcasing the Case Study House program, creating a renewed interest in the houses and in modernism, which has gained new appreciation after the passage of a generation since the houses' construction.

Charles and Ray Eames were involved in Case Study Houses 8 and 9. Case Study House #8 was published in 1945 as a design by Charles Eames and Eero Saarinen. The design as revised from these original plans was then built by Charles and Ray Eames as their residence. It was completed in 1949.

Eames House, Pacific Palisades, California

Case Study House Number 8 – built in 1945-49 as the Charles and Ray Eames Residence, designed by Charles and Ray Eames. It was listed in 2006 as a National Historic Landmark.

Known as the Eames House, what began as a Case Study house design was modified by the Eameses but using the same structural steel members as designed to create a larger interior space. The planned site of the house was in a meadow, but it was moved back to keep the meadow open. The house became a two-story volume that contained their collections and life's work. The steel defined a grid pattern in-filled with glass and panes of different colors and textures. The house became an influential design upon publication and is frequently referenced in the scholarship on the history of the architecture of the time. It highlighted the principles of universal design and adaptability of modern architecture. It was enhanced by the Eameses' own personal style and collections highlighted

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in the adaptable box made with standard-sized building elements. One could easily argue that just five years later, the Eameses designed the De Pree House with ideas and philosophies honed on their previous work. The De Pree House relates to the Eames House in that it is two stories in height and has no central focus but is a series of planes and geometries, with an interior enclosing space and volume for living. The Eames House was altered from the original plan to fit the site and to accommodate Charles and Ray Eames' lifestyle and collections. The De Pree House was designed by the Eameses to capitalize on the views of the woods and creek to the rear and create a more formal, but also private appearance to the main façade to the west. The De Pree House was designed to house a family's needs after discussions between Charles Eames and Max De Pree.

The Eames House in Pacific Palisades was listed as a National Historic Landmark in 2006. An ongoing plan for its conservation and care is being devised by the Getty Institute in concert with the Eames Foundation.

Case Study House Number 9, Pacific Palisades, Entenza House, built 1945-49, was designed by Charles Eames and Eero Saarinen. It became the house of John Entenza, Editor and Publisher of Arts & Architecture Magazine.

The Entenza House, designed by Charles Eames and Eero Saarinen, also expressed the modernist principles of honesty of material and structural expression, flexibility of interior space, and the absence of ornament. It is a one-story, flat-roofed, steel-framed house with a wall of windows facing the yard and ocean. Today the house has been restored and is used as a guest house for a larger, newer house built on the oceanfront property.

Bob and Linda Rynbrandt, The second owners of the De Pree House - 1975-2009

In an interview with the author of this report, Jennifer Metz, on January 26, 2016, Bob and Linda Rynbrandt were asked about their purchase of the De Pree House and their years living there, as well as any changes they made. They purchased the house from Max and Esther De Pree in 1975 and sold it to the Herman Miller Corporation in 2009. Bob Rynbrandt, who at the time worked at Herman Miller, related that Linda had remarked to him how much she liked the house and when Bob heard that the De Prees were potentially selling it, he contacted his boss and indicated their interest. He said it was quite a while before they heard back, and they were already looking at building on vacant land as an alternative when Max and Esther De Pree brought the topic up again at the annual Herman Miller summer picnic for employees. Mr. Rynbrandt said there were other interested parties, including possibly Herman Miller Corporation, but as the story goes Max De Pree asked Charles Eames what he should do and Eames told him to sell to a family as the house was designed for a family. The Rynbrandts raised three children in the house and were fine stewards, making relatively few changes to the house. New carpet and appliances were installed, and changes were made to the bathroom in the library/studio building. Some of the curtains deteriorated and were replaced or removed, metallic wallpaper in the smaller bath was removed and it was painted, bamboo sliders in the children's bedrooms replaced the original narrow metal vertical blinds, and the deteriorated wood balcony rail on the second floor rear deck was replaced in a different configuration.

Over the years they lived there, the Rynbrandts experienced visitors wanting to see the house, including architecture buffs, newspaper writers, and Ray Eames in the 1980s when she was also visiting nearby Herman Miller headquarters. The Rynbrandts visited her in the late 1980s in her home in Pacific Palisades, California, on a family trip.

Like the De Prees, the Rynbrandts furnished the house with a collection of Herman Miller and other modern furniture designs. They used the house in much the same way, changing the use of the second story living area as their family grew and needs changed. Also like Max and Esther De Pree, they moved from the house to live on the shore of Lake Michigan when their children had grown.

