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NPS Form 10-900-b

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United States Department of the Interior
National Park Service

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information.

___X___ New Submission _____ Amended Submission

A. Name of Multiple Property Listing

Apartment Buildings in Detroit, Michigan, 1892-1970.

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Social History, 1892-1970

Community Planning and Development, 1892-1970

Architecture, 1892-1970

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

Signature of certifying official ___SHPO___ Title 5/22/17 Date

___MI SHPO___
State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Patrick Andrus
Signature of the Keeper

7/10/2017
Date of Action

United States Department of the Interior
National Park Service

Apartment Buildings in Detroit, 1892-1970 Michigan
Name of Multiple Property Listing State

Table of Contents for Written Narrative

Create a Table of Contents and list the page numbers for each of these sections in the space below.
Provide narrative explanations for each of these sections on continuation sheets. In the header of each section, cite the letter, page number, and name of the multiple property listing. Refer to *How to Complete the Multiple Property Documentation Form* for additional guidance.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Apartment Buildings in Detroit, 1892-1970
Name of Property

Wayne County, Michigan
County and State

Section number E Page 1

E. Statement of Historic Contexts

Introduction

Beginning in the late 1800s, some Detroit residents began migrating to a new housing type within the city—apartments. This Multiple Property Documentation Form documents the history and typology of multiple family dwellings constructed as rental properties within the boundaries of the city of Detroit between 1892 and 1970. Known by a variety of terms—flats, apartments, and apartment hotels—collectively they represent a significant housing type in the city's built environment.

The type of property encompassed by the term "apartments" varied widely, from simple frame dwellings converted to duplex residences, all the way up to 30 story towers with hundreds of units and multiple amenities. This context statement covers commercial apartments, apartment hotels, and apartment houses of the larger variety: apartments that were largely purpose-built as apartments and designed as a specific building type. Smaller properties, including converted single family residences and the smaller (two to six unit) purpose-built dwellings (usually called "flats") are excluded, as are rooming/boarding houses, row or terrace housing, town houses, institutional housing such as student dormitories, asylums, and club houses, and, generally, those buildings constructed for non-residential purposes but later converted to apartments (some exceptional examples undertaken during the period of significance will be considered). Further, commercial apartments are limited to larger developments in which commercial and residential uses are balanced, rather than a commercial building which has a few flats included or has been later converted from office to loft space.[1]

Apartments in Detroit are generally significant in one or more of the contexts of Social History, Community Planning and Development, and Architecture.

Nomenclature

The use of terminology to refer to multiple-family dwellings was often quite fluid, especially in the early decades of their use in Detroit. "Flats" was the preferred term beginning in the 1870s, no doubt influenced by French and British precedents. Examining city directories, the use of "flats" in naming buildings, whatever their size, predominated into the 1890s and 1900s. By 1910, the use of "apartment" was more common, with entries divided almost evenly between "flats" and "apartments." By 1915, the pendulum was swinging the other way, and from that period on, the use of "apartment" prevailed, although some properties retained "flat" as part of their full name; this may have been a matter of taste rather than function, as other apartments used "manor," "court," or "gardens" in their names.

Some contemporary sources attempted to clarify the question; the *Detroit Free Press* in 1889 defined a flat as having one floor for each family, with communal housekeeping, janitor, etc, while "what is beginning to be known as 'apartment houses'" were suites of rooms rented to families without any kitchen facilities (a communal café served meals). This latter usage never became standard, however,

[1] The line between "smaller" purpose-built apartment buildings and the larger ones included in this study is fluid. Some smaller buildings packed in eight or even ten units while buildings of a large size could have only six large apartments. In general, the bias in this study is towards those buildings that were consciously constructed as a multiple dwelling type, not those designed to resemble large single-family residences.

and “apartment” or “apartment house” became the generic term for multi-unit dwellings which included private kitchens.

“Apartment hotel” had a similarly fluid definition; it could mean either an apartment house with communal dining facilities (no kitchens), or, later, a combination hotel/apartment house, with transient housing in addition to full apartments (with kitchens).

In the context of this study, the bias in usage is toward “apartments” although the term “flat” is sometimes used depending on the common usage at the time being discussed and the preferred name of the individual building. Other context studies have used “flat” to mean a smaller apartment building of two to four units, but since these are excluded from this study, that definition will not apply here. “Apartment hotel” can refer to either a multi-unit building with communal dining facilities or one with a proportion of transient facilities, according to contemporary usage.

Associated Historic Contexts

Social History/Community Planning and Development

Introduction

Apartment buildings in Detroit may be eligible under this Multiple Property Documentation Form under National Register Criterion A in the areas of Social History and/or Community Planning and Development. Apartment building development during the period covered by this context document reflected changing social circumstances as various populations entered the city and sought housing within their economic means and to reflect their social position or aspirations. Over the course of the context period, apartment housing developed from a foreign innovation to an upper middle-class alternative to single family residences and eventually to a commonly accepted form of housing open to all populations across the city. Along the way, the types of apartments being built and their locations reflected the wider social trends in the city. Apartment building development is also significant to the history of community planning and development in Detroit, related both to informal patterns of development, as apartment building construction concentrated in certain areas of the city and exhibited specific patterns as to placement and orientation, and to formal planning efforts by the city, state, and/or federal governments, including the formulation of ordinances covering apartment housing and the facilitation of apartment construction through various loan programs.

Precedents

Multiple family dwellings have been common to many cultures and regions throughout history, from the cliff dwellings of the Ancestral Puebloans at Mesa Verde in the American west, to the *insula* of ancient Rome, to the walled earth Fujian tulous of China. The reasons why humans have lived in such close proximity have also been varied, from harsh climates, to external dangers, to the limited space associated with the growth of cities, both ancient and modern. In America during the colonial and early national periods, farming prevailed and multiple family dwellings remained uncommon, even in larger towns and cities. Some multiple dwellings did exist, but these typically took the form of subdivided

houses, boarding houses, or a few rooms above commercial establishments. Transients and single dwellers (more often men than women) usually boarded with a family or in a rooming house, where communal meals and laundry were provided.

In the mid nineteenth century, the forces of industrialization and urbanization made the concept of larger buildings housing multiple families more and more necessary. This first took the form of the tenement house, particularly in New York City, which had become the largest city in the country. It was flooded in the 1840s and 1850s with working-class immigrants who arrived in the city, drawn to America by the perceived economic opportunities of industrial labor. As the principal port for passenger ships arriving from Europe, New York City was often the end of the line for immigrants who arrived with few resources. The existing housing stock, even when houses were subdivided, could not accommodate the influx, and, beginning in the late 1830s, developers began constructing tenements, large structures with individual housing units reached through a common entrance and stair. These earliest tenements were characterized by their arrangement—a linear series of rooms with no common hall, known as a "railroad flat"—and by shared privies at the rear of the building. Hundreds of tenements were built in New York City in the mid to late nineteenth century, and the tenement seeped into other large cities as well, although they are most typically associated with New York. Since families were crammed into tenements and living conditions were often poor, tenements became associated with lower-class living; the publicity related to the tenement reform movement of the late nineteenth century further reinforced the poor reputation of multiple dwellings. The middle and upper classes, for the most part, stuck to single residences. Communal living was largely restricted to hotels, which sometimes provided long-term housing for those who could afford it.

In the later decades of the nineteenth century, however, apartment living began to appeal to the middle and upper classes, influenced primarily by European precedent. Beginning in the early 1800s, the apartment house became a characteristic feature of the urban landscape of Paris. In contrast to the American tenement experience, so-called "French flats" provided sophisticated living for middle and upper-middle class urban dwellers who could not afford the grand *hotels particuliers* built by the upper classes. The idea of the apartment house was slow to catch on outside of France, with the first "mansion flats" appearing in London in the late 1860s and early 1870s. In America, the title of "first apartment house" is disputed; with some citing the Hotel Pelham (1857) in Boston as the "first authentic apartment house" in the U.S. (it was more of an apartment hotel as it had long term residents but not private bathrooms or kitchens);[2] others cite Richard Morris Hunt's Stuyvesant Apartments (1869), modeled after the French flats he had seen while studying at l'Ecole des Beaux-Arts in Paris. The 1884 Dakota Apartments in New York City are often considered the epitome of the nineteenth century apartment building.

In Detroit, apartments would not become popular for several more decades, although the first prototypes did appear only fourteen years after the first New York City apartments. Citizens were taking note of the new development as early as 1878, when the *Detroit Free Press* reported on the rise of apartment blocks in London for the upper and middle classes. Arguing against the popular prejudice against multi-family dwellings, the paper noted that "…if eminently fashionable people are willing to do this there can be no permanent objection to it."[3]

[2] James Goode, *Best Addresses* (Washington, DC: Smithsonian Books, 2003), 536.
[3] "Apartment Houses in London," *Detroit Free Press*, September 17, 1878, 10.

The slowness of apartments to catch on in Detroit was due to a number of factors aside from the prejudice against tenements. Although the city's history stretched back to 1701, its population grew relatively slowly in relation to other large cities; New York City (the five boroughs) had nearly three and a half million residents in 1900, while, closer to home, Chicago had grown exponentially from roughly 4,500 residents in 1840 to nearly 1.7 million in 1900. In contrast, Detroit grew slowly, from 9,100 residents in 1840 to 285,000 in 1900.[4]

The other major factor in the slowness to adopt multiple family housing in Detroit was geography. Unlike some East Coast cities, Detroit had plenty of land in which to expand and subdivide, so single family homes, even for the working class, remained within reach. "Someone has tersely said, 'Detroit, City of Homes: If you want one, make one,'" read one letter to the editor of the *Detroit Free Press* in 1892.[5] Indeed, much of the subsequent growth of popularity in apartment buildings in the city was for reasons of fashion and convenience, rather than economic necessity.

Early Apartments in Detroit, 1883-1892

Although the Varney (1892) is often cited as the city's first apartment building, in fact there were a number of earlier multi-family dwellings cited in contemporary literature. The *Detroit Free Press* in 1889 noted that the first "flats" built in the city were the Burnstine Flats, completed in 1883 at the southwest corner of Woodward and Sibley (architect Robert T. Brookes, owner Marcus Burnstine).[6] An 1889 article described the building in detail:

> They were not built in the ornate style which prevails at present but they were an improvement on any public building of the kind in the city, the stores beneath being furnished with immense plate glass windows of imposing dimensions. The building is four stories in hight (sic). The first story consists of stores. There are large square halls with long entries running out and a separate hall for each suite. There are six suites, two on each floor. These consist of double parlors, which, unlike the usual monotone of style in such rooms, are distinctly unlike each other. Each suite has four bed-rooms, with servant's quarter, kitchen; pantry, china closet, laundry with stationary tubs, etc., and cellar. The rooms are lighted by gas and heated by steam. There is a freight elevator for the use of the janitor in taking up supplies. Electric bells in each suite. It has BEEN A FINANCIAL SUCCESS from the start, the families who lived there being desirable tenants who remained a term of years. The building has a brick exterior. The hall floors are furnished in natural woods, white ash and black walnuts. The handsome slate mantels are attractive decorations.[7]

[4] United States Census Bureau, "Table 23. Michigan - Race and Hispanic Origin for Selected Large Cities and Other Places: Earliest Census to 1990." www.census.gov/population/www/documentation/twps0076/MItab.pdf; United States Census Bureau, "Table 33. New York - Race and Hispanic Origin for Selected Large Cities and Other Places: Earliest Census to 1990," www.census.gov/population/www/documentation/twps0076/NYtab.pdf; United States Census Bureau, "Table 14. Illinois - Race and Hispanic Origin for Selected Large Cities and Other Places: Earliest Census to 1990," https://www.census.gov/population/www/documentation/twps0076/ILtab.pdf.

[5] "The Proposed Apartment House," *Detroit Free Press,* February 21, 1892, 19.

[6] The building permit for the Burnstine Flats was taken out on February 5 of 1883, by architect Robert S. Brookes. Detroit Fire Marshal permits (microfilm BHC 960), Burton Historical Collection, Detroit Public Library.

[7] "Flats and Flats Life," *Detroit Free Press*, April 14, 1889, 19.

At the time of its construction, the Burnstine had a very desirable location, just north of Grand Circus Park and across Woodward from Brush Park, where many of the city's wealthiest and most fashionable citizens had single family homes. Although the Burnstine had many of the features that would be common to apartments during later decades (kitchen, servants quarters, laundry), taste in apartment buildings would rapidly make its amenities seem out of date. In 1900, the owners commissioned architects Rogers and MacFarlane to remodel the Burnstine; a fifth floor was added and a new front installed including bay windows, the interior was remodeled into eighteen suites with more variety in apartment sizes, a separate entrance from the stores was provided, and a passenger elevator installed.[8]

Figure 1: The Burnstine as it was remodeled in 1900, from the *Detroit Free Press*, February 25, 1900.

Several other apartment buildings followed the Burnstine in the 1880s. These buildings typically included retail stores on the ground floor—either because they were located on commercial thoroughfares or perhaps to ensure their financial viability—and were often designed and built by their owners. They were also typically small, with less than a dozen apartments, and did not contain many of the amenities later considered essential, such as an elevator or private entrances, and only a few demonstrated the opulence that would later characterize Detroit's apartment buildings. These included Gentle's flats, on West Columbia, the Cleland flats, the Jones flats on Grand River Avenue, the Queen Elizabeth, the Utopia on the southwest corner of Bagley and Clifford, and the Palmer apartment house on Jefferson Avenue.[9]

With the relative success of these smaller combination apartment/retail buildings, builders felt more optimistic about building larger, apartment-only buildings. The first, and most significant of these, was the Varney. Designed, built, and owned by Almon C. Varney (see biography under Architecture, below), the *Detroit Free Press* noted that "(a)lthough common enough in New York, Chicago, and other cities, this is the first building of the kind to be erected in Detroit." Varney had owned the site, purchased for $5,000, at the southeast corner of Park and Montcalm since 1887, and received a loan to build the Varney in 1892 at the cost of about $30,000, although his friends reportedly thought it a

[8] "News of the Architects: Detroit's First Apartment House Remodeled," *Detroit Free Press*, February 25, 1900, 11. The Burnstine apartments (also known as the Sibley apartments) suffered a damaging fire in April of 1901 but were still in place in 1910, when it was reported that they were being converted to a hotel. The building was demolished around 1920 after another devastating fire and replaced by the ten-story Hoffman Building, designed by Louis Kamper. That building was demolished around 1984 and the site is currently vacant. "Apartment House Burned: 20,000 Damage," *Detroit Free Press,* April 2, 1901, 12; "Oratory in Council Meeting," *Detroit Free Press*, March 16, 1910, 1.

[9] "Flats and Flats Life." *Detroit Free Press*, April 14, 1889, 19. The precise locations and fates of these buildings are not clear. The description of Gentle's flats appears similar to the "Columbia Flats" visible at 13-15 West Columbia in the 1897 Sanborn map; the Utopia was replaced by (or remodeled as) the St. Denis Hotel; the site is now occupied by the Michigan Theatre building.

foolish venture. The four-story building had sixteen apartments, and, although it did not feature an elevator, it did have private halls for each apartment, speaking tubes for communicating with visitors, and dumbwaiters.[10]

Detroit Apartments, the Boom Years: 1893-1929

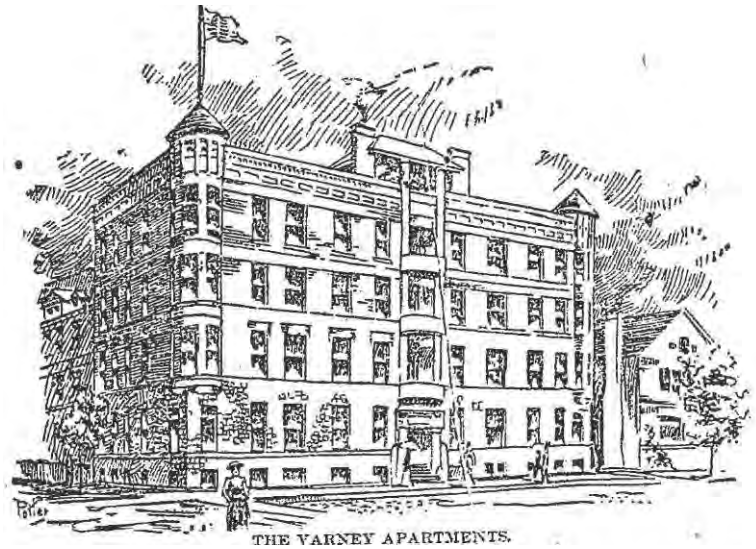

Figure 2: A sketch of the Varney Apartments from the *Detroit Free Press*, June 19, 1892.

The opening of the Varney in 1892 signaled the beginning of the first boom in apartment building in Detroit. The wave began gradually, with only a handful of apartments being built in the first several years, likely because the city was suffering from the effects of the 1893 financial panic and subsequent depression—the worst the country would see until the Great Depression of the 1930s. The Dakota, a four-story, eight-unit building on the west side of Cass Avenue between Elizabeth and Gilman (now West Columbia) streets, began construction in late 1892 and was completed the following summer; the project was the first of many apartments built by Copeland H. Colwell and was designed by his partner Robert Crawford.[11] Another six-story apartment building (with first floor retail) was planned by C. W. Harrah in 1892 at the northwest corner of Woodward and Adams, with Malcomson and Higginbotham as architects, although it is unclear if this was ever constructed.[12]

In 1894, the oldest known extant apartment building, the Coronado, was constructed at the southwest corner of Second Avenue and Selden. The newspaper announcement for the building noted that six other apartments had been constructed since the Varney opened two years earlier. The owner of the Coronado was R. J. Wilson and the architect was William S. Joy, who would also design a number of other apartment buildings in Detroit.[13] Other extant buildings from this very early time period include the

[10] "Better and Better: Detroit Real Estate in Active Demand," *Detroit Free Press*, June 19, 1892, 19; "$5,000 Investment Grows into $1,000,000." *Detroit Free Press*, October 11, 1925. Varney remodeled the building in 1912, doubling the number of units to 32 but still increasing the rent. Varney sold the property in 1925, when it was worth $1,000,000. The Varney was razed in 1996.

[11] "The Real Estate Record," *Detroit Free Press*, December 4, 1892, 19. It is called the "Olancho" on later Sanborn maps. The building is no longer extant.

[12] "Ought to be Millions in it." *Detroit Free Press*, February 18, 1892, 5. A shorter retail building was located here on the 1897 Sanborn map. Harrah's proposed building may have been a victim of the 1890s depression.

[13] "Real Estate Record." *Detroit Free Press*, February 25, 1894, 7. A 1929 *Detroit Free Press* article claimed the Coronado was the first apartment building in Detroit, but that is clearly an error. There are also some online sources that cite Mortimer Smith as the architect; this is likely because Joy worked for Smith and the design of the Coronado came during the period when Joy was establishing his own practice. The *Detroit Free Press* articles on the building credit Joy as the architect, but it is

Verona Flats at 92-100 West Ferry (Malcomson and Higginbotham, c. 1894-1896) and the Alhambra at 100-112 Temple (John R. Gentle, 1895).

By 1896, the *Detroit Free Press* could report that "(t)he future of the apartment house in Detroit seems to be settled, in the opinion not only of the architects, but of the real estate dealers." During the next several decades—until the mid 1910s—apartments were seen, and marketed, primarily as an alternative to home ownership for the aspirational middle class. An unnamed architect noted that the apartment house "is principally sought at the present time by people who recognize the benefit of residing in a fashionable house in a fashionable neighborhood…at a cost that cannot under any circumstances be termed exorbitant." Target residents were those with no children, or whose children were grown up, as "the little ones are objected to by the proprietors of apartment houses." With many of the tedious functions of home ownership taken care of by the landlord, apartments were seen as convenient, and many were planned to provide small rooms to accommodate a maid and other domestic servants.[14]

While multi-family dwellings were not uncommon among the working classes, these typically took the form of smaller two-, three-, or four-unit frame buildings (sometimes confusingly also known as "flats"- e.g. the "two-flat" or "four-flat"), either remodeled/subdivided single dwellings or purpose-built multiple dwellings. These buildings, which were increasingly being built across Detroit to accommodate working class families during the late nineteenth and early twentieth centuries, were typically differentiated from the middle class apartment houses by a number of factors: they were usually frame instead of masonry, they typically functioned more as stacked single dwellings with separate entrances rather than the common entrance of the apartment house, they rarely had amenities such as janitorial or kitchen service, and they were built in a plain style with few of the architectural embellishments of the middle class apartment. However, in many ways the lines between working class and middle class housing were blurring, especially in the multi-unit dwelling. Unlike their tenement forebears, the working class multiple dwelling evolved towards a more middle-class layout, with a few multi-functional rooms giving way to the five- or six-room with bath model more commonly seen in middle-class houses. This would often be the first experience of middle class domesticity encountered by the upwardly mobile working classes as they aspired towards home ownership.[15]

Although Detroit was growing rapidly in the late nineteenth century, its early apartment buildings tended to be concentrated in a few small areas. The city itself in the 1890s was largely contained within the ring formed by East and West Grand Boulevard, with the densest populations located downtown and along the major thoroughfares: Woodward in the center, Grand River, Michigan, and Fort on the west side, and Jefferson and Gratiot on the east. The city's main commercial district was located downtown, south of Grand Circus Park, although commercial buildings were also located along the major thoroughfares to service local neighborhoods. Residential lots were largely occupied along and close to the thoroughfares, and in the neighborhoods east and west of the downtown, but the farther away from the central core and from the major streets, the less densely occupied the streets were.

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possible Smith was involved in the design.

[14] "Realty and Building: What the Future Promises for Apartment Houses," *Detroit Free Press*, January 19, 1896, 23.

[15] Thomas C. Hubka and Judith T. Kenny, "Examining the American Dream: Housing Standards and the Emergence of a National Housing Culture, 1900-1930," *Perspectives in Vernacular Architecture*, 13:1, 2006, 49-69.

When the earliest apartment buildings began appearing in the city in the 1890s and early 1900s, many were constructed in the areas in and around Grand Circus Park, just north of the downtown commercial district and in an area that was still a mixture of commercial and residential. These included the aforementioned Utopia as well as a number of apartments in the streets just north of the Park and to either side of Woodward, like the Varney at Park and Montcalm, the Hanley at Montcalm and John R., the Penrose across the street from the Hanley, the Elizabeth at Elizabeth and John R., the Columbia on Columbia Street just west of Woodward and, slightly farther out, the Lauretta at Beaubian and High. The earliest apartment hotels were also built in the Grand Circus Park area, including the Plaza Apartment Hotel in 1902 at the southwest corner of Madison and John R., and "The Bachelor" on the north side of John R. between Miami (now Broadway) and Madison in 1904 (both designed by Samuel C. Falkinburg, neither extant). Detroit's Madison-Lenox Hotel on Madison (demolished 2005) started out as two separate apartment hotels, the Madison (Carl Pollmar, 1900) and the Lenox (A. C. Varney, 1903). Very few of these apartments survive, as they typically were demolished to make way for larger commercial buildings, or, as in the case of the Madison-Lenox, were converted into other uses. Many were also demolished during the construction of I-75 through downtown.

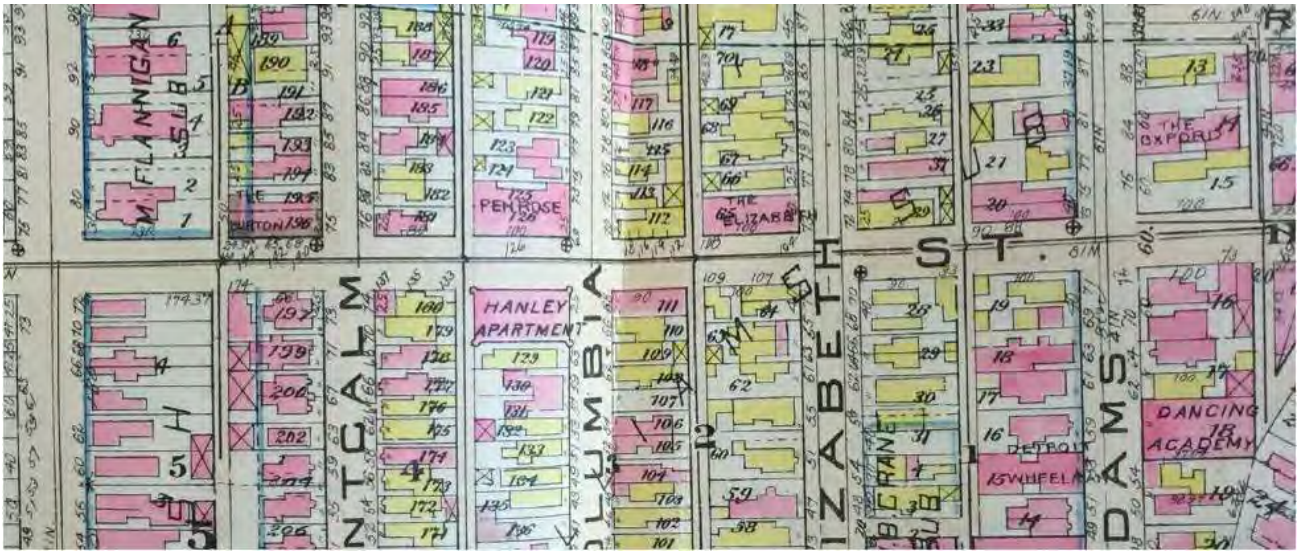

Figure 3: A cluster of early apartment houses along John R. Street north of Grand Circus Park, including the Hanley, the Penrose, the Elizabeth, and the Oxford, from Baist's 1911 map of the city.

After those first buildings, apartment construction spread slightly north into the former ribbon farms that had been platted for development in the 1860s and 1870s. These areas, including the Park Lots and the Cass, Brush, and Jones farms, were platted with relatively large lot sizes, particularly along the side streets, making them ideal for either large single-family homes or multi-family dwellings. Brush Park, to the east of Woodward, had long been one of the city's most elegant neighborhoods, and the side streets to the west of Woodward were also home to many large residences, particularly those of doctors and other middle class and upper middle class professionals. While Brush Park was largely confined to single-family dwellings, a few apartment buildings were built there. Still extant is the 1909 Amo on Adelaide Street, built by developer George Andrew Lewis; it was advertised as a "model" apartment building with steam heat controlled by thermostats in every apartment, telephones, safes, the "Palm vacuum cleaning system," refrigerators, gas ranges, and an electric elevator with a 24 hour uniformed attendant.[16] Others included the Alfred on Alfred just east of Woodward, the Pierson at the corner of Woodward and Adelaide, the El Dorado apartment hotel on Winder east of Woodward, and the Bratshaw on the corner of Winder and John R.

Figure 4: The Addison, after 1914, from Wayne State University's Walter Reuther Library.

On the other side of Woodward, the area around Cass Park was another nexus of early apartment development. By 1896, the list included the Marlborough at 2nd between Ledyard and Henry, and the Alhambra at Park and Bagg, now Temple (extant); within ten years, they were joined by the Manhattan and the Cromwell on 2nd Avenue north of Cass Park (both extant), the Charlotte on Charlotte west of 2nd Avenue, the Ledyard on Ledyard west of 3rd Avenue, the Washington Apartments at Clifford and Charlotte, the Kendall on Bagg (Temple) west of Woodward, and the Donaldson at the corner of Sproat and Clifford. A large apartment building, the Addison, at the northwest corner of Woodward and Charlotte (1906), is still extant, although a 1914 apartment hotel addition to the west has since been demolished.

About a half mile north from the Cass Park cluster, another early apartment development area was in what is now known as Midtown. The Coronado, Detroit's oldest surviving apartment building at the corner of Selden and 2nd, was the first located here, but other 1890s-era buildings included the Windemere, farther east on Selden, the El Moore on Alexandrine between 2nd and 3rd (1898, extant), and the Verona Apartments at the corner of Cass and Ferry (also extant). These were joined in the early 1900s by the Arnold across from the Windemere, the Alberta on Alexandrine east of Cass, the Wellington at Willis and Cass, the Baltimore at 3rd and Prentis, the Forest Arms at 2nd and Forest (extant), and the Renaud at 2nd and Hancock (extant). A few apartments were also going up on the east side of Woodward, including the Palmetto at John R. and Hancock and the Francis on Canfield between Woodward and John R.

[16] "The Amo is a Model: New Apartment Building Contains Many New and Convenient Features," *Detroit Free Press*, February 21, 1909, 9.

The final cluster of early apartment buildings was along Jefferson Avenue east of downtown. Like Brush Park, the corridor along Jefferson Avenue east of Rivard contained some of the city's finest and largest homes in the late 1800s. The first apartment to join them was "The Jefferson," on the north side of the street between Elmwood and Lieb (no longer extant). Designed by prominent Detroit architects Spier and Rohns, the six-story Jefferson had twelve apartments (it was listed on the 1897 Sanborn as an apartment hotel).[17] The Jefferson would be followed in the early 1900s by two of the city's most notable apartment buildings, the Pasadena (1902, Mortimer Smith and Son) at 2170 Jefferson and the Palms (1903, George Mason and Albert Kahn), at 1001 E. Jefferson. Other early apartments along that stretch (no longer extant) included the Witherell at McDougall, and the Arthur at Walker.

These clusters in or near the most fashionable areas of the city support the thesis that early apartment buildings were by and large targeted for, and occupied by, Detroit's aspirational middle class. While most of the leading citizens would remain in large single-family homes, apartments in these areas gave residents a respectable address at a relatively affordable cost without the problems of maintaining a home. Larger-scale apartments were not appearing at this time in the less elegant neighborhoods east of downtown and north of Jefferson, or in Corktown, one of the city's oldest neighborhoods along Michigan Avenue just to the west, although these areas were densely populated during the period, close to public transportation lines, and not far from developing industrial areas such as the Beaufait corridor on the east side or along the Detroit River east and west of the downtown.

There is also no strong evidence that access to streetcar lines was the leading factor in the placement of apartment buildings. Detroit in the late 1800s and early 1900s had an extensive streetcar network. The first horse-drawn streetcars had begun running in 1863; the city's streetcar companies began electrifying their routes relatively late, in 1892, the same year that the Varney opened. In 1901, all of the city's streetcar lines were consolidated into the privately-owned Detroit United Railway (DUR), and then taken over by the City of Detroit's newly formed Department of Street Railways (DSR) in 1922.[18] Despite the political battles over those years, the network continued to expand. In a general sense, the city as a whole tended to develop as "streetcar suburbs" with development beginning along streetcar routes and spreading onto side streets from there; workers were thus able for the first time to live (relatively) far away from the place they worked, whether that was downtown or in the industrial districts. Residents in the early apartment districts did have access to trolley lines, including ones along Jefferson and Woodward, and a line that ran north on Griswold, swung west along State, and then turned north onto Cass before skirting Cass Park along Ledyard and continuing north on Third into Midtown.[19] However, the lack of apartment clusters along other major routes (such as Grand River, Gratiot, Chene, and Fort) suggests that other factors (e.g. neighborhood type and other amenities) were more significant in their early placement.

[17] "Realty and Building." *Detroit Free Press*, February 3, 1895, 24.
[18] Clarence Burton, *The City of Detroit, Michigan, 1701-1922* (Detroit, MI: S. J. Clarke Publishing Company, 1922), 391-396; "The Early History of Public Transport in Detroit (1863-1890)," http://www.detroittransithistory.info/TheEarlyYears.html; and "The Streetcar Companies vs. Mayor Hazen Pingree (1890-1900)," http://www.detroittransithistory.info/ThePingreeYears.html.
[19] Rand McNally Map of the Main Portion of Detroit, 1895.

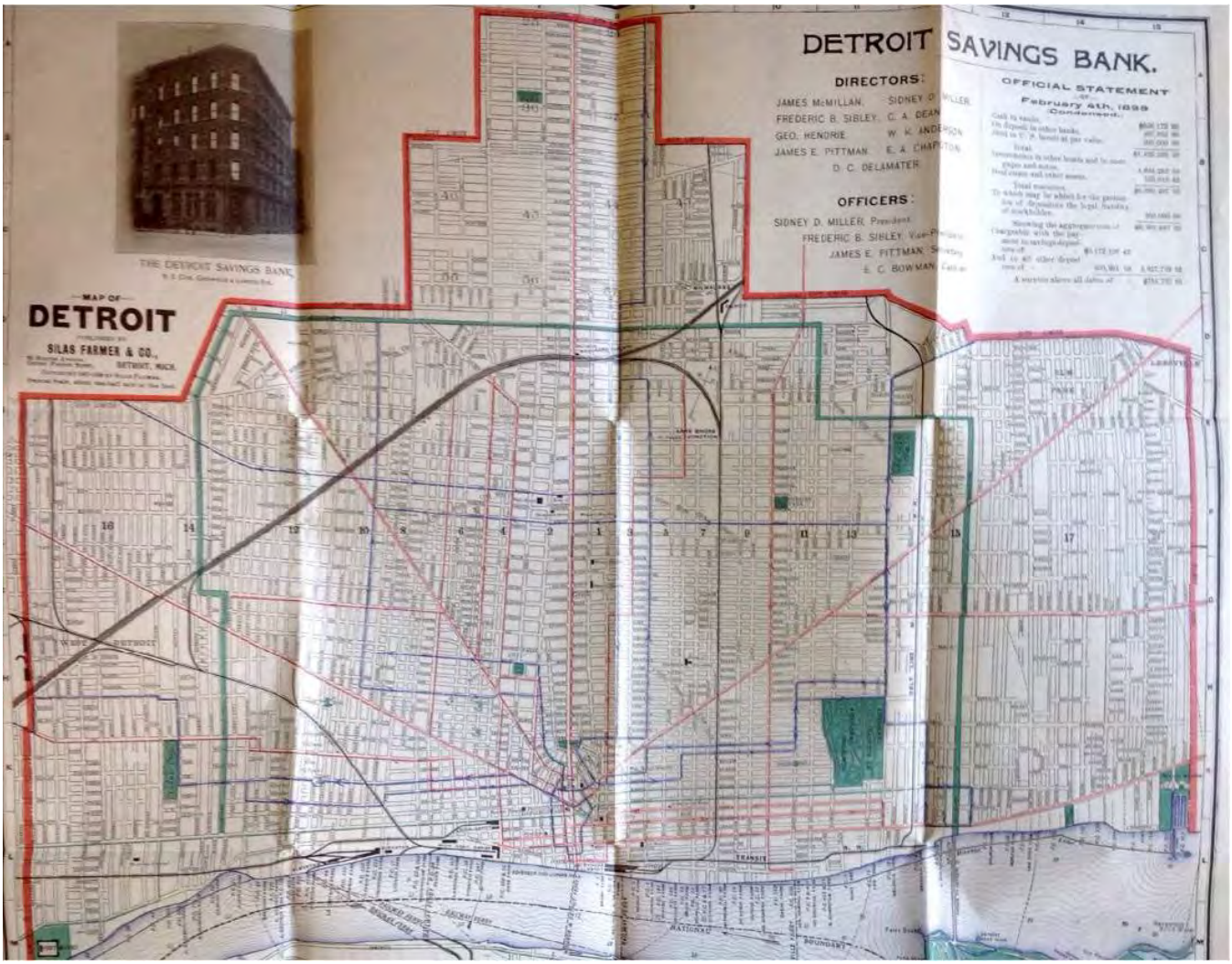

Figure 5: A circa 1899 map of the city's streetcar system, produced by the Detroit Savings Bank, in D/Banks – Detroit Savings Bank, Burton Historical Collection, Detroit Public Library.

Apartment building construction continued at a steady but not phenomenal rate through the first ten years of the twentieth century. In 1900, the city directory listed around 50 apartment buildings, rising to over 130 in 1904 and over 430 in 1910. This reflects the rising population rate of the city, which went from 205,876 in 1890, to 285,704 in 1900, to 465,766 in 1910.[20] By that year (1910), Detroit had cracked the top ten cities by population size, ranking ninth. In the late nineteenth century and first several years of the twentieth century, Detroit had emerged as a diverse industrial city, with good representation in the production of railroad cars, stoves, cigars, and ships. This helped to drive the city's increase in population and prosperity, but it was not until the rise of the automobile industry that the city would really take off.

