

**United States Department of the Interior
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**National Register of Historic Places
Inventory—Nomination Form**

received **MAR 19 1986**

date entered **MAY 1 1986**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

Historical Resources of the University-Cultural Center:
historic Partial Inventory—Historic and Architectural Resources in Phase II Project Area
and/or common N/A

2. Location

street & number Streets of Project Area, Detroit, Michigan N/A not for publication
city, town Detroit N/A vicinity of
state Michigan code 026 county Wayne code 163

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
Multiple Resource	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple Owners (see attached list)

street & number

city, town N/A vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Wayne County Register of Deeds

street & number City-County Building

city, town Detroit state Michigan

6. Representation in Existing Surveys

title Detroit Urban Conservation Project has this property been determined eligible? N/A
yes no

date 1976-1977 federal X state county X local

depository for survey records Michigan Bureau of History

city, town Lansing state Michigan

7. Description

Condition excellent good fair deteriorated ruins unexposed**Check one** unaltered altered**Check one** original site moved date _____

Describe the present and original (if known) physical appearance

See attached continuation sheets.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input checked="" type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify) Housing

Specific dates See inventory **Builder/Architect** See inventory

Statement of Significance (in one paragraph)

See attached continuation sheets.

9. Major Bibliographical References

See general and individual property bibliographies

10. Geographical Data

Acreege of nominated property See attached

Quadrangle name Detroit, Michigan—Ontario

Quadrangle scale 1:24000

UTM References

A

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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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E

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F

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G

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H

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Verbal boundary description and justification

See individual properties

List all states and counties for properties overlapping state or county boundaries

state NA code county code

state code county code

11. Form Prepared By

name/title Thomas A. Klug, Project Manager

organization Preservation Wayne date 12/85

street & number 4735 Cass Avenue telephone (313) 577-3559

city or town Detroit state Michigan

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Maretha M. Bigelow

title Director, Bureau of History date 3/13/86

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I hereby certify that this property is included in the National Register

See Continuation Sheet for listing date
Keeper of the National Register

Attest: date

Chief of Registration

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INTRODUCTION

This document contains nomination materials for three historically and architecturally significant structures in Detroit, Michigan.

As no archeological work was done as part of this study, this nomination gives no consideration to possible archeological sites within the Study Area.

The Study Area of this Multiple Resource Nomination is known as the University Cultural Center (UCC), located along Woodward Avenue in Detroit's inner city between the downtown Central Business District and the New Center business district at Grand Boulevard. The core of the UCC is located at the Woodward Avenue sites of the Detroit Public Library and the Institute of Arts. The boundaries of the UCC extend westward to the Lodge Expressway (US-10), taking in most of the main campus of Wayne State University, and to the Chrysler Expressway (I-75) on the east. The northern line is located at the Grand Trunk railway tracks, and the southern border follows Selden from the Lodge to Cass, Parsons between Cass and Woodward, E. Willis from Woodward to John R, one block of E. Canfield from John R to Brush, and finally E. Warren from Brush to I-75.

The UCC is rich in historically and architecturally significant structures and the following are among those already on the National Register: the distinguished residences of David Whitney, Colonel Frank J. Hecker, George L Beecher, Lemuel C. Bowen, and David Mackenzie; the Institute of Arts, Hilberry Theatre, Scarab Club, and Orchestra Hall; the Public Library, Rackham Memorial, and the Maccabees Building, and Wayne State's Old Main. There are also several historic districts within the UCC: splendid residences on two blocks of E. Ferry and one block of W. Canfield, and the Frederick Street district; separate Cultural Center and Wayne State University historic districts, each comprised of three structures; and a thematic district of Woodward Avenue religious institutions that includes two churches in the UCC. In addition, eleven other structures within the UCC were offered for nomination to the National Register following a summer 1984 research project (known as Phase I.) conducted by Preservation Wayne and funded by a grant from the Michigan Bureau of History.

Preservation Wayne was founded in 1975 by students at Wayne State University with the goal of promoting and assisting the preservation of structures having historic and architectural importance. Through the identification and documentation of significant structures, Preservation Wayne immediately began to lobby on behalf of those structures and influence planning decisions by major institutions in the area. To this end, in 1978 Preservation Wayne undertook its own historic buildings survey of buildings owned by the University. Two years earlier, many

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Wayne members worked on the Detroit Urban Conservation Project, surveying and photographing every building within the area bounded by Grand Boulevard and a block by block survey for the remainder of the city..

The survey area of the 1984 Phase I. project covered an area from W. Warren to the Ford Expressway (I-94), and from Woodward on the east to Second Avenue (known as Gullen Mall on the Wayne State campus) on the west. While Phase I. was still underway, the two member project staff and an advisory board made up of experts in history and architecture decided that fourteen buildings (one church, seven single family residential structures, and six apartment buildings) located west of Gullen Mall on Wayne State's campus should be researched as part of a Phase II. project. On the basis of the evidence gathered by a team of volunteer researchers, those among the fourteen buildings that met National Register creteria would then be offered in nomination.

Preservation Wayne applied for and received a grant from the Bureau of History, Michigan Department of State, to pursue its Phase II. project which began on July 23, 1985. As was the case with Phase I., the grant was coordinated through Wayne State's Office of Research and Sponsored Programs and the History Department. Much of the labor required for in-depth building research was supplied by some fifteen volunteers from Preservation Wayne, Wayne State University, and Lawrence Institute of Technology.

At the third meeting of the advisory board held on August 7, 1985, advisors and project staff analyzed the body of research accumulated to that point and determined that only three out of the fourteen buildings under consideration met National Register criteria. Those three buildings - St. Andrew's Memorial Episcopal Church, the Santa Fe Apartments, and the Chatsworth Apartments - are presented in this document for nomination to the National Register.

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PHYSICAL FEATURES OF THE UNIVERSITY - CULTURAL CENTER AREA

The University Cultural Center (UCC) study area is situated in Detroit, Michigan. It consists of 1.25 square miles, has a population of about 10,000 and falls within the southern range of the Woodward Avenue Corridor which begins just above the Central Business District at the Fisher Expressway and extends in a northerly direction to the Detroit city limits at 8 Mile Road. The sides of the Woodward Corridor are formed by the Lodge and Chrysler Expressways. Historically, Woodward Avenue has been the central axis of development for Detroit and much of the metropolitan area. The movement of population out along Woodward began after the Civil War and most of the original development was by relatively wealthy middle class people of a white, Anglo-Saxon, and Protestant background. Throughout the Woodward Corridor, they left their mark in the form of surviving and once fashionable residences, churches, commercial structures, and in the monuments to education and the arts that form the inner core of the UCC.

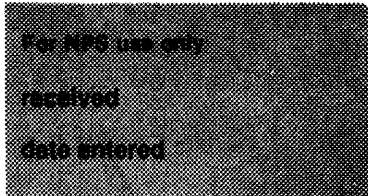
On several sides the UCC faces other historic districts. To the north at Grand Boulevard, and oriented around the General Motors and Fisher buildings designed by Albert Kahn in the 1920's, is the locally designated New Center historic district. It extends northwards into an area of once high class residences and apartment buildings. Beginning at Trumbull Avenue and to the west of the UCC is the Woodbridge historic district. The Woodbridge district primarily consists of late 19th century residential structures. East of Woodward, between Mack and the Fisher Expressway (I-75), is the Woodward East historic district of 1870 to 1890 upper class residential structures.

General access to the UCC is obtained by means of a comprehensive expressway system which connects the area to the surrounding region. Although regular bus transportation carries some students and employees into the UCC, the most frequent mode of transportation is the automobile.

The streets in the vicinity of the UCC are a combination of one and two way avenues that are laid out in a conventional grid pattern. The most travelled streets are Woodward, Cass, Warren, and Forest. Within the UCC, Woodward and Cass convey traffic from a mixed section of residences and commercial buildings on the south, through the UCC core between Forest and the Ford Expressway, to the business and manufacturing district at the northern end of the Study Area. Since the 1940's, City plans have envisioned a ring of avenues surrounding the inner core of the UCC. Today, Warren, St. Antoine, and Third (or Anthony Wayne Dr.) avenues encompass much of Wayne State University and the Cultural Center institutions. The northern portion of the ring has not been completed, although Palmer could conceivably be developed as a widened avenue or boulevard from Cass Avenue through to St. Antoine.