Zeeland Architecture

For the most part the small town of Zeeland, Michigan, has a collection of houses dating from the later nineteenth-century town and farm houses to recently built traditional-style architecture on former farmlands, but there is a small

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collection of distinctive modernist houses dating from the 1950s and 1960s and, although currently not well documented, they were likely built for people associated with Herman Miller or its related industries. The De Pree House is the only Eames Studio-designed house in Zeeland.

There are only four known built houses by Charles Eames and/or the Eames Studio in the world (the Eames, Meyer, Entenza, and De Pree Houses). Zeeland boasts a few George Nelson-designed houses, one of which was built for Hugh De Pree, Max's brother, in 1946. Further study of these houses and their histories is merited. It is worth noting that both brothers respected the designers associated with Herman Miller enough to hire them to design their private residences.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

A note about collections related to the De Pree house:

The Herman Miller Corporation has an archives and some limited information on the De Pree House, including some images, a recorded interview with Max and Esther De Pree from 2011, Max De Pree's book *The Story of the De Pree House* (2012), and copies of the final plans. The Charles and Ray Eames Collection is located at the Library of Congress and includes unprocessed portion of the collections related to the De Pree House including preliminary plans and final plans, some photographs and slides of the house. The Eames Studio has a small collection, but only photographs of the model for the De Pree House. Cranbrook Academy of Art and Design Collections in Bloomfield Hills, Michigan include the original set of plans for the house, but no correspondence. The De Pree family may have some information and artifacts in their personal collections.

Abercrombie, Stanley. *George Nelson: The Design of Modern Design*. The MIT Press, Cambridge, Massachusetts, 1995.

Berry, John. *Herman Miller: The Purpose of Design*. Rizzoli, New York, New York, 2009.

Cerio, Gregory. "Gilbert Rohde: The Man Who Saved Herman Miller." *Magazine Antiques* 174, no. 6 (December 2008); 76-81.

Cruikshank, Jeffrey L. and Malcolm, Clark. *Herman Miller, Inc.: Buildings and Beliefs*. Washington DC: American Institutes of Architects, 1994.

Demetrious, Eames. *An Eames Primer*. New York, NY: Universe Publishing, 2013.

De Pree, Hugh. *Business as Unusual*. Zeeland, MI: Herman Miller, Inc., 1986

De Pree, Max. *The Story of the De Pree House, Designed by Charles Eames*. Privately published, 2012.

Design in America: The Cranbrook Vision, 1925-1950. New York, New York: Harry N. Abrams, Inc. in association with The Detroit Institute of the Arts and the Metropolitan Museum of Art, 1983.

Dunbar, Willis F. and George S. May. *Michigan: A History of the Wolverine State*, Third Revised Edition. Grand Rapids: William B. Eerdmans Publishing Company, 1995.

De Pree, Max and Esther, House
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Diffrient, Niels. "*Eames Design: The Work of the Office of Charles and Ray Eames 1941-1978*." *Progressive Architecture* Sept. 1990: 142+.

Goldstein, Barbara, ed. *Art & Architecture: The Entenza Years*. The MIT Press: Cambridge, Massachusetts, 1990.

Herman Miller: Our Spirit of Design, Privately Published, 2005

Interview of Bob and Linda Rynbrandt, Interview at Global Concepts, Inc., January 26, 2016. Interview by Jennifer Metz, Past Perfect, Inc.

Kirkham, Pat. *Charles and Ray Eames – Designers of the Twentieth Century*. Cambridge, Mass: MIT Press, 1995.

Koenig, Gloria. *Eames*. Cologne, Germany: Taschen, 2005.

Library of Congress Collection of Charles and Ray Eames

Leith, Scott. "*Renown of designing couple permeates furniture world.*" Ann Arbor News Bureau, 1999.

McAvoy, Christy Johnson, Trotoux, Jennifer; and Fowler, Kari. *Eames House National Historic Landmark Nomination Report*, Washington DC: The National Park Service, 2006.

Neuhart, John and Marilyn Neuhart, and Ray Eames. *Eames Design: The Work of Charles and Ray Eames*, Abrams, New York, New York, 1989.

Normandin, Kyle. "*Charles and Ray Eames: Modern Living in a Postwar Era.*" *Docomomo Journal* no 46 (March 2012): 48-53.

Oldham, Todd and Kiera Coffee. *Alexander Girard*. American Modern Books, Los Angeles, California, 2014.