[20] United States Census Bureau, "Table 23. Michigan - Race and Hispanic Origin for Selected Large Cities and Other Places: Earliest Census to 1990." www.census.gov/population/www/documentation/twps0076/MItab.pdf;

In 1903, Henry Ford successfully launched the Ford Motor Company in rented quarters on Mack Avenue. As production—and demand—increased, the company quickly outgrew its first quarters and in 1905 moved into its first purpose-built factory, a plant at the corner of Piquette and Beaubian streets, also in Detroit. It was at the Piquette plant in 1907 that Ford and his engineers designed the Model T, the car that would change the world. Within three years, Ford had moved his growing operation to Highland Park, but it was Detroit that had become the capital of the nascent automobile industry. The American public's insatiable demand for the automobile—made affordable by Ford's automated assembly line—spurred the founding of numerous automotive companies in Detroit, and the subsequent labor needed, not only in the factories but in the other industries and services needed to support the automobile industry, resulted in phenomenal growth of the city. The city's population rose from 465,766 in 1910 to 993,678 in 1920, to 1,568,662 in 1930, and Detroit leapfrogged from the nation's ninth largest city in 1910 to the fourth largest in 1920, a position it would hold for the next several decades.[21]

The population explosion created something of a housing crisis in the city. To a certain extent, the new population was absorbed by the city's concurrent physical expansion; its area grew from 39.93 square miles in 1907 to 75.62 square miles in 1920. It is true that, like it had earlier, Detroit remained primarily a city of single family housing; the combination of improved transportation (through streetcars) and annexation made expansion in single family housing feasible, and this form of housing remained the goal of most residents. However, apartment buildings also saw proportional growth during the period. By 1915, there were more than 770 apartment buildings listed in the city directories; this rose to over 1300 in 1920, to over 2000 in 1924, and peaked at nearly 2500 in 1930.

Some of this increase in apartments took place in the already established districts of Cass Park, Brush Park, Midtown, and Jefferson. In Cass Park and Brush Park, where lots had been mostly built out by the early 1900s, some single family dwellings were replaced by apartments, and larger apartment buildings of six or ten stories began to appear in those formerly smaller residential-scale districts. New additions in Cass Park included the Ansonia (extant) on 2nd Avenue and the West Apartments around the corner on Temple, and the Hart Apartments at Cass and Duffield. Along Jefferson, the Somerset Apartments (1517-23 East Jefferson, C. Howard Crane), Pontchartrain Apartments (east of Rivard), the Novell and the Maryland (to either side of Riopelle), the Marion (at Elmwood) and the Clio Apartments (at Adair) joined the Palms, Jefferson, and Pasadena. And many apartments were being added in the Midtown area, particularly near Detroit High School (now Wayne State University's Old Main building), although they were also beginning to creep west of Third and east of Harper Hospital. Farther east, in the more sparsely settled streets beyond Brush, there were a few isolated apartments appearing, often without any names; they were mostly obliterated by urban renewal and the construction of I-375 in the 1960s.

In addition to expansion of the old districts, new clusters of development began to appear. One of these was the Woodbridge neighborhood, running roughly from Grand River Avenue north to Kirby Street (currently I-94) and from Trumbull west to 12th Street, where apartments such as the Willbry at Selden and Commonwealth (ca. 1907, extant); the Harper, Commonwealth, and Layton at Alexandrine and Commonwealth; and the Edinburgh and Frontenac on Trumbull near Selden were being

[21] United States Census Bureau, "Table 23. Michigan - Race and Hispanic Origin for Selected Large Cities and Other Places: Earliest Census to 1990." www.census.gov/population/www/documentation/twps0076/MItab.pdf;

constructed in the early 1900s. To the north of Midtown, apartments were being built along and above West Grand Boulevard, especially along the streets between Delaware and Clairmount to either side of Woodward, which are still lined with numerous 1910s and 1920s apartment buildings. These include buildings by some of Detroit's leading architects of the day, including Albert Kahn's Abington Apartments at 700 Seward, Louis Kamper's Seward Hotel at 59 Seward and Maurice Finkel's 30 West Philadelphia.

Another dense cluster of apartments was in the near northwest area, essentially the area bounded by Grand Boulevard in the south, Oakman on the north, and the present-day Lodge and Jeffries freeways to the east and west. This area had been annexed into the city in the 1910s, and during the 1920s, portions of the area were developed by Detroit's Jewish population, which was in the process of migrating from the Hastings corridor northwest. While apartment buildings were scattered throughout this area, there were particularly heavy concentrations along Chicago and Boston Boulevards and Dunbarton Road (now Heritage Place), along La Salle between Davison and Glendale, and along Woodrow Wilson between Burlingame and Davison. Some of these areas were very densely packed with apartments but have since been decimated by demolitions. For example, the nine blocks bounded by Glynn Court, Linwood, Chicago Boulevard, and Dexter had over fifty apartment buildings by the 1950s; today less than fifteen of those remain. On a short stretch of Dunbarton Road (now Heritage Place), over a dozen apartments had been completed before the Depression; all but two of those have been demolished. Some areas are relatively intact, though: just to the north of Oakman, there were numerous apartment complexes along Ewald Circle between Kendell and Davison, most still extant.

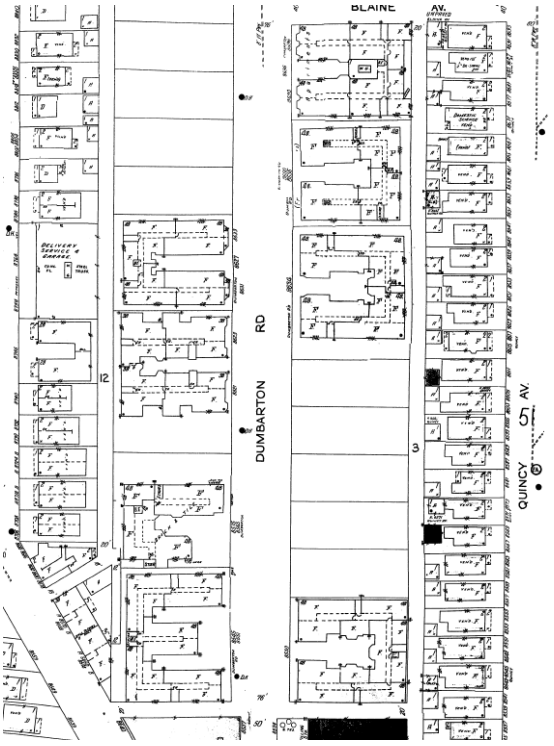

Figure 6: Apartment cluster along Dumbarton Road (Heritage Place), from 1951 Sanborn Fire Insurance Map.

To the east of downtown, there were concentrations of apartment buildings popping up in the West Village area, around Van Dyke north of Jefferson, and, after its annexation in 1907, the areas around Jefferson and Chalmers at the city's eastern border. Typically, these apartments were located a block or two north of Jefferson, with the largest concentration in and around Indian Village. One large example is the Parkhurst, at the southeast corner of Parker and Agnes, a seven story building completed in 1922. Others were clustered along or near the east-west streets north of Jefferson like Kercheval, Charlevoix, and Mack. The few scattered mid-block apartment buildings were typically smaller in scale, long and narrow and three to four stories with only the street-facing façade decorated. Larger, more decorative buildings with open courtyards were more likely to be found on corners along major streets.

Figure 7: Dense cluster of apartment buildings along Chicago and Boston Boulevards between Linwood and Dexter, from 1949 aerial photograph, Wayne State University.

One of the most unusual and significant clusters of new apartments in the late 1920s was in the Palmer Park neighborhood. Located on land originally owned by Thomas Palmer immediately west of Woodward Avenue between McNichols and Eight Mile Roads, Palmer Park was developed by manufacturer Walter O. Briggs, who would later be best known as the owner of the Detroit Tigers baseball team. Briggs subdivided land on the former Palmer Estate just south of Palmer Park (established 1893) for a low-rise apartment building development. While most apartments in this period were built within the context of the already established city grid, the Palmer Park development was laid out on gently winding streets facing the south side of the park. The development of Palmer Park reflected the influence of two complementary movements in urban planning in the early 1900s: the "City Beautiful" movement, which aimed to morally reform cities through beautification, and the "Garden City" movement, which promoted self-contained communities located within greenbelts to alleviate the overcrowding and unhealthy nature of cities. Many of Detroit's leading architects designed apartments in a variety of styles ranging from Classical to Art Deco; it would also later include a large proportion of Modernist designs (see discussion under Architecture, below). Palmer Park also had a significant population of Jewish residents, who often lived in apartment buildings designed by Jewish architects (further discussed below).

Throughout the 1910s and 1920s, apartment buildings were still generally concentrated in the above-described areas. Some areas had few to none, including the neighborhoods north and east of Highland Park and Hamtramck, which had been annexed in 1916, the corridors along Gratiot Avenue and Grand River Avenue, whose farther reaches were annexed in the mid to late 1920s, and in southwest Detroit. These neighborhoods consist of mostly densely-packed, single family houses; southwest Detroit (Hubbard Farms, Vernor-Lawndale, etc.) tended toward either single-family homes, or the more modest two-to-four family frame flats. There are some examples of 1910s and 1920s apartment buildings dotting these areas, such as the Lehmann West Grand Boulevard Apartments at Porter Street (extant), but they are usually few and far between. Undoubtedly there were apartment developers who were able to cater to every taste, from a renter who desired to live in "the heart of the city" to one who craved a "quiet residential area."

As with the earlier period of apartment development, there appears to be no strong correlation between concentrations of apartment buildings and public transportation routes. Streetcar lines did service the neighborhoods of apartment buildings being constructed during the 1910s and 1920s. On the east side, east-west lines ran along Jefferson, Kercheval, Charlevoix, and Mack and north-south lines ran along Woodward and Oakland; while on the west side, lines along Clairmount/Joy, Twelfth, Linwood, and Davison provided easy access to the large concentrations of development in the near northwest. However, along some of the major routes like Gratiot, Grand River Avenue, Michigan Avenue, and Van Dyke, there were still very few apartments being built. Detroit also had a bus service by the mid 1920s, with lines running along East and West Grand Boulevards, Lafayette, Jefferson, Cass and Second, John R., and Dexter, but while some of these routes did touch the major apartment development areas, others did not. Likewise, there is no strong correlation to industrial areas; these remained for the most part surrounded by single family housing, even big plants like the Packard Plant on the east side. The Morrell Apartments on Morrell Avenue near Dix (Vernor Highway) in southwest Detroit, did advertise their proximity to the new Cadillac and Fordson Tractor plants in 1922, citing the demand by employees for "modern, medium-priced apartments," but that demand did not translate into the construction of many apartment buildings in that area.[22] The apartment development to either side of Woodward between Grand Boulevard and Boston-Edison may have owed something to the enormous Highland Park Ford plant just to the north, although this area also had easy access to the downtown via the Woodward and Oakland Street lines.

Public transportation was undoubtedly a selling point, as it was cited in many of the advertisements for apartment buildings in the 1920s, and was a factor in the popularity of a neighborhood. However, the ads also emphasized features like proximity to shopping, good schools, churches and, most of all, the perceived desirability of the neighborhood. The near northwest area was frequently extolled as "a highly desirable residential district," "high grade" or "high character," "one of the most desirable and popular in Detroit," and ads noted that buildings filled as soon as they opened. The Indian Village area was "the most beautiful residential section in Detroit" and close to the riverfront parks. Obviously, such superlatives must be taken with a healthy dose of skepticism, but when correlated with the level of construction and the lack of such descriptives applied to advertisements for buildings in other areas, the conclusion is that, for this period at least, the larger apartment buildings were still concentrated in what were considered the more desirable residential districts.

[22] Display Ad, *Detroit Free Press*, October 15, 1922, 29.

One additional explanation for the lack of apartment buildings in certain areas may be restrictive covenants. In the early 1920s, some neighborhoods began protesting the construction of large apartment buildings, arguing that property deeds restricted owners to the construction of single dwellings. One such protest, near Indian Village, suggested that the construction of an apartment building would "detract materially from the beauty of the area, recognized as among the best residential neighborhoods of Detroit." Several neighbors in the area of West Grand Boulevard between Lawton and Wildemere filed a lawsuit to prevent the construction of a 60-apartment building which they believed would depreciate the value of their property.[23] Deed restrictions and the protests of neighbors may have kept many apartment buildings out of otherwise single-family neighborhoods in the city; this may also be why apartment buildings can be found clustered on the outskirts of desirable neighborhoods like Indian Village and Palmer Woods.

As the number of apartments in the city grew, and their geographic range expanded, the character of their residents also began to alter. No longer considered chiefly luxury housing for the professional and upper middle classes, apartment buildings began to represent basic, affordable accommodations for those lower down the economic scale. This was especially true in the older apartment buildings which had perhaps become a little less exclusive as they aged, and as the character of the neighborhood changed around them. The Varney was representative of this change. In 1900, the occupants of the Varney tended toward the professions and managerial class, including a dentist and managers of insurance, cigar and tobacco businesses. By 1920, clerks, waiters, teachers, and dressmakers were prevalent.[24] Reflecting this shift towards more affordable housing for middle-class occupants, a few of these older apartment buildings were also subdivided into smaller units to accommodate more tenants, with the Varney doubling from 16 to 32 apartments in 1912.

The tendency was even more pronounced in the newer apartments, which were being built at larger sizes and with smaller units to attract those of more average means. At the Idao Apartments (910 Marlborough, 1927, Ernest Thulin), professions ranged from teacher to sales clerk to a machine operator in an automotive factory.[25] Of course, many apartments still catered to a luxury clientele, but by the end of the period, apartment living was affordable to almost all but the poorest workers, aided in large part by the comfortable salaries available to many who were profiting from the industrial boom in the city.

Although apartments were open to a large cross-section of economic classes, this was typically not true on a racial or ethnic basis. Racial and ethnic segregation in Detroit was legally enforced in the first half of the twentieth century through the practice of restrictive covenants, clauses on property deeds that specified that a property could not be owned by a minority group (or sometimes stated as being restricted to Caucasians). Although restrictive covenants were outlawed in some states, they were upheld in Michigan in 1926 and remained legal until 1948's Shelley v. Kraemer decision by the United States Supreme Court. Most of the city's developments carried restrictive covenants targeting specifically African Americans and the Jewish for exclusion as well as other immigrants; for apartments, this would have carried over to their tenants as well. Where restrictive covenants did not

[23] "Apartment House Erection Opposed," *Detroit Free Press*, January 5, 1922, 9; "Land Owners Protest Apartment," *Detroit Free Press,* April 25, 1922, 12.
[24] United States Census, 1900, Ward 2 ED 13, Sheet 2A; 1920 Ward 2, ED 64, sheet 5A-B.
[25] United State Census, 1930, District 765, Sheet 13 A.

exist, de facto segregation was often practiced through a "code of honor" which saw property owners refuse to sell their properties to an "undesirable" minority and apartment owners decline to rent to members of those minorities. Those who tried to break the code were often forcibly removed. In 1917, several African American families attempted to move into a four-flat apartment building they had legally rented on Harper near Woodward; by the same evening a crowd of over 200 whites had gathered to protest and the families were forced by police to return to Riopelle and Lyman streets.[26]

Detroit's African American community remained less than 10% of the population through 1940, but in raw numbers it jumped from 5,741 in 1910 to 40,838 in 1920 to 120,066 in 1930[27]; many of these new residents came to Detroit as part of the Great Migration of African Americans from the south, attracted to Detroit and other northern cities by the industrial jobs available. However, African Americans faced segregation in the north as well. In Detroit, they were forced largely into the Black Bottom and Paradise Valley neighborhoods, a corridor paralleling Woodward Avenue to the east. This area consisted mostly of commercial (Paradise Valley) and single-family residences (Black Bottom) developed in the mid to late nineteenth centuries by previous ethnic immigrants, although there were a few smaller apartment or flat buildings present. Middle-class African American neighborhoods like Conant Gardens, Eight Mile-Wyoming, and Tireman/Grand Boulevard, had few, if any, apartment buildings, as single-family dwellings were typically preferred by the residents. African Americans were generally excluded from the early twentieth century areas of apartment development; this was often taken for granted, but some owners advertised their discrimination practices openly, as in a 1923 investment advertisement for the Seville Court Apartments on Dunbarton Road (now Heritage Place), which noted that residency was "rigidly restricted to high class apartment buildings and white tenantry."[28]

Detroit's Jewish population was another minority that was targeted by restrictive covenants. Jews coming to Detroit in the nineteenth century and early decades of the twentieth century initially settled in the north-south corridor along Hastings which would eventually become Paradise Valley and Black Bottom. By the 1910s and 1920s, when apartment building was at its height, the Jewish community was moving north and west, primarily into the area along 12th, Linwood and Dexter streets from Grand Boulevard up to Davison. Unlike the Hastings corridor, this area had a number of apartment buildings that accommodated the Jewish residents of the area, particularly along LaSalle to either side of the Davison and along Linwood and 14th between Chicago and Grand Boulevard. Another Jewish neighborhood with a large concentration of apartments was Palmer Park, where apartments such as the Luxor, LaVogue, Sarasota, and Madrid Court were built by Jewish owners and architects for a middle and upper middle class Jewish clientele.[29] Some hotels and apartment hotels, like the Hotel Tuller and the Hotel Addison, welcomed Jewish clients and targeted advertising to the Jewish community in publications like the Jewish Community Blue Book of Detroit (1923).

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[26] "Force 50 Negroes from Apartments," *Detroit Free Press*, August 23, 1917, 11.

[27] United States Census Bureau, "Table 23. Michigan - Race and Hispanic Origin for Selected Large Cities and Other Places: Earliest Census to 1990." www.census.gov/population/www/documentation/twps0076/MItab.pdf;

[28] "Seville Court Apartments." Investment brochure, December 1, 1923, in D/Apartments S, Burton Historical Collection, Detroit Public Library.

[29] The Jewish community in Detroit continued to move northwest, populating far northwest Detroit beginning just before World War II, and eventually moving into the suburbs of Oak Park, Southfield, Farmington, and West Bloomfield in the 1950s and 1960s. African Americans tended to follow the Jewish population as it migrated, moving into the neighborhoods they were in the process of vacating, because there were usually no restrictive covenants and the Jewish owners were comfortable selling to African Americans.

Figure 8: The Hotel Webster Hall (later Mackenzie Hall) boasted it was the only hotel with a swimming pool, undated advertisement from D/Apartments-M, Burton Historical Collection, Detroit Public Library.

There are a few instances of apartment buildings in Detroit being built for a certain clientele. The most likely target group was single men (or married men who lived too far out of the city for a daily commute). There were a number of "bachelor" apartments in Detroit, including one actually called "The Bachelor," on West Alexandrine between Woodward and Cass (Lundblad Company, 1922, no longer extant). The Parkstone Apartment Hotel in West Village (1414 Parker, 1925) specifically welcomed bachelors, while a bachelor apartment house at the corner of Fort and Washington Boulevard provided apartments for men "who keep valets" on the first floor (Joseph V. Gearing, 1899, no longer extant). Other bachelor hotels (often known also as "stag" hotels) in Detroit included the Hotel Norton at the northeast corner of Griswold and Jefferson (1918, Bonnah and Chaffee, demolished 1959), the Oriental/Spa Stag Hotel on Library Street (ca. 1890s, Almon C. Varney, demolished 1950s), the Fairbairn at Columbia and John R. (1924, Percival Pereira, demolished ca. 1980), and the Hotel Webster Hall at Cass and Putnam (1925, H. Augustus O'Dell), which later became Wayne State University's first dormitory and student center until it was demolished in 1991. One of the few extant bachelor hotels is the Hotel Savarine at 13101 East Jefferson (at Lenox Street). Built in 1926, its tenants included members of the Detroit Tigers and, briefly, writer Jack Kerouac. It was later converted to apartments and then low-income housing and is currently vacant.[30]

Bachelor or stag apartments usually had hundreds of rooms (the Oriental was at the low end with 100 rooms, while the Hotel Webster Hall had 800), and included numerous amenities for residents, including restaurants/cafes/coffee shops and bars, valet service, recreational (reading, billiards, games) rooms, barbershops, laundries and tailors, drugstores, and even ballrooms and swimming pools. Bachelor apartments were typically located centrally, close to the downtown or midtown centers where the residents were working. Downtown bachelor hotels in Detroit included the Oriental, the Norton, and the Fairbairn; hotels in the midtown/cultural center area included the Bachelor and the Webster. Bachelor hotels farther away from the city center, like the Parkstone and the Savarine, were less common.

[30] Bachelor apartment houses are also sometimes associated with "SROs": single room occupancy buildings. The definition of SROs is fluid—some sources attribute it solely to subsidized housing for the poor, while others term any long-term residence hotel at any income level as an SRO. Some of Detroit's bachelor residence hotels eventually transitioned to subsidized or low-income housing (such as the Hotel Savarine); others were remodeled into traditional apartments or became transient hotels.

However, although apartments were potentially safer for single women, those early days produced no buildings reserved for bachelor women; in 1919 and 1920 the *Detroit Free Press* lamented the lack of a women's apartment hotel, noting that small efficiency apartments would be a "godsend" for teachers and business women who craved the quiet offered by their own spaces, as opposed to the risk of being "talked to death" by the "decayed gentlewomen" who ran the boarding or rooming houses in which most single women were apparently forced to live.[31] On the other hand, at least one apartment house was targeted specifically toward families. When Detroit entrepreneur Walter O. Briggs tried unsuccessfully to find an apartment house that would rent to him and his young family, he decided to build the Walbri Court apartments in his newly acquired property in Palmer Park. Opened in 1926, the Walbri Court required tenants to have a child under age five, and the building wisely featured soundproofing of each unit, as well as brightly frescoed walls in the nursery and a playroom on the first floor.[32]

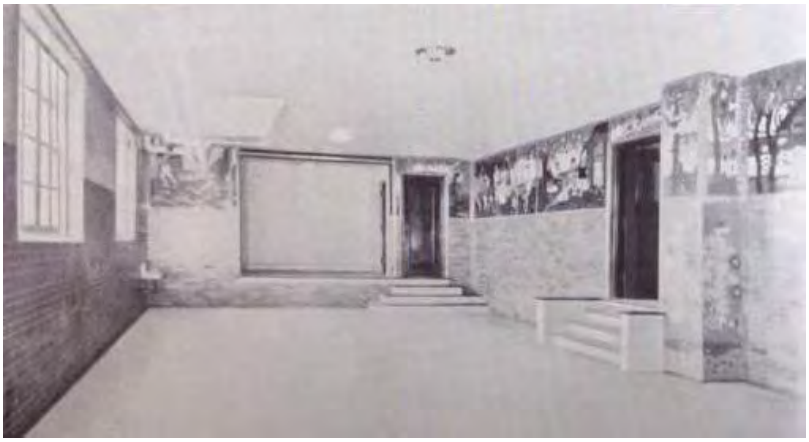

Figure 9: Frescoed playroom at Walbri Court, from a 1926 promotional brochure in D/Apartments-Walbri Court, Burton Historical Collection, Detroit Public Library

Apartments during the Great Depression and World War II: 1930-1945

With the crash of the stock market in October of 1929 and the onset of the Great Depression, apartment building construction in Detroit ground to a halt. A few buildings planned before the crash were completed, most notably the Kean, a sixteen-story, sixty-four unit Art Deco apartment building (Charles Noble, 1931), but in most cases construction was halted or never even started. The number of existing apartments listed in the city directories stayed relatively steady during the Depression, dipping from a high of around 2500 in 1930 to about 2250 in 1935 and 1940. However, with so many families unemployed and foreclosed out of their homes, the density of the population in apartments grew, and overcrowding became a major problem.

The most significant activity in multi-family housing in Detroit during the 1930s and 1940s came from public housing initiatives. These were made possible by President Franklin Roosevelt's Public Works Administration (PWA) Direct-Build Housing program. Shortly after taking office in 1933, Roosevelt and his administration initiated a series of programs designed to combat the related issues of unemployment, housing shortages, and the so-called slums. The direct build program was inaugurated in 1934; working through local housing agencies, the PWA would acquire land, clear so-called blighted areas, and construct and run new housing. Detroit's local agency, the Detroit Housing Commission,

[31] "Need of a Women's Hotel," *Detroit Free Press*, September 19, 1920, C6.
[32] Walbri Court Brochures in D/Apartments W, Burton Historical Collection, Detroit Public Library.

was established in 1934. A significant feature of the program was the provision of housing for African Americans, with around one-third of units designated for African American tenants, either in African American-only or segregated buildings.[33]

The nation's first publicly-funded housing development for African Americans was the Brewster Homes, a series of low-rise apartments designed by Detroit architectural firm Harley, Ellington & Day and located north of Alfred Street roughly between St. Antoine and Hastings. First Lady Eleanor Roosevelt traveled to Detroit to officially break ground on the project in 1935, and they were completed in 1938. A second phase, the Frederick Douglass Apartments, also by Harley, Ellington & Day, containing two six-story low-rise apartment buildings and six fourteen-story high rise apartments, began in 1942 with construction continuing until 1955. The white counterpart to Brewster-Douglass was Parkside Homes, which included two- and three-story apartment buildings as well as row houses on a 31-acre site next to Chandler Park on the city's east side. Parkside was first occupied in October of 1938.[34]

Figure 10: The Brewster-Douglass housing development, ca. 1950s, from the Walter P. Reuther Library.

The PWA ended as a program in 1937, but subsidized public housing did not. The Housing Acts of 1934 and 1937 continued the federal commitment to provide low-cost housing in America's cities and are still in place. The 1937 act authorized loans to public housing agencies, like Detroit's Housing Commission, for construction expenses for low-rent public housing. This enabled Detroit to build

[33] Paul R. Lusignan, Judith Robinson, Laura Bobeczko, and Jeffrey Shrimpton, "MPDF, Public Housing in the United States, 1933-1949," National Park Service, December 1, 2004, E-23-24.

[34] C.W. Short and R. Stanley-Brown. *Public Buildings: A Survey of Architecture of Projects Constructed by Federal and Other Governmental Bodies Between the Years 1933 and 1939 with the Assistance of the Public Works Administration* (1939). The Brewster-Douglass buildings have recently been demolished but Parkside remains intact.

developments like Herman Gardens, on the city's west side at the southeast corner of Joy Road and the Southfield Freeway. The development, opened in 1943, had over 2,000 housing units in two-story apartment buildings (Herman Gardens was demolished in the 1990s).

Meanwhile, Section 207 of the 1934 act established mortgage insurance for multi-family projects, with a preference for large projects that would be both economical and create a sense of community within the development. A number of developers took advantage of this provision to begin two major projects, the first private apartments initiated since the onset of the Depression. The first project planned under section 207 (and only the second in the entire state) was River Terrace, at 7700 East Jefferson, just east of the Brodhead Armory. The four large apartment buildings, comprising 175 units, were built partly on former river bottom land filled by the city's Department of Public Works. Henry E. Beyster, commissioner of the DPW, boasted that "(i)t gives us a free dump, and a chance to demonstrate to the other property owners on Jefferson Avenue that we knew what we were talking about when we said we could fill to the harbor line without causing a mess." The developers, Holden and Reaume, hired architects Derrick and Gamber and general contractor Esslinger-Misch Co. to complete the project, which opened in October of 1939.[35] Holden and Reaume also built another apartment project under Section 207, a large "modern" complex at the southwest corner of West Chicago Boulevard and Lawton Avenue to the west of the Boston-Edison district. The six connected buildings (which are still extant) contained 49 apartments and were designed by one of Detroit's well-known architects, Charles N. Agree.

Figure 11: Agree's rendering of the complex at West Chicago and Lawton, from the *Detroit Free Press*, January 22, 1939.

As it became more likely in 1940-1941 that the United States would eventually be drawn into World War II, the federal government began planning for an industrial buildup to feed the war machine. Part of that was providing for housing the workers who would be drawn into the industrial centers. In June of 1940, Congress enacted Public Law 671. Among other things, it extended the 1937 Housing Act to assist local housing agencies in building housing for those engaged in national defense.[36] The Detroit

[35] "Shore is Site of Apartment." *Detroit News*, November 1, 1938; "Group of Four Units Planned." *Detroit Free Press*, February 19, 1939.

[36] Paul R. Lusignan, Judith Robinson, Laura Bobeczko, and Jeffrey Shrimpton, "MPDF, Public Housing in the United States,

Housing Commission used this act to authorize the construction of two new apartment developments, one designated for whites, one for African Americans. For the African American development, the city's housing commission chose a location already close to a segregated African American area, at the northwest corner of Dequindre and Modern streets. Shortly thereafter, federal housing officials overrode local officials and designated a location at the intersection of Nevada and Fenelon, closer to an industrial site and not far from a small African American enclave at Conant Gardens, but still in what the city considered a "white" area. [37] In September of 1941, the project was named the Sojourner Truth Homes, but throughout the fall, while construction proceeded, whites in the area protested strongly, backed by the city's housing commission, which had adopted a policy not to "change the racial characteristics of any neighborhood through…housing projects under its jurisdiction."[38] In January of 1942, the Federal Housing Administration changed its mind and determined that the Sojourner Truth project would instead be for whites, promising African Americans another development. But when a coalition of Detroit's civil rights activists, backed by a telegram from Mayor Edward Jeffries, themselves protested, the FHA relented and allowed African Americans to begin moving into the apartments in early 1942.[39] This touched off physical confrontations and fighting between African Americans determined to defend their homes and whites determined to make them leave. Eventually, a show of force by city and state police officers and the Michigan National Guard enabled the African American residents of Sojourner Truth to move into their new homes.[40]

Not all war worker housing proved so contentious. In May of 1942, Congress added Section 608 to the Public Housing Act, which provided Federal Housing Administration (FHA) mortgage insurance for rental housing for war workers.[41] In July of 1943, ground was broken on the first privately owned rental housing development for war workers in Michigan under Section 608, an eight-building, ninety-six unit apartment complex called Northlawn Courts, on Northlawn at West Chicago (north of Oaklawn). Designed by Arthur Weeks and Richard B. Pollman, Northlawn Courts were expected to be completed in only three months.[42] The following year, construction was underway on a series of two-story, multi-family terrace buildings on Boston Boulevard Terrace between Lawton and Wildemere (never completed or no longer extant), as well as the conversion of the former House of the Good Shepherd complex at Lafayette and 19th to the Chapel Court apartments. The latter complex, bounded by Fort, 18th, Lafayette, and 19th, included nine buildings, one of which was the old residence of Captain Eber Brock Ward, Detroit's first millionaire (only one historic building at the corner of 18th and Fort remains).[43]

1933-1949," National Park Service, December 1, 2004, E-54.

[37] Wilma Wood Henrickson (ed.), *Detroit Perspectives: Crossroads and Turning Points* (Detroit, MI: Wayne State University Press, 1991), 409.

[38] Lloyd D. Buss, *The Church and the City: Detroit's Open Housing Movement* (Ph.D Dissertation), (Ann Arbor, MI: University of Michigan, 2008), 40-42. The name of the project was suggested by the Rev. Horace White, the housing commission's only African American member, in honor of the ex-slave, abolitionist, and feminist. The name was affirmed by the Housing Commission and the United States Housing Agency.

[39] Buss, *The Church and the City*, 43-44.

[40] The Sojourner Truth confrontation would not end racial unrest; violence broke out in 1943, ended after three days when federal troops were brought in. The Sojourner Truth apartments were substantially remodeled in the 1970s but remain extant.

[41] Public Law 77-559, May 26, 1942.

[42] "Northlawn Courts," *Detroit Free Press*, July 11, 1943.

[43] "New Trend in Apartments." *Detroit News*, May 21, 1944; "For War Workers." *Detroit News*, October 31, 1943.

Aside from these few subsidized projects, construction of apartment buildings remained rare during the Depression and war years. Builders who had lacked the capital to invest in new apartment housing during the Depression later lacked the materials and labor to build them in the 1940s due to wartime restrictions.

Apartments: The Second Boom, 1946-1970.

The end of World War II brought a gradual conclusion to wartime restrictions and inaugurated a surge in many aspects of American life and culture: the economy, industrial production, the birth rate. It did not, however, bring an immediate increase in apartment housing in the city. The chief reason for this was suburbanization. While suburban growth had begun before the war, the Depression and then wartime scarcity of materials and labor had restricted large-scale residential movement outside the core city. But beginning in the late 1940s and early 1950s, a number of factors, including the greater availability and range of the automobile, drove America to become "a nation of homeowners" at a rate greater than any seen before. While the ratio of home ownership in the country had increased from 41 percent to 46 percent during the 1920s, it grew from 51 percent to 59 percent during the first period after World War II.[44]

Detroit followed the national trend in suburbanization. In part, Detroit's suburbanization was simply a continuation of its early twentieth century history of outward expansion. Single-family housing remained the dominant and preferred form of housing and, with no physical limits to expansion (aside from the Detroit River), residential growth continued outward. At this point, however, the city's boundaries were fixed, and that growth largely happened in the suburbs (although single-family housing was also still being constructed within the city, mostly at the outer limits).

However, other factors were also at play. After a long period of industrial centralization in cities during the late nineteenth and early twentieth century, the trend was reversed beginning in the middle decades of the twentieth century, facilitated by better communication and transportation networks, among other reasons. In Detroit, Henry Ford had moved his base of operations to Dearborn in the late 1920s, but by the late 1940s and early 1950s, all three major automotive manufacturers were building their new plants in the suburbs; General Motors, for example, acquired Ford's former Willow Run bomber plant in Ypsilanti in 1953 as one of its production facilities and built its Technical Center in Warren in the mid 1950s. In all, more than 134,000 manufacturing jobs were lost in the city between 1947 and 1963. More space for expansion and the lower taxes typically available in the suburbs were factors in these moves, but manufacturers also saw it as a means to control labor costs and weaken the unions.[45] The numerous jobs created at these new facilities drew many former city residents (generally whites) to the suburbs.

The type and quality of housing was another factor. Lower taxes and low-cost loans (available to whites but not minorities; see discussion below) made buying or building a new home in the suburbs as or more affordable than buying an older house in the city, and federal housing loans from the Federal

[44] Mason C. Doan, *American Housing Production, 1880-2000: A Concise History* (Lanham, Maryland: University Press of America, 1997), 64-79.
[45] Thomas J. Sugrue, *The Origins of the Urban Crisis: Race and Inequality in Postwar Detroit* (Princeton, NJ: Princeton University Press, 2005), 125-128.

Housing Administration and Veterans Administration encouraged new development on open land rather than the purchase of existing homes. New homes could also more easily accommodate the modern amenities now available such as large kitchens with labor-saving devices or attached garages. Suburban houses, often constructed on larger lots, located on wider streets, and built in neighborhoods with better municipal infrastructure and new amenities (schools, recreational facilities, etc.), were status symbols in the period of post-World War II prosperity.

Ironically for Detroit, the city whose prosperity and population growth had been built on the automobile industry, it was the car that enabled the city's middle and upper class (predominantly white) population to migrate to the residential suburbs. This increased mobility was also facilitated in the post-World War II period by the construction of the interstate highway system, championed by President Dwight D. Eisenhower and aided by the National Interstate and Defense Highways Act of 1956, which made over $25 billion available for highway construction. In Detroit, construction of the Crosstown Freeway (an extension of the Detroit Industrial Freeway constructed from Willow Run to Detroit during World War II) began in the late 1940s (it is now I-94, the Edsel Ford Freeway), the Lodge Freeway (M-10) was dedicated in 1957, the Chrysler Freeway (I-375, whose construction demolished a large swath of the Black Bottom neighborhood) was built during the early 1960s, and the Fisher (I-75) and Jeffries (I-96) freeways were first opened in 1970. The combination of faster automobiles and freeways meant that those who worked in the cities could drive home to the suburbs every evening.