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Since the construction of the Art Institute and Public Library at their present Woodward sites in the 1910's and 1920's, streets and more lately expressways have provided the UCC with a geographic identity. To take just a few examples: in the 1910's the closing of Frederick Street between Woodward and John R made possible the subsequent building of the Institute of Arts and the spacious landscaping that surrounds it. After World War II., the growth of the Wayne State campus emerged out of the closing if not elimination of portions of Second, Putnam, Merrick, W. Kirby and W. Ferry. And an expressway network, as a further example, bounds most of the UCC study area, although there is not a clear line of demarcation on the south between the UCC and the Fisher Expressway.

The UCC contains three main categories of buildings. First, there are public oriented structures such as the main Cultural Center institutions, educational buildings, and churches. A second group consists of commercial and manufacturing establishments. And residential buildings, both single family dwelling and medium to large apartment buildings, comprise the third group of structures in the UCC.

Today, the public oriented buildings serving education and the arts give the UCC its thematic identity. Such buildings include the Detroit Public Library, the Detroit Institute of Arts, the Detroit Historical Museum, the Detroit Science Center, the Rackham Memorial Building, and the Center for Creative Studies complex located east of John R. One of Woodward's rare portals or open spaces is formed at the sites of the Library and Art Institute. Both buildings are situated on single large city blocks and are built quite some distance back from the forward property lines, unlike most of the unplanned development along Woodward that has led to the crowding and perceptual narrowing of the city's central avenue.

West of Cass Avenue, modernistic Wayne State University buildings occupy the landscape. Of the structures created specifically for the University, the earliest date from the late 1940's. Most University buildings were erected during the 1950's and 1960's, a time when the institution underwent its greatest physical expansion as it moved northwards and westwards into what originally had been a quiet and undisturbed middle-class residential neighborhood. Among the buildings of this period are the McGregor Memorial Conference Center, the College of Education building, and DeRoy Auditorium - all designed by Minoru Yamasaki. Also during the 1960's the University constructed its large Matthai athletic complex between the Lodge Expressway and Trumbull.

A number of churches and former synagogues stand in the UCC. The movement of population out along Woodward during the second half of the 19th century was accompanied by the construction of fine churches along the eastern side of the avenue. The First Congregational Church (1881), St. Paul's P.E. Cathedral (1908-11), and St. Joseph's P.E. Church (1896) continued that pattern into the UCC. All three of these, in addition, are listed on the National Register. Religious buildings also stand on other avenues and streets: the historic Cass Avenue Methodist Episcopal Church (1891) at Cass and Selden, the nominated St. Andrews Memorial Episcopal Church (1902) at what was once Fourth and Putnam, as well as remnants of synagogues that were once quite common east of John R.

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Commercial and some light manufacturing structures form the second major category of buildings in the UCC. Thriving businesses once occupied the lots along Woodward and Cass. In the past, much commercial activity centered upon the automobile industry and is best exemplified at 5800 Cass by the Cass Motor Sales building constructed in 1928. Designed in the Art Deco fashion by Charles Agree, the building was planned as a three story structure that integrated an automobile showroom, repair facilities, storage, and offices under a single roof. Today, commercial establishments in the UCC are dependent on meeting the demands of students and employees who reside elsewhere and use the UCC during weekdays.

Residential buildings are the third building category. Today, single family detached homes are rare within the UCC. In addition, some 97% of the 6,723 year round housing units in the UCC are renter, not owner occupied. And the great majority of general residential structures in the area were built before 1914. Buildings constructed before 1914 comprise 88% of general residential structures in the section of the Woodward Corridor south of the Ford Expressway, disproportionately more than the 13% for Detroit at large.

In the southern reaches of the UCC one finds a large concentration of apartment buildings. Second Avenue and adjoining blocks host apartment buildings constructed between the mid-1890's (such as the National Register listed Coronado Apartment at the corner of Second and Selden) and 1930, mainly in the four and five story range. To the north of this are the occasional streets or entire blocks given over to apartments. Six such buildings, built between 1913 and 1928, stand on Merrick between Second and Third, including the nominated Sante Fe and nine story Chatsworth Apartments. A group of medium size apartments share the same block with the Verona Apartments (1894-96), the latter located at the northeast corner of Cass and W. Ferry and nominated to the National Register as part of the 1984 Phase I. Project. The largest apartment buildings, apartment hotels, and hotels stand between nine and thirteen stories and date from Detroit's building boom of the 1920's. Three are located within the immediate neighborhood of the main Wayne State campus; the nominated Chatsworth, Mackenzie Hall at Cass and Putnam (originally Webster Hall Hotel, this building now houses University offices and was nominated in Phase I), and the Belcrest Apartments (listed on the National Register) at 5440 Cass. East of Woodward, the Park Shelton and the Art Centre Apartments overlook the northern edge of the Institute of Arts.

In the past, a great number of single family dwellings covered the Wayne State campus west of Cass. Nearly all have long ago been demolished in the wake of University expansion. Yet, in the midst of large and modern University buildings a number of former residences remain and function as either office or classroom space. East of Cass, five survivors considered of historic and architectural importance were nominated to the National Register in Phase I.: the Linsell, Rands, Jacob, Sprague and Strasburg houses. The University continues to use a series of six former residences (built between 1893 and 1915) on the north side of Putnam between Gullen Mall and Third, although the Phase II. project has concluded that

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none warrent nomination to the National Register. Current University plans are to demolish these structure within the next year.

A group of historic houses can be found along Woodward, although they have long since taken on commercial, educational, or other non residential functions. The East Ferry and West Canfield districts are comprised of a large number of historic residential properties.

Today, the appearance of the Survey Area (between W. Warren and I-94, Gullen Mall and the Lodge Expressway) is a complete departure from the way it looked before World War II. In the past, the Survey Area was host to a community of middle class Detroit homeowners and apartment dwellers. The original building stock of the Survey Area was constructed from the 1880's to the 1920's. Now, all that remains of the original neighborhood are fourteen structures: five apartment buildings, seven houses, and St. Andrew's Memorial Church. Wayne State University, which owns practically all the land in the Survey Area, is intent upon eliminating the six houses along Putnam between Second and Third by the spring of 1986. In addition to the fourteen older structures, the area also contains eight academic buildings of Wayne State dating from the late 1940's to the early 1970's, as well as a large, above ground, parking structure.

Like the dwellings and stores, streets that once serviced the community that inhabited the Survey Area have also been erased in the wake of University expansion and the construction of the Lodge Expressway - both symptomatic of a process of development in the UCC that has been going on since the 1940's. New avenues (such as Anthony Wayne Drive) have been constructed, most original streets have been closed and converted into pedestrian malls (Second Avenue has become Gullen Mall, for example, and the University recently completed a mall on Merrick between Second and Third), and streets eliminated entirely.

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HISTORICAL OVERVIEW OF THE UNIVERSITY CULTURAL CENTER: THE LAST ONE HUNDRED YEARS

The three nominated properties (and the eleven other structures noted in the appendix) embody different stages in Detroit's historical development as it occurred within the boundaries of the University Cultural Center (UCC). The objective of this sketch is to situate these structures in the transformation of the UCC from the middle class, Protestant residential neighborhood of the late 19th century, to the area of mixed use residential, commercial, and institutional structures between 1900 and 1940, to the increasingly institution dominated, inner city district paced by the growth of Wayne State University since the 1940's.

The story of the transformation of the UCC was told in the historical overview provided in the Phase I. document. This Phase II. document adds more specific information concerning the following: the founding and evolution of religious institutions in the UCC; the patterns of residential and demographic development in the survey area at the turn of the century; and the evolution of fashionable flats and apartment buildings from the mid-1800's through the 1920's.

The parish and church of St. Andrew's, founded in the 1880's, represent the earliest settlement of the northwestern sector of the UCC by a Protestant and largely middle class population. As such, the institution of St. Andrew's stands as an example of the white, middle class, Protestant, and residential basis of the UCC and, indeed, of Detroit's entire Woodward Corridor, in the late 19th and early 20th centuries. Initially as an Episcopal mission, and later as a full fledged parish, St. Andrew's has served for a century as a barometer of change not only of its immediate neighborhood, but of metropolitan Detroit as well.