Ross, Phyllis. *Gilbert Rohde - Modern Design for Modern Living*. New Haven, Conn: Yale University Press, 2009

Slessor, Catherine. "*Charles and Ray Eames.*" *Architectural Review* 237, no. 1415 (January 2015) 112-113.

Smith, Elizabeth. A.T., ed. *Blueprints for Modern Living: History and Legacy of the Case Study Houses*. The Museum of Contemporary Art, Los Angeles. The MIT Press, Cambridge, Massachusetts., 1989.

Smith, Elizabeth A.T., *Case Study Houses: The Complete CSH Program*. Taschen, 2014.

Stevenson, Rachel. 2005. "*Living Images: Charles and Ray Eames at Home*". *Perspecta* 37. The MIT Press: 32–41.

Stewart, Doug. "*EAMES the best seat in the house.*" *Smithsonian* May 1999: 78.

Webb, Michael. *George Nelson*. San Francisco, CA: Chronicle Books, 2003.

<http://www.michiganmodern.org/buildings/max-and-esther-de-pree-house>

De Pree, Max and Esther, House
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<http://eamesfoundation.org/charles-and-ray-eames-house-preservation-foundation/>

<http://www.eamesoffice.com/catalog-category/architecture/>

<http://www.hermanmiller.com/about-us/who-is-herman-miller/our-story.html>

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Cranbrook Academy of Art, Library of Congress, Herman Miller Corporation Archives

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 1.04 acre

De Pree, Max and Esther, House
Name of Property

Ottawa Co., MI
County and State

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 42.806646 | Longitude: -86.004763 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The south 11 feet of Lot 26 and all of Lot 27, Waldo's Subdivision; and also the West 169.0 feet of the South 208.00 feet of the Southeast 1/4 of the Northeast 1/4 of Section 19, Town 5 North, Range 14 West, City of Zeeland, Ottawa County, Michigan.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the lot lines of the residential property purchased by the De Prees that includes the house, garage, and studio buildings.

De Pree, Max and Esther, House
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County and State

11. Form Prepared By

name/title: Jennifer Metz
organization: Past Perfect, Inc.
street & number: 303 Briarwood
city or town: East Grand Rapids state: MI zip code: 49506
e-mail jennifermetz@pastperfectinc.com
telephone: 616.581.4416
date: September 22, 2016

Additional Documentation

Submit the following items with the completed form:

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Max and Esther De Pree House
City or Vicinity: Zeeland
County: Ottawa State: Michigan
Photographers: Jennifer Metz, 1-8, 11-13, 15-17 & 19-22
Jessica L. Puff, 9

De Pree, Max and Esther, House
Name of Property

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County and State

Todd A. Walsh, 10 & 18
Rob Yallop, 14

Dates Photographed: January 19, 2010, January 21, 2011, July 30, 2010, Dec. 2015,
March 3, 2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 22: East/front and south facades. Dec. 2015.
MI_Ottawa County_Max and esther De Pree House_0001
- 2 of 22: East and north facades. Dec. 2015.
MI_Ottawa County_Max and Esther De Pree House_0002
- 3 of 22: Detail of east façade. Dec. 2015.
MI_Ottawa County_Max and Esther De Pree House_0003
- 4 of 22: Detail of house proper with covered walkway in foreground, looking ESE. Dec. 2015.
MI_Ottawa County_Max and Esther De Pree House_0004
- 5 of 22: Looking WNW along south façade. Dec. 2015.
MI_Ottawa County_Max and Esther De Pree House_0005
- 6 of 22: Looking WNW along south façade, west/rear façade or studio in center. Dec. 2015.
MI_Ottawa County_Max and Esther De Pree House_0006
- 7 of 22: Detail of east front of studio with walkway and house façade behind, looking ESE. Dec. 2015.
MI_Ottawa County_Max and Esther De Pree House_0007
- 8 of 22: Courtyard between studio/garage and house, looking NE with house front on right. Dec. 2015.
MI_Ottawa County_Max and Esther De Pree House_0008
- 9 of 22: West/rear facade. July 30, 2010.
MI_Ottawa County_Max and Esther De Pree House_0009
- 10 of 22: West/rear façade & enclosed patio, looking north. January 19, 2010.
MI_Ottawa County_Max and Esther De Pree House_0010
- 11 of 22: East/back house façade, 1st floor, looking northwest. March 2016.
MI_Ottawa County_Max and Esther De Pree House_0011
- 12 of 22: 2-story east/rear deck and façade, looking south. Dec. 2015.
MI_Ottawa County_Max and Esther De Pree House_0012
- 13 of 22: Entry hall (right) and living room (left) looking southwest. March 2016.
MI_Ottawa County_Max and Esther De Pree House_0013
- 14 of 22: Living room, looking northwest. January 21, 2011.
MI_Ottawa County_Max and Esther De Pree House_0014
- 15 of 22: Southwest part of living room looking southwest. Dec. 2015.
MI_Ottawa County_Max and Esther De Pree House_0015
- 16 of 22: Dining area with large Herman Miller built-in unit on left. Dec. 2015.
MI_Ottawa County_Max and Esther De Pree House_0016
- 17 of 22: Kitchen looking north. March 2016.