As in many other American cities, racism was a significant factor in Detroit's pattern of suburbanization. African Americans had poured into the city during the 1910s and 1920s, attracted by the jobs available in the automotive industries; although they still experienced discrimination in many of the factories, the opportunities were nevertheless better than they had seen in the South. However, they remained a minority of the city's total population during the first half of the twentieth century. Beginning in 1950, the white population of the city began to decline as whites moved out of the city and into the suburbs, while the African American population continued to increase, both in raw numbers and as a percentage of the population. The year 1950 was the last that saw an increase in the white population. Detroit went from over 90 percent white in 1940 to 55 percent in 1970, the last year that whites would be a majority.

African Americans in the 1950s and 1960s had few of the housing choices that whites had during the same period. As has already been discussed, African Americans were segregated into neighborhoods like Black Bottom in the early twentieth century, in part through restrictive covenants placed on properties. While restrictive covenants were technically struck down by the United States Supreme Court in 1948, African Americans still found it difficult if not impossible to purchase or occupy homes in majority white neighborhoods. Lending institutions would not grant mortgages to African Americans to purchase homes, especially in white neighborhoods. White developers and property owners generally refused to sell homes to African Americans in white neighborhoods, and those few who did manage to purchase experienced an overtly hostile atmosphere when they tried to move in. When an African American family did move into a majority white neighborhood in the city, it often triggered a wave of departures by white homeowners who, even if they could have accepted middle class African American neighbors, believed that lower class African Americans, who they perceived as criminal risks, would follow. Once the neighborhood became more diverse, white residents feared becoming minorities in their own neighborhoods, further accelerating the cycle.[46]

[46] Thomas, *Redevelopment and Race*, 86-88.

Another practice that enforced de facto segregation was redlining as practiced by the Federal Housing Administration (FHA). As part of an effort to provide low-cost housing loans during the Depression, President Roosevelt created the Home Owners Loan Corporation (HOLC) in 1933. To help establish national standards and ensure the stability of the loans it would give, the HOLC prepared color-coded maps known as "residential security maps," ranking each neighborhood by its eligibility to receive financing. Green and blue properties were the most likely to maintain or see increases in values, while yellow and red properties were likely to or had already declined in value. In practice, African American neighborhoods, or those seen "at risk" for settlement by African Americans, were marked in red (hence "redlining"). Redlining also affected Jewish populations, as rules specifically stated that their neighborhoods could not be placed in the green category regardless of actual property values. The FHA used these maps, and those created by private organizations, to evaluate where they would provide mortgage insurance for housing, institutionalizing the practices in their underwriting manuals, and banks and insurers also privately adopted these practices and standards to deny mortgages to minorities and in minority neighborhoods. One of the most egregious examples of the effects of such discriminatory FHA practices in Detroit is the still-extant concrete wall extending half a mile south from 8 Mile Road to Pembroke Avenue between Birwood and Mendota streets. The FHA had previously refused to approve loans for this white housing development due to the proximity of an African American neighborhood. The construction of the wall was required by the FHA as a condition for its approval for insuring mortgage loans for the new white neighborhood. Built in 1941, it separated new housing for whites from the existing African American 8 Mile/Wyoming neighborhood. Redlining was outlawed with the passage of the Fair Housing Act of 1968 although, like restrictive covenants, this did not succeed in completely obliterating the informal practice of redlining.[47]

While Detroit's population stood at over 1.8 million in 1950 (the phenomenal growth of Los Angeles pushed Detroit back to fifth place in the largest cities in America), this would be the peak. By 1960, Detroit had experienced its first ever drop in population, down to a little over 1.6 million. That reduction would continue for the rest of the twentieth century and into the twenty-first, such that in 2010 Detroit fell out of the top ten largest cities for the first time in over one hundred years. Of course, this pattern was not unique for Detroit—eight out of the top ten cities in 1950 peaked in population that year, and Detroit was not alone among large cities in experiencing population drops in the following decades.

Although the majority of new construction in the metro Detroit area during the immediate post-war period would be in single-family suburban houses, this did not mean that apartment housing completely stagnated. The largest increase would continue, as it had during World War II, in public housing. The Frederick Douglass apartments, begun in 1942, continued to expand through the early 1950s, and would peak at six fourteen-story towers housing between 8,000 and 10,000 residents. Strict eligibility requirements in the early years ensured that residents had a base level of income and the towers, at least initially, were seen as a desirable location.[48] Another major public housing development, the Jeffries Homes, opened between 1953 and 1955. The project, built in several complexes to either side

[47] See Reynolds Farley, Sheldon Danziger, and Harry Holzer, *Detroit Divided* (New York, NY: Russell Sage Foundation, 2000), 149.

[48] These restrictions were gradually eased as more financially stable tenants were able to move out to the suburbs and the pool of tenants contracted. The towers also served as senior housing before they were completely vacated in 2008. Two towers were demolished in 2008 and the remainder in 2014.

of the Lodge Freeway west of Cass Park and the Cass Corridor, included a total of thirteen high-rise apartment towers. The Jeffries buildings would be the largest public housing development in the city, with over 2100 apartments.[49]

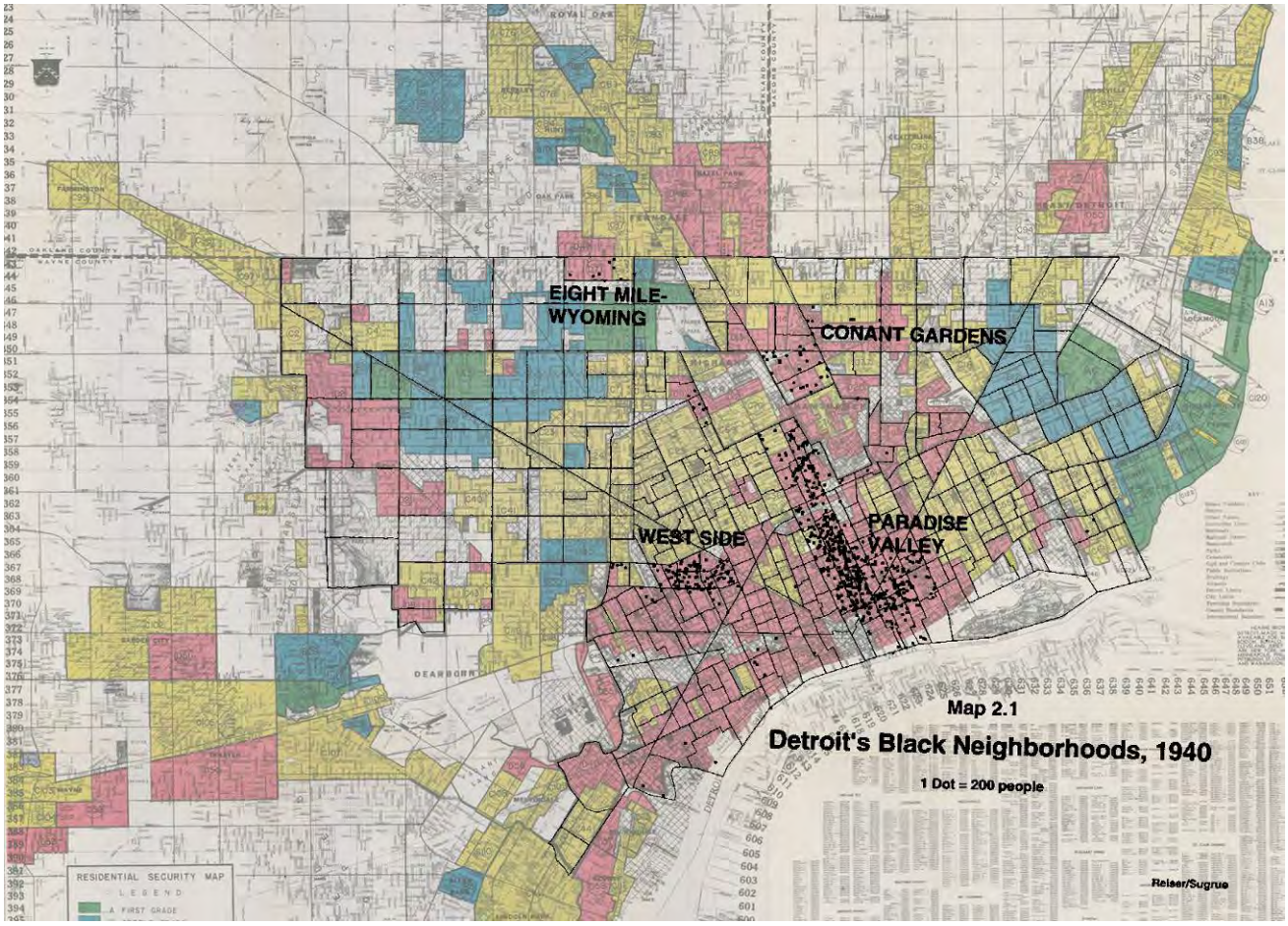

Figure 12: Detail of Hearne Brothers' 1939 "Residential Security Map" overlaid with Detroit's African American neighborhoods, from Sugrue's *The Origins of the Urban Crisis*, by Paul Szewczyk, from Alex B. Hill, "Detroit Redlining Map 1939," http://detroitography.com/2014/12/10/detroit-redlining-map-1939/.

In the long run, though, the history of dense public housing apartments in Detroit shows that these developments were largely a failure, for a variety of reasons. In part, it was because Detroit's African American community in the late twentieth century was as invested in the city's culture of home ownership as their white predecessors in the early twentieth century.[50] Although the developments

[49] The Jeffries projects were mostly demolished in stages during the 2000s.

[50] A housing activist explained "Public housing is not native to the culture of African American people in this city. We are homeowners. *Individual* homeowners. And we have never liked the projects as a community. It was more stigmatized here, I think, because if you wanted and you saved, you could buy a house in Detroit." Quoted in Todd C. Shaw, "*Now is the Time!: Detroit Black Politics and Grassroots Activism* (Durham, NC: Duke University Press, 2009, 44.

were typically a success early on, when a cross-section of economic classes occupied them, by the early 1960s African American residents who had the means to do so were moving into single-family housing, either in traditionally African American neighborhoods like Conant Gardens in north central Detroit, Eight Mile-Wyoming on the northwest side, and the Tireman/Grand Boulevard area on the west side, or in newly available neighborhoods left by whites who had moved to the suburbs following World War II, such as Boston-Edison, Arden Park, and the near northwest side around Twelfth Street and Russell Woods.[51] Public housing also suffered from lack of funding, poor design, and poor maintenance. While earlier public housing had followed the garden apartment model of low to mid-rise units set within landscaped areas, later public housing design (driven largely by cost) aimed to pack residents into large urban towers with little green or communal space. Poor maintenance further exacerbated the problem. With wealthier residents tempted to move to single-family housing or forced out by government income limits, the apartments were left to the poorest residents and became magnets for crime and drug activity.[52] Many of the isolated or grouped apartment towers typical of the public housing sector have since been demolished, with some making way for more low-level, multi-use projects.

In the private sector, construction began to pick up in the early 1950s. One of the earliest projects was a complex targeted specifically for African Americans. The Milford Court Apartments, at 1740 W. Grand Boulevard at Milford, were billed as “Detroit’s Newest and Most Modern Apartments,” exclusively for a “colored clientele.” The building, which is still extant, had 65 unfurnished apartments with amenities including Murphy beds and a doorman. Construction began in 1950 and the building opened in 1952.[53]

A larger development on the west side was a 292-unit complex on the north side of W. Chicago Street between Brace and Fitzpatrick, designed by Benicke, Pajot, and Lorenz. The newspaper article announcing the project noted that its 292 units would almost equal the number of apartments built during the entire year of 1950 (300 as of October 1st), despite a recent federal survey that had declared “a desperate shortage in rental housing in the Detroit area.”[54] Downtown, the unfinished Pontchartrain Club building—planned in the late 1920s as a premier social club and abandoned as a shell when the Depression hit—was converted to a 319-unit efficiency apartment building in 1951-53, including a basement garage, doorman, and available maid/valet service.[55]

[51] See Thomas J. Sugrue, *The Origins of the Urban Crisis: Race and Inequality in Postwar Detroit* (Princeton, NJ: Princeton University Press, 2005), 203-207.
[52] Thomas, *Redevelopment and Race*, 26-27. The problem was by no means unique to Detroit. Cities like Chicago, Philadelphia, and St. Louis (home to the most famous example of public housing gone wrong, the Pruitt-Igoe development), among others, all had similar experiences.
[53] “Grand Boulevard Apartment for Negroes.” *Detroit Free Press*, October 1, 1950; “Detroit’s Newest and Most Modern Apartments,” *Detroit Free Press*, January 13, 1952.
[54] “292-Unit, West-Side Apartment Development.” *Detroit Free Press*, November 5, 1950, C4.
[55] Ray Guiles, “’Skeleton’ Turns to Swank Apartments,” *The Detroit Times*, August 9, 1953.

Figure 13: An advertisement for the Milford Court Apartments, from the *Detroit Free Press*, January 13, 1952.

The slack in rental housing was also somewhat taken up by subdivision of existing apartments to create more units. This was not a new approach; A. C. Varney had remodeled The Varney in 1912 to double its units from the original 16 to 32. However, during the post-war period the pace increased and many apartment buildings doubled or even tripled their units by reducing the size of the formerly palatial middle-class luxury apartments. In 1945, the venerable Verona Apartments, like the Varney one of the city's earliest apartment buildings, was reconfigured from 16 luxury suites to 26 smaller apartments. The 1913 Sherbrooke Apartments, on West Hancock at Second Avenue, originally had six apartments, two on each of its three floors, complete with living room, dining room, den, bedrooms, and servants quarters. With its close proximity to the growing Wayne (State) University, it became attractive to students and in 1950 was subdivided into eight apartments on each floor, bringing the total units from six to twenty-five (with the former janitor's apartment in the basement now included in the count). Two years later, on the near northwest side of the city, two buildings on Seward (1735 and 1715) were remodeled from thirty-one to sixty-six apartments each. When neighbors objected that such subdivision would create "slum conditions," the judge who approved the plan replied that "residents of crowded cities must take reciprocal chances with their neighbors."[56]

The twin issues of suburbanization and so-called slum housing in the inner city led to a new approach in city planning in the early post-war period: urban renewal. Although urban renewal had its roots in pre-war urban planning, it was not until the post-war period that it really got underway. The goals of urban renewal were to encourage the revitalization of the city center and lure people back to reside in the city by clearing "blighted" areas and turning over the land to private developers. Detroit was an early adopter of urban renewal. Already in the 1930s and 1940s, the city had located its public housing

[56] "Judge OK's Remodeling of Apartments." *Detroit Free Press*, Jun 27, 1952.

developments, like the Brewster-Douglas and Jeffries homes, on cleared land, although this was not by a strict definition urban renewal. Well before any of the federal housing acts enabling urban renewal, Detroit had been laying out its own plans. A comprehensive survey of housing conditions in the mid 1940s led to the 1946 Detroit master plan, unveiled on November 18 by Mayor Edward Jeffries. The plan called for the acquisition and clearance of what were described at the time as the city's worst slums, including a large swath of the Black Bottom and Paradise Valley neighborhoods (Detroit's largely African American areas) near Gratiot Avenue (originally the Gratiot Redevelopment Area, of which Lafayette Park was the first phase), and laid out the city's future freeway system.[57] The Detroit plan got a boost in 1949 when, through the Housing Act of 1949, the federal government provided financing for what it termed slum clearance programs. The 1949 Act would prove immensely important in reshaping American cities in the 1950s, 1960s, and into the 1970s. Detroit took immediate advantage of the 1949 act to accelerate clearance in the Gratiot Redevelopment Area, although actual construction would be delayed until the late 1950s.

It was in the late 1950s, in fact, that apartment construction began picking up in the city. In 1959, the *Detroit Times* reported that during the previous five years, 3,594 new apartment units had been constructed, while permits for single family residences were declining.[58] The consensus was that a rental housing boom was on the horizon, fueled by two large groups of potential residents: the children of the baby boom, who would need housing but would not be ready financially or family-wise for a single family residence; and their parents, who would become "empty nesters" and prefer to downsize.[59]

Unlike apartment development in the earlier part of the century, the post-World War II era of apartment building was not confined to "fashionable" districts. But, while apartments could now be found all over the city, there were still discernible patterns in their placement, due to several factors. In the late 1940s and early 1950s the city's streetcar system was gradually phased out in favor of buses, with the last streetcar run in April of 1956. At the same time, due to increased production, economic prosperity, and low energy costs, automobile ownership rates continued to rise, more than doubling between 1945 and 1970. This meant that apartment dwellers were not confined to fixed streetcar lines or even public transportation, so they could live anywhere in the city. Finally, the proximity of the desirable suburbs combined with the greater availability of larger plots of land that could accommodate large-scale building meant that many apartment complexes were built in the outer ring of neighborhoods.

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[57] "Slum" was the contemporary term but is often acknowledged as code for "black." The Black Bottom/Paradise Valley area did indeed contain some of the city's most deteriorated housing stock, in large part because African Americans were crowded into certain districts because of redlining and de-facto segregation, and because a large percentage of the housing was rental, owned by landlords that refused to upgrade housing. However, other areas of the city (such as housing on the west side of downtown) were similarly blighted but not targeted for clearance. The city's African American community did support clearance and redevelopment when they believed it would result in new and better housing, but it quickly became clear that Black Bottom's former residents would not be accommodated in the new developments in the cleared areas, which caused widespread anger and distress. Although Lafayette Park would be racially integrated from its inception, it was not economically integrated. See June Manning Thomas, *Redevelopment and Race: Planning A Finer City in Postwar Detroit* (Detroit, MI: Wayne State University Press, 2013), 55-64.

[58] "Detroit Important Apartment Center." *Detroit Times*, Apr 24, 1959.

[59] "Rental Boom Coming?" *Detroit Free Press*, December 12, 1958; Woerpel, John A. "Apartments: Hottest Thing in Housing." *Detroit Free Press*. October 26, 1962.

Thus on the east side of Detroit, most of the post-war clusters of apartment buildings are along major streets close to the city's borders. These include along Morang and Whittier between I-94 and Kelly Road; along Seven Mile Road between Gratiot and Conner, with another cluster just west of Kelly Road; isolated developments on the west side of Kelly Road; at Gratiot and Seymour; buildings at Chalmers and Corbett and on Denver near Cadieux and Mack; and at Outer Drive and Conner.

Detroit's post-war neighborhoods on the west side cover much more ground, and apartment clusters are more widely scattered here. Proximity to the borders is also a factor here, with developments along and near Seven Mile Road from Woodward all the way out to Telegraph, especially near the major cross streets of Wyoming, Schaefer, Greenfield, Evergreen, and Lahser. Apartments are densely packed all along Lahser from Seven Mile Road south to Verne, just past McNichols Road. However, unlike the east side, there are also smaller clusters of post-war apartments throughout the west side, although they are typically concentrated along major roads, for example along Greenfield Road from McNichols south to Grand River, on Plymouth Road between Greenfield and Wyoming, and on West Chicago between Greenfield and Schaefer and farther west between Evergreen and the River Rouge Park. Just as with the earlier era, there are widely scattered apartment complexes outside of these clusters, but they are typically small-scale buildings. In general, though, these post-war apartments, on both the west and east sides, are located along major streets and at corners; very rarely are they located on side streets within neighborhoods unless it is a garden complex-type development which has altered the typical street grid pattern.

Towards the mid to late 1950s, the city began to see a market for high-rise luxury apartment towers. With the introduction of high-speed elevators in the 1950s, high-rise apartments became more attractive to the luxury market, and projects like Mies van der Rohe's 860-880 Lake Shore Drive Apartments in Chicago served as a model for their feasibility. Detroit saw multiple proposals for high-rise apartment towers, chiefly in the downtown area or along Jefferson Avenue, the city's "Gold Coast," in the late 1950s and early 1960s. Major projects along East Jefferson during the period include River House, a fifteen-story building at 8900 East Jefferson, opened in 1955 (Mayer L. Blum and Sons); the Jeffersonian, a thirty-story apartment at 9000 East Jefferson, opened in 1963 (Giffels and Rossetti); and Shoreline East, a nineteen-story tower at 8200 East Jefferson opened in 1967 (Green and Savin).[60] At Lafayette Park, the Pavilion Apartments (1958) and the Lafayette Towers (1963) were three twenty-two story towers designed by Mies van der Rohe, while in the Lafayette extension across the street, 1300 E. Lafayette, designed by Gunnar Birkerts, opened in 1964. A number of other apartment towers were envisioned including two interesting projects in the heart of downtown. A Kansas City developer proposed three forty-story luxury apartment blocks at the eastern end of the Central Business District (near the present Renaissance Center) in 1959, and Detroit very nearly got its own version of Chicago's Marina City towers in the form of three sixty-story tall towers next to Cobo Hall, proposed in 1962. Neither was completed.[61] These luxury apartment buildings were marketed as self-contained miniature cities, and often included restaurants, banks, and retail stores on their lower floors, in addition to new amenities of the period such as air-conditioning, pools, parking garages, and

[60] Konzelman, Carl. "Builder of Luxury Apartment Shares Thanks with Workers." *Detroit News*, November 20, 1963; "River House." Brochure in D-Apartments River House, Burton Historical Collection; Woerpel, John. "Shoreline East Occupied by Vanguard." *Detroit Free Press*, March 11, 1967.

[61] "Mayor Gives Priority to Apartment Plan." *Detroit News*, March 12, 1959; Carl Konzelman,"For the Inner City: Towering Project," *Detroit News*, July 9, 1962, 16B.

recreational facilities like tennis courts and playgrounds. In this, these developments hearken back to the golden age of apartment housing in Detroit, when similar amenities drew residents into the new apartment houses.

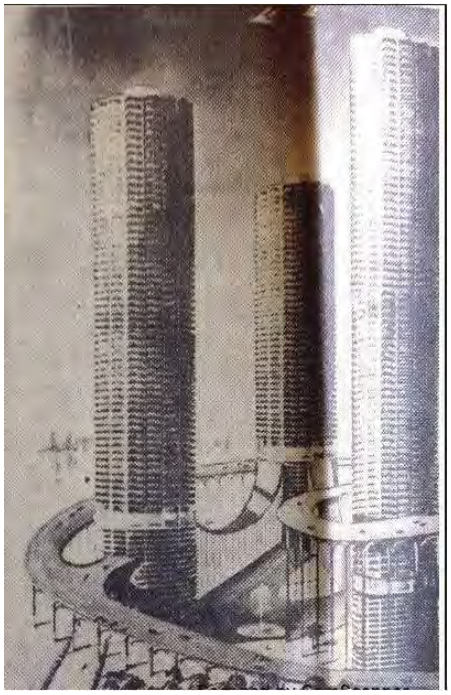

Figure 14: A rendering of Detroit's proposed copy of the Marina City Towers, from the *Detroit Free Press*, July 5, 1962.

High-rise apartments were not confined to public housing or luxury apartments; there are a few more modest high-rise apartments scattered throughout the city, although none in the concentrations seen around Jefferson Avenue and the urban renewal districts. High-rise apartments in the city include the Van Dyke Center Apartments at Gratiot and Van Dyke, the State Fair Apartments at Woodward and State Fair, and the Central Tower Apartments at Central and Pitt streets in southwest Detroit.

Another significant market sector in apartment housing, particularly towards the end of this period, was for senior citizens. A few senior citizen buildings were included in Detroit's public housing developments in the early 1950s, like the Woodbridge Senior Village (1953); the city had also sought to purchase the Town House Apartments (constructed in 1951-53 from the shell of the unfinished Pontchartrain Club) in 1959 for senior housing.[62] In the late 1960s and early 1970s, a number of senior citizen apartment houses were built under the Department of Housing and Urban Development (HUD) Section 202 program. Enacted under the 1959 Housing Act, Section 202 provided below market-rate direct loans to subsidize the construction and rental of multi-family housing for moderate-income senior citizens (generally those whose income was too high to qualify for public housing). The majority of the developments under the early phase of the Section 202 program were large projects located in major urban cities.[63] One of the largest elderly housing developments in Detroit was River Towers at 7800 East Jefferson. Opened in March of 1973, the four hundred and seventy-two unit project was touted as "the largest senior citizen apartment building in the Detroit area—and possibly the entire Midwest." The residents of River Terrace, the apartment complex to the west, had objected to the project, believing the density was too high and that parking would be insufficient, although the fact that some of the apartments were targeted to low-income residents did not appear to be a factor.[64] Another notable elderly housing development was the Four Freedoms House (John Hans Graham Associates), part of the Lafayette Park urban renewal project at 1600 Antietam. Completed in 1965, the twenty-one story tower featured efficiency and one-bedroom apartments and was owned and managed by the non-profit Four Freedoms House organization, which also built similar senior projects in Seattle, Philadelphia, and Miami Beach.[65] Interestingly, several of the elderly housing developments were carried out by religious

[62] "Town House Sought by City." *Detroit News*, February 22, 1959, 8B.
[63] Office of Housing, Office of Multifamily Housing Programs, "Great Places to Call Home: A Representative Portfolio of HUD's Section 202 Program." (Washington, DC: U.S. Department of Housing and Urban Development, 2009), 2.
[64] Weddell, Dorothy. "Towers Lure Elderly." *Detroit Free Press*, November 17, 1973.
[65] Peterson, Robert. "Detroit Elders Get Model Housing," *Detroit Free Press*, September 30, 1968. The original plan for Four

organizations. On Chene Street in Elmwood Park, Independence Hall (Jude T. Fusco), a nineteen story, two hundred and sixteen-unit high rise, opened in February of 1970, built by the Young Israel Council of Metropolitan Detroit.[66] On Hancock Street in what is now Detroit's Midtown neighborhood, the eighteen-story Cathedral Terrace opened in September of 1970. Sponsored by the Episcopal Cathedral Church of St. Paul, Cathedral Terrace marketed itself as a retreat from the "cares and worries" of maintaining a house and promised "gracious living" along with a private dining room, rooftop observation terraces, a TV-arts and crafts room, and easy access to Detroit's Cultural Center.[67]

Figure 15: Cathedral Terrace, from its dedication program, in D/Apartments-C, Burton Historical Collection, Detroit Public Library

Overall, although Detroit never lost its preference for single family, owner-occupied housing,[68] apartments remained an important housing type throughout the 1960s and beyond. In raw numbers, city directory listings for apartment buildings rose steadily, from approximately 1,350 in 1953 to over 1,800 in 1964, up to around 2,325 in 1970—nearly approaching the high of over 2,500 at its peak in 1930. Compared to other cities of similar scale, apartment building construction was relatively modest in Detroit. In the early 1960s, apartments represented nearly half of new housing construction in cities like Chicago and Cleveland, but only a quarter in Detroit (although that was still an increase from the ten percent of the 1945-55 period). The picture was also more nuanced than simply raw numbers; some of the new construction represented replacement of older buildings, rather than an addition to the housing stock, and the tenancy of older buildings often shifted as wealthier tenants moved to new developments and rents declined in the existing buildings.[69] Also unclear is whether apartment conversion projects were

Freedoms House consisted of two curved towers around a central low-rise connector building, but only the present tower was eventually constructed. The name "Four Freedoms" referred to the fundamental freedoms advocated by President Franklin D. Roosevelt in his 1941 State of the Union address. They included freedom of speech, freedom of worship, freedom from want, and freedom from fear.

[66] Tschirhart, Don. "High Rise Opens for Senior Citizens." *Detroit News*, February 6, 1970.

[67] "The Cathedral Terrace Home for Retirees," Dedication Program, January 15, 1971 in D/Apartments C, Burton Historical Collection, Detroit Public Library.

[68] The home ownership rate in the Detroit area was around 70-75% in the early 1960s.

[69] Woerpel, John A. "Apartments: Hottest Thing in Housing." *Detroit Free Press*. October 26, 1962 (Homes Section); Konzelman, Carl. "Why More Apartment Building?" *Detroit News*, Jun 22, 1962.

included in those figures. These included the adaptations of the fourteen-story Fyfe Building (constructed for the Fyfe Shoe Company in 1916-1919 by Smith Hinchman and Grylls) on Grand Circus Park into the Adams Apartments (now the Fyfe Apartments); the seventeen-story Hotel Briggs (1937) into the Park Apartments; and the 1927 Rapp and Rapp-designed twenty-story Leland Hotel, renamed the Leland House (although it has since reverted back to a hotel, albeit catering to extended-stay guests).

Detroit's rental vacancy rates were declining during this period, with 6,500 fewer vacancies in 1964 as compared to 1960. These vacancy rates were typically higher in older buildings which lacked more modern amenities and in blighted or transitioning neighborhoods, while rates were lower in newer, luxury units or in public housing low-income developments.[70] By the end of the decade (1968), the Detroit Housing Commission had found the need for over 2,000 additional apartment units in the city, despite a continuous upswing in construction in the first half of the decade, from 402 new units built within the city in 1960 to over 1,500 in 1965. The need was especially strong in the downtown area, where places like the Lafayette Towers were full with waiting lists to get in. The most common occupants in the central city were two-person families (about 45% of units) with one-person families also proportionately high (due to the large number of senior housing complexes, particularly in the urban renewal areas of Lafayette Park and Elmwood Park). Three or more person families represented only fifteen percent of downtown units, while outside of the downtown the percentage was closer to thirty. In general, downtown also had relatively low availability in middle-income housing as opposed to the lower and higher income brackets which were more strongly represented.[71]

While this context document ends in 1970, it was by no means the end of the story of apartment housing in the city. Unfortunately, many of the city's historic apartment buildings have been lost; many fell victim to urban renewal and the construction of the freeways in the 1950s and 1960s, others were consumed in fires or were demolished after decades of neglect in the final decades of the 1900s and into the twenty-first century. However, the recent resurgence of the city, particularly in the downtown, Midtown, and New Center areas, has seen the rehabilitation of a number of the historic buildings, including the earliest remaining apartment, the Coronado, as well as many others. Many of the city's former commercial buildings, like the Broderick and Whitney towers, are also finding new life through apartment conversions.

[70] "6,500 Fewer Apartments Vacant Here Than in '60." *Detroit News*, Jan 17, 1964.
[71] Tschirhart, Don. "Downtown Apartment Demand Strong," *Detroit News*, October 21, 1966; Tschirhart, Don. "More Apartments Needed?" *Detroit News*, October 14, 1968.

Architecture, 1892-1970

The apartment houses of Detroit can be defined in terms of three typologies: function, form, and design (or style). Within those typologies, there are significant variations depending on time period, economic factors, and location.

Function

Functionally, apartments in Detroit fit into three broad categories: commercial apartments, apartment hotels, and apartment houses. At the ends of the scale, the distinctions between these categories can be ambiguous and often represent a difference of degree or custom rather than a clear dividing line.

Commercial Apartments were among the earliest apartment types in the city. These buildings typically consisted of first floor retail spaces with one or more stories of apartments on the upper floors. Commercial apartments are distinct from large apartment houses or hotels which may have included retail on the first floor but which catered mostly to inhabitants of the buildings themselves (such as cafeterias, beauty salons, etc.) and only secondarily to the general public; they also differ from commercial buildings which may have included a few flats or loft apartments on the upper stories (sometimes converted office space) but which were primarily retail buildings. Again, the boundaries between categories are fluid, but commercial apartments were usually a more equal blend of commercial and residential functions rather than one type predominating.

Figure 16: A typical commercial apartment building from the 1920s, at Hastings and Adelaide (no longer extant), from D/Apartments-General, Burton Historical Collection, Detroit Public Library.

The city's earliest apartments—like the Burnstine and the Utopia—usually included first floor retail. This was a good approach in the early years, when the financial viability of the apartment house market in Detroit was still a question. These early apartments were also constructed within the downtown core where first floor retail was common, even in office buildings, so the change in use of the upper stories was not a significant departure from previous practice. As the apartment market developed in the 1890s and into the first decades of the twentieth century, commercial apartments remained more likely along the major commercial streets like Woodward and Jefferson Avenues or in the downtown core. They also appeared along the main thoroughfares in newly developing residential areas where commercial space was needed to cater to new residents.

Apartment Hotels were also an early apartment type, in some cases representing a transition from long-term occupancy at a traditional hotel to permanent residency in an apartment hotel. As with the

commercial apartment, apartment hotels could encompass a gradation in use, from a traditional hotel with a few long-term residents, to a blend of transient and full-time residents, to full-time residents with few to no transients. In the latter case, the line between apartment hotel and apartment house was relatively thin; typically it was defined by communal dining with an absence of private kitchen facilities, although that was not a hard and fast rule. Other services common to hotels, such as concierge, taxi service, laundry, etc. also tended to be more prevalent in apartment hotels, although some of the higher end apartment houses also offered such amenities. An important subcategory of the apartment hotel was the "bachelor" apartment designed to house single men or married men who needed a more central apartment due to work requirements. Bachelor hotels were less likely to have individual kitchen and laundry facilities and more likely to have large dining rooms and other special services catering to men, such as barber shops and tailors. Apartment hotels (at least by that name) became less common after 1929; when construction picked up after the Depression and World War II, the difference between a transient hotel and a permanent resident apartment house was more clear. However, a number of hotels and apartment hotels were converted to true apartment houses and some remain in use.

Apartment Houses constitute the majority of apartment resources in the city of Detroit. This term represents the purpose-built apartment as a recognizable and independent building type. Residency was typically taken on a long-term lease, and each individual apartment was a self-contained unit with private kitchen and bathroom. Higher-end apartment houses might provide a maid or laundry service, but were more likely to include accommodations for individual tenants to keep their own staff. Communal dining was also present in some buildings but typically there was less of a feeling of being part of a community, as opposed to having one's own house as a unit within a larger building. Again, conditions varied, and some apartment dwellers, particularly in the early years, saw apartment houses as providing a greater degree of community or sociability than individual houses in a neighborhood. Some apartment houses, particularly those closer to main streets or of a larger size, might have limited retail on the first floor, but this typically catered chiefly to the residents. This was especially true in the 1950s and 1960s, when large twenty-plus story high rises provided a range of retail and recreational services for residents, making them almost self-contained communities.

Form

Apartment housing in Detroit encompasses a rich variety of forms that reflect their era of construction, location, and style and in many cases represents American thinking about the most luxurious or healthiest manner of living at a particular point in time.

Regulations Governing Apartment Construction

As apartment construction boomed in the early years of the twentieth century, legislators in Detroit and Michigan began to address the regulation of apartment construction and conditions with ordinances and laws. During the late nineteenth and early twentieth century, as part of the wider context of Progressive era interest in health and safety reform, both public and private entities began developing standards for health and safety of buildings, including tenements/apartments. New York State's early tenement acts had addressed piecemeal issues like minimum water closet requirements and the space between buildings (1867) and lot size and ratio of coverage, leading to the dumbbell shaped tenement (1879). The most sweeping reform came with the 1901 Tenement Act, which established a complete building code applying to tenements. During the same period, the insurance industry sought to reduce

their risks in insuring buildings by requiring certain standards in building. The National Board of Fire Underwriters published the nation's first model building code in 1905, including housing and structural requirements in addition to fire safety; their section on tenements closely resembled the provisions of the 1901 New York tenement act.

Detroit established its own comprehensive building code through an ordinance passed in February of 1911 and published in its compiled ordinances the following year.[72] There appeared to be some initial confusion over terminology. Some early ordinances attempted to distinguish between apartments and tenements; the distinction was chiefly in whether the individual units had their own bathroom (apartment) or shared facilities (tenement). Detroit's 1911 ordinance originally stated that tenements were any residential space occupied by three or more independent families who cooked on the premises; it further noted that families could be one or more persons and that the term "apartment" applied to the individual units occupied by each family. By 1915, the definition had been slightly altered to include buildings with two or more families where part of the building was used for business or other non-residential purposes, and added in a clause related to common rights in halls, stairways, yards, cellars, waterclosets or privies (or some of them); it specifically stated that the definition of tenement included apartment houses, flat buildings, buildings with stores on the first floor and living spaces on the upper floor(s), but did not include hotels.[73]

The Detroit ordinance on tenements covered a myriad of conditions and had a direct impact on the construction of apartment buildings in the city. Previously, apartment buildings like the Varney at the corner of Montcalm and Park, or the Hanley and Penrose on the corner of Columbia and John R., built out right to the limits of the lot lines and covered the entire lot. The new ordinances limited apartments to covering no more than 70 to 80 percent of the lot and required that they not touch the front or rear lot lines; they also mandated minimum spaces between buildings on the side depending on the height of the buildings and whether they had windows or not. This meant that Detroit's apartments now had mandated front, back and side yards; this likely made them fit better into the residential context in which many of them were being constructed.