Like St. Andrew's, the Sante Fe and Chatsworth Apartments (constructed during Detroit's building boom of the 1920's) reflect the changes that have occurred in the UCC. The fine and attractive flats and apartment buildings of the 1890-1930 era reflect not only an evolution in construction techniques and architectural styles, but even more the constancy of peculiar features of middle class urban life. Desiring the satisfaction of a much cherished 'home,' yet unwilling to bother with the expense and inconvenience involved in home maintenance, some relatively affluent professionals and business people in Detroit in the 1890's began to set up house in luxury flats (much as the same class of people started to do in New York twenty years before). The same class of people provided the economic demand for well crafted apartment buildings like the Sante Fe and Chatsworth in the 1920's. Yet, by this latter date, the UCC had also changed, marked by the increase in commercial establishments, the organization of educational and cultural institutions, and the diversification of the population along racial, ethnic, and religious lines. Such land use and demographic changes provided a context for the high class, high rise apartment buildings of the 1920's.

These same physical and demographic changes also turned the UCC into a select realm for the expansion of institutions - Wayne State University, in particular. The conversion of some former residential structures to institutional functions, and

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later their widespread destruction, revolutionized the physical appearance of the UCC. As the population within the UCC declined in absolute numbers after the 1940's, there was also a shift in housing preference from single family detached homes to apartment buildings (or to recently constructed renter occupied townhouses). Buildings such as the Sante Fe and Chatsworth thus capture the middle class housing demand that made their construction possible in the 1920's, and the needs of students and professionals associated with UCC institutions that make their continued use possible in the present.

Since the late 19th century, what is now known as the UCC has been a choice site for the location of religious institutions. Some of those institutions possess historic significance, and some of the churches/synagogues are of considerable architectural importance. A National Register Thematic Historic District, entitled "Religious Structures of Woodward Avenue," lists two churches located within the UCC: the Episcopalian Cathedral Church of St. Paul (4800 Woodward) and St. Joseph's Episcopal Church (5930 Woodward, now Holy Rosary Roman Catholic Church). The National Register also contains the Cass Avenue Methodist Episcopal Church (3901 Cass) and the First Church of Christ, Scientist (4745 Cass Avenue), now the W.S.U. Hilberry Theatre. All of these religious structures were built by accomplished architects between 1883 (the chapel of Cass Avenue Methodist) and 1916. This nomination adds St. Andrew's Memorial Episcopal Church. While its church building was completed in 1902, St. Andrew's dates itself to the founding of an Episcopal mission in 1885 in the vicinity of Merrick and Fourth.

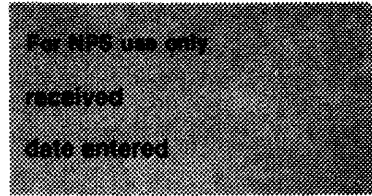
Religion tends to reflect underlying racial, ethnic, and class identities of people within the society at large. As the UCC underwent demographic and social change beginning in the late 19th century, the UCC has also been marked by changes in the number and character of religious bodies. From the 1880's through the 1920's the number of religious institutions in the UCC doubled every twenty years. Accompanying this was a diversification of denominations and creeds.

In the 1880's, when residential development had begun to creep northwards into the UCC, the area had only a few mainstream Protestant churches. The initial settlers of the UCC were white, middle class, Protestant, and of Anglo-Saxon parentage. These were the kinds of people who laid the foundations for such Episcopalian parishes as St. Andrew's and St. Joseph's. By the mid-1920's, many religious establishments of diverse denominations and creeds existed within the UCC, especially from Woodward eastward to Hastings. The details of this religious transformation of the UCC from the 1880's to the 1920's can be understood with an examination of the area at three points in time: 1886, 1906, and 1926.

In 1886, the Detroit City Directory indicates that seven churches, all Protestant, existed within the boundaries of the UCC. Three alone were Episcopalian: Emmanuel Church (founded in 1857) on Alexandrine between Woodward and

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Cass; St. Joseph's Memorial (1884) at Woodward and Medbury; and St. Andrew's Mission at Fourth and Putnam. By the mid-1880's, organized religion had spread into relatively undeveloped areas as far north as Putnam or Medbury. That both of the most northern churches were Episcopalian is testimony to the urban missionary activities of the Michigan Diocese in the 1870's and 1880's.

It appears that Westminster Presbyterian Church, organized in 1857, was the first church to settle in the UCC when it moved to the corner of Woodward and Parsons in 1873. It was followed a year later by Emmanuel Episcopal Church which set up on the west side of Woodward between Fremont and Forest. The Westminster and Emmanuel Buildings no longer exist. The oldest remaining church buildings in the UCC were both constructed in 1891: the Cass Avenue Methodist Episcopal Church, and the former building of the Forest Avenue Presbyterian Church at the corner of Forest and Second. By comparison, St. Andrew's Memorial Episcopal traces its origins as a parish to 1885, and its church building to 1902 (although the architectural plans were completed in 1893-94). As an organized religious body that originally developed in the UCC, St. Andrew's is the second oldest that still exists.

By the early 1900's, religious buildings had filled in and extended to the borders of the UCC. In 1906, the UCC was still overwhelmingly Protestant, but there was greater diversity among the denominations than twenty years before. A total of 13 religious organizations in the UCC were listed in the City Directory in 1906. One-half were represented by the Presbyterians and Methodists. There were also two Baptist, two Christian Scientist, and one Congregationalist building, and even one distant Roman Catholic church (the Polish parish of St. Josephat's at E. Canfield and Hastings).

The advent and growth of the automobile industry converted Detroit into a full fledged mass production city, leading to an increase in population and in the number of lives dependent on the manufacture and sale of automobiles. The population of the city grew four and one-half times between 1900 and 1930, hitting the 1.5 million mark at the time of the Great Depression. At the turn of the century, commercialization and institutional growth was still in the future of the UCC. The area was highly residential, with a few luxury flats located at scattered spots, and there were some as yet undeveloped tracts of land (especially on the old Cass Farm north of Warren between Cass and Third). By the mid-1920's, the city's population had become larger and more ethnically and racially diverse, and this was reflected in the UCC. Although the UCC area west of Woodward remained largely white and middle class, the section east of Woodward made a transition to a more Eastern European, Jewish, and Black population.

These changes were observable in the religious patterns of the UCC. The 1925-26 City Directory notes some 25 religious institutions in the UCC. The Episcopalians, Presbyterians and Methodists had only four buildings in the UCC at this date, although the conversion of St. Paul's parish at Woodward and Hancock

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into the Diocese's Cathedral Church circa 1910 made the UCC strategically important for the Episcopalians. The Baptists had two churches in the UCC: the old one at Warren and Third, and the newer First Roumanian Baptist at Hastings and E. Kirby. Two Catholic Churches served the UCC, St. Josephat's and the Church of Our Lady of the Rosary, the latter taking over the building of St. Joseph's Episcopal at Medbury and Woodward in 1907. The Bethel African Methodist Episcopal Church was located at Frederick and St. Antoine in the mid-1920's, as were five synagogues in an area between E. Willis and Medbury, Brush and Hastings. There was also a smattering of non-denominational groups, some of them concentrated on W. Forest: the Universalists at Cass, the Christian Missionary Alliance at Second, and the Pentacostal Assembly at Fourth.

In view of the population decline in the UCC which began in the 1940's and 1950's, it is remarkable that religious institutions have continued to remain and function in the area. The survival of such bodies as St. Andrew's, Cass Methodist, the Universalist Church, or the modernistic buildings of the Bethel A.M.E. and Plymouth Congregational churches at Warren and St. Antoine is due to several strategies. St. Andrew's, for example, has for decades targeted the student body of W.S.U., becoming the sole "unofficial" church of the University. St. Andrew's and others are also motivated by the idea of service to the inner city, the area that created them in the late 19th and early 20th centuries, and prefer this to fleeing to the suburbs. And like other inner city Detroit churches, those of the UCC draw upon members who have long since moved to other parts of the city or into the suburbs.

Not until the 1810's did Protestantism achieve a regular form of organization in Detroit. Until that time, Detroit had been solidly Roman Catholic - a result of the city's founding as a military and trading post by the French government in the early 18th century. Leading Protestant citizens were responsible for attracting the first Protestant minister to settle in Detroit, the Rev. John Montieth, fresh out of the Princeton Theological Seminary. Within a few years, the First Evangelical Society was formed, changing its name in 1821 to the First Protestant Society.