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- MI_Ottawa County_Max and Esther De Pree House_0017
18 of 22: First floor hallway, looking north from entry. January 19, 2010.
- MI_Ottawa County_Max and Esther De Pree House_0018
19 of 22: Staircase to 2nd floor, looking north. March 2016.
- MI_Ottawa County_Max and Esther De Pree House_0019
20 of 22: Upstairs bedroom showing Herman Miller built-ins. March 2016.
- MI_Ottawa County_Max and Esther De Pree House_0020
21 of 22: Upstairs bedroom showing HermanMiller built-ins. March 2016.
- MI_Ottawa County_Max and Esther De Pree House_0021
22 of 22: Back yard view from 2nd-floor rear deck, looking east. Dec. 2015.
- MI_Ottawa County_Max and Esther De Pree House_0022

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



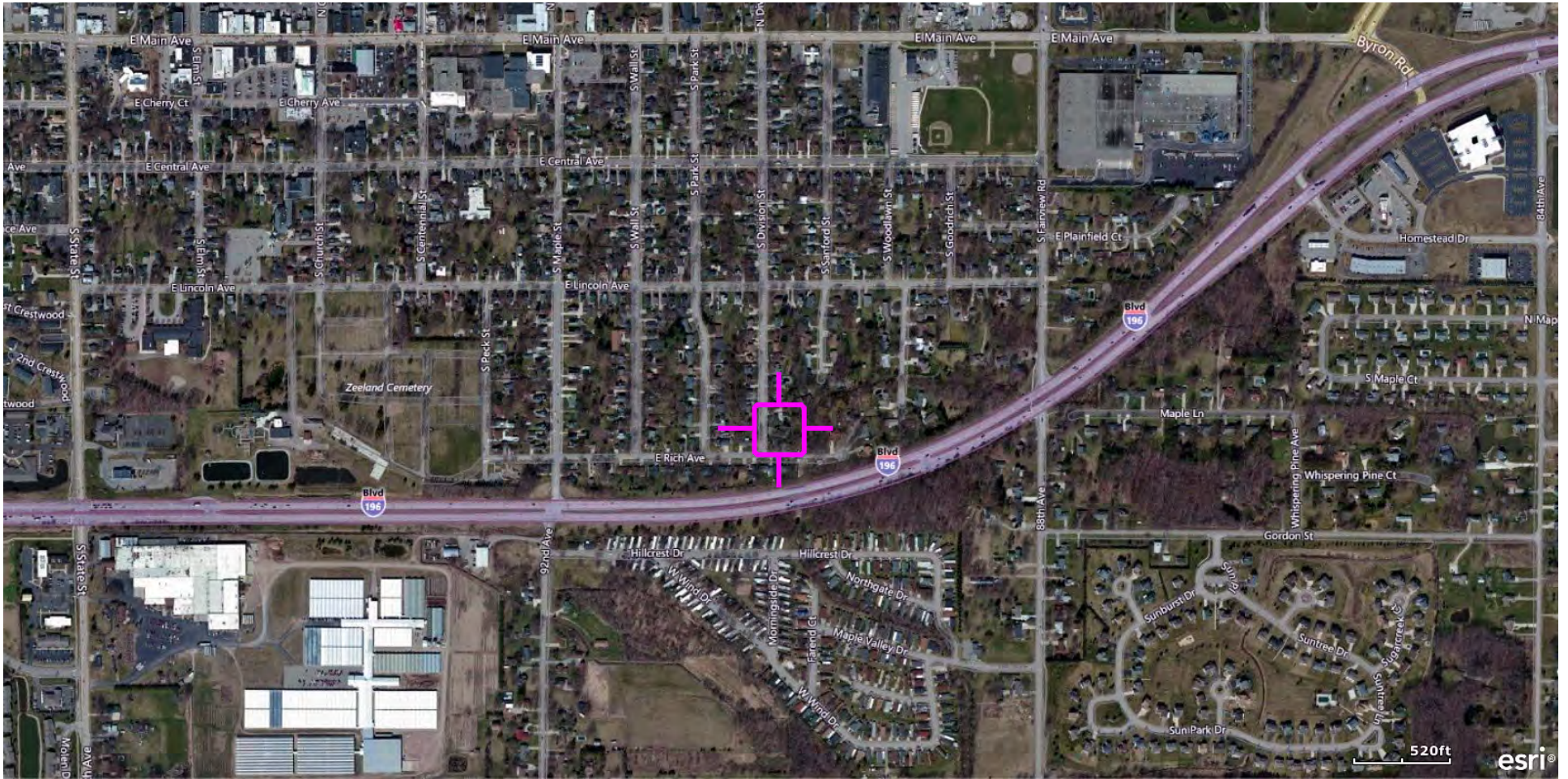
De Pree, Max and Esther, House

279 South Division Street, Zeeland, Ottawa County, Michigan

Lat./Long.: 42.806646 / -86.004763

one inch = 54 feet





De Pree, Max and Esther, House
279 South Division Street, Zeeland, Ottawa County, Michigan

Lat./Long.: 42.806646 / -86.004763

one inch = 520 feet
0 520 ft









88







































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: De Pree, Max and Esther, House

Multiple Name:

State & County: MICHIGAN, Ottawa

Date Received: 3/3/2017 Date of Pending List: Date of 16th Day: Date of 45th Day: 4/17/2017 Date of Weekly List:

Reference number: SG100000886

Nominator: State

Reason For Review:

<input type="checkbox"/> Appeal	<input type="checkbox"/> PDIL	<input type="checkbox"/> Text/Data Issue
<input type="checkbox"/> SHPO Request	<input type="checkbox"/> Landscape	<input type="checkbox"/> Photo
<input type="checkbox"/> Waiver	<input checked="" type="checkbox"/> National	<input type="checkbox"/> Map/Boundary
<input type="checkbox"/> Resubmission	<input type="checkbox"/> Mobile Resource	<input type="checkbox"/> Period
<input type="checkbox"/> Other	<input type="checkbox"/> TCP	<input checked="" type="checkbox"/> Less than 50 years
	<input type="checkbox"/> CLG	

Accept Return Reject 4/17/2017 Date

Abstract/Summary
Comments:

Recommendation/ Criteria Accept, National Register Criterion C

Reviewer Patrick Andrus Patrick Andrus Discipline Historian

Telephone (202)354-2218 Date 4/17/2017

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

January 9, 2017

City of Zeeland, Michigan



Michigan State Housing
Development Authority
Brian D. Conway
702 West Kalamazoo St
PO Box 30740
Lansing, MI 48909-8204

Dear Mr Conway:

Herman Miller has been a good corporate citizen for many years in the City of Zeeland and are looking to put a home they own at 279 South Division on the National Register of Historic Places.

This home was owned by Max & Esther DePree, they lived there for many years, at the time it was built it was the most modern home in the City of Zeeland, furnished with Herman Miller furniture.

Max & his brother Hugh ran Herman Miller for many years and were both outstanding citizens in the City of Zeeland. They were both an integral part of making Herman Miller a renowned office furniture company known around the world.

As Mayor, I feel it would be an asset to the City of Zeeland to have this home registered on the Historic Registry.

Thank you for your time.

Kevin Klynstra

Mayor City of Zeeland



RICK SNYDER
GOVERNOR

STATE OF MICHIGAN
MICHIGAN STATE HOUSING DEVELOPMENT AUTHORITY
STATE HISTORIC PRESERVATION OFFICE



February 14, 2017

Mr. J. Paul Loether, Chief
National Register of Historic Places
National Park Service
1201 Eye Street, NW, 8th Floor
Washington, DC 20005

Dear Mr. Loether:

The enclosed disk contains the true and correct copy of the nomination for the **Max and Esther Depree House, Zeeland, Ottawa County, Michigan**, to the National Register of Historic Places. This property is being submitted for listing in the National Register. A letter of support from the mayor of the city of Zeeland is included on Disc 1. No other comments concerning this nomination were submitted to us prior to our forwarding this nomination to you.

Questions concerning this nomination should be addressed to Robert O. Christensen, National Register coordinator, at (517) 335-2719 or christensenr@michigan.gov.

Sincerely yours,

Martha MacFarlane-Faes
Deputy State Historic Preservation Officer