To avoid the dirty light courts that had typified the dumbbell tenements of New York City, Detroit's ordinances regulated the size of both enclosed and open courts, required proper drainage and access for cleaning at the bottom and required they be open to the sky. Most Detroit apartments would opt for an open court when they included one.

Apartments built after the 1911 ordinance were also required to have a number of safety measures in place, so that each building over two stories had to have two stairways placed as far apart as possible with access by every apartment, with two independent means of egress; each building was required to have a first floor entrance hall with a door opening directly to the public street or court; and public entries, halls, and stairways had to be lighted by windows. In addition, every apartment building constructed after the 1911 ordinance was required to have a skylight with a ventilator over the stairway.

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[72] "Building Code of the City of Detroit: An ordinance defining the duties and powers of the Department of Buildings and the establishing of a Building Code for the City of Detroit," approved February 14, 1911. The Building Commission published the building code as a separate booklet in 1915. Fred R. Schmalzriedt, "Compiled Ordinances of Detroit of 1912," Detroit, MI: Charles A. Nichols [city clerk], 1912), Chapter 61, Article XXXI, 229-240.

[73] Hotels were defined as having a public dining room or café or both.

Landlords were also required to light the entrance hall, first floor hall, and stairways all night and other floors until 10 pm.

The size and layout of apartments were also regulated by ordinance. Every unit had to have two rooms, not counting bath or toilet rooms, including a living room no less than 140 square feet, and units could not exit to the public hall through a bedroom. Units with three or more rooms had to have a sink or wash bowl with running water and a separate water closet (toilet room). Basements could not be occupied unless the ceiling was at least four feet six inches above the mean height of the sidewalk; many apartments in Detroit would incorporate these basement units, although sometimes they were reserved for a caretaker. Finally, the ordinances mandated that old wallpaper had to be removed before new wallpaper could be installed, and basement walls and ceilings, as well as the floors and walls around sinks and water closets, had to be kept painted in a light color.

In 1917, the Michigan State Legislature passed Act 167, thereafter known as the Housing Law of 1917. It applied to cities or towns with a population of 100,000 or more and addressed different classes of dwellings, including private (single family) dwellings, two family dwellings (duplexes), and multiple dwellings, and further subdivided multiple dwellings into permanent (apartments) and transient (hotels). The act's provisions related to apartment houses were very similar to Detroit's 1911 code, defining a number of standards for apartments related to light and ventilation, fire protection, plumbing, egress, and occupancy rates; it also authorized local officials to order the installation of windows or skylights in existing public halls and stairs where practical.[74]

Building codes for apartment buildings would generally continue to be based on these local and state laws for the rest of the context period. However, federal housing standards and building code policies would have an impact on Detroit apartment housing, especially during and after the Depression. Federal housing acts like those of 1934, 1937, and 1949 (discussed above) were administered through the United States Housing Authority (USHA) and Federal Housing Administration (FHA); both agencies were empowered and encouraged to research new materials and approaches for healthy and safe housing, and to set their own requirements for building construction for their public housing developments or mortgage-backed projects (see discussion below under Garden Apartments). The federal government has also influenced code reforms that affected state and local building codes. The National Bureau of Standards (NBS, now National Institute of Standards and Technology, NIST) began including research into materials and structural systems in the early twentieth century, and published a series of recommended construction codes covering structural, plumbing, and fire resistance from 1922 to 1932, although it mostly focused on smaller dwellings. Codes were also impacted by the work of model code groups, particularly the Building Officials and Code Administration (BOCA), which was founded in 1915 and covered the Midwest. BOCA, along with other code groups in the U.S., worked to develop and maintain building codes and establish uniformity to assist state and local governments in the increasingly complex world of code development and enforcement. BOCA published their first model code in 1950.

[74] Michigan Complied Laws, Chapter 125, Act 167 of 1917, 125.401-125.543. Michigan's Housing Law was amended in 1919, 1939, 1941, 1976, and 2008.

Lot Size and Height

The basic scale and form of apartments were principally dependent on the lot size, location, and often the scale of the individual neighborhood. Particularly in the early decades of apartment housing (1890s-1910s), construction generally took place on smaller lots either in commercial districts or within otherwise single-family residential neighborhoods. The lot sizes were generous for single family residences but somewhat constrained the footprint of the building; where developers could secure a large corner lot or combine several lots, they were able to build larger buildings. Although building technology permitted the construction of ten or more story buildings, buildings of that size were rare and confined to the denser downtown districts or along major thoroughfares like Jefferson Avenue. Apartment hotels also tended to be taller than regular apartment houses in the early decades. By the late 1910s and into the 1920s, more tall apartment buildings of ten stories or more began to appear, although they were still relatively rare. Many of the public housing developments in the 1930s and 1940s were designed with large towers to leverage density. In the 1950s and 1960s, the high-rise apartment building, often approaching or exceeding twenty stories, became much more common, particularly in urban renewal areas or along Jefferson Avenue, where larger open spaces became available and desirable green space could be incorporated into the site plan.

Rectangular-plan Apartments

Due to lot size constraints and economics, the footprints of early apartments typically covered most of the lot and, to maximize space, would be in a square or rectangular box form, depending on the lot lines (i.e. interior or corner lot). Examples of this early type included the Varney, the Hanley, and the Alhambra. Commercial apartments and apartment hotels would typically extend out to the sidewalk along the main road, sometimes continuing on the side street if it occupied a corner lot, such as the Pasadena on Jefferson Avenue; commercial apartments usually had residential entrances separate from the retail space entrances.

In residential areas, buildings were often more centered on the lot to provide a small front and/or back yard, reflecting the typical setbacks of residential neighborhoods, although they would sometimes be built on or close to the lot lines on the sides, if the lot was in the center of the block and it was anticipated that apartments would also be built on adjacent lots. After the 1911 city ordinance was adopted, apartment builders were restricted to covering 70 to 80 percent of the lot, with mandated front and back yards and lot line setbacks, but a number still built rectangular buildings to maximize space. This was particularly true of smaller, mid-block apartments in the 1910s and 1920s, of which there are numerous examples around the city, including on 1215 and 1225 Lakewood, just north of Jefferson; 3730 Garland, north of Mack; the Westminster at 50 Westminster and another building next door at 70 Westminster, east of Woodward; the Du Val apartments

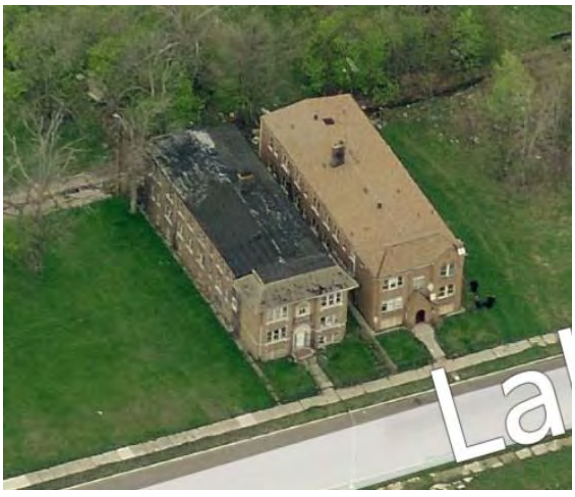


Figure 17: The rectangular-plan mid-block apartments at 1215 and 1225 Lakewood, from Bing Maps.

at 741 West Euclid; the Bidwell Apartments at 1556 West Grand Boulevard north of Warren; 2072 Wabash south of Dalzelle; and the Cove Apartments at 1530 Springwells.

Figure 19: The rectangular-plan Shirley Manor with slightly projecting bays, from Bing Maps.

Also included in this category are buildings that are generally square or rectangular in shape but may be varied by the use of some cutout or projecting sections. For example, the apartments at 2905 Harding at Charlevoix are basically rectangular, but with two slightly projecting bays at the rear forming a very shallow courtyard. The North One Apartments at 8945 Agnes Street, a high-rise building, is roughly rectangular but with two projecting sections on the north side. The Shirley Manor at 2435 Woodmere, like the building at 2905 Harding, has two slightly projecting bays on its east side but is otherwise rectangular.

A common subset or variation on the rectangular form is the paired bay front apartment, most often seen on smaller apartment buildings around the city. This is essentially a rectangular form with two projecting bays on the front. Those bays might be square, round, or hexagonal, and their tops may be incorporated into the main roofline or stand out from the front of the building. Especially with the rectangular form of building, the main part of the building would have a flat roof, while a separate side gabled roofline covered the front, decorative façade of the building. Sometimes, again particularly in the smaller flat-type of apartments, these bays contained open porches on each floor level. The Helen Apartments at 3550 Montclair and their twin next door at 3536 Montclair both have shallow, square projecting bays to either side of the center entry; their gabled roofs penetrate the main line of the hipped roof. In contrast, 1605 Collingwood has deep square projecting bays, and the Savannah at 250 West Grand Boulevard has deep hexagonal projecting bays. There are many variations on the projecting bay, depending on the building's style and size. The Tudor-style apartments at 5252 Clarendon, for example, have projecting oriel bays with angled sides stretching two of the three floors (either first/second on the main elevation or second/third on the side elevation).

Figure 18: The paired bay front Savannah at 250 West Grand Boulevard, from Google Streetview.

Rectangular and square forms are also used frequently in post-World War II apartments. Multiple-building developments will be covered below, but there are also examples of single-unit post-war apartments, particularly on the west side of the city, such as at 18111 Lahser at Curtis Road.

Rectangular or square block forms were also occasionally used in the high rise apartment buildings from the 1910s and 1920s, such as the seven-story Glynnwood Apartments at 120 Glynn Court or the above-mentioned Pasadena. However, it was much more widespread when the construction of high-rise buildings picked back up again in the 1950s and 1960s. This applied to both the luxury apartments along Jefferson Avenue, such as the Jeffersonian at 9000 East Jefferson, and the more modest high-rise towers seen around Detroit, although most of the latter were built after 1970. Both luxury and modest apartments (including elderly and low-income housing) typically have some form of green space around them; in the luxury towers, these were heavily marketed as amenities to potential renters and usually contained landscaped open space, often with informal recreational areas or more active facilities such as pools, playgrounds, and tennis courts. Modest apartments might also have green space, but it is often less well-maintained or has been converted to parking.

Round/Polygonal Apartments

Detroit has a few uniquely shaped apartment building types; these were either dictated by the pattern of the surrounding streets (Detroit has many angled streets, particularly in the downtown area) or a particular design aesthetic. An example of the former is 14105 Linnhurst, which has a basic rectangular shape but is cut off at an angle on its west side due to an adjoining angled road. Ell-shaped buildings, such as 1209 Casgrain, are also present in the city, although again as a relatively rare form.

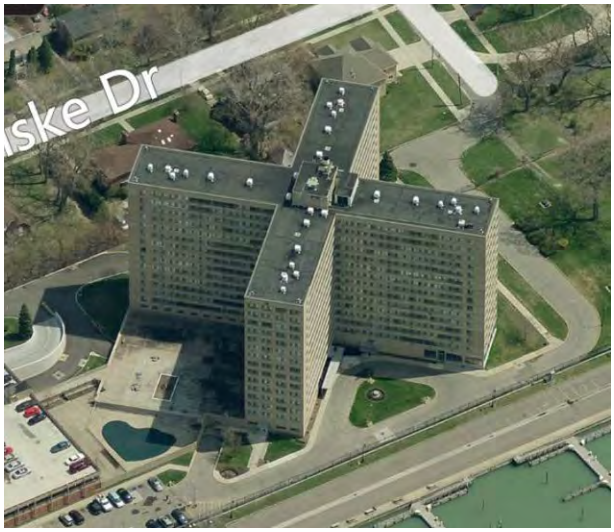


Figure 20: The cruciform River House Apartments, from Bing Maps.

Other unusual or unique polygonal forms include the cruciform River House Apartments on East Jefferson (1955), and the seven-sided Cathedral Terrace Apartments (1970) on East Hancock. Cathedral Terrace as a form is quite unique in Detroit. This form enjoyed a period of popularity in the 1960s and 1970s nationwide, likely inspired by Chicago's Marina City Development (designed in 1959 by Bertrand Goldberg and completed in 1964). A development with towers similar to Marina City was proposed for the riverfront in downtown Detroit in 1962, but never built. In the United States in general, the form seemed popular for senior citizen/assisted living apartments and hotels (particularly the Holiday Inn hotel chain) but Cathedral Terrace is the only Detroit example.

Light Court and Courtyard Apartments

Beginning in the early 1900s, new, more creative forms of apartment buildings began appearing, principally to provide more light into individual apartments and/or to create more open and green space. The provision of light and air had been an issue in the tenement reform movement of the late nineteenth century in New York City, leading to the "dumbbell" tenement which theoretically provided window openings onto light courts for every apartment. In practice, the buildings were placed so close

to each other that the light court became a narrow well so that only the top floors received any light, and which couldn't be accessed to clean out the trash that was inevitably thrown into the center, making them smelly and, in the case of a fire, dangerous. Detroit's 1911 building ordinance addressed light courts at length (see above), mandating their size, materials, and other factors to ensure they would remain safe and clean. At the same time, medical professionals and public health officials in the early twentieth century were beginning to advocate for access to light and fresh air in combating diseases like tuberculosis. Features like sun porches and provision for cross breezes first appeared in hospitals but were later transferred to other types of buildings, including apartments; many Detroit apartments included porches on both the front and rear of the building on all floors.

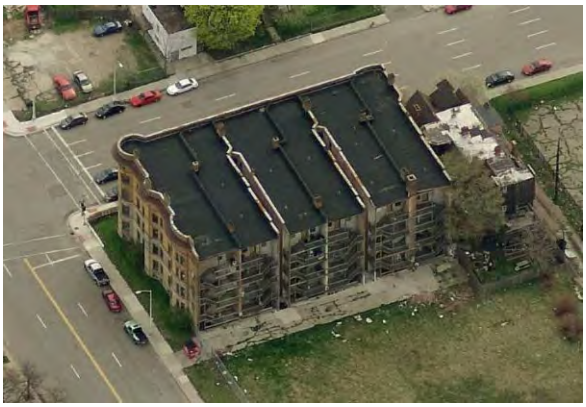


Figure 21: The narrow light courts of the Coronado Apartments, from Bing Maps.

In Detroit, a number of apartment houses in the early twentieth century began to incorporate light courts. In many cases, these appeared in the form of rectangular or five sided cutouts in the sides of an otherwise rectangular building. This might range from a slight indentation extending partially along the side wall to three, four, or more courts, depending on the depth of the building. Located on the sides of the buildings (or sometimes the rear), the courts were typically finished in plain brick like the remainder of the side walls, and the bottoms of the courts were not usually considered formal exterior recreational space, although they may well have functioned informally in that manner.[75] The degree of sunlight and air that entered into each individual apartment varied based on the building's orientation and the proximity of other buildings. Some buildings, like the Coronado Apartments at 3751 2nd Avenue, or the Manchester Apartments at 2016 East Jefferson, had very narrow light courts. Others, like the York Apartments at 71 East Garfield or the Seward Manor at 870 Seward had relatively generous openings. Enclosed central light courts (essentially interior courtyards) were rare in Detroit apartment buildings in the early 1900s, although they would be used in some of the post-war garden developments.

Likely the most popular form of apartment in Detroit from the 1900s to the 1920s was the courtyard building. While the line between a light court and a courtyard was fluid, in general the courtyard was meant to provide large entry, rear, or side courts with landscaped space in and around them. One of the earliest courtyard apartments in the city was the Forest Arms. In April of 1906, the *Detroit Free Press* reported that local architects Baxter and O'Dell had designed something "entirely new in apartment house building" in the city. Located at the corner of Second and Forest Avenues, the then-unnamed four-story building was built in an E shape, with the open side facing onto Second Avenue. Within the court, "provision has been made for a park, practically in the center of the structure. This will include an automobile driveway, while in the heart of the court there will be a large fountain and beautiful flower beds, the whole to have a delightfully refreshing as well as beautifying effect on the

[75] The 1917 Housing Act required that court walls be either built of a light color of brick or stone or be whitewashed or painted a light color. Enclosed courts had to provide a means of access for cleaning the ground.

whole neighborhood."[76] The building's form also created numerous corner rooms and the projecting bays provided more light and air than would have been possible in a typical rectangular building.

MAMMOTH APARTMENT HOUSE WILL HAVE BEAUTIFUL PARK IN CENTER

NEARING COMPLETION AT SECOND AND FOREST AVENUES FOR J. W. SMITH—BAXTER & ODELL, ARCHITECTS.

Something entirely new in apartment house building in the city of Detroit is the structure now nearing completion at the southwest corner of Second and Forest avenues.

The building, of which a picture is shown herewith, was designed by Baxter & O'Dell, architects, for the owner, Joseph N. Smith, of the J. N. Smith Plating Co., and is unique in the fact that, as shown by the illustration, provision has been made for a park, practically in the center of the structure. This will include an automobile driveway, while in the heart of the court there will be a large fountain and beautiful flower beds and shrubs, the whole to have a delightfully refreshing as well as beautifying effect on the whole neighborhood.

So far it is a nameless building, the owner not having as yet been able to select a suitable title for the structure. It was his first intention to name it the "Ventura," but, while the big structure was under way, a smaller apartment house was built on the east side and the coveted name appropriated.

The apartment building has 210 rooms and is constructed for housekeeping purposes entirely, the apartments varying from four to nine rooms. The ground floor will be equipped with a drug store, doctor's offices and a large cafe. The structure will be completed by June next.

Figure 22: The announcement of the as-yet-unnamed Forest Arms apartments promoted the "entirely new" use of a "park" in front of the building, from the *Detroit Free Press*, April 8, 1906.

Following the construction of the Forest Arms, courtyard apartments were increasingly popular in the city. The most typical form was the center front entry court, with the main entrance set back from the street within the entry court. The size and configuration of the court varied widely. Buildings on smaller lots might be constructed in the form of a narrow U with only a sidewalk and narrow garden space to either side between the two halves of the building, such as Rainier Court Apartments at 711 West Alexandrine or 8627 Heritage Place. On larger lots, especially in areas of new construction, the courtyard apartment took a more generous form, like the E shape of the Forest Arms (essentially a

[76] "Mammoth Apartment House Will Have Beautiful Park in Center," *Detroit Free Press*, April 8, 1906, A14.

Figure 23: The relatively unusual central courtyard plus light courts arrangement of 2215 Lansing Street, from Bing Maps.

wide U or C with a short projecting center section) or the Cabot Apartments at 13725 Dexter; a wide U, or a C shape with short arms that curved back around to create more private space within the center of the court, as in the Luxor at 17655 Manderson Road or the Brookhaven Apartments at 13725 La Salle. On lots that extended the depth of a block, the architect might set two Us or Es back-to-back (more like a large H), essentially creating two center courts, one at the front and the back (or even functioning as two front entry courts), such as 665 West Hancock or 445 Field. There were many variations on this model that responded to specific locations and conditions—a double U with three narrow courts on a wide lot facing a main street; a double U with three narrow courts facing the back of the lot; L-shaped buildings on corner lots; or a rectangular building with side courts on one side only due to an adjoining building. Commercial apartments like the Century Lakewood Apartments at 14230-40 East Jefferson were sometimes hybrids, with the apartment section of the building conforming to the standard U or H-shape with courtyards, while the side elevation contained storefronts along the main street. The apartments at 2215 Lansing in southwest Detroit were unusual in having both a central courtyard *and* light courts on the side of the building.

Following World War II, many of the single-unit, low-rise (two- to three-story) apartment buildings in the city continued to utilize the U or C shapes, although other shapes (H, E, L, etc.) were less common. Entire blocks of such buildings line major streets like Morang between Duchess and McKinney, or Greenfield between McNichols and Grand River. A few even came in an O shape, completely enclosing an open-air center courtyard, such as the four Granada Gardens buildings on Greenfield just south of Outer Drive. A common arrangement in these 1940s-1960s U or C shaped apartments was to line the interior walls of the buildings with balconies. Some were private access balconies, while others were the main point of entry to the individual units.

Figure 24: The O-shaped Granada Gardens apartments, left, and a U-shaped apartment with interior balconies on the corner of Morgan and Whitehill Streets, right, from Bing Maps.

Garden Apartment Complexes

As apartment living became more popular and developers competed to provide amenities that would attract well-to-do residents, architects began to incorporate formal exterior space into their designs and to develop multiple-building apartment complexes. In part, this was a response to the Garden City movement. Founded in 1898 by Ebenezer Howard in England, the Garden City movement was an urban planning model that advocated for self-contained communities with a mix of residential, commercial, industrial, and agricultural uses surrounded by green spaces and incorporating public parks and wide boulevards. Communities planned on the garden city ideal began to appear in the United States in the early 1900s. Although garden cities are more typically associated with single family housing, the model was adopted to apartment housing. Jackson Heights, in Queensboro, New York, was the first garden apartment community in the United States; opened in 1917, the community consisted of a formal arrangement of apartment buildings that occupied only forty percent of the available space, with the rest open space. Design principles enumerated by the architect, Andrew Thomas, included a common center with all units within a short distance, separation of sleeping and living areas, the elimination of rear apartments, the placement of bedrooms in corners in order to provide light and air, and central stairs to eliminate long corridors.[77]

A typical garden apartment development would include a number of two- to three-story apartment buildings based on a repeating design module set within landscaped green spaces and often around a central courtyard; this minimized street frontage, maximized garden views, and made for an attractive yet affordable apartment complex. In Detroit, these developments began appearing in the early 1920s. One of the most notable of these is Alden Park Manor. Designed in 1922/23 by Edwyn Rorke, the development was located on a long, narrow lot extending from the Detroit River back to Jefferson Avenue and consisted of four eight-story towers, each in a cruciform plan with multiple projecting bays on each wall. The layout allowed for corner bedrooms, short corridors, and views of landscaped green spaces out every window, many facing the river.

Figure 25: The cruciform plan Alden Park Manor (now Alden Towers) between Jefferson Avenue and the Detroit River, from Bing Maps.

[77] Andrew Thomas, "New Garden Apts, Queens County, New York City," *Architectural Forum*, 1919, vol 30, 190.

The garden apartment form was enshrined in the late 1930s by the Roosevelt Administration's Federal Housing Administration, boosting its influence considerably. Under Section 207 of the National Housing Act, the FHA provided low-cost mortgage insurance to large multiple-dwelling housing projects, including apartments, with the idea that large developments could take advantage of economies of scale and provide affordable housing in a still-uncertain housing market. The FHA employed its own architects and landscape architects to work with private developers, to develop design standards, and to publish guidelines and sample plans. The FHA designers emphasized safety, privacy and quiet in the new developments. To achieve this, the typical plan recommended utilizing superblocks (although they provided examples of small scale developments that could be done within the typical city block), maximum heights of three stories, the separation of pedestrian and vehicular traffic, and the arrangement of individual units to provide clearance between the buildings for privacy, light, ventilation, and to enable the creation of landscaped areas for visual interest and recreation.

In its 1938 guidebook, *Architectural Planning and Procedure for Rental Housing*, the FHA provided specific advice on the site planning and internal and external arrangement of buildings. For site planning, the guidelines recommended arranging the buildings so that service areas adjoined service areas, and grouping the buildings so that service areas were closer together, leaving more room on the living side of the building. They also recommended staggering the buildings to provide maximum privacy and access to sunlight and cross breezes. Narrow or enclosed courtyards should be avoided, as should building to the lot lines, in case other developments were later built too close. The FHA also recommended a low percentage of lot coverage, but avoided naming any specific number. Although the authors recognized the desire to increase density in urban areas, they believed overdevelopment to be a "mortgage hazard" and recommended instead a balance of density and green space, as well as carefully planning access (including fire, mail, deliveries, and trash), circulation, both vehicular and pedestrian, and landscaping. Garage compounds were to be distributed around the periphery of the development and parking areas carefully screened with plantings.[78]

FIGURE 13

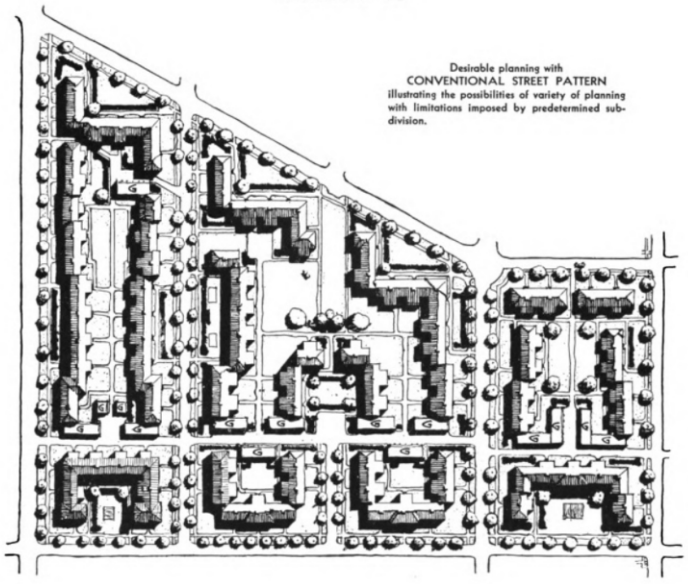


Figure 26: Site plan for a model development illustrating the principles of garden planning within limited urban blocks, from *Architectural Planning and Procedure*, 19.

For the arrangement of building units, the FHA recommended one of six plans: the strip, tee, cross, ell, zee, and offset cross, as well as multiple connected units of each plan. The principal benefit of these arrangements is that they maximized exterior exposure for each apartment, including access to outside light and to fresh air via through-unit or corner ventilation. Public space, particularly elaborate entry

[78] Federal Housing Administration, *Architectural Planning and Procedure for Rental Housing*, Washington, DC, 1938, 18-23.

lobbies and long corridors, was to be avoided, because they were both inappropriate for housing "persons of moderate income," and were not income-producing spaces. Conversely, they recommended more stairs and elevators, as units could be more economically arranged if there were more frequent entries, stairs, and elevators. Basement apartments were generally discouraged as they were more difficult to make private and clean.[79]

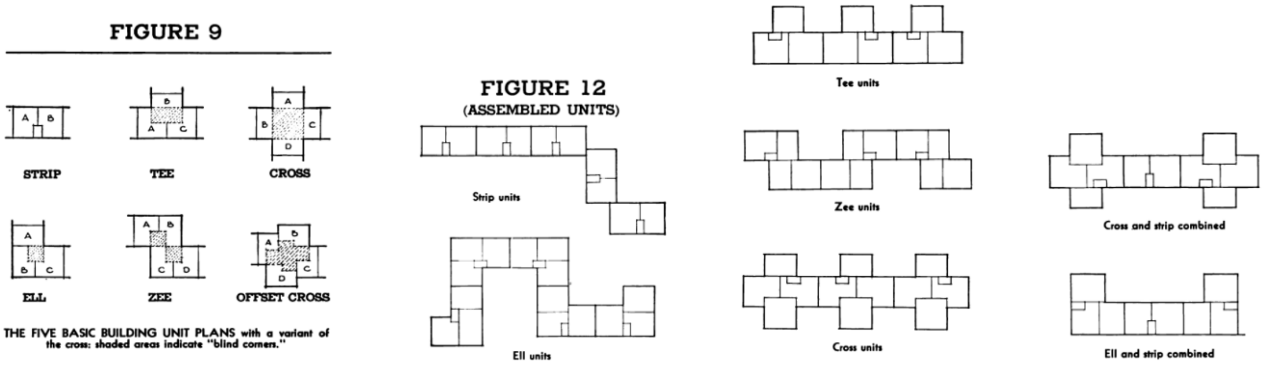


Figure 27: The six basic building units and examples of multiple arrangements of units, from *Architectural Planning and Procedure*, pages 14, 17-18.

Figure 28: River Terrace Apartments, clearly showing the influence of FHA planning principles, from Bing Maps.

The first apartment complex in Detroit designed under Section 207 (and only the second in the state), was River Terrace Apartments, constructed in 1938-39 and adhering closely to FHA guidelines. The development consisted of four three-story buildings around a landscaped center court facing onto the Detroit River. Designed by Derrick and Gamber, the buildings utilized a combination of the FHA's Z and strip plans in a staggered formation that maximized privacy, exterior exposure, and views to the landscapes of the inner courtyard and Detroit River. The complex had a large proportion of open space to developed space and distributed vehicular traffic and parking to the periphery of the development, with multiple entrances along the exterior elevations.

Other developments based on the FHA guidelines soon followed, with most of them being constructed in the northwestern part of the city, where there was more open land available. These complexes are very distinctive when viewed from above; they clearly stand out from the city grid and linear building arrangements around them. Some, like St. Martin's Cooperative at Monte Vista and St. Martin's, fit

[79] FHA, "Architectural Planning and Procedure," 14-18.

within a standard city block, while others, like the complexes at Greenview Avenue and West Chicago, Renaissance Village at Evergreen and Vassar or the Blackstone Cooperative at Eight Mile Road and Schaefer Highway, have taken over several city blocks. In each case, the typical linear street grid and house arrangement has been replaced with curving or angled streets and access to the complex is controlled by one or two entries rather than access from any surrounding street. Within the complex, the buildings are arranged in blocks clearly modeled on the strip, ell, tee and zee forms recommended by the FHA designers with plenty of open and green space between them (the Greenview/West Chicago development has a large park at the center). Formal sidewalks surround landscaped green spaces, while parking is usually grouped at the exterior, although some developments have central parking areas.

Figure 29: The large garden apartment development at W. Chicago and Greenview Avenue, from Bing Maps.

In a few areas around the city, principles of the garden apartment model were incorporated into linear developments, perhaps because entire city blocks were not available to plan a large development. On West Chicago Street between Evergreen and Pierson, a series of late 1940s apartment buildings line the street to either side. They all stretch for the entire length of the block and are a strip, zee, or ell shape, set within landscaped green spaces bisected by sidewalks; parking is at the rear of the buildings, usually set off from the building by a landscaped rear yard.

In the 1950s and 1960s, the garden apartment model persisted, although they became less recognizably representative of the original FHA guidelines. The 1960s-era Anthos Gardens on Outer Drive north of Seven Mile Road loosely followed the FHA model; it was set into a non-linear superblock and had restricted entrances with vehicular and pedestrian traffic well separated, but the buildings themselves were deeper and set closer together, with less care taken for privacy. Similarly, Villa Santa Maria at Santa Maria and Meyers north of McNichols is more grid-like in its arrangement with the buildings set close together, although green space is still incorporated in the center of the U-shaped buildings and between the strip buildings in the center. Linear apartment buildings along major roads also continued to incorporate some of the garden apartment principles in this era. Although likely developed individually, the buildings along strips such as Cadieux between Morang and Lanark, and on Morang between Duchess and Roxbury, also continued to include large landscaped front yards and

Figure 30: Anthos Gardens, from Bing Maps.

separate pedestrian and vehicle circulation, but had reverted to blocky rectangle, square, U, and C shapes which provided little privacy or air circulation.

The garden apartment model also influenced the redevelopment of land within the urban renewal blocks like Lafayette and Elmwood Parks. Urban planners of the era, like Ludwig Hilberseimer at Lafayette Park or Gerald Crane and Norbert Gorwic at Elmwood Park, based their site designs on the superblock/settlement unit, which traced its origins in part to the Garden City movement via Clarence Perry's Neighborhood Unit (1929), exemplified in the plan for Radburn, New Jersey. Conceived in response to the perceived threat of the automobile in the early twentieth century, which Perry believed was breaking up the traditional pedestrian neighborhood, the neighborhood unit was a planned area organized around a central school surrounded by medium density residential housing. Arterial traffic and services such as shopping would be on the perimeter, discouraging non-local traffic from entering the neighborhood; arterial roads would be placed on the perimeter and internal roads designed to discourage through-traffic. This, along with dedicated parks and open spaces, would create a self-contained neighborhood that prioritized and made safer pedestrian use and re-created the sense of a connected neighborhood. Perry's neighborhood movement bore some relation to the Garden City movement of 30 years earlier and would become part of the arc of garden apartment development from the courtyard apartments of the early 1900s to the urban renewal plans of the 1960s—representing an increasingly conscious effort to bring the attractions of the suburbs (open space, fresh air, views) into the city, with the hope of keeping inner cities viable while maintaining density.

Interior Arrangements and Amenities

Like exterior forms, interior plans varied widely, depending on the size and form of the building. In contrast to smaller duplex and flat-style apartments, apartment houses, apartment hotels, and commercial apartments typically had a communal entry, often centered on the most public façade of the building (some larger buildings and linked complex buildings might have more than one main entry). Most also had a service entry on the rear or side of the building for staff and deliveries; if the building had a basement raised above grade, the service entrance might lead to the basement level where the janitor or maintenance staff had offices, laundry facilities, and/or an apartment. There would usually be some access from the service areas to the main entry and stair. Early apartment buildings usually had an entry vestibule and lobby leading to a central stair. In smaller buildings this might be a simple stair lobby, but larger buildings and apartment hotels often had good-sized, sometimes elaborately decorated lobbies and might have other public rooms on the first floor, such as lounge space for residents to meet with guests, dining and drinking facilities, a club room for men, and/or private dining rooms for guests to host larger parties than would fit into their apartments. Smaller buildings would have one central staircase (later supplemented with fire escapes when mandated by codes), while larger buildings might have auxiliary staircases. In larger buildings or complexes where the garden apartment principles were observed, a building might have several main staircases in order to decrease the number of apartments per floor for each stair hall (thus increasing privacy). At a minimum, several families would be expected to share a stair hall on their floor; a smaller building might have two or three separate units per floor, while larger buildings like the Varney (four units per floor) and the Coronado (six units per floor) were not uncommon.

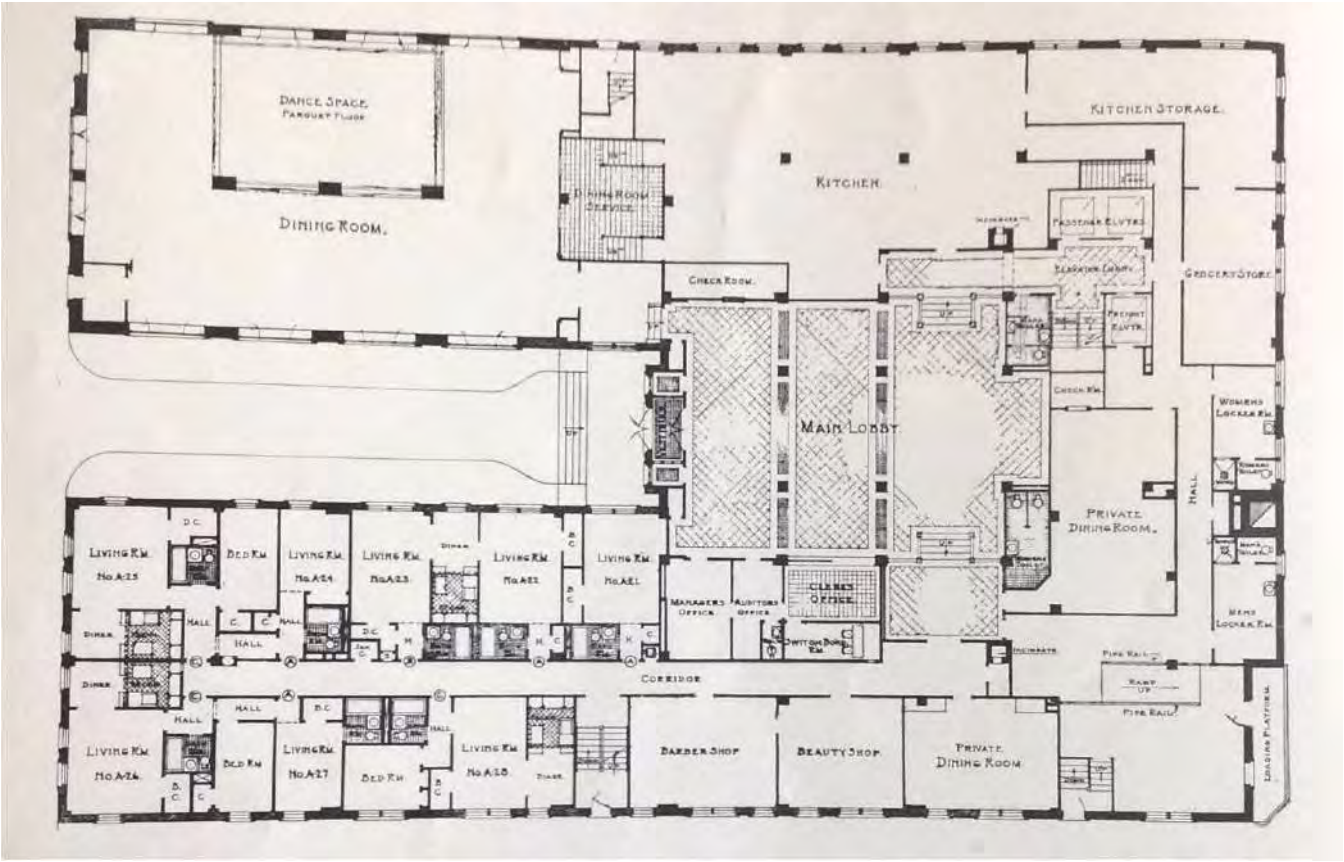


Figure 31: A floor plan for the Seward, on Seward just west of Woodward (extant), shows the amenities offered on the first floor, including a large lobby, dining room and dance floor, private dining room, and shops, as well as the double-loaded corridor arrangement of apartment units, from D/Apartments-Seward, Burton Historical Collection, Detroit Public Library.