The Protestant Society united under one roof a variety of Protestant denominations: Episcopalians, Methodists, Baptists, Presbyterians, and Congregationalists. In the early 1820's however, the Presbyterians became the first to break away and establish their own separate parish and church. The Methodists followed next and the Episcopalians organized their own St. Paul's parish in 1824.

As the oldest Episcopalian parish in Detroit and indeed, in the entire Northwest Territory, St. Paul's has had three locations in the city since its founding in 1824. Today, it is located in the core of the UCC at Woodward and Hancock. Two other Episcopalian parishes were organized in Detroit by mid-century.

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In 1884, a split in the ranks of St. Paul's yielded the parish of Christ Church. And in 1848, two sisters left the Diocese of Michigan with an estate for the construction and endowment of Mariner's Church, a mission for sailors of the Great Lakes.

During the 1850's and 1860's, other Episcopal parishes appeared in Detroit, most located in the core area of population in and around the downtown business district. However, starting in the mid-1870's, and increasingly during the following decade, the Diocese and its member parishes spawned missions throughout the Diocese of Michigan, including the newly settled areas of Detroit (or areas that would eventually become incorporated into the city's territory). An article in the Detroit Daily Post of April 10, 1875, attributed the surge of Episcopalian missionary work to the enthusiasm of a Rev. Tuson, who had arrived in Detroit in 1872.

Episcopal missions in Detroit were usually sponsored by existing parishes, often receiving the special encouragement, money, and property of wealthy benefactors. For example, in 1874 the Episcopalians established St. Mary's Mission at Benton and St. Antoine. At the time, this signified a major move northwards into a sparsely developed area. The mission was actually the project of St. John's Church, itself founded in 1858-59 at Woodward and High Street with the important backing of Henry Porter Baldwin (1814-92), not only a wealthy shoe merchant but also twice Governor of Michigan and the Senior Warden at St. Paul's. In the case of the organization in 1883 of St. Thomas' Mission at 25th and Shady Lane, Bela Hubbard, an early Michigan pioneer and owner of vast tracts of property, aided the mission and granted it a parcel of land from his west side estate. Missions such as those of St. Mary's and St. Thomas, as well as St. Andrew's, usually became independent and financially self supporting parishes in a matter of time.

Episcopal expansion was impressive during the eight years (1879-88) that Samuel Smith Harris held the position of Second Bishop of the Michigan Diocese. During his tenure, Harris oversaw the founding of forty-four new parishes or missions in Michigan. The missionary orientation begun under Rev. Tuson accelerated under Harris. Under the latter, the Church moved into northern parts of the state, and made significant gains in the thumb area above Port Huron. The number of communicants in the Church increased as well, from 7,164 in 1880 to 12,214 eight years later. Probably about one-half the number listed in 1888 were located in Detroit. (For 1886, the Detroit City Directory showed at least 4,100 members of Episcopalian parishes and missions).

A model example of the Episcopalian missionary work in the late 19th century was the founding of St. Andrew's Mission. According to the text of a manuscript written by a long time member of the St. Andrew's parish, competition in the outlying northern district from Methodists and Baptists led to the organization of Episcopal religious services and Sunday School classes in a cottage on Merrick, near Fourth, on April 5, 1885. This became the basis for the formal establishment

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of St. Andrew's Mission that same spring, and the construction of a frame chapel at Fourth and Putnam at the end of the year.

As recalled in the St. Andrew's Record for May-June, 1906, "this small beginning was made when Detroit was not so extended as it is at the present time - there being no sidewalks in the district, and only a board laid some places which served that purpose. Everything beyond Greenwood Avenue (probably meaning everything today that falls east of the Lodge Expressway) was pasture land where the community cows were pastured and houses were very few and far between."

This semi-rural imagery continues in the manuscript of Esther Spaulding, a long time parishioner of St. Andrew's. "Can you picture what the neighborhood was like in 1885?" she asks. "There were houses along Fourth and Kirby, Reed Place and Merrick, but from Third to Cass there were fields where the children played house, trampling down the grass for rooms and leaving it tall for walls." "Up at Holden," she notes, "there was a dairy farm and Mr. Hayes was the milkman." She continues: "there was a corn field below Warren from Cass to Third and there were no streets farther north except on paper - it was all open commons or fenced in fields; so you can see that the downtown people would think it was a crazy place to build a chapel."

Mention was made in the Phase I. historical overview that in the mid-1870's the area north of Putnam between Second and Cass was reserved for the Cass Avenue Driving Park which featured a skating rink and a one-half mile horse track. Also, in the 1880's and 1890's, portions of the land between Putnam and Holden, Cass and Third, were used as grounds for the Michigan State Fair.

What all these impressions convey is the distinct pattern of residential development in the northwestern section of the UCC. The area west of Third Avenue was the first to develop some time in the late 1870's and early 1880's. This was the residential base that provided the setting for the establishment of St. Andrew's Mission in 1885 and its subsequent growth as a neighborhood parish. And, in large measure, the residential structures that gave physical shape to that parish were demolished during the 1950's and 1960's by the Lodge Expressway (which ran north along Greenwood/Hamilton) and Wayne State's Matthaehi Athletic Complex and Manoogian Hall. East of Third to about Cass was another matter. This area developed beginning in the early 1890's, and its housing stock did not reach completion until about 1915. The six houses on Putnam between Second and Third are physically from a different and later time than the structures once standing west of Third. Although the Putnam houses are only a short distance from St. Andrew's Church, there was a fundamental time lag between the two areas. As indicated below, at the turn of the century there were also physical and social dissimilarities between the neighborhoods on either side of Third north of Warren.

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Any early 20th century real estate atlas of Detroit shows at a glance the physical differences between properties east and west of Third Avenue. West of that line, houses were overwhelmingly of frame construction and stood on small lots. East of Third, houses were almost universally made of brick or stone, and the lots on which they sat were narrow, but very deep. The atlas would also reveal that Third was the dividing line between the Cass and the Jones and Crane farms. The more affluent style of the later residences between Cass and Third north of Warren is due primarily to the disposition of the Cass estate in the 19th century.

In 1818, while Governor of the Michigan Territory, Lewis Cass purchased the ribbon style farm of the Macomb family immediately west of the town of Detroit between present Cass and Third streets, and extending back from the river about three miles. In 1836, Cass sold a large section of the more than 500 acre estate to a syndicate of real estate promoters. They, in turn, subdivided the land and conveyed it to developers and homeowners.

But northern portions of the Cass Farm remained sold and unplatted as late as 1866 when Lewis Cass died. Soon after Cass' death, his heirs platted blocks 102, 104, 106, 108, and 110 of the Farm (an area from Prentis to Kirby, between Second and Third) to William A. Butler, a banker by profession, for \$52,000. In a series published in 1895 on "Detroit's Big Landowners," a local newspaper offered that two-thirds of Butler's "accumulation" had come from real estate and that the investment made in 1866 in the Cass Farm acreage was "his most important parcel."

In the early 1890's, when effective middle class demand for living space had begun to appear in the northern sections of the UCC, the Cass heirs organized the Cass Farm Company to dispose of the last tract of the Farm between Hancock and the railway tracks located just south of Grand Boulevard. The company expended thousands of dollars developing the land, constructing sewers, and planting trees. Purchasers of lots had to agree to erect only stone or brick residences of at least \$6,000 in value. The selling price for entire blocks ran as high as \$130,000.

At this point, Robert M. Grindley (1865-1946) began to purchase lots on Block 108 (Putnam, Second, Merrick, Third) of the Cass Farm. Grindley's investment strategy was to acquire areas on the fringes of urban development and in Detroit's satellite cities where he expected future growth, rather than invest in downtown properties. (One of Grindley's biggest deals was his purchase of the block size Woodward property of the original Detroit Athletic Club. On this site, which until recently was an operating Vernor's bottling plant, he constructed Grindley's Arcade and later Convention Hall). Starting in 1892 and lasting until 1907, Grindley steadily accumulated lots in the subdivision that bears his name. He spent fifteen years acquiring lots on the north side

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of Putnam between Second and Third. Grindley sold some of these lots immediately after purchasing them to prospective homeowners (who in turn would secure an architect or builder to construct a house). The houses at 654 and 672 Putnam were built in 1893 and 1894, only a year or two after Grindley had purchased the lots. Other lots obtained by Grindley did not have any buildings on them for twenty years.