In wide or deep buildings with a larger number of apartments on each floor, units would be arranged to either side of a double-loaded corridor, with exterior doors to the apartments opening onto the corridor. This would be considered less desirable for higher-class tenants, unless the building was an apartment hotel. Tall buildings with small footprints might have a center stair/elevator lobby with short corridors to each side. A building without an elevator (including all early buildings and most of the three to four story variety) would be called a “walk up” and high-rises would naturally have at least one elevator.

Apartment layouts also varied according to the size and shape of the building and the relative luxury of the building; standard units would include a living room, kitchen, bathroom, and one to two bedrooms. Larger apartments would have additional spaces such as a formal dining room, parlor, nursery, and maid’s room(s). Because luxury apartments were marketed as equivalent to the single family home, the ideal design would provide as much separation as possible between the public rooms (living room, dining room), the private rooms (bedrooms, bath), and service areas (kitchen, maid’s rooms). A suite in the Alden Park Manor (1922-23) had a private entrance from the elevator/stair hall which led into the public rooms: gallery, living room, dining room, and library. A separate entrance from the gallery opened into a small hall leading to the private rooms—two “chambers” (bedrooms), with two bathrooms, a dressing room, and closets. Another door from the gallery led into the service area, with

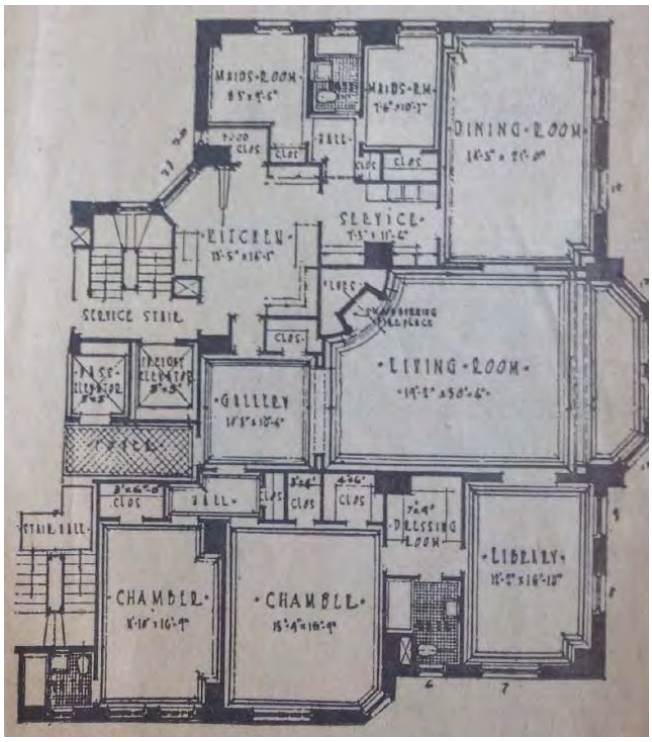


Figure 32: A suite in the Alden Park Manor apartments, ca. 1922, reproduced in the *Detroit Free Press*, January 11, 1963.

a separate service stair and freight elevator, as well as the kitchen, two maids' rooms, and a bathroom. A service gallery provided access from the kitchen to the adjacent dining room.

The long double-loaded corridor was the norm in the large high rises of the 1950s and 1960s. Due to increased egress regulations, most had stairs at each end of the building, with elevators in the center. Although sizes and layouts continued to vary to the end of the period, in general the characteristics of apartment interiors changed very little beyond style. Two to three bedrooms, one to two bathrooms, a living room, and a kitchen were standard. A separate dining area was also usually included, although it often overlapped the living space rather than serving as a separate room. The current preference for open layout kitchens came after the 1970s, so most apartment kitchens were still laid out as separate rooms. Efficiency apartments (usually no separate bedroom, but occasionally a small one-bedroom unit might be defined as an efficiency) were less common in the early 1900s but became more prevalent after World War II, especially in senior housing.

Design/Style

Detroit's apartment buildings reflect the rich history of architecture within the city and span a range of styles from every era of the city's development beginning in the 1890s and extending into the 1970s. Along the way, they were influenced by changing technology, the effects of world events, and the revolutionary Modern movement, in which Michigan played a key role.

Construction Methods and Materials

Beginning with the earliest prototypes, masonry construction remained the norm for the overwhelming number of apartment buildings constructed throughout the first half of the twentieth century. Typically brick predominated, but stone was frequently used to face the raised basement or lower floors and as trim like watertables, string courses, and window sills. Windows were typically wood, and wood trim, including wood columns and porches, was also common, while cornices might be wood or metal. It was also usual for the main façade of the building to be highly stylistic, while the back and sides were constructed of plainer brick, usually because it was assumed these would be hidden by adjacent construction or face onto a service alley. This might vary depending on the building's placement and orientation: a building on a corner might have decorated façades facing each street; the decoration of the front façade might wrap around the corner to the first bay or two of the sides; or a prominent high rise could present identical facades on every side. Whatever the applied style, many apartment

building facades of the early twentieth century followed the classical organizational pattern of base, body, and capital. The base typically encompassed the first floor and sometimes the basement, if it was raised above grade, or the second floor; this often expressed the more public function of the first and sometimes second floors (which in larger apartment buildings contained the lobby and other public rooms, or the storefronts in the case of a commercial apartment building). The base would often have a different treatment, including a different construction material (stone as opposed to brick), larger window and door openings (especially if there was first floor retail), or perhaps a recessed arcade. The body typically contained the apartment windows and was usually constructed of brick; it might have a less ornate treatment and a more regular pattern of fenestration. Larger and more high-style buildings would have bands of windows separated by stringcourses or mid building cornices, and other features like balconies or corner towers. The capital band could be wide or narrow; sometimes these would contain another floor or two of apartments or perhaps an attic, the fenestration pattern and decorative trim would be different, and they were usually capped by a projecting cornice or a sloped roof with projecting dormers.

In the early decades of the twentieth century, new architectural and structural technologies affected the fledgling apartment building industry. Materials like reinforced concrete, steel framing, and structural clay tile were introduced in the closing decades of the nineteenth century and came into widespread use in the early twentieth century. These technologies made apartment construction faster and cheaper, and enabled the creation of larger buildings, particularly the high-rise apartments of the 1910s and 1920s, as well as innovations like larger windows. Through architect Albert Kahn, Detroit was an early adopter of such new technologies. Kahn's Palms Apartments, a six-story building constructed at 1001 East Jefferson in 1903, was reportedly one of the first buildings in the United States to employ reinforced concrete as a structural material. Kahn's use of this technology would lead to the opening of his and brother Julius' Trussed Concrete Steel Company and a revolution in the construction of industrial buildings.

Late Nineteenth and Early Twentieth Century Styles

The late nineteenth and early twentieth centuries were a fertile period for architecture in Detroit, with architects able to produce designs in a variety of styles from the formal to the exotic. Unlike single family dwellings or commercial buildings, the apartment house was a new form, and architects experimented with a variety of approaches. At the beginning of the period, architects were more likely to adhere to familiar configurations and styles. Commercial apartments, for example, might closely resemble an office tower with lower floor retail, while stylistically they created more accurate representations of formal styles like Romanesque and Italian Renaissance. Toward the end of the early apartment period, in the late 1910s and 1920s, it became more common to see looser stylistic interpretations. With the rapid growth of the apartment industry and the introduction of new technologies, design became less focused on period-correct reproductions and more a matter of applying stylistic ornamentation—whatever the period—to functional, modern building plans. During this later period, it becomes more difficult to establish the typical characteristics of a certain style as architects felt free to experiment and utilize different elements in new combinations.

Styles used during this period include:

Romanesque

The introduction of the earliest purpose-built apartment buildings coincided with the popularity of the Romanesque style, and consequently many were in that vein, including the Utopia (1883), the Coronado (1894), the Alhambra (1895), and the Jefferson (1895). Characterized by heavy masonry construction, rounded arches, towers, and the use of rusticated stone in the base and trim, Romanesque architecture conveyed solidity and prosperity, and was often used in middle and upper class single family residential architecture, so its translation to multi-family housing made sense in drawing tenants who were looking for an equivalent alternative. Of the few remaining apartments in this style, the Alhambra in Cass Park and the Coronado in Midtown epitomize the height of the Romanesque in Detroit; both have two story-rusticated bases, rounded corner towers, and several window bays recessed behind arcaded arches. The style is not much seen outside these early apartment buildings in areas close to downtown; elements like rusticated stone and round arches are present, but typically in the context of another style like one of the Spanish Colonial or Mediterranean Revival styles.

Figure 33: The Alhambra at Temple and Park in the Cass Park area.

Colonial Revival/Georgian

The revival of early Colonial architecture of America is usually credited to the Centennial Exposition in Philadelphia in 1876, when the nation's 100th birthday inspired a nostalgic interest in the architecture and furnishings of the pre-Revolutionary period. Taken up by leading architects of the era such as McKim, Mead, and White and popularized by books and periodicals, Colonial Revival became the most popular style for residential architecture (in particular single-family homes) in the early decades of the 20th century, and continued, unlike some of the more eclectic styles of the same years, to be seen after World War II. Historically correct copies of Colonial precedents are difficult to apply to apartment building forms, but the elements of the style are present in a number of buildings around the city.

Colonial Revival/Georgian apartments in Detroit during this period were usually restrained in character; typical examples included a rusticated lower level, often rendered in brick with recessed courses to evoke joint lines, stone belt courses, symmetrical facades, and single-story entries. Single, horizontally and vertically aligned windows suggest a Georgian influence, while paired or triple windows are also common. The buildings are often decorated with stone accents.

Figure 34: The Colonial Revival 625 Field, from Google Streetview.

A very nice high-style example of a Colonial Revival apartment in Detroit is at 625 Field, just outside the East Grand Boulevard Historic District. The three and a half story brick building has a very prominent Classical-influenced center entry bay with Corinthian fluted columns supporting a pediment featuring a frieze band, dentil molding, and modillions. Above the entry is a window with a stone surround and pediment. The raised basement level is rendered in ashlar-cut stone and the symmetrical façade has stone belt courses at the sills and lintels of the first floor and sills of the third story. The outer bays have paired windows. Other details include carved stone panels underneath the first floor windows and cartouches to either side of the center bay on the second floor.

The Balren Apartments at 4847 Baldwin are very similar to 1044 and 1060 Alter in the Jefferson-Chalmers Historic District; this building may be by the same architect or builder. Its brown brick masonry walls exhibit the characteristic recessed brick courses at the base and it has stone belt courses between the basement and first floor and below the cornice. Projecting bays with tripled windows flank the entry bay. The arched stone door surround has a keystone and a simple entablature. Stone is also used as accent trim around windows and in the frieze band of the projecting bays. Atypically, the facade is not completely symmetrical; the front door is offset slightly to the side with a narrow vertical band of windows on the other side.

Figure 35: Balren Apartments at 4847 Baldwin, from Google Streetview.

On the city's southwest side, the Cove Apartments at 1530 Springwells utilizes polychromatic brick in shades of brown, yellow, and red, adhering to Georgian precedent but introducing brick accents such as mid-wall "quoining" and patterned brick panels. The symmetrical façade is centered on a simple entry door with a plain entablature and the name of the building carved into the frieze band. The double-hung six-over-one sash are aligned horizontally and vertically, and the building is divided

horizontally into three sections with stone belt courses; stone panels line the frieze below the simple stone projecting cornice.

Other examples of Colonial Revival/Georgian in the city include the aforementioned Pointe Manor Apartments at 1020-1060 Alter, 1185 Clark Avenue, 4251 Cass Avenue, and the West Grand Boulevard Apartments at 347 West Grand Boulevard, among others. Post World War II Colonial Revival/Georgian Apartments are discussed below.

Neo-Classical/Classical Revival

Apartment building architecture was also influenced by the many interpretations of Beaux-Arts classicism, first brought back to the United States by architects trained at l'Ecole des Beaux-Arts in Paris and accelerated by the "White City" displayed at the World's Columbian Exposition in Chicago in 1893. Classical-influenced apartment architecture in Detroit exhibited a range from Commercial Brick buildings with a few Classical-inspired details, to more accurate reproductions utilizing the Classical orders (Doric, Ionic, Corinthian), to the highly decorated Beaux-Arts buildings which featured Classical swags and richly carved panels and cartouches. Other Classical touches might include a central elevated entrance, fanlight windows, projecting cornice lines and balustrades.

Figure 36: Linwood Apartments, 2295 West Grand Boulevard, from Google Streeview.

While relatively small in scale, the Linwood Apartments at 2295 West Grand Boulevard on the city's west side is an excellent example of Classical Revival. At the top of the building, an elaborately carved Beaux-Arts frieze band wraps around the entire decorated façade, including the projecting bays, under a modillioned cornice. The raised basement level is clad in ashlar-cut stone with deep joints, while the upper floors are sheathed in red-brown brick. The entry surround is stone with a thin entablature carried on scrolled brackets with the building's name on the frieze; simple stone trim surrounds the windows on the first and fourth floors while the intervening floors have brick trim.

The Sheldor Apartments at 1025 Newport in the Jefferson-Chalmers District is another fine rendering, if slightly more restrained; the raised basement level is sheathed in ashlar-cut stone and the remainder of the decorated façade is clad in buff brick. The building features a raised center entry in the base of the U with an arched entry, sidelights, and arches over the flanking windows. Stone panels carved with swag garlands separate the windows of the first, second, and third floors, while a frieze band with the same motif circles the decorated façades just underneath a dentilled cornice.

The U-shaped Marwood Apartments at 53-55 Marston have a stone-clad raised basement level; above that the first floor level is red-brown brick but has recessed courses to simulate joint lines. A stone belt course divides the first and second floors while a stone frieze sits below the cornice, which features

balustrades and stone panels. The soldier-course brick lintels have stone keystones, while tapestry brick spandrel panels decorate the end bays. There are round arches above the center door (with stone keystone) and its flanking windows.

At 3385 Richton, a commercial apartment building, the storefronts on Dexter Avenue have been modified, but the remainder of the building is intact. The base is the same red brick as the upper floors, but belt courses separate the first and second floors and the third and fourth floors. The corners have stone quoining and the upper windows are outlined with tabbed stone. Above the fourth floor windows are a series of circular cartouches and the frieze band has a line of stone trim with diamond cutouts. The entry bay projects from the building and at the first floor is faced with stone containing a round arched door opening. Giant Classical urns flank the low cheek walls to either side of the entry stairs.

Figure 37: Commercial apartments at 3385 Richton, from Google Streetview.

Italian Renaissance/Second Renaissance Revival

Another development of the late Victorian period was an interest in Italian architecture of the 16th century Renaissance. Already well-familiar with the Italianate style of domestic architecture from the mid to late nineteenth century, architects by this time had traveled to Italy to study the originals and were attempting to create interpretations more closely modeled on the 16th-century precedents. Italian Renaissance was more common on large commercial and public buildings, but several good examples of the application to apartments are present in Detroit. The hallmarks of the style are a rusticated first floor, separation of floors by belt courses, round arches over windows and different window treatments at each floor, tile roofs set over wide eaves with brackets, recessed entries, and balustrades. Other Classical details, such as dentils, quoining, pilasters, and pediments, may also be present.

The Barbara Apartments at 512 West Grand Boulevard is an exemplar of the style, featuring a number of unusual decorative details evocative of the Mediterranean in general. This six and one-half story building is faced with smooth stone on both the basement and first floor, and has carved panels between the first and basement floor windows as well as a dentilled cornice line. The round-arched entry door has carved double columns; above the door are two carved mini balconies with a cartouche between and the windows above these balconies have round aches. The upper floors, of yellow brick, have vertical ranks of paired windows in the bays flanking the entry; these windows are separated by spiral columns and have patterned brick spandrel panels. Two more stone balconies are located on the fifth floor at the two windows centered over the entry door. One typical feature of Italian Renaissance buildings is paired windows under one arch; here that has been reversed in several places with paired

Figure 38: The Barbara Apartments at 512 West Grand Boulevard, from Bing Streetside Maps.

arches over one window. A belt course separates the top floor, which has smaller windows and diamond pattern brick. The roof is tiled and there are glassed-in balconies on the corners.

Another good example is the Regent Apartment at 2535 West Grand Boulevard, a large U-shaped building with projecting bays on the ends. Recessed brick rows simulate the rusticated base and belt courses divide the basement and first floor and the third floor and frieze. Soldier-course bricks form a multi-story arch around the window openings on the projecting bays while brick panels are located on the spandrels and above the belt course above the third floor. Stone is also featured in trim around the windows, as carved cartouches, and as small balustrade balconies below the first floor windows. The building is topped with a tile roof supported on wide eaves with brackets, and open towers with iron balconies are set at the inside corners of the U ends. The entry doors on the U ends feature broken curved pediments carried on scrolled brackets.

A more typical example of a small-scale application of the style is the Eastlawn Apartments at 4800 Eastlawn, featuring the tiled roof with wide overhanging eaves supported by brackets that characterize Italian Renaissance. Paired windows are located on the end bays of the main façade as well as on the sides; the treatment is different at the first floor where the windows have tabbed stone surrounds and stone lintels. The brick at the base has recessed courses suggestive of rustication while the raised basement and first floor are separated by a belt course. The center front entry has a stone door surround with a carved circular motif, and an entablature carried on scrolled brackets with the name of the building on a stone panel above. Accents include patterned brick panels beneath the third floor windows and a stone-outlined panel on the first bay of the side elevations, a brick arch with carved stone panel above the center third floor window, and other stone trim details.

Figure 39: The Eastlawn Apartments at 4800 Eastlawn, from Google Streetview.

English Revivals

The Arts and Crafts movement of the late nineteenth and early twentieth century generated an interest in connecting with earlier architectural styles that were perceived as simpler in design and closer to a rustic style based on natural building materials and artisanal craftsmanship. One of the most popular design precedents was the late Medieval and early Renaissance English Tudor period. The Tudor Revival spawned a variety of interpretations that were derived from the early Tudor period through the Elizabethan era as well as beyond to the Jacobean (or Jacobethan) period just after the end of the Tudor dynasty; architectural historians also use the only half tongue-in-cheek "Tudorbethan" to describe buildings which amalgamate a variety of elements from across the period. Since the era of Gothic architecture also extended into the Tudor period, elements of Gothic architecture (e.g. Gothic arches) are also represented in the revival styles. Thomas Garner and Arthur Stratton's *The Domestic Architecture of England During the Tudor Period: Illustrated in a Series of Photographs*, which went through several editions in the early decades of the twentieth century, was a highly popular reference book which undoubtedly inspired many local architects.

Tudorbethan in all its variations was one of the most preferred styles among Detroit's apartment builders and designers in the 1900s-1920s. Announcements of new apartments often boasted that they were in the "English style," which typically meant Tudor or one of its variations. The style was applied to everything from very modest four or six unit flats up to the largest apartment buildings and they were distributed everywhere over the city. Tudor apartments were largely constructed of brick, almost always red or dark brown brick. The most typical element of the style seen on most apartments was the steeply pitched, forward facing gable, which might occur on the roofline, dormers, or entry porch; frequently the gable was asymmetrical with a curve to the longer side. This is present on almost all examples.

Figure 40: 4735 Rohns, with an arcaded wing wall, from Google Streetview.

Clipped, or jerkin head gables are also present but not as common; 1780 Van Dyke is one example, with a projecting bay to either side of the entrance topped by clipped gables (the building also has a Tudor-arched entry and decorative brickwork in the gables). Half-timbering is present on many examples, particularly within gables, such as the steeply pitched gables at 10950 and 10958 Longview; an unusual example is 1375 West Grand Boulevard, which has half-timbered panels wrapping around the top of the projecting bays to either side of the entrance. Another common element is the use of decorative brickwork patterns (tapestry bricks), especially under windows or around doorways. This is particularly visible at 15805 Baylis, which utilizes a variety of brick patterns in the window spandrel panels, on the projecting entry porch, and at the cornice line. Brickwork was occasionally used to simulate the tall, thin, patterned chimneys present on Tudor precedents, sometimes represented as flat pilasters on the building face and in a few cases as actual chimneys extending above the roofline. Examples of this

can be seen at 2343 Central Avenue and in the Verde Apartments at 14251 Longview. Also common, particularly on larger apartment buildings, was the use of stone as an accent around windows and doors, often quoined, and to accent vertical elements such as projecting bays or oriels.

At its simplest, the Tudorbethan apartment building might be a very plain brick rendering with one or two Tudor elements such as 4735 Rohns on the city's east side, which applies a steeply-pitched cross-gabled dormer and an arcaded wing wall, seen in a few Tudorbethans in Detroit as well as in other styles. In contrast, 2250 West Grand Boulevard, next to the Lee Plaza Apartments, is an outstanding interpretation of the style. Each end of the U-shaped building has projecting three-story bay windows with angled sides and stone walls on the first floor with stone quoining around the windows on the upper levels, which are steel units with small panes to resemble Tudor casement windows. The bay windows are topped with a castellated brick parapet coped with stone. A similar oriel window is located above the main entry at the far end of the base of the U. The building also features half-timbering in the gables, carved stone escutcheons, and a gated entry flanked by two masonry walls inset with Tudor arches.

Figure 41: 2250 West Grand Boulevard, a high-style Tudorbethan, from Google Streetview.

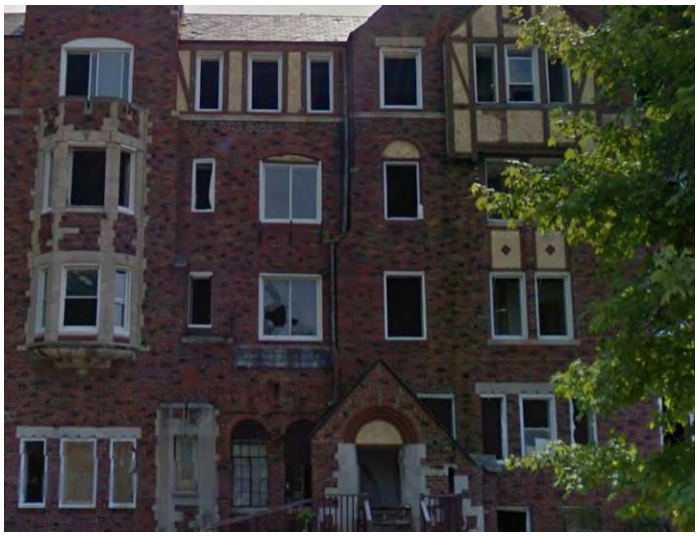


Figure 42: Detail of Tudor features at 3359 Cortland, including clinker bricks, from Google Streetview.

Two unusual examples in the city are at 1596 Cadillac and 3359 Cortland; both buildings utilized red brick speckled with very dark clinker bricks[80] that gave the building a rustic appearance. The smaller apartment building at 1596 Cadillac also featured the steeply pitched gables, a masonry arch around the entry, and decorative brickwork under the windows (clinker bricks were also used in the soldier course window lintels). The style at 3359 Cortland is more elaborate, adding half-timbering on the fourth floor, a two-story oriel window with irregular tabbed stone accents, a slate roof, and a faux chimney.

[80] Clinker bricks are partially vitrified bricks that are fired at very high temperatures to deform and darken the brick. Up until around 1900, clinker bricks were usually discarded, but their rustic appearance appealed to designers in the Arts and Crafts movement.

Other characteristic examples of this style include the Forest Arms Apartments at Second and Forest, the Cromwell, Altadena, and Manhattan Apartments near Cass Park, the Clairwood Apartments at 100 Clairmount Avenue, the Ar-Dee Apartments at 3204 Gladstone, the Wayne Apartments at 676 Lothrop, and the Palmer Lodge Apartments at 225 Covington, but there are many other examples throughout the city.

Spanish/Mediterranean Revivals

Nearly as popular in the Detroit area as Tudorbethan were the various Spanish and Mediterranean revival styles. The popularity of this style was rooted in the Mediterranean Revival first seen in the United States in the elaborately designed hotels of Florida in the 1880s and 1890s. California's Mission Revival style was featured at the 1893 World's Columbian Exposition in Chicago, the 1900 Pan-American Exposition in Buffalo, and the 1915 Panama-California Exposition in San Diego, all well-publicized events that would have been followed by Detroit's apartment builders and designers. Like the English period revivals, the Spanish revivals also appealed to proponents of the Arts and Crafts movement as an authentic, rustic style, and it seemed to relate particularly well to the climates of California and Florida. To Detroiters, the Spanish revivals would have been seen as exotic and evocative of far-away cultures.

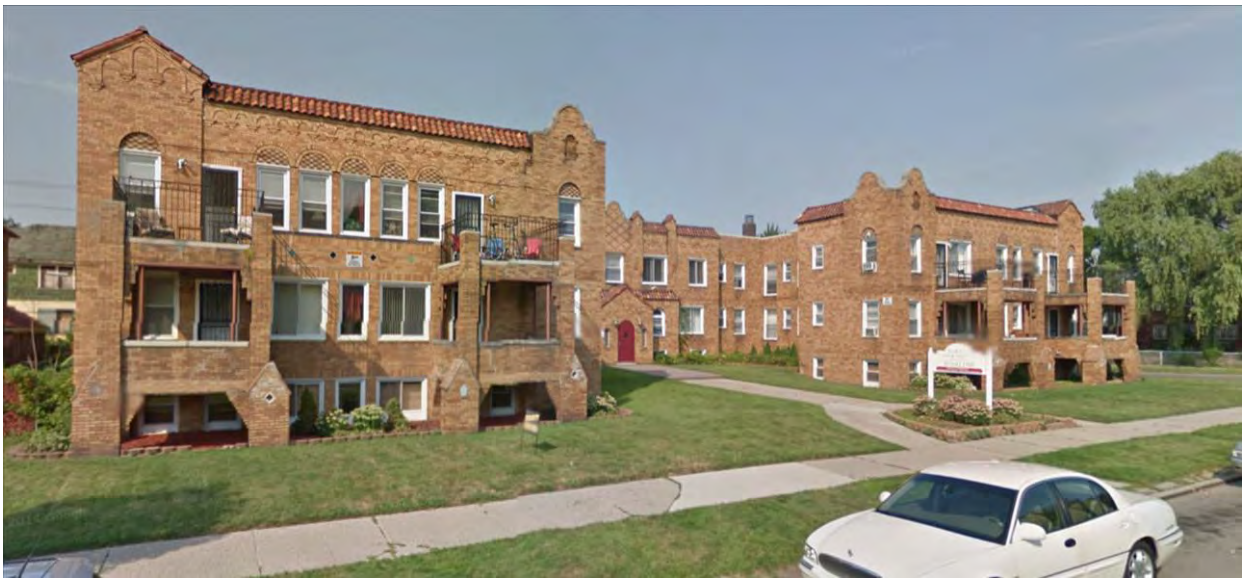


Figure 43: 13725 La Salle Boulevard, a characteristic Spanish Revival apartment, from Google Streetview.

Spanish revivals drew from a number of precedents, from the Spanish Colonial and Mission architecture of Mexico and the American Southwest, to the Moorish and Mozarabic architecture of the Iberian Peninsula and Northern Africa ("Moors" referred to the Muslim inhabitants of those areas, while the Mozarabics were Christians from the same area who adopted elements of Arabic culture and architecture). As with Tudorbethan architecture, the Spanish revival style in Detroit is characterized by the borrowing of elements from a number of periods and similar styles like Spanish Colonial, Mission, Moorish/Mozarabic, and other Mediterranean precedents, applied in an idiosyncratic manner designed

more to evoke the flavor of the style rather than serve as precise copies of historical buildings. They seem to be more common on the west side of the city than the east, perhaps because those areas were developing in the mid to late 1920s, when the exotic styles were more popular, or perhaps there are just more surviving buildings there. On La Salle Boulevard between Oakman Boulevard and Davison Street, there are five Spanish Revival apartments or houses, with a number of others close by.

Most Spanish revival apartments in Detroit are executed in yellow or orange brick, sometimes in red or white brick. Typical features seen on apartments include patterned brickwork or decorative tiles, tiled roofs, arcaded wing walls, miniature bell towers, and arcaded windows. Spanish revival styles were often asymmetrical, but a number of Detroit apartments have symmetrical facades. One-story entry porches are common, frequently with arched entries surrounded by stone trim. Other features include spiral twisted columns, mission dormers or parapets, and balconies.

The apartments at 13725 La Salle, a C-shaped two story building with a raised basement, are a particularly illustrative example. Constructed of orange brick, its features include arcaded brick corbelling at the cornice line, arcaded windows with tapestry brick in the arches, projecting two-story brick balconies carried on baby buttresses, and recessed faux window openings with iron grills. The roofline is accented with tiled roofs, Mission gables, and miniature towers.

One of the most exuberant examples found in the city is a smaller apartment building at 15388 Appoline. This highly asymmetrical building crams nearly every Spanish reference onto its small façade, including multicolored Spanish tile roofs over the entry and main roof, brick corbelling and patterned brick accented with colored tiles, a triangular arch, two-story brick balconies carried on baby buttresses and with arcaded openings divided by spiral twisted columns, a tiny bell tower, and irregularly castellated parapets. The arcaded wing wall on the south elevation is echoed in the asymmetrical entry porch with a small brick inset triangular arch. This building had a twin one block away which was gutted by fire.

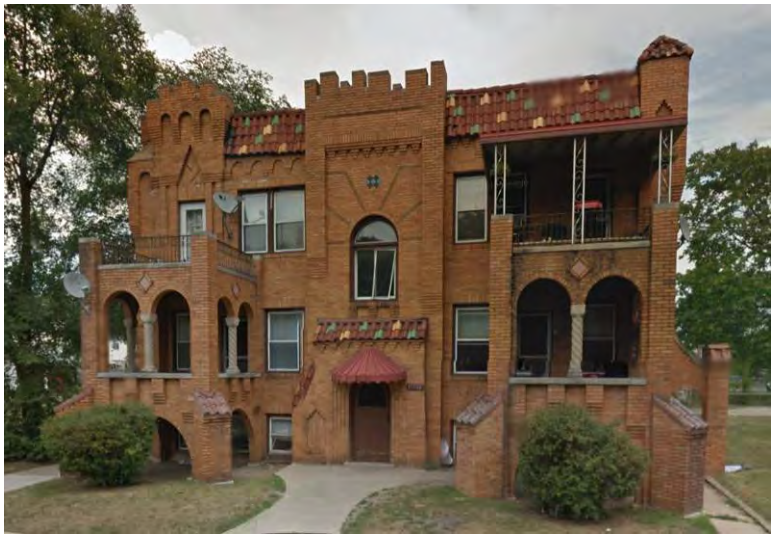


Figure 44: 15388 Appoline, from Google Streetview.

On the east side, two apartment buildings exhibit a more restrained version of the style. At 18055 Schoenherr, the light tan brick of the exterior is accented with a small entry portico with an arched entry and a Spanish tile roof, an iron balcony in the centered window of the third floor, and two shallow projecting sections topped with miniature towers and Spanish tile roofs. Another interesting feature here are round faux mission rafter tails projecting from the bell towers. Across the street, 18036 Schoenherr is slightly more decorative. Also rendered in yellow brick, this building also has a one-story entry portico with an arched entry, here with the interesting variation of battered walls. This building

makes more extensive use of patterned brickwork beneath the windows, and the bell towers are more substantial. This building also has an arcaded wing wall.

Figure 45: Andorra Apartments, 2725 Boston, from Google Streetview.

Another plainer version of the style is the Andorra Apartments, 2725 Boston. The lower floors of the building are relatively unadorned, with minimal brick accent work in the spandrel panels and a few simple buttresses. The one-story entry portico has an ogee-arched door with stone trim surround. The more characteristic stylistic details are at the upper floors and roof line, where arcaded windows are divided by spiral twisted columns, a Mission-style parapet caps the central entry bay, small bell towers project above the roofline, and square and round iron balconies hang from upper windows. Mission parapets are also featured at Karley Square at 9645 Shoemaker, where Spanish Mission details also include bell towers, buttresses, and wall and cornice corbelling.

A number of Spanish Revival apartments also have elements which are more traditionally Moorish or Mozarabic. One of the defining characteristics of Mozarabic architecture is the use of the horseshoe arch with a surrounding *alfiz* or rectangular panel moulding; an example of this can be seen at 2023 Tuxedo to one side of the entry porch. Another common arch detail is the use of alternating hues of masonry for the voussoirs (contrasting light and dark), seen here both in the horseshoe arches at the entry and in the pointed arches at several locations on the upper levels. Other Moorish/Mozarabic details on the building include the extensive use of colored tiles in the spandrel panels and above the windows, ogee arches above the third floor windows, and Moorish arcaded arches in the tower. The building also features steep triangular corbelled arches with inset tiles, decorative vents, and an inset balcony on the fourth floor.

Figure 46: Moorish/Mozarabic detailing at 2023 Tuxedo, from Google Streetview.

Another Moorish-influenced apartment is the Lee-Arden at 660 Hazelwood. Here, multi-story spiral twisted columns rise to Moorish arches inset with colored tiles; colored tiles also accent the spandrel panels and the Mission parapets which are decorated with patterned brick.

An unusual early example of a related style is the Spanish Medieval El Moore Apartments at 624 West Alexandrine. Constructed in 1898, the building is rendered in heavily rusticated brownstone and features a number of ogee arches, a carved band of arcaded Moorish arches below the cornice line, a projecting tower, and a castellated parapet.

Other examples of Spanish Revival apartments in Detroit include the Barcelona Apartments at 2740 Richton, Clifton Manor at Agnes and Holcomb, the Don Juan Apartments at 1141 Holcomb, and a number of apartment buildings in Palmer Park, such as the Coronado.

Art Deco

Towards the end of the early apartment building period in the 1920s, one of the first non-revival styles, Art Deco, began to appear in apartment buildings in Detroit. Popularized by Finnish architect (and future director of Cranbrook) Eliel Saarinen, whose second-prize winning design for the *Chicago Tribune*'s headquarters was widely publicized, the name was coined by Le Corbusier following the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes*. Art Deco as an architectural style emphasized the use of modern materials, such as terra cotta, aluminum and plastics, preferred strong, contrasting colors, and featured geometric forms, especially zig-zags, chevrons, and sunbursts. The style was by nature highly decorative and exuberant. Because Detroit was very progressive and flush with money in the closing years of the 1920s, the city has a number of prominent examples of Art Deco, including the iconic Guardian, Fisher, and Penobscot Buildings, as well as a number of theaters and commercial buildings. Art Deco was not commonly used for domestic architecture, but there were a number of apartment buildings, particularly larger ones, built towards the end of the period.

Figure 47: Commercial apartments at 3401 Puritan, from Google Streetview.

Two of the city's most notable examples are by Charles Noble, the Lee Plaza and Kean Apartments. The Lee Plaza, at 2240 W. Grand Boulevard, is a high-rise 17-story apartment; the middle floors are relatively plain red brick. On the first floor, Classical details such as arcades carried on Corinthian columns and round windows are updated with vivid polychromatic terracotta accented with geometric tiles. At the upper floors, similar colors and diamond patterns decorate the stepped roofline characteristic of Deco architecture. Built slightly later, Noble's Kean Apartments at 8925 Jefferson Avenue also has a relatively plain center section. The entry bay utilizes the same colored terracotta as the Lee Plaza with Classical details such as Corinthian columns and dentilled cornices. At the top of the building, the stepped, hipped roof is covered with colorful tile and features a colorful checkerboard pattern and even gargoyles.

A more modest example of an Art Deco apartment is the commercial apartment building at 3401 Puritan. While the building features the standard U-shape form, it doesn't employ a stepped roofline or many modern materials. The orange brick exterior is colorful and features brick piers that use geometric corbelling to taper to an arrow point on the bottom at the second floor level. Polychromatic spandrel panels with basketweave and tapestry patterns also add to the Deco feel, as does triangular brick corbelling and a large triangular panel on the retail side.

The lavish Whitmore Plaza at 300 Whitmore in Palmer Park is a fusion of Art Deco and Moorish architecture; zigzag spandrel panels and geometric brick patterns mix with the Moorish arches, tile roofs, and towers common to Spanish Colonial. A relatively plainer Art Deco-Moorish mix is at 1100 Seward. Here, the vivid orange brick is enhanced with striped terracotta spandrel panels and a terra-cotta chevron panel at the cornice line. A three-story bank of windows are separated by polygonal columns topped with stylized capitals. Decorative terracotta bands of diamonds and chevrons also randomly decorate the building. The recessed entry is reached through a triple Moorish stone arch.

Figure 48: The Art Deco/Moorish 1100 Seward, from Google Streetview.

Because apartment building construction was cut short by the Depression not long after Art Deco became popular, there are relatively few examples in the city.

Commercial Brick

Many apartment buildings around the city are designed in a relatively simple manner that cannot be categorized as any particular style, or that reference historic styles without being clear examples of that style. These buildings are analogous to the Commercial Brick retail buildings of the same era, in which the patterns of brickwork form the "style" rather than any other decorative details. These are typically characterized by brick exteriors with little to no ornamental detailing aside from the restrained use of brickwork patterns, simple rectangular panels, and plain stone or concrete trim. Most apartment buildings

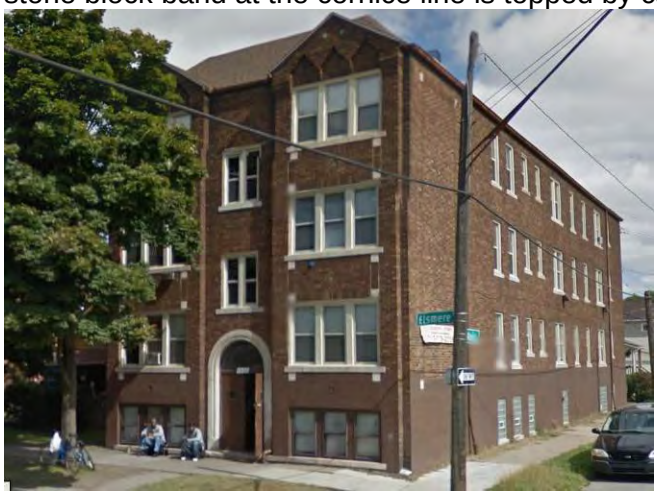
Figure 49: The Jesadon at 14800 Vernor Highway, from Google Streetview.

used some light references to other styles; for example, a Classical Revival or Italian Renaissance reference might consist of thin belt courses dividing the building horizontally, or a few decorative panels or cartouches. In Detroit, Commercial Brick apartments also utilized elements of Colonial, Arts and Crafts/Craftsman, Spanish Colonial, and Art Deco architecture, such as broken pediments, large brackets and colored tiles, triangular arches, and geometric brick patterns.

The simplest expression of Commercial Brick typically occurs in smaller, two to two and a half story masonry apartments with their entries on the long side. The Jesadon, at 14800 Vernor, is a simple buff brick building with a hipped roof and two dormers. Decoration is limited to soldier course lintels accented with square stone corner blocks and brick panels with square stone corner blocks. The door surrounds are smooth stone with a plain entablature and sidelights. A very similar example is a red brick apartment located at 4240 Scovel Place; here, diamond stone blocks are located under a plain stone cornice band, and the doors are outlined with soldier course brick instead of stone. More examples are located at 7507 and 7531 MacKenzie, 14410 Waveney, and 9720-22 Gunston.

The Shirley Manor Apartments at 2435 Woodmere is a larger, three and a half story building rendered in red brick. It utilizes soldier course bricks to form belt courses above the basement and below the third story; bricks also simulate quoining at the corner. End course brick spandrel panels are located between the first and second floors, and there are basketweave brick panels in the center above the third floor and in the stepped parapet. Stone is used sparingly as an accent in stone corner blocks, surrounding one of the center windows, and at the cornice line.

Classical references are more visible in buildings like 1730 Magnolia on the city's west side. The U-shaped building is constructed of brown brick but utilizes extensive brick patterns, ranging from soldier course brick lintels with stone corner blocks and keystones, to basketweave spandrel panels accented with tiny stone squares, to end course brick panels with large recessed center stone blocks. Classical references include stone belt courses and brick quoining; the third floor windows on the center bays have brick segmental arches inset with end course bricks accented by diamond tiles. The rusticated stone block band at the cornice line is topped by carved stone cartouches in the stepped parapets.



An Arts and Crafts/Spanish Colonial flavor is added to the Commercial Brick of 1650 Elsmere in southwest Detroit. The brown brick of the exterior is enhanced with brick spandrel panels which have stone corner blocks and center diamonds with colored tile. The paired window of the third floor entry bay has a brick round arch with patterned brick transom; the arch also has sunburst points reminiscent of Art Deco. The gabled ends of the projecting bays have tripled corbelled triangular arches inset with vertical brown tiles, and two diamonds with colored tile insets above. On the first side bays, there are multi-story brick panels inset with tapestry brick patterns and accented with square stone blocks.

Figure 50: 1650 Elsmere, from Google Streetview.

Mid Century Styles

When apartment construction resumed after the initial years of the Depression, there was little taste for the elaborate and eclectic styles that had dominated during the 1910s and 1920s. There were a number of reasons for this, chiefly financial: builders could not afford the materials and labor needed to produce those styles. The bulk of apartment development in the late 1930s and 1940s was either government owned or government financed, and the FHA, which was responsible for setting standards, did not encourage trendy architecture. In their publication, *Architectural Planning and Procedure for Rental Housing*, the FHA designers wrote,

> The Administration does not set up standards of aesthetics, nevertheless it believes that simple, direct designs which rely for their effect upon mass, scale, and proportions are more attractive, and the resultant structures are sounder investments than those which strive for picturesque or unusual effects through elaboration of motif and ornament or a startling use of materials…The property should be able to retain permanent acceptance and not be so faddish that it is soon outmoded…The design of any project should have an architectural unity. There is nothing more tiresome to the eye than the jigsaw variety of façade presented by units of diverse "styles"; and it is usually indicative of a lack of architectural study.[81]

At the same time, Michigan was becoming a leader in the field of modern architecture and design. Inspired by the innovative industrial design community, including the automotive and furniture industries, and building on the pioneering work of architects like Albert Kahn and the design community at Cranbrook, architects living in and working in Michigan were at the forefront of the Modern design movement. These principles included purity of design, the use of form to express function and purpose, and the incorporation of and experimentation with new materials.

These factors resulted in two somewhat opposing strands in apartment design. One strand was a return to a simplified, more traditional architectural expression that referenced Georgian and Colonial precedents but with minimal ornament. Utilized at first for public housing and FHA-financed projects, the simplicity of the style was economical both in terms of design and construction costs; it was versatile, applying to a variety of forms; and the aesthetic was timeless. The second approach adopted the principles of the Modern design movement. Although apartment building design was relatively conservative in comparison to some of the most groundbreaking buildings produced by the movement, Modernist apartment buildings nonetheless expressed the principles and aesthetics of the age.

Moderne

Moderne was a transitional style that developed as part of the spectrum of Art Nouveau and Art Deco and prefigured the clean lines of the International style. Inspired by the streamlining utilized in the industrial design industry for automobiles and planes, Art Moderne, also called Streamline Moderne for this reason, emphasized horizontal lines, smooth surfaces, and rounded corners. Modern materials like stucco, ceramic panels, and glass block were also characteristically used in Moderne architecture. Occasionally, Art Deco influences, such as geometric patterns and vertical lines, carried over as

[81] FHA, "Architectural Planning and Procedure for Rental Housing," 6.

decorative elements on the otherwise clean horizontal lines of Moderne. There are not many Moderne apartments in Detroit, but they did occur in the city in the 1940s and 1950s.

Figure 51: The Owen Park Apartments on Iroquois, from Google Streetview.

Charles Agree's 1939 Owen Park Apartments at 825 Iroquois in Indian Village is one of the earliest and most outstanding examples of Moderne apartments in the city. On the building's exterior red brick, Agree utilized recessed and projecting brick courses to create subtle horizontal lines in the building's base, around its corners, and across portions of the upper floors. Windows wrapped around the corners to emphasize them and create more horizontal lines. In the interior corner of the ell-shaped building, a curved vertical bay included a multi-story glass block window. The building entrances were emphasized with a contrasting vertical projecting bay with narrow, tall glass block windows and geometric brick patterns.

Unlike Owen Park Apartments, the Cadieux Court Apartments at 10445 Cadieux were constructed in one of the outlying areas of the city under development after World War II. However, the Moderne style was very similar if less striking than its predecessor. Constructed of red-brown brick, the two-story building has a flat roof. The windows are arranged in horizontal ribbons that wrap around the corners and into the center of the building's U; the horizontality of the windows is emphasized by stone courses at the tops and bottoms of the windows.

Projecting courses of bricks in the corner mullions also emphasize the horizontal. Vertical elements that contrast with the horizontality of the overall design are the building entrances, located on the long sides of the interior of the U, which have long vertical windows outlined with stone and capped by a small vertical grooved stone panel; and a grooved vertical stone panel in the center of each U end, which extends from the first floor to above the parapet. The apartments are 2623 West McNichols are

very similar to Cadieux Court, but this building has a hipped roof and, instead of the smooth stone accents, has coursed stone accent walls at the entrances with narrow vertical windows.

At 2901 W. Chicago Boulevard, similar elements are employed on a larger scale on an irregularly shaped three-story building. Rows of windows are outlined with multiple light stone belt courses above and below, and the corners are emphasized by wrapround windows. Instead of projecting courses of horizontal bricks at the corners, strips of stone are used, creating a higher contrast. The entrances are emphasized by projecting vertical bays of stone with narrow vertical glass block windows, and the entry porticos are thin horizontal stone slabs carried on square columns.

Figure 52: 2901 West Chicago Street, from Google Streetview.

Although still clearly Moderne in style, the Milford Court Apartments, 1737 West Grand Boulevard, utilize a different approach. Here, the horizontal is represented by thin stone string courses above the basement and first floor levels, and wide horizontal multi-paned steel windows. The center entry bay presents vertical contrast with a vertical ribbon of windows separated by stone spandrel panels. The entry door is offset with a series of square openings to the side.

The Palmer Park apartment development also contains a number of exceptional examples of Moderne apartment buildings, including the Balmoral Apartments at 361 Covington, which were reportedly the first local use of corner casement windows.

Figure 53: Milford Court Apartments, 1737 West Grand Boulevard, from Google Streetview.

Neo-Georgian/Colonial
At the same time as the Moderne style of apartments was signaling the transition between Art Deco and International, the Neo-Georgian/Colonial aesthetic was becoming predominant in the architecture of public housing and FHA mortgage-backed developments. The style was typically rendered in brick with wood detailing and a low-pitched hipped or gabled roof. Other characteristics included balanced, symmetrical facades and projecting entrance bays, some with columns or pilasters supporting entablature or a pediment, and sometimes including a fanlight and sidelights at the entry door.


Figure 54: River Terrace apartments, from apartmenthomeliving.com

The 1939 River Terrace Apartments on East Jefferson, the second project in the state to utilize a FHA-backed mortgage, epitomize the traditional trend, with Georgian Revival detailing including projecting sections, a front entry set within a pilaster and segmental pediment wood frame, and raised brick quoining.

The style was used almost uniformly in the garden apartment communities developed in the 1940s and 1950s across the city. The apartments of the Blackstone Cooperative at Eight Mile Road and Schaefer are constructed of red brick with brick quoins; the entry door on the main building at the end of the entry road has a broken pediment supported on thin columns and is covered with a two-story gabled entry portico with square columns. At St. Martin's Cooperative at Monte Vista and St. Martin's, the red brick apartments have no quoins and the entry doors are plain with simple columns and entablatures, some with sidelights; the windows are paired or Chicago-style. The Village Square apartments at Santa Maria and Meyers are also red brick with quoining; the interiors of the C-shaped buildings and one side of the rectangular buildings are lined with two-story balconies. Finally, the simple red-brown brick of Renaissance Village at Evergreen and Vassar utilizes subtle details such as brick quoining and a brick sill course below the second floor windows. Variety is introduced here by the entries, where the main entries have monumental two-story porticos with square columns, and the secondary entrance porticos have flat roofs with square columns, or curved roofs supported by brackets.

Figure 55: Blackstone Cooperative Apartments at Eight Mile Road and Schaefer, from Google Streetview.

Many single apartment buildings in the city from the 1940s to the 1960s were built in this simple traditional style. At the Morang Manor at 11700 Morang, the red brick exterior is subtly enhanced with a doubled brick belt course between the first and second floor; this C-shaped building also has balconies lining the interior. At 2599 McNichols, the E-shaped red brick building is Georgian Colonial in style but has a few Moderne touches, including wraparound corner windows and the curved roof and angled brackets of the entry porches. Leaning more toward the Colonial Revival is 18059 Hoover. The side gabled center section of this red brick two-story building has paired windows with soldier course brick surrounds, and a center entry door with sidelights; the cross-gabled end sections have brick quoining, round windows in the gable ends, and short cornice returns.

International Style

The introduction of new materials and construction methods, coupled with an aesthetic rejection of historical styles, led to the development of the Modern style known as International, a name coined after New York's Museum of Modern Art held its "Modern Architecture: International Exhibition" in 1932 and authors/architects Philip Johnson and Henry Russell Hitchcock published the companion book, *The International Style.* With internal structure now capable of carrying a building's structural support, designers were freed from load-bearing exterior walls and could experiment with fenestration patterns, unusual spaces and volumes, and lightweight exterior materials. The application of ornament to carry a style was rejected, and the clean lines, honest expression of form, and purity of volume inspired by industrial design became hallmarks of the style. Characteristic features of the International style included wide expanses of walls with no ornament or decoration, linear groupings of windows alternated with large expanses of windowless walls, flat roofs, and the widespread use of glass, aluminum and other metals, and stucco.

Like Moderne and Neo-Georgian/Colonial, International style apartment buildings were economical and easy to build in the era of mass production and machine-produced materials; consequently, there are many typical examples of the style. In Detroit, the use of stucco was relatively rare, but brick remained a prevalent material in the smaller two to three story apartment buildings and in outlying areas. At Belmont Manor, 20500 Goddard, the two and a half story apartment blocks feature vertical bands of windows separated by brown brick spandrel panels; each bank is separated by unadorned yellow brick expanses of wall. The windows are glass and aluminum, as is the narrow vertical two-story recessed

entry. The U-shaped apartments at 1610 State Fair have asymmetrical end walls, with a large expanse of unbroken red brick balanced by full-length vertical glass and aluminum window/door banks. The interiors of the Us are lined with balconies.

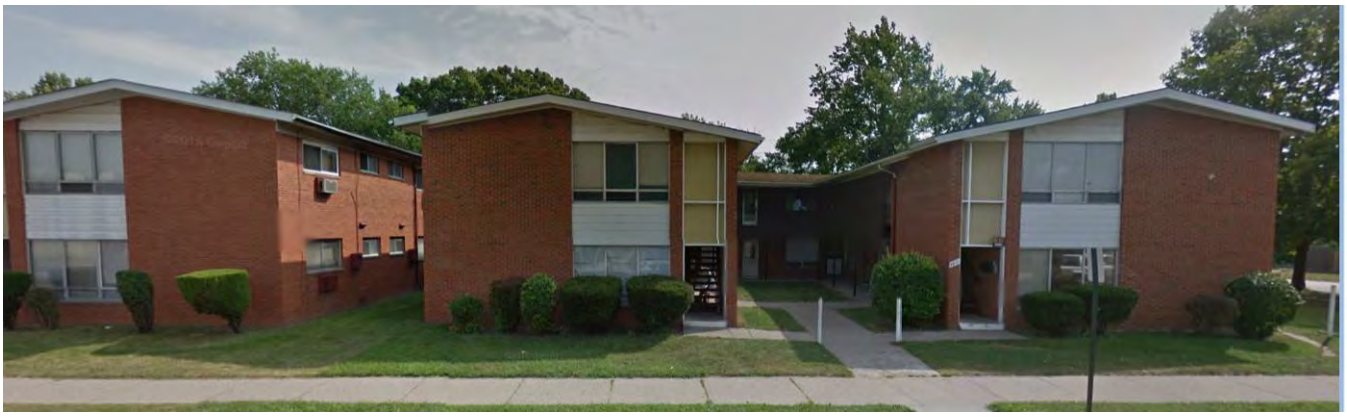


Figure 56: International style apartments at 1610 State Fair, from Google Streetview.

Another approach is illustrated at Morang Gardens, 11701 Morang. Here, low-pitched gabled roofs shelter the two-story rectangular apartment buildings. At the center of the long walls are fairly standard glass and aluminum rectangular windows, but each end of the long walls has a set of three small windows set at the top of the wall under the eaves. On the end walls, long horizontal window openings contain glass and aluminum windows with darker brick center sections contrasting with the buff brick of the main walls.

At Meadowbrook Manor, 11222 and 11300 East Seven Mile Road, large linear groupings of windows surrounded by aluminum siding are divided by walls of buff brick; the recessed entry bays have long vertical glass windows with metal panels on the bottom and in the center.

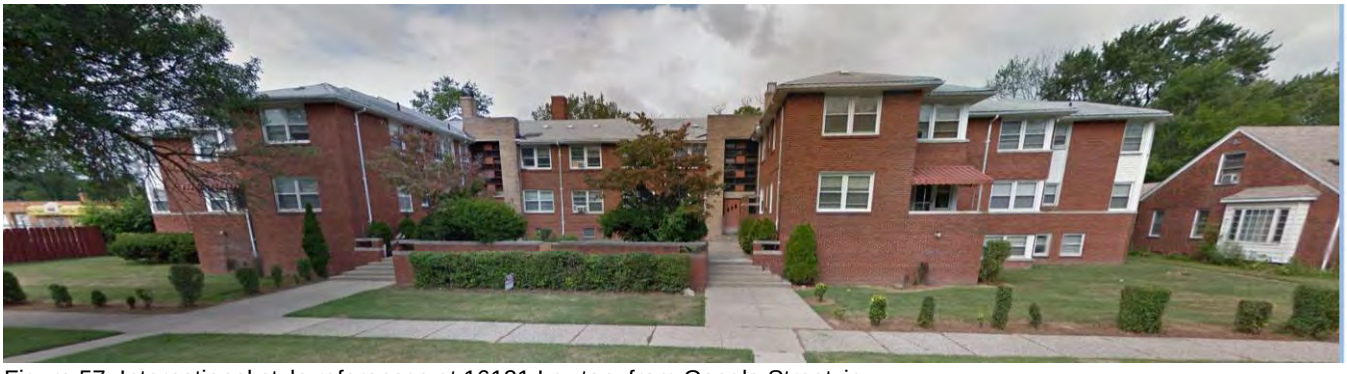


Figure 57: International style references at 16121 Lawton, from Google Streetview.

An unusual example is two apartment buildings at 16121 and 16197 Lawton. While these buildings have the hipped roofs and red brick common to many of the city's Georgian/Colonial buildings, there are several International style references, such as the second story windows set flush with the exterior wall directly below the roofline, and the stone accents at the entrance doors with strong horizontal geometric panels set above the entry doors.

There are many similar examples of International style modest scale apartment buildings dating from the 1950s and 1960s throughout the city, particularly along major roads in outlying areas of the city, like Greenfield between McNichols and Forest. Another cluster of important International style apartments is in Palmer Park where the Merton House Apartments at 820 Merton and Blair House at 831-841 Merton were both typical of the era.

While the low-rise apartment buildings of Detroit are typical but relatively mundane, there are several exceptional high rise examples. The high-rise apartments of the 1950s and 1960s were usually of a large enough scale to attract "known" architects. Two of Detroit's most prominent examples are the apartment towers designed by one of the leaders of the Modern movement, Mies van der Rohe: the Pavilion Apartments (1958) and the Lafayette Towers (1963). The International style glass and aluminum curtain walls of the two developments build on Mies' earlier ground-breaking works at 860-880 Lakeshore Drive in Chicago. Another landmark Modern apartment is by nationally-known Detroit architect Gunnar Birkerts, 1300 Lafayette East (1964), built as an elegant counterpoint to the nearby Mies towers. Along the "Gold Coast" of Jefferson, a number of more typical Modern apartment towers arose in the 1950s and 1960s, including the Jeffersonian (1963, Giffels and Rossetti) and Shoreline East (1967, Green and Savin).

Figure 58: 1300 Lafayette East, from the Lafayette East Cooperative.

Apartment Ownership/Development

The earliest apartment buildings in Detroit were speculative ventures, with little guarantee that they would prove profitable. As such, the earliest developers of apartment buildings tended to be already established property owners and developers in the city who were financially able to take on the risk. Marcus Burnstine, for example, who built the Burnstine Flats in 1883, had been building a successful business career in the city for nearly 40 years when he invested in the Burnstine; it was just one of many business ventures he would undertake.[82] Similarly, Oscar M. Springer, who built the Utopia building, was a successful attorney in the city.[83] An exception to this tendency was the building often cited as the first true apartment building, the Varney; architect Almon Varney had owned the lot for five years before he could secure a loan to build the apartment, and he was told by friends that it was a foolhardy idea.[84]

[82] "Marcus Burnstine Dead," *Detroit Free Press*, May 18, 1897, 5.
[83] "Oscar M. Springer, Lawyer Here for 35 Years, is Dead," *Detroit Free Press,* December 19, 1914, 14.
[84] "$5,000 Investment Grows into $1,000,000." *Detroit Free Press*, October 11, 1925.

With Detroit's phenomenal growth in the early decades of the 1900s and the solidification of the apartment house as a financial success, it seemed that everyone was getting into the apartment business, whether they were in the building trades or simply had some extra money to invest in the new market. One class of owner/developer was the architect. After Almon Varney had demonstrated the potential of the market, other architects also invested in their own buildings, often setting up their own development companies with partners to assist in funding the projects. Richard Marr had partnered with Fred E. Bigelow in the 1910s to form the Bigelow Company and later became president of the Apartment Development Company (see below). In 1922, architect Carl Lundblad, along with John C. Hirsack, William Hurst, Hubert Hartman, Claus Lundblad, J. A. MacIvor, and Dan Poloschan, formed the Bachelor Apartment Company and built the Huntington Building Apartments at 109 West Alexandrine (no longer extant).[85]

A much larger class of owner/developer included those in the building trades, ranging from individual carpenters up to large construction companies. Builders from Detroit's Jewish community were particularly successful in the apartment building business. Many of them had emigrated from Russia and Eastern Europe following the pogroms of the early twentieth century and used their training in the building trades to develop successful contracting businesses.

One of the most prolific was the Pelavin Brothers, a building and contracting firm, who built a number of apartment houses across the city, sometimes under their ownership, sometimes for other owners. The brothers, Louis, Harry, Morris, and Samuel, were Jews born in Belarus in the 1880s, while it was part of the Russian Empire. Trained as carpenters, they immigrated to Detroit around 1905. After arriving, they began investing in and building apartments, some in Jewish areas, like Palmer Park and the near northwest area, but also in the Cass Corridor (what is now known as Midtown) and the New Center area. In 1913, Morris and Harry advertised their services in the *Detroit Free Press* as "Carpenters and Builders, Residences a Specialty" with offices on Theodore Street, while by 1917 they were at 1018 Gratiot. Their known apartment buildings were all constructed in the 1920s, and include Seward Plaza (127 Seward, 1922), the Delmar Apartments (17111 Second Avenue, 1925), and the Kirby Manor Apartments (457 E. Kirby, 1925), as well as a number of other apartment buildings which are no longer extant, such as Seville Court on Dunbarton Road (Heritage Place), Tehama Court (with Benjamin Fine), and Mila Flores on Alexandrine. The Raleigh at McNichols and 3rd Avenue (1926) was demolished in 2014. Following the stock market crash and beginning of the Great Depression, Harry and Samuel moved to Brooklyn, New York, where Harry died in 1963 and Samuel died in 1964. Louis and Morris stayed in the Detroit area, where they were both listed as occupied in the building trades in the 1940 census, but it is unclear if they constructed any more apartment buildings after the 1920s. Morris died in 1955 in Ferndale and Louis died in 1956 (location unknown).[86]

Similarly, the Barak brothers, Heyman (or Hyman) and August, were Russian Jewish immigrants, also born in the 1880s, who had arrived in the United States around 1905. They worked as bricklayers, and August worked for the Packard Motor Car Company, in the 1910s, but by the 1920s they were

[85] Listed as a newly formed corporation, *Michigan Manufacturer and Financial Record*, Vol. 30, No. 20, November 11, 1922, page 22. Other buildings by the company have not yet been discovered.
[86] Display Ad, *Detroit Free Press*, May 1, 1913, B9; United States Census, Schedule of Population, 1910, 1920, 1930, 1940; Polk's Detroit, Michigan City Directories, 1910-1940; United States Social Security Death Index; Gregory C. Piazza, *A History of Detroit's Palmer Park* (Charleston, SC: The History Press, 2015), 90.

developing and building a number of apartments, including the Minneola Court Apartments at the southwest corner of W. Philadelphia and Wildemere (1922, no longer extant), the Waldemere Apartments, on the north side of Gladstone between Lawton and Dexter (1922), the Capitol Apartments at Trumbull and Selden (1922, no longer extant), the Trenfield Apartments (2753 Hazelwood, 1922), and the Galston Building (Michigan and Cicotte, 1926). While they also remained in the building business after the Depression, it is not known if they built any more apartment buildings. Heyman Barak retired to Florida in 1951 and died there in 1969.[87]

Harry Slatkin was also a native of Russia who immigrated to the United States around 1906, moving first to Cincinnati and then to Detroit by 1910. Trained as a cabinetmaker, Slatkin first found work in the automobile industry as August Barak had, then moved into the construction industry. By the late 1920s, his company was building apartments like the Andorra, 2725 Boston Boulevard. Slatkin was unusual in that his business was able to survive the Depression; his work during the early 1940s appeared to be mostly in single family homes and defense housing (duplexes). In the late 1940s, Slatkin constructed several buildings in Palmer Park, including the Slater Apartments (653-701 Whitmore, 1948) and Parkway Terrace (641-711 Covington, 1948). Slatkin also co-owned Dexter Chevrolet, the first Jewish-owned car dealership in Detroit, and the Dexter Theatre on Dexter Boulevard.[88] Harry Slatkin Builders is still in business with the third generation of Slatkins.

Slatkin's daughter Margaret married the son of another prominent Jewish builder in Detroit, Samuel Satovsky. A native of Lithuania, Satovsky had arrived in the United States around 1902 and was building apartments by the 1920s, including the Broadmore at 640 Delaware in 1926 (now the New Center Commons) and the Naomi Apartments at 3550-56 Cass (with Abraham Rosenthal) in 1924, named for his daughter. Samuel's son Lester went into business with him and, like Slatkin, the Satovskys were able to weather the Depression, building apartments in Palmer Park in the 1940s including the Merton Road Apartments at 1000 Merton in 1945 and the Shelbourne Apartments at 17765 Manderson in 1947. Samuel's death date is unknown, but Lester Satovsky died in 2011 in Southfield. The Satovsky firm lives on in PrimeBid Construction of Florida.[89]

Other contractor/builders working in Detroit in the early decades of the twentieth century include Thomas P. Hubbard (the Hubbard Apartments, 1924), Kenneth M. De Vos (Alden Park Manor, 1939), Jacob Shapiro (Don Juan Apartments, 1141 Holcomb, 1927, and Hemley Court, 3342 Chicago (with Benjamin Greenberg), 1926) and many others whose buildings have since been demolished. Although contractor/owners were usually in the general contracting or carpentry trades, one developer, Ezra Glasier, who built Dexshire Court at Dexter and Wager (1927, no longer extant) was listed as a "very successful heating and plumbing contractor."

Many apartment houses across the city were built for individual owners or small syndicates who had enough money to invest in the construction of usually one but sometimes more buildings; the investor

[87] United States Census, Schedule of Population, 1910, 1920, 1930, 1940; Polk's Detroit, Michigan City Directories, 1910-1940; United States Social Security Death Index.
[88] Sidney M. Bolkosky, *Harmony and Dissonance: Voices of Jewish Identity in Detroit, 1914-1967* (Detroit, Michigan: Wayne State University Press, 1991), 186.
[89] United States Census, Schedule of Population, 1910, 1920, 1930, 1940; Polk's Detroit, Michigan City Directories, 1910-1940; United States Social Security Death Index.

would often live in the building after its completion. Some of Detroit's most prominent citizens invested in or built apartments during the 1910s and 1920s, but many smaller investors also participated in the apartment market.

Walter Briggs, Detroit entrepreneur and owner of the Detroit Tigers until his death in 1952, was responsible for the development of Palmer Park as an apartment neighborhood. Briggs had purchased the former Palmer estate and decided to build an apartment building when he tried to rent an apartment for his young family and was repeatedly turned down. The resulting Walbri Court, designed by Albert Kahn, opened in 1925, and many other apartments followed in Palmer Park. Another Detroit entrepreneur was Fred Wardell, who founded the Eureka Vacuum Cleaner Company in 1909. By 1927, it was the second best-selling vacuum brand in the United States. The business was profitable enough that Wardell built an enormous eleven-story apartment hotel at the corner of Kirby and Woodward in 1926, featuring sculpture by Corrado Parducci, known at the time as the Wardell and today as the Park-Shelton. Hotel magnate Lew Tuller also branched out into apartment hotels, opening the Park Avenue in 1924.

On a more modest scale, when George Bethune Duffield, the Vice President and General Manager of the Detroit Lubricating Company, and Henry C. Duffield, of the Evans Corporation, inherited the property of their father Dr. George Duffield at 2444 2nd Avenue, they were advised to build an apartment building. The result was the Heather Hall apartments (1924, still extant). Jewish physician David Weingarden, born in 1894 in Windsor, was by the 1920s a "prominent physician" in the city; he was responsible for constructing both the Lee-Arden Apartments at 660 Hazelwood (1927, extant) and the Clairwood Apartments at 94-100 Clairmount, 1926; he was living in the latter building in the 1930 census.

As apartment house construction became a bigger business, more anonymous development companies began appearing, with generic names like "Apartment Development Company" or "Pingree Development Company" or "(property name) Inc." Apartments also became an investment opportunity for banks and trust companies. Companies like the First Mortgage Bond Company, the Bankers Trust Company, the Union Mortgage Company (architect C. Howard Crane was on the board of Directors), and the Guaranty Trust Company produced hundreds of brochures offering "guaranteed bonds" for investing in apartment buildings and extolling the features and advantages of the apartments including their convenient locations, distinctive architecture, and luxurious interiors, as well as details like land appraisals and valuation (architectural firms often provided this function), and expected income. The mortgagors were always "prominent" in their field, either as builders or in professions, and extolled as respectable men with good financial standing who were well-known to the mortgage company. The Guaranty Trust Company published a map in the 1920s showing the mortgages it held on twenty-one apartment buildings throughout the city.

With large investments and multiple properties at stake, development and management companies were formed to handle the operation of the apartment houses; Theodore Delavigne wrote in the *Detroit Free Press* in 1929 that "…there is in existence today in Detroit a number of organizations capitalized at many millions of dollars which devote themselves entirely to the management of apartment homes,

cooperative or otherwise, to take care of the migration from the private house to the apartment home."[90]

The 1920s also saw the prototype of the cooperative or condominium model.[91] The first such development was the 1922 Seward Court apartments, on the northwest corner of Seward and (Woodrow) Wilson streets (no longer extant). Constructed by the "Apartment Development Company" with Richard H. Marr as president and architect, the co-operative model allowed each tenant to purchase their own individual apartment, receiving a "certificate of membership" to an incorporated company that was managed separately. The *Detroit Free Press* article announcing the scheme noted that the system had been successfully used in New York City, Chicago, and Seattle, but claimed it to be the first in Detroit.[92] Alden Park Manor, which had been constructed in 1922-23, went co-operative in 1927, with tenants paying into the co-operative corporation, 8100 East Jefferson Avenue Association, instead of paying rent. The article noted that this was based on the "Decker co-operative system" which had originated in Chicago.[93]

A similarly named venture, the "Apartments Company of Detroit," formed as a company to build and operate apartment houses in Detroit. The company's directors, which included businessmen and professionals within the city, lamented that apartment buildings were being built solely as real estate speculations, not as investments, with the building being sold to an unwary buyer as soon as it was completed on the mistaken assumption that it would be easy money to run as a rental business. Instead, the Apartments Company would build and operate its own buildings on the cooperative model; in 1924 they built the Hibbard Apartments at Jefferson and Hibbard, billing them as "Detroit's first 100% Cooperative Building."[94]

The Depression of the 1930s knocked the bottom out of the apartment housing market. Many of those investors, small and large, who had invested in apartment buildings went bankrupt and lost their buildings to the banks and trust companies (those who survived the bank crisis). Construction by private entities fell off sharply, with only a few private projects completed in the 1930s.

The largest owner/developer of multi-family housing during the 1930s and 1940s was the city itself, through public and war worker housing schemes assisted by federal funding, including developments such as Brewster-Douglass, Sojourner Truth, Herman Gardens, and Parkside. However, some private

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[90] Theodore Delavigne, "Apartments Lure Many Detroiters Who Tire of Managing Homes." *Detroit Free Press*, June 2, 1929, 6.

[91] Typically a cooperative is owned by a corporation for which individual buyers are the shareholders; buyers purchase shares in the cooperative corporation and "lease" their unit from the coop, paying all joint expenses as a monthly maintenance fee to the cooperative corporation based on the percentage of shares owned. Condominiums are divided into individual parcels of real property that are independently owned; condo owners also usually own a share of the common areas and also pay monthly maintenance charges for common expenses.

[92] "Tenant-Owned Flat is Plan," *Detroit Free Press*, July 28, 1922, 5.

[93] "Co-Operative Plan Adopted," *Detroit Free Press*, November 22, 1927.

[94] Either they had forgotten the Seward or the latter building was not "100% cooperative." The board of the Apartments Company included E. D Trowbridge (formerly general manager of the Michigan State Telephone Co.), George Gnau (President of the Detroit Insurance Agency), Charles Wright Jr. (Member, Beaumont Smith and Harris, attorneys), Percy K. Loud (Treasurer, Wright Kay Company), Henry Fechimer (President, Heyn's Bazaar), Ralph Simonds (President, Baker Simonds and Co.), and Howard Bennett (vice president of Nicol-Ford and Co.).

development did take place, assisted by low-cost mortgage programs sponsored by the federal government. These were typically funded by a syndicate or development corporation and managed by a large property management firm. One such firm was Holden and Reaume, the partnership of real estate developers James Holden and Leonard Reaume. They acted as property managers for several syndicates who built apartments under Section 207 of the Federal Housing Act in the late 1930s, including River Terrace at 7700 East Jefferson (1939, owned by Wesson Seyburn syndicate) and 2901 W. Chicago Boulevard (1939, owned by "2901 W. Chicago Boulevard Corporation").