At a time when the small lots west of Third were already occupied with modest frame dwellings and stores, the Cass Farm north of Warren was just beginning to develop. The 1893 City Directory accurately conveys the picture. Expensive and large structures rose along Woodward and streets that intersected it like Warren, Putnam, and W. Kirby. But everything was vacant between Cass and Second. Second itself was densely settled from Grand River to Prentis, but it was sparsely populated or vacant from Prentis to Grand Boulevard. Between Second and Third, a few buildings stood on Warren and Merrick. But Putnam did not have a single residence all the way from Cass to Fourth. Third was moderately built up between Prentis and Merrick, and heavily so between Merrick and W. Kirby with multi-unit flats and stores. In the early 1890's, Fourth Avenue westward from Grand River to Holden was packed with residential and commercial buildings. Interspersed among houses on one side of Fourth between Putnam and Merrick were a shoemaker, grocer, coal dealer, and a cigar manufacturer (who used his home as the place of business).

(Overall, things were not substantially different in 1895, except that Putnam had two addresses listed between Cass and Third: the William R. Cole house, built in 1893, and the Owen S. Fawcett house, 1894. Both of these Queen Anne style structures survive and are listed in the Appendix).

Even in 1900, the population in the Survey Area as a whole was still small. The 1900 United States Census lists 1,179 people living in tract #42 (bounded by Second on the east and Greenwood on the west, Warren to the south and Langley -- about W. Palmer -- on the north). This census tract takes in most of the Survey Area as it existed at the turn of the century.

These nearly 1,200 people were divided into 293 households, living in 276, mainly single family dwellings. Six percent of the population, or 72 people, were classified as lodgers, boarders, or roomers (for example, students, school-teachers, nurses, dressmakers, and an assortment of clerks) and 47 (4%) as domestic servants.

In 1900, 171 people (about 15% in the census tract) lived on Putnam between Second and Greenwood. They formed into 40 households and dwellings. One typical indicator of middle class wealth at the turn of the century is noteworthy: the 14 domestics who lived among the households on Putnam were 30% of the total in the entire tract. The street had a mere two boarders, and only a single widow headed a household.

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Putnam in 1900 was a relatively affluent, prosperous avenue of single family homes with a much higher than average concentration of paid domestic labor. The occupations of the male heads of household fell in the broad range of middle class positions; proprietors and company executives in trade and manufacturing; professionals of all sorts; salesmen; such white collar employees as clerk, auditors, bookkeepers, and department store managers; and a smattering of artisan like trades. In large measure, Putnam Street's adult males formed a typical 19th century middle class. (Their mean age in 1900 was 39 years; their wives, about 35 years). Among them were no manufacturers in modern, big industry. The only engineer on the street held the position of assistant civil engineer with the City. The economic elite of Putnam were downtown dry goods merchants like Joseph Sparling and Cyrenius Newcomb, Jr. They lived among the ten houses between Second and Third, as did John T. Woodhouse, a 38 year old cigar merchant.

The people of Putnam were not only solidly middle class, but white, Anglo-Saxon, and Protestant as well. The adult males and their wives were either native born or of West European origins. Eighty-three percent of them were born in the United States (and two-thirds of these originated in Michigan or the Midwest). And of the 13 who were born outside the country, 11 originated in Canada. Even their domestic workers were of American or West European stock. All 14 servants were white women, 25 years old on the average, and two-thirds were born outside the country (usually Canada) and came to the United States in the early 1880's or late 1890's. The few domestics that were native born had German or Irish parents.

Other evidence from the 1900 Census, however, breaks down this seemingly homogeneous middle class. And the dividing line was, not surprisingly, between the Cass Farm and the older sector west of Third. For example, only 16 of 40 dwellings along Putnam were actually owner occupied. But, while the incidence of home ownership was a mere 20% west of Third, it reached 66% east of that avenue. There are other examples: domestic servants were disproportionately distributed on Putnam. The six households, a mere 15% of the total on the street from Second to Third employed 57% of all domestics on Putnam. Of the 14 boarders or relatives living with established households, none lived between Second and Third while nearly all lived between Fourth and Greenwood. Similarly, 70% of the street's immigrant heads households resided west of Fourth.

These were the foundations upon which the population and housing stock of the Survey Area were built in from 1900 to 1915. That final development took place east of Third. Putnam from Second to Third had only 7 addresses in 1907, but 11 in 1911, nearly doubling to 19 in 1912, and 22 in 1915 where it remained until Wayne State acquired the street's lots in the late 1940's and early 1950's.

This residential building boom east of Third caused the chronicler of St. Andrew's, Esther Spaulding, to comment that "the parish became very prosperous" during the golden age of the early 1900's. "There were many people who lived in the big houses on Merrick, Putnam, and Warren (east) of us who came to the

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services and supported the parish and its work, and took an active part with other people of the neighborhood." In late 1904, the parish maintained 18 Sunday School classes with an enrollment of 241 students. The growth in the number of communicants in St. Andrew's parish complemented this story. The number grew 200% between 1896 and 1906, from 232 to 630 people. The largest rise (450 new people) occurred between the completion of the church building in 1902, and 1906 - the year of the fire that damaged it.

By World War I., apartment buildings had also begun to appear in the UCC and within the Survey Area. The development of apartment buildings in the UCC took place in three phases: the first luxury apartment houses (called flats) of the mid-1890's; the apartment hotels of 1900 to 1930; and the large apartment buildings of the mid-1920's. The clientele for each kind of multi-unit dwelling was middle class, and the reasons why they were attracted to apartments did not vary much from the 1890's to 1930. This occurred despite the fact that the UCC itself became more densely settled, commercial, and institutional in nature.

At least three luxury flats were constructed in the UCC during the mid 1890's, a period of severe economic depression in Detroit. All three were completed or begun in 1894: the 7 story, 13 unit Coronado Apartments at Second and Selden (a National Register property); and the Verona Flats, a 5 story and 16 suite building, at the corner of W. Ferry and Cass (nominated in Phase I.). City directories indicate that these buildings were homes for an affluent class of married (but childless) and single professionals, merchants, company executives, and owners of small businesses. They were people who were highly mobile, or they were just starting out in life and did not want the bother of the care and upkeep of owning or renting a house. Thus, flats arose as transitional holding places for some segments of the middle class.

By early 1896, there were some dozen luxury apartment houses in Detroit. All had been constructed since 1890; and five in 1895 alone. Exploring the recent apartment house phenomenon, Detroit's Sunday News-Tribune published an article on April 12, 1896, entitled, "Life in a Flat. Civilized People Who Have No Home." The flat, it argued, was becoming a permanent institution, catering to an increasing "class of the population composed of persons who, though respectable, have, either through circumstances or the nature of their professions, no permanent abode."

According to the newspaper article, the typical flat had a wealthy, old, childless couple occupying the largest ground floor flat and living in great style. "They are people who have grown rich, having been poor, and having grown tired of the great house which they have built." On the top floor would be an artist who made use of the skylight in the roof. There was also the young married couple: "they come there because they haven't much money, and they do not need much room, and, besides, because they are full of ideals."

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The building also had its share of musicians, and always a travelling man ("the meteor of the flat"). And then there were the "bachelor girls." "There is a faint and not unpleasant suggestion of Bohemia about the bachelor girls," the article observed, "whether they are students, school teachers, or engaged in other tasks. They have a case of beer in the pantry that lasts a very long time and they go anywhere they choose at night, alone, with their hands in their pockets and an independent stride."

There were also severe critics of the flat as a type of middle-class housing. In their minds the flat may have provided housing, but it could not offer a true "home." Apartment living entailed problems such as the cooking odors of others' cooking, music and annoying sounds, and the too-close proximity of neighbors. One critic, H.D. Howells, author of A Hazard of New Fortunes, viewed the apartment house as a symptom of social degeneration. "Think of a baby in a flat!" Howells exclaimed. "It's a contradiction in terms; the flat is the negation of motherhood. The flat means society life. It's meant to give to artificial people the pretense of society life. It's meant to give artificial people a basis on little money--too much money, of course, for what they get."

Nevertheless, developers built flats and certain types of people were attracted to them for a number of reasons. The quality of the apartment suites must have been a selling point. Suites were large and spacious, generally self-contained units with their own dining rooms, buffets, and all the other amenities of the single-family detached home. Electric lighting, telephones, and occasionally elevators (as in the Verona) made the flat a convenient place to live. With its three ground-floor entrances, the Verona demonstrated that architectural designs could be employed to accent privacy in the midst of a multi-unit dwelling. In every respect, the designers and builders of flats countered the prevalent 19th-century prejudice that real homes could not be made out of mere "tenements."

Location also helped sell flats. Late 19th-century developers Collins Hubbard and George Dingwall built many single-family residences. But they also used the advantages of location to market apartment houses (such as the Verona) to those of the middle class who demanded that sort of living arrangement. By the 1890s, it was clear to realtors that significant expansion would strike northward along the Woodward Corridor. Historically, the zone was destined as an American/Anglo-Saxon, middle-class district. As apartment living caught on among middle-class Detroiters, this sector of Detroit (which encompasses the UCC) became a most suitable location to invest in fashionable apartment buildings. The UCC had much to lend to this kind of housing development: there was a suburban quality to the area even into the 1920s, and yet it was still close to the downtown business district where apartment dwellers and homeowners earned their livelihoods.

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From 1900 to 1930, a second genre of multi-unit buildings became quite common in Detroit: the apartment hotel. Within the UCC at Cass and Putnam, Webster Hall (built in 1924 as a hotel for single men and nominated in Phase I) was an example of the type that replaced lodging and boarding houses at the turn of the century. A Detroit Free Press article on December 12, 1906, featured nine downtown apartment hotels and undoubtedly helped raise the public's appreciation for apartment living in general. (Witness the proliferation of ordinary apartment buildings on Merrick or the Verona block). "Today," the Free Press reported, "the apartment house in all great cities of the United States is the best built, most sanitary, most beautiful, and fashionable, of all types of dwellings for the wealthy and better middle class of business and professional men." Apartments were well-constructed, clean, attractive, comfortable, affordable, convenient, and very middle class. These qualities were "among the causes responsible for the great increase of apartment houses that is one of the most significant features of the modern building movement in Detroit."

The inhabitants of apartment hotels were similar to those of the flats of the 1890s. According to the Free Press, they were "persons who either give up their private homes, seeking temporary quarters during the intervals of travel, or who desire a pleasant abiding place free from all the usual inconveniences and difficulties of lodging and boarding houses." Such were the male bachelors "and the large class of well-to-do business and professional people" who wished not to bother with housekeeping (a service which building management provided). By renting a room, perennial travellers avoided the trouble of closing their home for a portion of the year. The apartment hotel was a convincing argument for the aging man and woman. "They do not wish to maintain a house with many more rooms than they need. In the apartment house they secure just the number they wish; their food is served to them in their rooms, or they take their meals in the dining room, which serves, perhaps, hundreds of persons."

The same Free Press article of 1906 suggested another socio-economic reason why middle-class people were attracted to apartment living: it promised a final solution to the "servant girl problem." Between 1880 and 1920, a transformation occurred in hired domestic labor in the United States--primarily in northern industrial cities like Detroit. An absolute numerical decline occurred in the ranks of domestic, live-in help. Accompanying it was an ethnic/racial shift in the ranks of domestic labor from white, Anglo-Irish women to Black cleaning ladies and laundresses who came into homes to work. While the former group of women labored as domestics between adolescence and marriage, Black women labored permanently while maintaining their own independent households.

Throughout this period, middle-class commentators complained of the "servant problem," that it was difficult to obtain and keep "satisfactory" live-in help. "Girls come and go," the Free Press noted. "Wages may be raised, special induce-

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ments offered, everything done within reason or without reason to make the servant comfortable, but she will not work long in any one home. She is either getting married, going into a factory, going on a visit, or doing some other thing that upsets all calculations and makes it impossible to order the household property without endless anxiety and annoyance." In other words, servants were too independent.

There were a few paths open toward resolving this labor problem. One possibility was to displace domestic servants by investments in such labor-saving devices as vacuum cleaners, refrigerators, or gas and electric stoves. But advanced household technology did not become widespread until the 1920s. White, middle-class urbanites might also hire Black cleaning women to come into their homes on a periodic basis. Because Black women tended not to quit working when they got married, they became dependent on cleaning and laundry jobs for life, becoming a proletariat of domestic laborers in the process.

The Free Press in late 1906 indicated a third more complete solution: "the servant problem is being solved by the elimination of the servant through home-keeping in apartment hotels." By moving to an apartment hotel, "the woman of the family is relieved of all the routine of household management." The family might employ a person to come in periodically and clean (as in apartment buildings), or the hotel management would provide the service, taking upon itself the employment of domestic workers. All of this could be quite consoling to the male head of household. "The head of the family knows that when he comes home at night he will enjoy rest and peace, without harrowing tales of domestic difficulties with servants. His household runs itself as it never could under the separate house system." One businessman testified to the Free Press, "I have had four servants in three months.... I told my wife to hunt up an apartment. I cannot stand the strain of business and continual uncertainty in my home, where I go for rest, not annoyance."

Interestingly, the career of one prominent member of the parish of St. Andrew's, Fred Wardell (1866-1952), touched domestic labor at several points. In 1902, while still living on Putnam at Fourth across from the Church, Wardell established the Eureka Vibrator Company, changing its name in 1908 to Eureka Vacuum Cleaner Company. By the mid-1920s, Wardell's firm was one of the largest manufacturers of vacuum cleaners in the country. Eureka's factory in Detroit employed 5,000 workers in 1925. Wardell understood part of the appeal for household technology. "Electrical household appliances are universally conceded a great future," Wardell observed in 1922. Specifically, the "pressure of the servant problem is rapidly increasing the demand for these labor and time-saving devices." With his wealth gained from the production of vacuum cleaners, Wardell not only contributed lavishly to St. Andrew's (although he had moved away from the neighborhood), but he also had the 12-story luxury Wardell Apartments (today's Park Shelton) built at the corner of Woodward and E. Kirby, across from the Public Library and Art Institute grounds.

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Large and well-designed high-rise apartment buildings constructed in the 1920s such as the Wardell, Belcrest, Art Centre, and the Chatsworth represented the third phase in the development of the apartment building in Detroit. The heart of the UCC was the site for nearly half a dozen of these structures. All were 12-stories tall (save the Chatsworth which had 9 stories), and were designed in the Italian Romanesque or Renaissance style. They continued many of the same patterns observed in the flats and the apartment hotels: middle-class residents, top quality accommodations, and deliberate care given to apartment layout and styling. The large apartment buildings were suitable for a mobile urban population, offering the trappings of a "home" along with other conveniences. The Belcrest maintained a general dining room, gardens, and a playground for the building's children; the Wardell had a roof-top terrace and gardens; and both the Belcrest and Chatsworth had on-site garages (the Chatsworth's was built underground). Webster Hall, a neighboring hotel, offered recreational facilities, a basement-level swimming pool, an upper-level ballroom, and ground-floor shops along Cass.

The attraction of location in the UCC during the mid-1920s was not quite the same thing that it was in the mid-1890s. In the earlier period, the exclusiveness of the UCC was marked by its combination of spaciousness with attractive single-family residences. By the 1920s, open spaces were filled in with houses. In addition, the UCC had commercialized. Cass Avenue, in particular, was one of Detroit's main commercial arteries specializing in automobile-related business. Some residences in the UCC were converted to commercial uses. The large apartment buildings added to these developments by offering a commercialized form of middle-class housing. In the 1920s, the UCC also became a Cultural Center following the building of the Library and Art Institute.

In the midst of these changes in the UCC, developers and architects produced a handful of attractive large apartment buildings (and some, like the Sante Fe Apartments--a 5-story, Spanish Colonial Revival structure built in 1925--were not very large). Architect Charles Agree considered the Belcrest Apartments one of his finest buildings. And the owners were not short on words to entice people to it.

In their bond prospectus for the Belcrest, the S.W. Straus Company (the same one that financed Webster Hall) promised investors that the property would be a profitable one. People would want to live at the Belcrest for a number of good reasons. (Similar reasons could be adduced for the Chatsworth or Art Centre). The first had to do with the quality of the building and its grounds. A small, private park gave the Belcrest "a suburban setting." One important selling point was the location of a garage on the property. "Public garages in this neighborhood are not conveniently located," the prospectus noted, "and since practically every prospective tenant of apartments of such high character owns an automobile, a garage on the property is a particularly desirable feature."