In general, apartment development continued along the same lines in the post-war period. The city continued to develop and manage public housing developments, although these were a much smaller piece of the market than during the Depression and World War II. Syndicates and large development companies constructed many of the post World War II private apartment houses; one prolific company was Practical Home Builders of Oak Park. Practical Home Builders was founded in 1942 by Samuel Hechtman, Nathan Goldin, and Jack Sylvan. Both Hechtman and Goldin were Russian/Polish Jews who, like the Pelavins and Baraks, had escaped from Eastern Europe following the pogroms; they were, however, of a slightly later generation, having been born around 1905/1906. Hechtman graduated from the Detroit College of Law in 1928 but decided in his 30s to go into construction. The firm began building apartments during World War II and became one of the largest builders of housing, mostly single family but also many townhouses and apartments, during the 1940s and 1950s. They developed a complex on the west side near Chicago, Fitzpatrick and Stahelin in 1950, and the Derby Gardens apartment building at 810-818 Whitmore in Palmer Park the following year; they also built Evergreen Gardens, the Ryan Court Apartments on Ewald Circle, the Merton House Apartments at 820 Merton, and the Dexter Apartments. Another large builder was Schostak brothers, founded by Louis H. Schostak. He built the Covington Arms, at 333 Covington in Palmer Park, in 1955. The firm remains in business today as one of Michigan's largest real estate companies, run by Louis Schostak's descendents.

The cooperative model remained strong during the post-war period. One of the largest developers of cooperative apartments was the C. W. Babcock Company, founded by Charles W. Babcock. They built or developed properties including the high-rise tower at 8300 Jefferson East, and smaller apartments at West Seven Mile Road at Grandview near Grand River, Detroit-Bluehill near Cadieux and Mack, Harper Avenue between Park Drive and Annsbury, and West Chicago at Greenview. Their advertisements in 1962 claimed they had "40 years of unquestioned reputation." The cooperative model was also followed in some of the new urban renewal developments, particularly Lafayette Park, where the Mies van der Rohe townhouses and Chateaufort Place were (and still are) run as cooperatives. Some traditional apartments, like the London Manor apartments at Seward and 12th, converted to a co-operative model in an attempt to raise money for rehabilitation. Lafayette Park also had the first official condominium in the city, following the passage of a state law allowing that model in 1963; this was Regency Square, the final development within Lafayette Park, completed in 1967 by Green and Savin.

Despite the predominance of large corporate or cooperative developers, it was not unusual for a single person to develop even large complexes; such individuals included Herbert Greenwald of Chicago (Lafayette Park, late 1950s), Arthur Fleischman (the Jeffersonian, 9000 E. Jefferson, 1963) and Morton Scholnick (1300 E. Lafayette, 1964). There were also several unusual development models around the city, particularly in projects designed for a certain target group, like the elderly. Thus the Cathedral

Church of St. Paul built and managed Cathedral Terrace (1970) as a senior citizen housing development; the same year, the Young Israel Council of Metropolitan Detroit opened Independence Hall at 1935 Chene, also for the elderly. The Four Freedoms Group, a coalition of international trade unions, built the Four Freedoms Tower in Lafayette Park also as a non-profit cooperative for the elderly, while the Detroit Teachers Credit Union built the Cherboneau North cooperative, also at Lafayette Park, for teachers.

Architects

Because apartment buildings ranged in size from small two-flat frame buildings to high-rise buildings in the hundreds of units, the market was accessible to almost every architect in the city. In the early years, it was not uncommon for builders to also serve as their own architect, and news of new apartment buildings in the real estate sections of the local newspaper occasionally carried the notice that they had been built from "private plans." However, Copeland Colwell, who reportedly built an apartment house a year from 1890 to 1910, warned against this practice, noting that "no expense incident to building is more wisely incurred than the architect's fees; which fact will be attested to by everyone who has attempted to be his own architect."[95]

Architects who specialized in single-family residences could easily design smaller apartment houses; those who specialized in commercial architecture might include several stories of apartments above a first-floor retail building, and even Detroit's most prominent architects would include a large apartment or apartment hotel within their portfolio. While some Detroit architects billed themselves as specializing in apartments, few would confine themselves solely to that form, especially in the early decades of the twentieth century when nearly every architect included commercial, residential, and industrial work in their portfolios.

The rise of the apartment building in the late nineteenth century coincided with an increasing degree of professionalism in the architectural field. The architects of that time, who had learned their profession in the 1850s, 1860s, and 1870s, for the most part learned on the job, from older architects. This cohort included such prolific architects as Samuel Falkinburg, William S. Joy, and Almon Varney. William S. Joy, in fact, had apprenticed under Mortimer Smith, who had learned from his father Sheldon Smith and who would in turn mentor his own son, Fred Smith, who helped form Smith, Hinchman, and Grylls.

Towards the end of the nineteenth century and into the early twentieth century, a new generation of architects began attending post-secondary schools that taught architecture and engineering. Many of Detroit's architects born in the 1880s and 1890s attended such schools, some earning degrees, some not, before beginning their architectural careers as draftsman. The institutions ranged from regional technological schools, such as Alabama Polytechnic, where Talmage Hughes earned his degree in 1910, or the Carnegie Institute of Technology, where John B. Gay graduated in 1915; to prestigious universities like Harvard (Richard H. Marr, graduated 1911), Columbia (Charles Noble, attended 1914-1916) or the University of Pennsylvania (Isidore M. Lewis, graduated 1911). Charles Noble even studied at the famed L'Ecole des Beaux Arts in Paris. Many of these architects would then begin their careers as draftsmen for already established architects such as Albert Kahn, Smith, Hinchman and

[95] "News of the Architects," *Detroit Free Press*, October 2, 1898, B7.

Grylls, and Almon Varney. Both generations of architects exhibited the competence and innovation in utilizing the wide variety of revival styles that were then popular in architecture, ranging from Jacobethan English to Italian Renaissance to Spanish Moorish. A few would easily transition into the Art Deco and Art Moderne styles of the 1920s through 1940s, although the Depression and World War II would severely reduce the output of even those architects who continued to practice into the middle decades of the century.

Although most architects practicing in the first decades of the twentieth century were Detroit-based, and even Detroit-born, the 1940s, 1950s, and 1960s would see a number of outside architects being brought in to design significant buildings in the city, including Walter Ahlschalger and Mies van der Rohe. Other architects born outside the city were attracted to Detroit by the city's post-war industrial boom and set up practices in the city or the outlying suburbs, like Jude Fusco and Gunnar Birkerts. However, Detroit natives still built successful practices in the city, including Isaac Green and Joseph Savin.

Very little evidence is present in the available literature identifying the role and contribution of women and other minorities to apartment architecture in the city. One of the first two female registered architects in the state in 1916 was Emily Helen Butterfield, who graduated from Syracuse University with a degree in architecture in 1907 and went into practice with her father, Wells D. Butterfield, a well-known Detroit architect, as Butterfield and Butterfield. The firm focused largely on church architecture, designing 26 churches throughout the state, and is also known for the old Highland Park High School, completed in 1916. The only known apartment building attributed to the firm is the Cymbre Apartments, 1917, at 1533 Ash Street in Corktown. Other women were undoubtedly involved in the architecture and construction industry in Detroit, and may have contributed to the design and building of apartment buildings in the city, but no information has been found to date on specific women or apartment buildings. Similarly, there is little information on apartment design by other minorities; well-known African American firm Sims-Varner Associates did design several apartments (Millender Center, Helen DeRoy Apartments), but outside the context period.

Architect Biographies/Lists of Extant Works

Charles N. Agree
Charles Nathaniel Agree (1897-1982), AIA, was a prolific Detroit architect during the mid twentieth century. A native of Connecticut, Agree arrived in Detroit 1909 and started his architectural firm in 1919 with offices in the Book Tower. His first major commission was the Whittier Apartments, and his practice focused on apartment houses and hotels in the 1920s and 1930s, chiefly in Detroit but also in surrounding areas (particularly Highland Park) and in Pittsburgh. Agree estimated that he had supervised over $20 million in apartment construction between 1919 and 1940, although a number of his designs were never built due to the Depression and World War II, and many of his constructed apartment houses have not survived. He is perhaps better known in Detroit for his many ballrooms (including two of Detroit's most famous, the Grande (1928) and Vanity (1929) Ballrooms), theaters, and, later in his career, shopping malls including the Southgate Shopping Center (1957) and Oakland Mall (1965).[96]

[96] Charles Agree, "Brief History of the Charles N. Agree Architectural Firm," ca. 1942, MS/Agree, Charles N., Box 2, U. S.

The Whittier Hotel, 415 Burns Avenue, 1921-1927
Seward Plaza, 127 Seward, 1922
The Belcrest Apartment Hotel, 5440 Cass Avenue, 1926.
2901 W. Chicago Blvd, 1939.
Owen Park Apartments, 825 Iroquois, 1939.

Walter Ahlschlager
Ahlschlager (1887-1965) was a Chicago native and graduate of the Art Institute of Chicago who practiced from 1913 to 1952 in Chicago and then retired to Dallas, Texas. He was best known for his theaters, including the Roxy in New York, and a number of hotels and high-rise buildings.

The Detroit Towers, 8162 East Jefferson, 1925

Baxter and O'Dell
This was the partnership of Frank G. Baxter (1872-?) and Henry Augustus O'Dell (1875-1965), FAIA. Baxter was a Detroit native who studied under Almon C. Varney and Rogers and MacFarlane before setting up an independent practice in 1896. O'Dell was born in Fort Gratiot, Michigan, and studied as a draftsman under a local architect in Port Huron. In 1895 he moved to Detroit and apprenticed under prominent firms Malcomson-Higginbotham and Rogers-MacFarlane as well as studying rendering under Emil Lorch at the Detroit Museum of Art. He and Baxter formed their partnership in 1902 with offices in the Whitney Opera House block. Dewey Halpin later joined the firm and it became O'Dell and Halpin when Baxter left the firm in 1916 to head the real estate arm of Baxter, O'Dell and Halpin, the Belmont Land Company. O'Dell later partnered with George Diehl and Wirt Rowland, and then formed O'Dell, Hewlett, and Luckenbach, which was responsible for the Ford Auditorium (1957, now demolished).[97]

The Renaud, 4762-4, 1901 (Frank G. Baxter), 1905 (annex: Baxter and O'Dell)
The Forest Arms, 4625 Second Avenue, 1906
Blenheim Apartments, 2132 Park Avenue, 1909.
Chesterfield Apartments, 3566 Cass Avenue, 1911.
Chalfonte Apartments, 8643-8655 East Jefferson and 915 Fischer, 1911.
Phillips Manor, 47 East Willis, 1912.
Burcorns Apartments, 675 West Willis, 1912.
Sheraton Apartments, 7425 Second Avenue, 1915.

Gunnar Birkerts

Engineering Office folder, Burton Historical Collection, Detroit Public Library.; American Institute of Architects, *American Architects Directory* (New York, NY: R. R. Bowker, Company, 1956 (1st ed), 1962 (2nd ed.), 1970 (3rd ed.)). George Buland, "Remembering Detroit Architect Charles Agree," *Hour Detroit*, May, 2012.

[97] Robert B. Ross and George B. Catlin, *Landmarks of Detroit: A History of the City* (Detroit, MI: The Evening News Association, 1898), 12; "News of the Architects: Two New Firms Start Out Well," *Detroit Free Press*, April 6, 1902, A2; American Institute of Architects, "Henry Augustus O'Dell: Application for Membership (1941-42)" and "Henry Augustus O'Dell: Nomination for Fellowship (1957-1960)," American Institute of Architects Archives.

Birkerts is a native of Latvia who immigrated to the United States in 1949. He worked for nationally-prominent architects Eero Saarinen and Minoru Yamasaki before establishing his own firm in Birmingham in 1963. He was an instructor at the University of Michigan from 1961 to 1990.

1300 Lafayette East, 1300 East Lafayette Street, 1961-64.

Derrick and Gamber

This was the partnership of Robert O. Derrick, AIA, and Branson V. Gamber, FAIA. Derrick was born July 28, 1890, in Buffalo, New York and studied architecture at Yale and Columbia Universities before starting his practice as a draftsman at Murphy and Dana, a New York firm, in 1919. Around 1921, Derrick moved to Detroit to work with Martin A. Preston and J. Martin Brown (they designed the Clark Lofts on West Grand River between Woodward and Griswold), before forming a partnership with Branson Gamber in 1925. Branson Gamber, born August 19, 1893 in Philadelphia, took a more traditional apprenticeship approach, serving as a draftsman for Philadelphia firm Price and McLanahan for several years before earning an architectural degree from the Drexel Institute in 1913. Gamber moved to Detroit around 1918 and worked for a number of Detroit's most prominent architects, including Albert Kahn and Donaldson and Meier, before joining Brown, Preston, and Derrick as chief draftsman. Derrick and Gamber continued in partnership until Branson Gamber's death in 1949; Derrick continued the firm as Robert O. Derrick and Associates until his death in 1961. Gamber served as President of the Michigan Chapter of the AIA, the Michigan Society of Architects, and the Engineering Society of Detroit, was appointed the Michigan and Regional Director of the Historic American Buildings Survey and was also a member of the National Architectural Accrediting Board. He also sat on the Detroit Housing Commission and Detroit City Plan Commission. Derrick was also a member of the AIA and Michigan Society of Architects and chaired the Architects Division of the Detroit Community Fund. Aside from their apartment commissions, Derrick and Gamber were the architects of a number of prominent Detroit-area buildings, including the Henry Ford Museum, the Theodore J. Levin Courthouse in Detroit, Dearborn City Hall, and the Detroit University School in Grosse Pointe.[98]

Heather Hall (Robert O. Derrick), 3444 Second Blvd, 1924.
The Hibbard (Robert O. Derrick), 8905 East Jefferson, 1924.
River Terrace, 7700 E Jefferson, 1939

Samuel C. Falkinburg

Falkinburg was born about 1841 in Seneca County, New York, and trained as an architect from 1863 to 1872 in Syracuse, New York. He moved to Michigan in 1872, living in Adrian and Jackson before settling in Ypsilanti in 1887. He moved his architectural practice to Detroit in 1891 but maintained a home in Ypsilanti, where he died in July of 1905. Falkinburg's obituary claimed he built the first apartment hotel in Detroit, the El Dorado on Winder Street (no longer extant). He also designed the Plaza Apartment Hotel at Madison and John R. and the Windemere and Frontenac Apartments (none

[98] American Institute of Architects, "Questionnaire for Architects' Roster and/or Register of Architects Qualified for Federal Public Works (Robert O. Derrick and Branson V. Gamber)" May 22, 1946; American Institute of Architects, "Robert O. Derrick," Baldwin Memorial Archive of American Architects, November 3, 1961. "Death Takes V. V. Gamber." *Detroit News*, October 14, 1949; "Rites Set for Derrick, Federal Building Architect." *Detroit News*, September 28, 1961. Derrick died in a hospital he had designed, the Jennings Memorial Hospital.

extant). Falkinburg hired John Lawson Miller as his chief draftsman after a short apprenticeship; they were partners as Falkinburg and Miller Architects for the last several years of Falkinburg's life; together they designed a large apartment hotel in Salt Lake City, Utah in 1902, one of that city's first such buildings. The firm also designed a number of single family residential buildings in the metropolitan Detroit area.[99]

The Waldorf Apartments, 4120 Cass, 1899
The Colonial, 1005 Parker, 1901.

Maurice Finkel
Maurice Finkel (1888-1949) emigrated from Russia to the United States as a child and started an architectural practice in Detroit in 1915. He is best known for his theater work (he was also an actor) including the Michigan Theater in Ann Arbor (1928), the Michigan Theatre of Jackson (1930), and the now demolished People's Theatre (1927). He also designed a number of houses, including the Ossian Sweet house at 2905 Garland, 1919. He was responsible for numerous apartment houses in the city but many have since been demolished.

30 East Philadelphia, ca. 1922.
2200 Blaine Street, ca. 1922
Westwill Apartments, 630-42 West Willis, 1925.

Jude T. Fusco
Fusco (1935-2011) was a native of Indiana who graduated from the University of Toronto in 1962. He worked for Warren Holmes Company of Lansing from 1959 to 1962 and organized his own firm in Ferndale in 1962, now known as Fusco, Shaffer, Pappas of Southfield. His work also included the 28 story concrete apartment building Trolley Plaza (1980, also known as Washington Square and Detroit City Apartments), a public housing project in Pontiac (1969), and the St. Jude School in Grand Rapids (1968). Fusco passed away on December 18, 2011 in Harrison, Michigan. [100]

Independence Hall (now Regency Towers), 1935 Chene, 1969-70.

Giffels and Rossetti
Ray Giffels (1893 to 1963) worked as an engineer for Albert Kahn before forming a partnership with Victor Vallet in 1925. They joined with Louis Rossetti, who had specialized in industrial design, in 1928. The firm designed Cobo Hall in 1950-51. Vallet retired in 1956 and the firm was renamed Giffels and Rossetti, Inc.; in 1958 they designed the Main Terminal building at Detroit Metropolitan Airport. The firm designed the Jeffersonian high rise apartments in 1963-65. Giffels died in 1963 and Rossetti formed his own firm, Rossetti Associates, in 1969.

The Jeffersonian, 9000 East Jefferson, 1965

Green and Savin

[99] "Consigned to the Grave: Architect Samuel C. Falkinburg Buried at Ypsilanti," *Detroit Free Press*, July 6, 1905, 3.
[100] American Institute of Architects, *American Architects Directory* (New York, NY: R. R. Bowker, Company, 1956 (1st ed), 1962 (2nd ed.), 1970 (3rd ed.)). "Jude T. Fusco," Obituary. *Petoskey News*, January 11, 2012.

The partnership of Isaac Green and Joseph Savin, lasting from 1959 to 1969, was best known for its apartment designs. Isaac Green (1924-2015) was a Detroit native who studied engineering at the University of Michigan and architecture at the Illinois Institute of Technology. After he left the partnership in 1969, he served for a time as a director of project development for the Michigan State Housing Authority. He passed away February 24, 2015 in Washington, DC. Joseph Savin was born in Detroit in 1930 and earned a B. Arch from the University of Michigan in 1953. Following service in the United States Army in 1953-55, he worked for Eero Saarinen from 1956 to 1958 before partnering with Isaac Green in 1959. Following the dissolution of Green and Savin, he formed Savin, Wycoff, Phillips Architecture in 1969 and later practiced as Joseph F. Savin. He taught architecture at Lawrence Technological University from 1969 to 2010. Savin and Green won a Detroit Chapter AIA Honor Award for Regency Square. [101]

Blair House, 831-841 Merton, 1963
Regency Square, 1967
Shoreline East, 1967
Crescent Apartments, 19248 Telegraph

Talmage C. Hughes
Talmage Hughes, FAIA, was born in 1887 in Alabama. He earned a BS in Architecture from Alabama Polytechnic Institute in 1910 and an MS in Architecture from the same in 1911; he also attended Columbia University as a graduate student in 1911-12. Hughes worked as an architect in Fort Wayne, Indiana, Chicago, and Alma, Michigan before coming to Detroit around 1916. He worked with Smith, Hinchman and Grylls before associating with Jerome Darling in 1917. He then worked briefly for Albert Kahn before setting up his own practice in 1921. Hughes was the executive secretary of the Detroit Chapter of the AIA from 1932 to his death in 1963 and the Michigan Society of Architects from 1926 and served in numerous other professional and public service organizations. He was the editor and publisher of the monthly bulletin of the Michigan Society of Architects. Governor G. Mennen Williams appointed him to the State Board of Registration for Architects in 1953-54. Hughes is probably best known for his theater work, including the State Theatre in Wayne (1947), the Emcee Theatre in Mt. Clemens (1947), the Delux Theatre in Utica (1949), and the Eastwood Theatre in East Detroit (1949). He claimed that his 999 Whitmore apartment building was the "only all-deuplex apartment building." Hughes died in 1963.[102]

999 Whitmore, 1937

Joseph P. Jogerst
Little is known about Jogerst. He apparently practiced in St. Paul, Minnesota, in the early 1900s before coming to Detroit (a partnership with Henry E. Erickson in that city was dissolved in 1909). He

[101] American Institute of Architects, *American Architects Directory* (New York, NY: R. R. Bowker, Company, 1956 (1st ed), 1962 (2nd ed.), 1970 (3rd ed.)). "Isaac H. Green," Obituary, February 26, 2015, *Washington Post*. "Lawrence Tech exhibits works of three retired architecture professors," Lawrence Technological University News Center, August 31, 2011, http://www.ltu.edu/news/?_opt=detail&_cid=273c00e5-a735-4d4e-baf1-dd0a1b95e47d.
[102] American Institute of Architects, "Questionnaire for Architects' Roster and/or Register of Architects Qualified for Federal Public Works (Talmage C. Hughes)," 1946, and Supplemental Data Sheet, May 3, 1949. American Institute of Architects, *American Architects Directory* (New York, NY: R. R. Bowker, Company, 1956 (1st ed), 1962 (2nd ed.), 1970 (3rd ed.)).

designed two Detroit theaters, the Stratford on West Vernor Highway in 1916 and the Buchanan Theater in 1923, and several residences in the Barry Subdivision. Jogerst authored an article entitled "Waterproofing—An Essential Element in the Construction of a Modern Hotel" in Volume II of *Structural Conservation,* a Detroit publication from 1917. The publication referenced the Hotel Stevenson (Milner Arms Apartments), the Williams Apartments and Iroquois Hotel, and the Hotel Brookins (this was apparently at 17 Sproat Street and is no longer extant). He appears to have been active as an architect in Detroit in the 1910s and 1920s.

Hotel Stevenson/Milner Arms Apartments, 40 Davenport, 1915
William Apartments/Temple Towers, 439 Temple, 1915
Broadmore Apts, 640-662, Delaware, 1926

William S. Joy

Born in 1864 in Detroit, William S. Joy apprenticed under Mortimer Smith, founder of Smith, Hinchman and Grylls, from 1880 to 1894 before entering into architecture under his own name. One of his first independent commissions was the Coronado Apartments (1894), which is one of, if not the, oldest apartment buildings extant in Detroit.[103] He designed a number of other apartment buildings including the Wellington Apartments (where he resided for a time), the Hotel Charlevoix, the Vendome, and the Marlborough Flats (none extant) as well as several municipal buildings.[104]

The Coronado, 3751-73 Second Avenue, 1894
Ansonia Flats/Apartments, 2900-23 Second, 1908.

Albert Kahn

German-born Albert Kahn (1869-1942) was a prominent Detroit architect and one of the most influential architects of the twentieth century. Kahn and his firm designed hundreds, if not thousands, of buildings during his lifetime, ranging from single family residential to institutional and industrial complexes. He is perhaps best known for his pioneering work in industrial engineering and architecture, where his use of reinforced concrete revolutionized factory construction, first at the Packard Plant in Detroit and then at Henry Ford's Highland Park plant. This work, along with the innovative construction methods developed by Kahn and his brother Julius through the Trussed Concrete Steel Company, influenced the formation of the Bauhaus in Europe and thus the Modern movement in architecture. Kahn did not design a great number of apartments in Detroit, but a number of them were innovative and influential, including the Palms Apartment House (one of the earliest uses of reinforced concrete in the country). A few, like the Woodward Apartments (1902, Mason and Kahn) and the Grace-Harper Apartments (1922) have since been demolished.

The Palms (J. B. Book Apartment Building), 1001 East Jefferson, 1902 (Mason and Kahn)
Garden Court Apartments, 2906 East Jefferson, 1915.
Abington Apartments, 700 Seward, 1916

[103] Mortimer Smith is sometimes credited with the design of the Coronado (as is builder George Nutt) but contemporary newspaper articles as well as the *Inland Architect* cite Joy as the architect. The confusion may relate to overlap between Joy's work with Smith and establishing his own firm, or it may be that Smith was involved with the design.
[104] Albert Nelson Marquis, *The Book of Detroiters* (Chicago, IL: The A.N. Marquis Company, 1908), 258.

Klein Apartments (Chatham Apartments, 2nd and Pingree, 1922.
Walbri Court Apartments, 1001 Covington, 1926

Louis Kamper

Another of Detroit's premier architects in the late nineteenth and early twentieth centuries, Louis Kamper (1861-1953) was a native of Germany and apprenticed with McKim, Mead and White before moving to Detroit in 1888. He partnered with Scott and Scott before establishing his own practice. Kamper designed some of the city's most notable high rises, including the Book Tower, Book-Cadillac, Broderick Tower, and Cadillac Square. He designed several hotels either as apartment hotels or which were late converted to apartments.

Park Avenue Apartment Hotel, 2643 Park Avenue, 1924
Seward Hotel (Wellington Place), 59 Seward, 1926.
Industrial Stevens Apartments, 1410 Washington Boulevard, 1928

Paul C. Kroske

Paul C. Kroske was born in 1885 in Cleveland, Ohio and trained as an apprentice with an architectural firm in Bay City, Michigan from 1907 to 1910. He served as a draftsman for Pollmar and Ropes and Spier, Rohns, and Gehrke and then as chief draftsman for W. E. N. Hunter, in the 1910 to 1915 period before starting his own firm. Kroske's firm apparently did not survive the Depression; he worked as a project engineer, estimator, and review engineer for the federal government before going back to work in private practice for Eberle M. Smith in 1942. Kroske died in Ann Arbor in 1977. Apartments of his including a 21-unit, 2-story brick apartment built for Arthur Simpson located at Lawton and Stanley (ca. 1919) and a 31-unit building at the northwest corner of Montclair and Charlevoix (ca. 1920s), in which he had his offices in 1924-27, have all been demolished.

Mt. Vernon Apartments, 677 West Alexandrine, 1922.
Rainier (or Rainer) Court, 711 West Alexandrine, ca. 1920s.

Isadore M. Lewis

Born in 1886 in Appleton, Wisconsin, Isidore Lewis earned a B.S. in Architecture at the University of Pennsylvania in 1911 and worked for several architectural firms in Chicago before beginning his own practice in Detroit in 1917. He designed for many Jewish clients, including stores and apartment buildings. He also designed the Tushiyah United Hebrew School, 609 East Kirby, in 1922. His Regent Court Apartments (1921) was said to be the largest court-style apartment in the city at the time. He practiced into the 1960s and died in 1968.[105]

Regent Court Apartments, 2535 West Grand Boulevard, 1921.
1920 Collingwood (possible, cannot confirm), ca. 1922.
Hadley Hall Apartments, 665 West Warren, 1922

[105] American Institute of Architects, "Isadore M. Lewis: Application for Membership, 1943." "City's Largest Court Apartment is to Cost about $400,000," *Detroit Free Press*, June 8, 1919, B15.

Park Plaza Apartments, 825 Whitmore, 1944
850 Whitmore, 1952

Malcomson and Higginbotham
William G. Malcomson, FAIA, was born in 1853 in Hamilton, Ontario and William E. Higginbotham, FAIA, was born in 1858 in Detroit. Both learned their trade through apprenticeship. They joined into a partnership in 1890. Malcomson and Higginbotham were best known for their many schools; they designed over 75 percent of the city's public schools between 1895 and 1923, including Central High School (Wayne State University's Old Main), and Cass Technical High School (1917, now demolished). They employed a number of now well-known architects including Wirt Rowland (1912-1915), Ralph Calder (1937-1945) and Karl H. Griemel; the firm still exists as Malcomson-Greimel and Associates. Higginbotham died in 1923 and Malcomson in 1937.

The Verona Flats, 92-100 West Ferry, 1894-6.

Richard Marr
Marr was born in Detroit in 1886 and received an architectural degree from Harvard University in 1911. Following his graduation, he worked for several years in Boston before returning to Detroit to open his own practice focusing on single and multi-family residential projects. He was a member of the Michigan Chapter of the American Institute of Architects and the Michigan Society of Architects. Marr's best-known work is the Architects Building at 415 Brainard (1924) and three mid-1920s apartment buildings in Highland Park. He designed several apartment buildings in Detroit but most have been demolished. Marr died in 1946.[106]

Villa Lante, 663 Prentis, 1916

Hugh Taylor Millar
A native of Arbroath, Scotland, Millar was born in May of 1887 and died in 1952. He designed a number of residences, stores, and apartments in the city in the 1920s. He also designed the Sauzedde plant in Mt. Clemens (1920). He seemed to be most active in the 1920s but remained listed as an architect into the 1930s. He died in 1952.

Bertmur Hall Apts, Parkview Blvd south of Jefferson, 1922
Cadillac Court, east side of Cadillac near Jefferson, 1922.
120 Seward, 1923.
Birchmont Apartments, 112 Seward, 1924.

John Lawson Miller
J. Lawson Miller was born in 1878 in Lake Orion, Michigan. After leaving school in 1896, he apprenticed under a number of Detroit architects, including Baxter and Hill, Joseph E. Mills, and Rogers and MacFarlane. He was chief draftsman for Samuel C. Falkinburg for eight years and then became a partner with Falkinburg until the latter's death in 1905, when he continued the practice under

[106] Clarence Burton, William Stocking, and Gordon K. Miller, *The City of Detroit, Michigan, 1701-1922, Volume 5* (Detroit, MI: S. J. Clarke Publishing Company, 1922), 794.

his own name. A biography of Miller credited him with designing over 300 structures in Detroit, including single family residences, terrace houses, and apartments. Together with Falkinburg, he designed a large apartment hotel, the Emory, in Salt Lake City (1902). Miller was a charter member of the Michigan Society of Architects. He continued to practice into the 1940s and died in 1969 at the age of 91.[107]

The Emmet Terrace apartments at the southeast corner of Ash and 17th, 1909.
Wilburne Apartments (Vernon Murphy Apartments), 487 Charlotte, 1916.

Charles Noble

Born in Colorado in 1890, Noble began his career as a draftsman for a Colorado architect before studying at L'Ecole des Beaux Arts in Paris in 1911-14 and Columbia University in 1914-16. Following service in the U. S. Army Engineer Course in World War I, he worked for Carrere and Hastings (New York City, 1919-1921), Holabird and Roche (Chicago, 1921-1923) and Albert Kahn (1923-1925) before starting his own firm. He taught in the architectural design program at the University of Michigan in 1926-27. His other notable Detroit works include the Miller-Storm Company office at 12001 Linwood (1927) and the iconic Streamline Moderne Elwood Bar and Grill at 2100 Woodward Avenue (1936). Noble passed away in June of 1955.[108] A number of Noble's other apartment buildings on West Chicago and West Grand Boulevards have since been demolished.

Lee Crest Apartments, 8711 2nd Avenue
Lee Manor, 3250 West Chicago Boulevard
Lee Plaza, 2240 W. Grand Blvd, 1928
The Kean Apartments, 8925 East Jefferson, 1928.

Pollmar and Ropes

This prolific apartment building firm was the partnership of F. Carl Pollmar and George H. Ropes. Pollmar (1872-1961) studied at Columbia University and learned his craft under Detroit's pioneering apartment designer, A. C. Varney. Pollmar partnered with George H. Ropes in 1902. Ropes was the son of George Ropes, Jr., who assisted in the design of the Kansas State Capitol building. He graduated from MIT in Boston and worked as a draftsman in Boston and Detroit before joining Pollmar. Wilmer Lundy, who had worked for the firm since 1910, became a partner in 1931 when the firm was renamed Pollmar, Ropes, and Lundy. In addition to their numerous apartment buildings (many of which have since been demolished), the firm also designed a synagogue for Congregation Shaarey Zedek (Winder and Brush, 1903), Hotel Yorba, the Roosevelt Hotel, the Monticello Ballroom, Sanders factory buildings on Woodward (1915, enlarged 1919) and in Highland Park (1941) and a number of bakeries in Michigan and Ohio.[109] They designed many apartments which are now demolished, including the Lauretta (1904) at High and Beaubian.

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[107] Clarence Burton, William Stocking, and Gordon K. Miller, *The City of Detroit, Michigan, 1701-1922, Volume 4* (Detroit, MI: S. J. Clarke Publishing Company, 1922), 503.
[108] American Institute of Architects, "Charles Noble: Application for Membership, 1944."
[109] American Institute of Architects, *American Architects Directory* (New York, NY: R. R. Bowker, Company, 1956 (1st ed), 1962 (2nd ed.), 1970 (3rd ed.)). "News of the Architects: Two New Firms Start Out Well," *Detroit Free Press*, April 6, 1902, A2;

Manhattan Apartments, 2966-72 Second, 1905.
Southeast corner of Commonwealth and Alexandrine, 1907.
The Charles, 500 West Willis, 1908.
Altadena Apartments, 2952-58 Second, 1911.
Pierce Building, 3153-61 Woodward, 1911.
Netherlands Apartments, 632-34 West Forest, 1912.
Woodstock Apartments, 475 Peterboro, 1915.
62 Mt. Vernon, 1915.
The Naomi, 3550-56 Cass Ave, 1924
Chatsworth Towers, 630 Merrick, 1929 (Pollmar, Ropes, and Lundy).

Edwyn Rorke
Rorke (1890-1960) was a Philadelphia architect who had no formal academic training but apprenticed under a number of well-known Philadelphia architects. He began working independently as an architect in 1915. Detroit's Alden Park Manor was the prototype for Rorke's Alden Park Manor in Philadelphia, a similarly designed group of three high-rise towers begun in 1925.

Alden Park Manor/Towers, 8100 E. Jefferson, 1922.

Smith, Hinchman and Grylls
One of Detroit's most famous and prolific architectural firms, and one of the oldest operating architectural offices in the country, the firm is now known as the Smith Group. The firm traces its roots back to the practice of founding member Sheldon Smith, who came to Detroit in 1855, and was later succeeded by his son Mortimer Smith and grandson Fred Smith. Fred Smith later partnered with engineers Henry Field and Theodore Hinchman to form Field, Hinchman, and Smith. The firm was renamed Smith, Hinchman and Grylls in 1906 after Field left and J. Maxwell Grylls joined the partnership. The firm is best known for their commercial, civic, and institutional projects and seems to have designed relatively few apartment buildings in Detroit, with a few notable exceptions.[110]

The Pasadena, 2170 Jefferson, 1902-1906.
Addison Hotel/Apartments, 14 Charlotte, 1905 (Field, Hinchman, and Smith) (1914 eight story addition by Albert Kahn).
Fyfe Building, 10 West Adams, 1919 (converted to apartments)
Jeffries Housing Project (Amedeo Leone, architect, in association with C. Howard Crane Associates), 1953.

Almon Varney
Almon Clother Varney, was born in 1849 in Luzerne, New York and studied architecture under Darius Norcross in New York and E. M. Boyden in Massachusetts. He arrived in Detroit around 1880 (sources differ from 1878 to 1881). His partners in the business included his brother F. N. Varney, nephew F. O. Varney, and, at the end of his practice, Frederick J. Winter. Following his design and construction of one of the first apartments in Detroit, the Varney, Varney's firm specialized in residential construction,

[110] Thomas J. Holleman, *Smith, Hinchman and Grylls: 125 Years of Architecture and Engineering, 1853-1978* (Detroit, MI: Wayne State University Press, 1978); Robert F. Hastings, "Multi-Story Buildings," in Building Research Institute, *Modern Masonry: Natural Stone and Clay Products* (Washington, DC: National Research Council, 1957), 135-142.

particularly flats and apartments. He co-authored *Our Homes and Their Adornments* in 1882. Varney also constructed a number of industrial and commercial buildings in the city. He retired to Florida in 1916 and died there in 1930.[111] Unfortunately, very few of Varney's apartments remain extant.

El Moore, 624 Alexandrine, 1898
Cromwell Flats/Apartments, 2942 Second, 1904.
Lexington Apartments, 58 West Ferry Avenue, 1904.
West Village Park Apartments, 1085 Van Dyke, 1914.
Van Dyke Apartments, 1123 Van Dyke, 1914.
Trenfield Apartments, 2753 Hazelwood (Varney and Varney), 1922.