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Most of the advantages of the Belcrest centered on its location within Detroit and the UCC. The Belcrest's surrounding neighborhood was described as "high class" residential and "quiet." Physical context was also important. "The west side of Cass Avenue [now the campus of Wayne State University] is restricted to residences and the outlook from the Belcrest Apartments will always be unobstructed." Only a block away was the new Webster Hall, near the site of the proposed 14-story Macca-bees building. Most significant were the two main buildings of the Art Center District: the Library and Art Institute. Both structures represented a major investment by the City in the area and, as such, were "a sign of the future stability of values and permanency of location."

The Belcrest's location made it convenient for professionals and businessmen. Only eight minutes from downtown, and served by major transportation lines that ran down Cass and adjacent avenues, the Belcrest was also close to the General Motor's building and to the major plants of Burroughs, Packard, Studebaker, Fisher Body, and many others. The building was thus "convenient enough to the great factories, though not close enough for the smoke and dirt." All of these reasons and advantages helped sell the Belcrest and other large apartments in the UCC (such as the Chatsworth) to Detroiters in the 1920s.

There were two added factors that also contributed to the apartment building phenomenon: the changing and aging of the surrounding neighborhood. Changes in the UCC could be seen in the commercialization of the area and in the proliferation of small, 3- or 5-story apartment buildings (for example, on Merrick, the Verona block, or south of Warren) in the 1910s and 1920s. Commercial shops and apartments represented alternatives to residences and family life. Because of these alternatives, by the mid-1920s the neighborhood's demography had changed such that it no longer had a large enough population of school-age children to sustain Central High as a high school. As the high school population declined, the number of adult college students using the facility expanded. Since the late 1910s, David Mackenzie had been moving college classes into the Central High building. With the organization of the College of the City of Detroit, the Detroit Board of Education took the ultimate step and, in 1926, erected a new Central High School further north, abandoning "Old Main" to the future Wayne University.

With their single or married and childless clientele, apartment buildings helped change and age the UCC; those same changes facilitated the growth of apartments. At least in one specific case, the aging of the UCC's founding generation related to the development of apartments in the 1920s.

In 1891, the pioneer real estate developer Robert M. Grindley and his bride moved into their first house--on W. Forest near Second. More than 35 years later, the same couple abandoned their homestead and rented a place in the newly-opened Art Centre Apartments on E. Kirby at John R. The Grindley's daughter and her husband moved into the apartment right next door to them (where they remained for 60 years).

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But the story--and the social functions of the 1920s apartment building--does not end there. In September, 1941, the Grindley's celebrated their 50th wedding anniversary at the Art Centre. George W. Stark, reporting on the occasion for the Detroit News, wrote that it would be a "small and intimate affair, whose emphasis will be on the neighborliness that characterized this old residential section in the days of its greatest glory." "It will be a neighborhood affair all right," Stark added, "having its inspiration in the club of young wives who used to meet once a week in those sweet untroubled days." Aside from the questionable nostalgia, Stark notes that the club managed to survive "in substance if not in form" into the early 1940s. In time, even the husbands became involved. They "have gotten so they like to lend their presence and talk over the old days."

What kind of people composed the club that celebrated Grindley's Golden Anniversary? At some time in the distant past, Stark reported, the club of about a dozen neighborhood women originated. It initially met at the home of the Charles R. Wilsons, located on Frederick Street at the corner of John R.. (Charles Wilson had come to Detroit from Canada in 1870, entering the carriage and buggy-making trade. This became the foundation for the C.R. Wilson Body Company which supplied bodies to the nascent automobile industry in Detroit). Others attending the Grindley affair besides the Wilsons were similarly of the Detroit business community. And they, too, had lived in the UCC. Thus, even as late as the 1940s, the homesteaders who first settled (or, in the case of Grindley, developed) the UCC in the late 19th century lent themselves to an alternative yet clearly acceptable type of housing. Conversely, that housing mode--the stylish apartment building--provided a home-like context for an aging social network of middle-class neighbors whose memories and achievements were of a different era.

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THE ARCHITECTURE OF THE UNIVERSITY-CULTURAL CENTER

From an architectural standpoint, the University-Cultural Center (UCC) is significant for four main reasons. First, the UCC has historically reflected the achievements of architects whose reputations range from Detroit renown to international fame. Second, much of the history of American architectural styles that spanned the period from the 1880s through the 1920s can be found within the UCC. Third, the UCC is architecturally significant because within it stand important examples of Christian church architecture from the late 19th and early 20th centuries. And fourth, the core of the UCC, which is oriented around the Detroit Public Library and the Detroit Institute of Arts, reflects in its spatial layout and style the inspiration of the City Beautiful movement that arose after the Chicago World's Fair of 1893. That movement was the first of the modern attempts in the United States to plan the development of the large industrial city.

I. A distinguished list of builders and architects constructed houses, apartment buildings, commercial and office structures, and factories within the UCC. The architects of the three nominated properties--Pollmar, Ropes & Lundy; Cram, Wentworth & Goodhue; and Wiedmaier & Gay--will be discussed more fully in the nomination portion of this document. There were numerous other architects whose work can be found in the UCC but whose buildings are not part of this document. Many of the buildings mentioned in association with the following architects are listed in the National Register.

Albert Kahn (1869-1942), for example, designed commercial and office buildings in the UCC. A noted architect of modern industrial plants and of such office structures as the General Motor's Building (1922; a National Historic Landmark) and the outstanding Fisher Building (1928, National Register listed), Kahn in 1913 contracted to design a 3-story, reinforced-concrete, office building for the B.F. Goodrich Company at the corner of Woodward and W. Hancock. Some years later (1927), the Kahn firm built the 14-story headquarters for the Order of the Maccabees (National Register listed) on Woodward at Putnam. For inspiration, the Maccabees Building drew upon Eliel Saarinen's Chicago Tribune Tower design entry of 1922, and on the New York Telephone Building (1926).

Kahn's prestige and influence was instrumental in the decision in 1922 by the Detroit Arts Commission to name Paul Philippe Cret (1876-1945) as architect for the new Detroit Institute of Arts Building. A 1901 graduate from the Ecole des Beaux-Arts in Paris, Cret came to the United States in 1903 and, before his Detroit commission, designed the Pan-American Union Building in Washington, D.C., and the Central Public Library in Indianapolis. Completed in 1927, the DIA was designed in the Italian Renaissance style, modified along the lines of the Beaux-Arts school.

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Over the period 1915-21, MIT graduate Cass Gilbert (1859-1934) designed the other pillar of the UCC, the Detroit Public Library. Gilbert by this time was already well known in his profession, having previously worked in the New York offices of McKim, Mead & White. Gilbert secured contracts for the Minnesota State Capital in St. Paul (1896), and libraries in St. Louis, Missouri and New Haven, Connecticut. Another graduate from MIT, George V. Pottle, arrived in Detroit in 1901. Pottle did several houses on Cass and W. Ferry. He was also the architect for the Colonial Revival residence at 222 E. Ferry for Samuel A. Sloman, and a house for David Hempsted at 640 Putnam (see Appendix).

Like Gilbert, Louis Kamper once worked in the offices of McKim, Mead & White. Kamper came to Detroit in 1888. Joining John and Arthur Scott, Kamper helped produce the 49-room French Renaissance chateau for Colonel Frank J. Hecker on Woodward at E. Ferry (completed in 1891). Decades later, Kamper completed plans for the mammoth 1,200-room Book-Cadillac Hotel, one of several downtown buildings he designed for the Book brothers.

Much earlier, in 1858, architect Gordon W. Lloyd came to Detroit from England. In the 1860s and early 1870s, Lloyd planned several noteworthy Gothic churches in Detroit. During the following two decades, he designed Swiss chalet summer residences in Grosse Pointe for wealthy and prominent families. In 1881, Lloyd designed a Queen Anne house for George F. Moore at Woodward and Farnsworth. The house later became a repository for a large collection of paintings owned by seed merchant Dexter M. Ferry. At a later date, the structure was demolished to make way for the Detroit Institute of Arts. Lloyd also designed the mansion of lumber capitalist David Whitney Jr. on Woodward at W. Canfield (National Register listed). The 52-room, 3-story Romanesque Revival mansion was completed in 1894 after four years of labor.