Jacob I. Weinberg
Very little information was found on Weinberg. He was a native of Russia, born in 1888, who emigrated to the United States in 1905. He was listed on his 1917 draft registration card and in the 1930 census for Detroit as a self-employed architect. He seems to have been active as an architect in the 1910s and 1920s. [112]

Edman Apartments, 122 West Willis, 1917 (Weinberg and Lewis).
Van Dyke Manor, 1000 Van Dyke, 1923.
Kingston Arms Apartments, 296 East Grand Boulevard, 1924.
Merton Manor Apartment, 361 Merton Road, 1928
Majestic Manor Apartments, 2690 West Boston Boulevard, 1929 (Weinberg and Gothold)

Robert J. West
West was born around 1895 in Illinois and died in 1963. He appears in city directories and census records as an architect from the 1920s into the 1950s. Little else was discovered about him. He also designed the Art Moderne Atlas Theatre in 1939 (15832 Plymouth Avenue, demolished).

St. Paul Manor Apartments, 1925.
The Balmoral, 361 Covington, 1937.
The Fairlane, 381 Covington, 1937.

Wiedmaier and Gay
This firm was one of the few to successfully transition from the eclectic styles of the 1920s through the Art Moderne period and into fully modern buildings. Frank W. Wiedmaier (1882-1965) was born in Detroit and apprenticed under Green and Wickes, Buffalo, New York, and Grylls and Gies, Detroit. He designed a number of single family residences in Detroit and Highland Park before forming Wiedmaier and Gay in 1921. John B. Gay (1892-1972) was a native of Ontario, Canada, and graduated from the Carnegie Institute of Technology in 1915. He trained with Albert Kahn (1917-1919) and Smith, Hinchman and Grylls before joining with Wiedmaier. Gay later estimated that the firm had designed "over 20 per cent of all the apartments in Detroit" in addition to their commercial work. The partnership

[111] Charles Moore, "Almon C. Varney" in *History of Michigan, Volume 3,* "Detroit Architect Gives Up Business," *Detroit Free Press*, December 10, 1916, 4.
[112] United States World War I Draft Registration Cards, 1917-1918, Michigan, City of Detroit. United States Federal Census, 1930: District 1087, Detroit, Wayne County, Michigan.

lasted until 1947 when Gay moved to Madeira Beach, Florida and formed a partnership with C. Dale Dykema, an architect and graduate of the University of Michigan who had worked with Albert Kahn during World War II.[113] Wiedmaier continued to design apartments in Detroit until the early 1950s.

The Palmer Lodge, 2225 Covington, 1924
The Luxor, 17655 Manderson Road, 1928
El Tovar Apartments, 320 East Grand Boulevard, 1928
La Vogue Apartments, 245 Merton Road, 1929.
Clifton Manor, Agnes and Holcomb, 1930
Slater Apartments (Whitmore Place Apartments), 653-701 Whitmore, 1947.
Metropolitan Apartments (Rosemor Apartments), 17450-17452 Third, 1948.
Carole Jean Apartments, 17524 Third, 1949.
255-265 Merton, 1951.

Other architects with extant apartment buildings in Detroit:

Mayer L. Blum and Sons
River House, 8900 E Jefferson, 1955.

Benicke, Pajot, and Lorenz
West side apt complex—Brace, Faust, Greenview, Chicago, Fitzpatrick, Stahelin

John Bergman
Aderna Court Apartments, 3527 Cass Avenue, 1924.

Clarence E. Day
Kinsel Apts, Hamilton and Burlingame

Elmore Ray Dunlap
Marie Apartments, 438 Selden, 1911.

John R. Gentle
The Alhambra Flats/The Embassy, 100-112 Temple, 1895.

E. W. Gregory
Prentis Apartments, 460 Prentis, 1904.

Walter Hamacher
Waldmere Apt Bldg, northwest corner of Gladstone and Wildemere, 1922

Alvin E. Harley

[113] American Institute of Architects, "Frank Wiedmaier: Application for Membership, 1944." American Institute of Architects, "John Buchanan Gay: Application for Membership, 1942." "Architects Beautify Beaches," *The Evening Independent* (St. Petersburg, Fl), December 9, 1949, 6.

Fee Apartments, 68-70 West Ferry Avenue, 1914.
87 West Ferry, 1909 (As Harley and Atcheson)

Harvey J. Haughey
Clairwood Apartments, 100 Clairmount, 1926
Barcelona Apts, 2740 Richton, 1928.

Schisorek (or Scisorek) and Malkin
Lillian Apartments, south side of Charlotte west of Woodward, 1922

Charles E. Shippey
Biltmore Apartments, 4609 Second Avenue, 1915.

Ernest C. Thulin
IDAO Apartments, 910 Marlborough, 1927.

Paul Tilds
Covington Arms, 333 Covington, 1953.
Manor House Apartments, 660 Whitmore, 1949

E. C. Van Leyen
Venn Apartments, 4142 Cass Avenue, 1904.

Arthur Weeks
Northlawn Courts, Northlawn at W. Chicago, 1943

Weston and Ellington
The Wardell (the Park Shelton Apartments), 15 East Kirby, 1926

J. Will Wilson
Parkhurst Apartments, 1130 Parker, 1922.

Architects who designed apartments in Detroit but for whom no extant apartment buildings have been found:

Donaldson and Meier
F. T. Houk
Claus Lundblad
Spier and Rohns
Norval Wardrop

Conclusion

While Detroit has historically been a city whose size and growth patterns allowed it to embrace single-family housing to a greater degree than many other large cities, it nonetheless had a robust and innovative market for multi-family housing from the late 1800s into the middle decades of the twentieth century. Detroit has a rich legacy of apartment housing, ranging from the prototypes of the 1890s, through the golden age of apartments and apartment hotels in the 1910s and 1920s, to the public and war housing of the 1930s and 1940s, and into the post-war housing boom and urban renewal periods of the 1950s and 1960s. The city retains examples of all the major architectural styles, including the Romanesque buildings of the early period, the varied and eclectic styles of the 1910s and 1920s, the Art Deco and Moderne interpretations of the 1930s and 1940s, and nationally significant International-style buildings in the 1950s and 1960s.

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Name of Property

Wayne County, Michigan
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F. Associated Property Types

Name of Property Type: **Apartment Buildings in Detroit, 1892-1970**
(DOMESTIC/Multiple Dwelling)

Description

Apartment Buildings in Detroit represent a new building type developed from 1892 until 1970 and designed and constructed to function as multiple-family dwellings with individual self-contained (including kitchens and baths) apartment units. Apartment properties that may be eligible include individual buildings, complexes of historically related buildings, or districts containing a number of apartment buildings. Eligible Apartment Buildings under this Multiple Property Documentation Form (MPDF) are at least two stories high and contain at least six self-sufficient apartment units, as they were originally designed, and may be single buildings or grouped in multiple units, depending on their sub-types. To be eligible, apartment buildings must be located with the boundaries of the city of Detroit, retain sufficient integrity and historic characteristics to enable identification with the property type, including the appearance of the façade, significant character-defining features, the basic configuration of the original floor-plan outlining the public halls and apartment units, and a majority of the apartment door entrances. The four sub-types identified here represent significant variations of function and plan.

Significance

Apartment buildings in Detroit (1892-1970) may be significant within the historic contexts documented in Section E of this Multiple Property Documentation Form, in particular for their role in the history of the development of housing and their impact on the domestic life of city residents, and for their contribution to the visual character and sense of place of the city of Detroit. Apartments in Detroit arose first as an alternative form of luxury housing for the upper middle class who wished to live in fashionable districts close to the city center without having to purchase a single-family home. The early apartment houses and hotels of the city established the viability of multiple dwellings as a standard housing type within the city. By the 1910s and 1920s, apartment houses were seen as one alternative to housing the rapidly expanding population associated with the city's explosive industrial and economic growth. Apartment living established its own social interactions and living patterns separate from the more typical single-family home of the period.

During the 1930s and 1940s, apartments were critical to housing the working classes who needed subsidized housing during the Depression, and who flooded the city during World War II to work in the factories of the Arsenal of Democracy. Apartment development surged again in the 1950s and 1960s, when city planners and developers sought to counteract suburbanization by luring residents downtown through urban renewal and the construction of luxury high-rise apartments, while low-rise apartment buildings accommodated the post-war growth of the city in outlying areas. Throughout the period, the development of apartments reflected the racial and ethnic tensions that had affected the city during these same years, while also embodying the classic elements of architectural design within each era.

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This property type holds significance primarily in the areas of SOCIAL HISTORY, COMMUNITY PLANNING AND DEVELOPMENT and ARCHITECTURE. Individual buildings within the property type may have significant associations including ECONOMICS, SOCIAL HISTORY, TRANSPORTATION, ETHNIC HERITAGE and others. The significance of this property type is primarily for its contribution to the local history of Detroit, Michigan, but that does not exclude potential significance at a regional, state, or national level for particular properties.

Apartment buildings may be listed under the National Register Criteria A, B, and/or C. In order to be eligible for listing under this MPDF, properties nominated (including individual buildings, complexes, and districts) must meet National Register eligibility requirements for significance under the chosen criteria. Properties may be significant as outstanding examples of their type or which played a definably significant role in one or more broad patterns of history as presented in the context statement; or they may be significant as representative examples of their type or as reflecting a certain aspect of the history set forth in the context statement. Evaluation of a property's significance must include comparisons with other properties that reflect the same history and/or historical associations.

Examples of specific criteria associations for apartment buildings in Detroit include:

Criterion A:

1. Apartment buildings that possess important associations with the major periods of growth and development of apartment housing in Detroit as defined in Section E, including
    a. The beginnings of apartment house living in the period of the 1890s to about 1910 and the initial development of apartment house districts in the Grand Circus Park area, along and off Woodward to the north, and along E. Jefferson, etc.
    b. The boom period in apartment house development from 1910 to 1929 as it related to these existing areas and the development of new apartment house districts
    c. The second boom period from 1946 to 1970 and the development of new clusters of apartment buildings around the city's edges
    d. Additional areas of significant development that may be demonstrated by new research
2. Apartment buildings that are important in demonstrating the early development of multiple dwelling housing in the city as it relates to providing an alternative to single family housing for middle and upper-middle class residents in already established housing areas
3. Apartment buildings that are important in illustrating the physical growth and development of the city along major transportation routes and in developing neighborhoods.
4. Apartment buildings that possess important associations with the phenomenal economic and population growth of the city in the early decades of the twentieth century and the changing demographics of apartment residents in this era
5. Apartment buildings that are important for their association with the city's various ethnic, racial, religious or social groups; patterns of segregation and/or integration related to them; and the legal and/or social measures used to enforce those patterns.
6. Apartment buildings that are important in reflecting the provision of housing for specific age, gender or other social groups associated with particular demographic or other trends, such as bachelor apartments and senior citizen housing.

7. Apartment buildings that possess important associations with public housing or financial incentives designed to provide affordable housing or support government aims such as housing defense workers.
8. Apartment buildings that are important in illustrating post World War II planning, downtown revitalization projects designed to combat suburbanization, and suburban development on the outskirts of the city.

Criterion B:

1. Apartment buildings that were the residence of persons important to the history of Detroit and which have a direct connection to the significance of that person; for example, the residence of an artist or entertainer significant to Detroit's history who lived in the building during a highly important part of their career; or the apartment of a politician whose experiences while living in the building were instrumental in important policy decisions in their later career.
2. Apartment buildings that are significant as the workplace of persons important to the history of Detroit; for example, the residence of an architect who worked from their apartment and for whom there is no office location with more significant associations to their career.
3. Apartment buildings that are significant for their association with an important developer of apartment buildings, i.e. one who was a leading figure in apartment development in terms of number of buildings or apartments developed, length of time engaged in the business, etc.

Criterion C:

1. Apartment buildings that are important examples of the work of significant architects, landscape architects, planners, and/or engineers, particularly Detroit- or Michigan-based architects, but also including important designers from outside of the city and state
2. Apartment buildings that are important examples of particular forms/footprints characteristic of apartment development in Detroit, e.g. rectangular-plan, round/polygonal, light/courtyard, garden apartments, paired bay front, low-rise, high rise, etc.
3. Apartment buildings that are important examples within a particular architectural style due to their unusually elaborate design and/or use of materials, or that were influential in the stylistic development of apartment buildings, or that are rare or otherwise notable for their design
4. Apartment buildings that exemplify significant changes in architectural or aesthetic movements
5. Apartment buildings that exhibit outstanding characteristics or unusual use of materials influential in the development of apartment construction
6. Apartment buildings that are important in illustrating technological innovations relative to the construction and design of apartments
7. Apartment buildings that possess important associations with developments in building forms or other characteristics in response to changes in health and/or safety regulations or that reflect prevailing ideas about healthful living
8. Apartment buildings that are important examples of trends in interior arrangements or the provision of amenities or services characteristic of their era or whose characteristics reflect significant developments in meeting the needs of or appealing to certain types of tenants

Registration Requirements

To be eligible under this Multiple Property Documentation Form, apartment buildings must possess one or more of the characteristics and qualities described above, and must retain sufficient integrity to illustrate the building's specific association to the historic contexts described in Section E. Integrity is evaluated in relation to seven aspects or qualities identified and defined by the National Park Service as:

Location
Location is the place where the historic property was constructed or the place where the historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved.

Design
Design is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials.

Setting
Setting is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historical role. It involves *how*, not just where, the property is situated and its relationship to surrounding features and open space.

Materials
Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies. Indigenous materials are often the focus of regional building traditions and thereby help define an area's sense of time and place.

Workmanship
Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques.

Feeling
Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character.

Association
Association is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character.

Because feeling and association depend on individual perceptions, their retention *alone* is never sufficient to support eligibility of a property for the National Register.

In general, apartment buildings eligible under this MPDF should retain their character-defining features: the qualities conveyed by the building's materials, features, spaces and finishes. Many Detroit apartment buildings have lost some of these elements, due to deterioration over time, lack of maintenance, or alterations to accommodate new uses and new technology. It is to be expected that common alterations, such as replacement windows and doors and the removal of or damage to architectural and ornamental elements, will not automatically disqualify a building for listing. Such alterations must be evaluated within the context of the building's overall ability to convey the association and feeling related to its significance within the contexts established in Section E. Interior alterations are even more common than exterior alterations, and must also be balanced with evaluation of the overall significance and integrity of the building. The retention of public entries, lobbies, corridors and stairways, including their spatial organization and ornamental detail, are more important than alterations within individual units. Again, the loss of important interior spaces must be evaluated within the context of the building's overall integrity and historic significance before deeming the building eligible or not.

For an apartment building to be individually listed under Criterion C it should:

- Be at least 50 years old, unless a case can be made for exceptional significance under Criteria Consideration G;
- Retain its intact and exposed original exterior wall materials;
- Retain the majority of its historic door and window openings on its primary façade(s), either unaltered, or altered in a manner appropriate to the building's historic character using materials, profiles, and sizes similar to the originals. Evaluation of door and window openings should acknowledge that many buildings have lost much of their historic doors and windows, and integrity in relation to those features should be evaluated in terms of whether there is enough of the historic features left to serve as models or whether there are historic photographs or plans available to guide restoration or appropriate rehabilitation to bring back the historic appearance;
- Retain significant character-defining decorative elements and/or elements intrinsic to its style and plan (e.g. balconies, dormers, etc.); and
- Retain the overall feeling or character of the building for the time period in which it was built

Changes over time in color and materials are acceptable if they are compatible with the building's original design.

For individual listing under Criterion A or to be considered a contributing element to a district under Criterion C, some alteration to the above requirements are acceptable, as long as they do not result in irreversible damage to original fenestration patterns or spaces. Examples of permissible alterations include:

- Alterations to portions of exterior walls if they occur on secondary side elevations or those not visible from the public right-of-way;
- Alterations made in the past that are easily reversible such that the historic character of the property can be restored; and
- Additions that are made on rear elevations or that are not visible from the public right-of-way, that are designed to complement the massing, scale, materials, and character of the original building, and that are removable leaving the original building intact.

Serious losses of integrity that may disqualify a building from listing in the National Register of Historic Places include:

- Alteration or loss of the exterior wall materials on the primary façade(s) and on significant portions of the secondary façade(s) or those visible from the public right-of-way;
- The addition of non-historic cladding materials on the primary façade(s) and on significant portions of the secondary façade(s) or those visible from the public right-of-way;
- Irreversible alterations to the building's door and window openings
- Exterior alterations that are irreversible or that would be extremely difficult, costly or damaging to the building to reverse; and
- Non-historic additions that do not respect the massing, scale, materials, and character of the original building or whose construction has caused irreversible damage to the building's character-defining features.

Individual apartment buildings may also have specific requirements for integrity under the sub-types discussed below.

Property Sub-types

I. Commercial Apartment Buildings

Description

Commercial Apartment Buildings were designed to function as mixed-use retail/residential buildings with a significant ground floor retail component and with multiple self-contained (including private kitchens and baths) apartment units on the upper floors. Commercial Apartments typically had at least two floors of apartments but may have had several more. In form, they may resemble in mass and detail a typical commercial building, or they may reflect a hybrid style with a commercial façade on the street-facing elevation and a light court or courtyard apartment on the side street(s). Commercial Apartments had residential entrances separate from the retail entrances, typically with an entrance vestibule, although this is not a requirement for eligibility. Generally, commercial buildings with office space on the upper floors that were later converted to apartment buildings will not be eligible.

Significance

Commercial Apartments are significant within the general contexts listed in Section E of this MPDF. Commercial Apartments may reflect a significant transitional form from traditional commercial buildings with offices above that were common in downtown Detroit in the period prior to the development of apartment houses. As a property sub-type, they also appeared in city neighborhoods along major commercial corridors and represented transitional housing between the commercial and residential areas of these neighborhoods; they also represented more affordable housing than single-family residences in these outlying districts. Commercial Apartments are significant in Detroit for their ability to illustrate changing residential patterns, building types, and social interactions.

Commercial Apartments may be listed under National Register Criteria A, B, and/or C as outlined above. They will typically be significant at the local level for their contribution to the history of Detroit.

Registration Requirements

A building eligible under the Commercial Apartment property sub-type must retain sufficient integrity of location, design, setting, workmanship, materials, association, and feeling to convey and illustrate its association with the characteristics of the sub-type. Its associations with the historic contexts listed in Section E must be clearly evident.

In addition to the general registration requirements listed above, Commercial Apartments should retain:

- Public-oriented ground-floor space that reflects the typical exterior characteristics of commercial retail space along city streets, such as display windows and public entrances;
- At least six individual, self-contained apartment units on two or more floors above the ground floor;
- Residential entrance(s) separate from the retail entrance(s), either with (typical) or without lobbies or entrance vestibules; and

- Sufficient architectural integrity and historic characteristics to enable identification as the property type, including the appearance and stylistic details of the façade and the basic configuration of the original floor plan (public corridors)

II. Garden Apartment Complex

Description

Garden Apartment Complexes are designed apartment communities consisting of individual buildings or groups of connected buildings designed as multiple dwellings. Designs and floor plans varied, but Garden Apartment Complexes typically contained at least three buildings of two or more stories with at least four self-contained apartments per building. As a property subtype, they usually occupied at least a full city block or more frequently areas larger than a city block with a landscape design that went against the typical city grid and lot spatial organization and included curving streets and large landscaped areas. Because of their space requirements, they usually were constructed in less developed areas where large blocks of land were available, or in previously developed areas that had been cleared through urban renewal or the purchase of large blocks.

Significance

Garden Apartment Complexes are significant within the general contexts listed in Section E of this MPDF. These purpose-built apartment complexes represent the implementation of ideals of city planning developed in the early part of the twentieth century through social theories of healthy living and the Garden City movement and codified by the Federal Housing Administration in the 1930s by its public housing and federally-backed mortgage programs. Garden Apartment Complexes rejected the urban forms of the traditional rectilinear street grid and linear placement of buildings for a flowing, aesthetically pleasing plan that grouped buildings to maximize open space, privacy, sunlight, and airflow. Garden Apartment Complexes were a highly significant development in the history of multiple-dwelling housing in the city of Detroit, and frequently intersect with the major areas of significance related to apartment housing, including architectural and landscape design, urban planning, racial and ethnic heritage, and social history.

Garden Apartment Complexes may be listed under National Register Criteria A, B, and/or C as outlined above. They will typically be significant at the local level for their contribution to the history of the city of Detroit, but may be significant at the state, regional, or national level depending on their area of significance.

Registration Requirements

A building eligible under the Garden Apartment Complex property sub-type must retain sufficient integrity of location, design, setting, workmanship, materials, association, and feeling to convey and illustrate its association with the characteristics of the sub-type. Its associations with the historic contexts listed in Section E must be clearly evident.

In addition to the general registration requirements listed above, Garden Apartment Complexes should retain:

- At least three buildings of two or more stories with at least four self-contained apartment units per building;
- Their original spatial organization, patterns of circulation, landscaped open space, and relationship to other buildings and significant elements within the complex;
- Spatial arrangement of building units in relation to the building plans recommended by the FHA (the strip, T, cross, L, Z, and offset cross or multiple connected units), or which otherwise reflect the principles of garden apartment planning, which emphasize privacy, open space, sunlight, and airflow;
- Reflect the simple aesthetic style recommended by the FHA (e.g. Moderne, Georgian/Colonial, or International style), unless they predate the FHA guidelines;
- A hierarchy of entrances including controlled entrance points to the complexes and multiple main and/or secondary entrances to groups of units; and
- Sufficient architectural integrity and historic characteristics to enable identification as the property type, including the appearance and stylistic details of the façade and the basic configuration of the original site plan and floor plans.

III. Low-Rise Apartment House (Rectangular-plan and Light Court/Courtyard Buildings)

Description

Low-Rise Apartment Houses were designed to function as purpose-built multi-family residences. Low-Rise Apartment Houses had at least two floors, typically three to five stories, but sometimes taller, and not more than seven floors of apartments. A building such as the six-and-one-half-story Barbara Apartments (see Sec. F, 56) marks the upper limit of the Low-Rise Apartment Building. In form, the sub-type encompasses the wide range of exterior and interior forms utilized by architects and designers, including the various geometric forms and light court/courtyard apartments, and can be executed in any of the architectural styles characteristic of their period. Low-Rise Apartment Houses may contain limited retail on the first floor but that retail should be (or have been) oriented toward building residents with minimal exterior display windows, although a separate entrance for retail purposes is acceptable. Low-Rise Apartment Houses are typically single buildings, but they may occur in groupings of two or more individual buildings, particularly when located along major corridors during the post World War II period. However, they are distinct from Garden Apartment Complexes.

Significance

Low-Rise Apartment Houses are significant within the general contexts listed in Section E of this MPDF. The Low-Rise Apartment House is by far the most numerous and characteristic of the various apartment types in the city of Detroit. It was one of the earliest and most recognizable forms of a new building type designed purposely to house multiple families in the city in the late nineteenth century,

and it remained the most prevalent form for multiple family dwellings to the end of the context period (1970). Low-Rise Apartment Houses were highly significant in the development of apartment housing in the city of Detroit, and their significance frequently reflects other major areas of significance related to apartment housing, including architectural and landscape design, urban planning, racial and ethnic heritage, transportation, and social history.

Low-Rise Apartment Houses may be listed under National Register Criteria A, B, and/or C as outlined above. They will typically be significant at the local level for their contribution to the history of the city of Detroit, but may be significant at the state, regional, or national level depending on their area of significance.

Registration Requirements

A building eligible under the Low-Rise Apartment House property sub-type must retain sufficient integrity of location, design, setting, workmanship, materials, association, and feeling to convey and illustrate its association with the characteristics of the sub-type. Its associations with the historic contexts listed in Section E must be clearly evident.

In addition to the general registration requirements listed above, Low-Rise Apartment Houses should retain:

- At least six self-contained (kitchens and baths) apartment units on two or more floors;
- In general, the characteristic forms (geometric, courtyard, etc.) and styles of apartment houses of their period. However, outstanding or representative examples of unique or distinctive forms or styles not covered in the context document may be eligible if they can be demonstrated as significant or representative within their historic context(s) and they meet other registration requirements;
- At a minimum a single public entry door with secondary entrances permissible (but not separate exterior entries for each unit);
- No or limited retail on the first floor, with the exception of services and amenities targeted primarily at residents;
- A public vestibule and/or lobby with shared circulation (stairways, elevators, corridors); and
- Sufficient architectural integrity and historic characteristics to enable identification as the property type, including the appearance and stylistic details of the façade and the basic configuration of the original floor plan (public corridors).

IV. High-Rise Apartment House

Description

High-Rise Apartment Houses were designed to function as purpose-built multi-family residences. High-Rise Apartment Houses have more than seven floors of apartments, typically ten or more floors. Due to

their size and the construction techniques available, High-Rise Apartment Houses are typically in the geometric (rectangular or square block) forms but occasionally have irregular footprints or courtyards. They can be executed in any of the architectural styles characteristic of their period but they usually trend towards more formalistic or high-style expressions of those styles and are frequently designed by well-known local, state, and national architects. High-Rise Apartment Houses may contain limited retail on the first floor but that retail should be (or have been) oriented toward building residents with minimal exterior display windows, although a separate entrance for retail purposes is acceptable. High-Rise Apartment Houses, particularly apartment hotels and luxury apartments, frequently have or had amenities such as communal dining and recreation facilities and other services oriented toward residents, but this is not a requirement for eligibility. High-Rise Apartment Houses are almost always single buildings, but they may occur in groupings of two to four individual buildings, particularly in the period of luxury apartment building construction in the 1950s and 1960s. The sub-type of High-Rise Apartment Houses also include the variant of Apartment Hotels which are typically indistinguishable from regular High-Rise Apartment Houses on the exterior but whose clientele and sometimes interior arrangements reflected a mixed long-term and transient population.

Significance

High-Rise Apartment Houses are significant within the general contexts listed in Section E of this MPDF. Although High-Rise Apartment Houses are not common or widespread through the city, they do reflect a significant and influential sub-type of multi-family housing in the city. As hotels were common housing for transients in the late nineteenth century, apartment hotels were a variation on the familiar, and represented an important transitional form between hotels and high-rise apartment buildings. High-Rise Apartment Houses were an important form across every economic and social group, catering to the luxury housing market but also representing an economical and efficient housing option for the middle and working classes, subsidized housing, and senior citizen housing. In Detroit, High-Rise Apartment Houses often illustrate the influence of technology and construction methods (such as Albert Kahn's use of reinforced concrete in the Palms Apartment House). They also reflect trends in population types, such as buildings built as bachelor hotels or for retirees. High-Rise Apartments from the period covered by this context statement tend to be located in the downtown core, along the Detroit River off Jefferson Avenue, or in the urban renewal districts of Lafayette Park and Elmwood Park. The significance of High-Rise Apartments frequently reflects other major areas of significance related to apartment housing, including architectural and landscape design, urban planning, racial and ethnic heritage, and social history.

High-Rise Apartment Houses may be listed under National Register Criteria A, B, and/or C as outlined above. They will typically be significant at the local level for their contribution to the history of the city of Detroit, but may be significant at the state, regional, or national level depending on their area of significance.

Registration Requirements

A building eligible under the High-Rise Apartment House property sub-type must retain sufficient integrity of location, design, setting, workmanship, materials, association, and feeling to convey and illustrate its association with the characteristics of the sub-type. Its associations with the historic contexts listed in Section E must be clearly evident.

In addition to the general registration requirements listed above, High-Rise Apartment Houses should retain:

- Apartment units on seven or more floors;
- In general, the characteristic forms (geometric, courtyard, etc.) and styles of apartment houses of their period. However, outstanding or representative examples of unique or distinctive forms or styles not covered in the context document may be eligible if they can be demonstrated as significant or representative within their historic context(s) and they meet other registration requirements;
- At a minimum a single public entry door with secondary entrances permissible;
- No or limited retail on the first floor, with the exception of services and amenities targeted primarily at residents;
- A public vestibule and/or lobby with shared circulation (stairways, elevators, corridors); and
- Sufficient architectural integrity and historic characteristics to enable identification as the property type, including the appearance and stylistic details of the façade and the basic configuration of the original floor plan (public corridors).

G. Geographical Data

The geographical limits are apartment complexes within the municipal boundaries of the City of Detroit.

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H. Summary of Identification and Evaluation Methods

This Detroit Apartment Buildings multiple property documentation form resulted in part from a Reconnaissance-level Survey of Residential Neighborhoods in Detroit carried out in 2012-13 by consultants Mead & Hunt, Inc., in association with Kidorf Preservation Consulting for the State Historic Preservation Office, Michigan State Housing Development Authority. Not a building-by-building survey, the reconnaissance-level survey project was a preliminary look at all residential areas of the city not previously listed as historic districts either in the National Register of Historic Places or as designated by the city of Detroit or previously evaluated as eligible for the National Register through SHPO reviews of federally funded activities. The survey resulted in a *Reconnaissance-level Survey Report: Residential Neighborhoods in Detroit,* published in May 2013. This contained summary descriptions, with some historical background, of the reviewed residential neighborhoods in four quadrants of the city defined for the project and, for each neighborhood, recommendations for national register-eligible districts and individual properties and for areas and properties meriting further study. These determinations were as fully defined as possible but were nevertheless preliminary because based almost solely on visual inspection without any property-specific historical research. The immediate intent was to provide a basis for the SHPO's evaluation of housing in Detroit proposed for rehabilitation or demolition using federal funds – approximately 1000-1500 projects per year. The more long-range goal was to provide a basis for focusing further efforts to document Detroit's historically significant buildings and neighborhoods.

While the report made no recommendation for further study of apartment buildings in the city, it did contain preliminary determinations of national register eligibility for a number of individual apartment buildings, along with a few apartment building districts. These newly identified examples, together with the many other examples located in already listed national register and city districts and listed individually, along with other examples previously identified but not designated, provided further evidence of the great importance and diversity of the city's apartment buildings as a historic property type. Even as the survey was being carried out, requests to SHPO for eligibility determinations for individual apartment buildings highlighted the lack of context information on Detroit's apartment buildings to assist SHPO in reviewing these buildings.

This Detroit Apartment Buildings MPDF project was developed to remedy that lack and to provide historical information that will facilitate making informed eligibility determinations for these buildings in the future. The project specs developed by SHPO in consultation with the city of Detroit's Historic Designation Advisory Board staff did not include any survey component but did include (1) research on the historical and architectural background of apartment building development and design within the boundaries of the city of Detroit from the late nineteenth century to 1970 to provide material for developing a historic context statement for Detroit's apartment buildings and (2) the preparation of this MPDF.

This multiple property documentation form was prepared by Quinn Evans Architects under contract to the Michigan State Historic Preservation Office, a division of the Michigan State Housing Development Authority. The goal of the project was to promote revitalization efforts and the preservation of history in the city of Detroit by providing a more complete understanding of the city's building stock, demonstrating how these buildings contributed to the development of the city and its current

appearance, enhancing sense of place in the city's neighborhoods, assisting in future planning efforts, and facilitating the rehabilitation of these properties through the utilization of federal historic tax credits.

Archival research was conducted primarily at repositories within the city of Detroit, including the Burton Historical Collection of the Detroit Public Library, the City of Detroit Historic Designation Advisory Board collections, and the Reuther Library at Wayne State University. Other significant resources included previously completed NRHP nominations for local historic districts and apartment complexes within the city, online Sanborn Map collections from ProQuest, online historic aerial images from Wayne State University, and secondary sources from scholarly books and journals. Both the State Historic Preservation Office and stakeholders in the city of Detroit provided significant review and input for the draft historic contexts, suggesting refinements and further areas of research. Detroit stakeholders included the members and staff of the Historic Designation Advisory Board, Historic District Commission, City Planning Department, and the Detroit Preservation Specialist for the Michigan Historic Preservation Network.

In addition to the development of general historic contexts tracing the history of apartment development in the city, the archival research provided valuable information on the construction of individual apartments and complexes that enhanced the identification of specific types and categories of properties and the assessment of their historic significance. The period of significance, 1892-1970, was chosen to capture the earliest extant apartment buildings at one end, and the last major boom of apartment building at the other. While the end date is slightly less than 50 years, extension of the period to 1970 will capture those properties that are likely to gain significance within the next few years.

The project scope did not provide for a comprehensive survey of every extant apartment building in the city. Previous reconnaissance level surveys and NRHP district nominations were used as a base for identifying potential properties and extensive use was made of mapping tools including ArcGIS databases, Google Earth/Streetview, and Bing Birds-eye images to identify concentrations of apartment buildings, their typical forms, and characteristic architectural styles. These tools were supplemented by limited field investigations to confirm the gathered data.

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: COVER DOCUMENTATION

Multiple Name: Apartment Buildings in Detroit, Michigan, 1892-1970 MPS

State & County: ,

Date Received: 5/26/2017 Date of 45th Day: 7/10/2017

Reference number: MC100001293

Reason For Review:

__ Appeal	__ PDIL	__ Text/Data Issue
__ SHPO Request	__ Landscape	__ Photo
__ Waiver	__ National	__ Map/Boundary
__ Resubmission	__ Mobile Resource	__ Period
__ Other	__ TCP	__ Less than 50 years
	__ CLG	

__X__ Accept _____ Return _____ Reject __7/10/2017__ Date

Abstract/Summary Comments:

Recommendation/ Criteria: Accept MPS cover.

Reviewer Patrick Andrus Patrick Andrus Discipline Historian

Telephone (202)354-2218 Date 7/10/2017

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.

Certified Local Government
National Register Nomination Review Report

Michigan State Historic Preservation Office
Michigan State Housing Development Authority

Name of Property: Apartment Buildings in Detroit, 1892-1970, Multiple Property Documentation Form
Address: Various
Owner: Various
Date Complete Nomination Approved by the SHPO:

****

The Certified Local Government (CLG) agrees with the SHPO to expedite the review period for this nomination.

YES _____ (date of agreement) _____ NO _____

_____
Signature of CLG Commission Chairperson Date

_____
Signature of Elected Chief Official Date

****

Date(s) of commission meeting(s) when the nomination was reviewed:

Date of written notice to property owner of commission meeting:

The CLG provided the following opportunities for public participation in the review of this nomination:

Were any written comments received by the CLG? YES _____ NO _____

Was the nomination form distributed to CLG commission members? YES _____NO _____

Was a site visit made to the property by CLG commission members? YES _____NO _____
If yes, when? _____

Did the CLG seek assistance of the SHPO in evaluating the eligibility of this property for the National Register? YES _____ NO _____

VERIFICATION of Professional Qualifications of Commission in accordance with 36 CFR 61, Appendix 1, of Michigan's Certified Local Government Program.
List those commission members who meet the 36 CFR 61 qualifications required to review this type of resource.

Commission Member **Professional Qualifications**

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

Was an outside consultant used? YES _____ NO _____

If yes, provide the name and list the 36 CFR 61 qualifications the person meets:

The CLG Commission finds that the property meets the following National Register criteria of significance:

The CLG Commision finds that the property meets the National Register standards of integrity.
YES _____ NO _____

Recommendation of CLG Commission:
APPROVAL _____
DENIAL _____ (specify reasons on a separate sheet of paper)

_____

Signature of Chief Elected Official Date

Date of transmittal of this report to the SHPO _____

Date of receipt of this report by the SHPO _____

RICK SNYDER
GOVERNOR

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

EARL J. POLESKI
EXECUTIVE DIRECTOR

May 22, 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 National Register of Historic Places Multiple Property Documentation Form for the **Apartment Buildings in Detroit, Michigan, 1892-1970**. We enclose a copy of our notification and request for comments regarding this nomination to the city of Detroit, a Certified Local Government. At the time of this submission our office has not received a response. This Multiple Property Documentation Form is being submitted for listing in the National Register. No written comments concerning this nomination were submitted to us prior to our forwarding this nomination to you.

Questions concerning this nomination should be addressed to Todd A. Walsh, Interim National Register Coordinator, at (517) 373-1979 or WalshT@michigan.gov.

Sincerely yours,

Brian D. Conway
State Historic Preservation Officer