Architects John M. Donaldson and Henry J. Meier formed a partnership in the late-19th century. Their work in the UCC includes the Frank C. Hecker house at 255 E. Ferry (in the East Ferry Avenue National Register historic district), done in a mixed Queen Anne and Colonial Revival style; and at 61 Putnam a house for Elias Flynn, a banker and investor in northern Michigan pine forests and iron mines. The Flynn house no longer exists, however. In 1913, the Donaldson & Meier firm produced the first set of plans for Detroit's new art museum, but they were rejected by the Trustees.

Donaldson & Meier became Detroit's leaders in skyscraper construction when their Union Trust Building went up in 1894-95. The building was the first in Detroit made with a steel skeleton--some ten years after the technique had been introduced in Chicago. Later, Donaldson & Meier received a commission to design the 13-story Penobscot Building; in 1916, they added another 24 stories. Other skyscraper architects included the firm of Spier and Rohms who, in 1895, built the steel-framed Chamber of Commerce Building which for a short while was the

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tallest building in the city. Spier & Rohns began their partnership in 1884 and, subsequently, designed churches, railway stations throughout southern Michigan, and, with Hans Gehrke, a house at 452 W. Ferry for the druggist, Oscar W. Gorenflo.

George D. Mason and Zachariah Rice began their partnership in 1878. Over the next twenty years, Mason & Rice constructed numerous residences and buildings. Among them were Romanesque Revival homes for Gilbert W. Lee (1888) on John R at E. Ferry, and for lumberman Albert L. Stephens (1890), formerly standing at Woodward and E. Ferry. They employed the same Romanesque Revival style on their First Presbyterian Church (1889), south of the UCC at Woodward and Edmund. Mason & Rice designed one of the first Tudor-style residences in Detroit, for James E. Scripps, founder and owner of the Detroit News, on Trumbull Avenue (1878-98). They also worked in the Dutch Renaissance and Colonial Revival styles, as well as the Italian Renaissance, as with the house of James Joy (1897) at the corner of Cass and W. Kirby. On his own, George Mason in 1905 produced one of Detroit's first reinforced concrete factory buildings (for Cadillac Motor Car Co. at Cass and Amsterdam), and later the Early English Renaissance home for businessman Lemuel C. Bowen (1912-13) at 5435 Woodward.

Another noteworthy partnership in Detroit was that of William G. Malcolmson and William E. Higginbotham. They designed a number of buildings in the UCC: a Romanesque Revival house for William A. Pungs (1891) at 60 E. Ferry; the Queen Anne David Mackenzie House (1895) at 4735 Cass; the Verona Flats and Detroit Central High School, both completed in 1896; and two Romanesque Revival churches finished in 1891, Cass Avenue Methodist at Cass and Selden and St. Joseph's Episcopal at Woodward and Medbury.

The team of Frank G. Baxter and Henry A. O'Dell fashioned the 7-story T.B. Rayl Building (1915) at Woodward and Grand River, as well as homes in the UCC along Cass north of Warren for Elias Rothman, Ralph Stone, and Alexander McPherson. The successors to Baxter & O'Dell, Halpin and Jewell, were the architects for Webster Hall Hotel (1924), built at the corner of Cass and Putnam.

From the 1890s into the 1920s, architects William S. Joy, Richard Marr, Almon C. Varney, Edward C. Van Leyen, Marcus R. Burrowes, and William H. Van Tine designed houses in the UCC. Van Tine built his own home (1916) at 200 E. Kirby, which is now used by the Detroit Community Music School. Van Tine had come from Pittsburgh to take charge of the construction and landscaping for Henry Ford's Fairlane manor, completed in 1915 in the Early English Renaissance.

Modern styles also have had their architects in the UCC. A year after the completion of his Belcrest Apartments (1927) at 5440 Cass, Charles Agree (1897-1983) designed the 3-story, Art Deco Cass Motor Sales Building a few blocks to the north at 5800 Cass. Agree and his firm subsequently became important in the designing of modernistic motion-picture theaters, retail chain stores, depart-

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ment stores, and shopping plazas in Detroit and southeastern Michigan. Other modernists include Suren Pilafian and Minoru Yamasaki. Jointly, Pilafian and Yamasaki have been responsible for some nine buildings on the main campus of Wayne State University, dating from the late 1940s through the mid-1960s. Born in 1911 in Turkish Armenia, Pilafian won a contest in the late 1930s for his design of a new stock exchange in Tehran, Iran. A few years later, he was first in two contests offered by Wayne University, the first to develop a new student center building and the second the layout and buildings for a new campus. Pilafian's State Hall (1948) became the first of Wayne's many buildings specifically constructed for an expanding University. Yamasaki, in addition to University buildings, developed one of the structures that comprise the Center for Creative Studies complex at E. Kirby and Brush, and the Michigan Consolidated Gas Company Building (1963) in downtown Detroit.

II. Architectural styles among structures in the UCC have reflected nearly the entire range of designs available to growing Midwestern cities like Detroit from the 1880s through the 1920s. As homeowners and businessmen offered commissions to architects and builders during this 50-year period, the artistic consideration given to residences, offices, and public buildings created a collage-like stylistic effect in the UCC. The UCC became, by consequence, a living museum of the history of American architecture.

By the time upper-class residences were constructed along Woodward Avenue beyond the northern edges of the downtown core of Detroit during the 1870s and 1880s, architects had come upon realistic alternatives to the formalism of Greek classicism that had prevailed everywhere in the early 19th century. A reaction against classical standards set in after the Civil War when innovations in technology and construction techniques made the building of irregular and complicated house plans more feasible. The industrial mass production of house ornaments, in turn, made possible the elaborate detailing on the exterior and interior of residences that characterized Victorian Age structures. Common to these houses were asymmetrical facades, steeply pitched roofs, and multi-textured/multi-colored exterior walls. Victorian styles reflected a somewhat random combination of elements derived from both classical and medieval forms.

The three Victorian Age styles most common in the UCC were the Second Empire, Queen Anne, and Romanesque Revival. Aside from the remnants of a former carriage house at 61 W. Palmer, nothing remains in the UCC of the grand Second Empire mansions that were built overlooking Woodward in the 1860s and 1870s. The many Second Empire residences of Detroit's upper class that lined principal thoroughfares like Woodward, Trumbull, E. Jefferson, and W. Fort have mostly disappeared.

Far more common among surviving residences in the UCC is the Queen Anne style. The Queen Anne spanned the period from the late 1870s through the 1890s, the height

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reached sometime in the mid-80s. The steeply pitched and irregular-shaped roof of the Queen Anne interacted with exterior walls whose surfaces were treated as decorative elements. Thus, towers, wall projections, overhands, and different textured wall materials combined with lathe-turned porch supports to project a medieval English quality to the typical Queen Anne residence. The Thomas Sprague house at 80 W. Palmer, built in 1884, is an ideal Queen Anne structure. Less elaborate Queen Anne houses were built in the early 1890s at 654 Putnam (by Edward C. Van Leyen) and 672 Putnam. By the 1890s, Romanesque and Colonial Revival influences began to affect the appearance of Queen Anne homes. Thus, the Samuel Smith house (1889) at 5035 Woodward was designed by Rogers and MacFarlane with a Romanesque front entry arch and Colonial Revival details on the four end gables.

The solid masonry construction that characterized Romanesque Revival houses can also be found in the UCC. Gordon W. Lloyd used the style when he designed the 3-story David Whitney Jr. mansion at Woodward and Canfield (1890-94). The firm of Malcolmsen and Higginbotham constructed a Romanesque Revival home for William Pungs (1891) at 60 E. Ferry. Malcolmsen and Higginbotham showed other uses for the Romanesque Revival as well. They were among Detroit's foremost names in Romanesque Revival architecture during the 1890s, constructing numerous buildings for the Detroit Public Schools (including Central High School at Cass and Warren), the Cass Methodist and St. Joseph's Episcopal churches, and the Verona Flats at Cass and W. Ferry.

Starting in the 1880s, a reaction began to set in against Victorian irregularity in house design and the excessive use of decoration. A movement toward directness emerged which emphasized greater simplicity, symmetry, lower roof pitches, and the more sparing use of ornamentation on facades. In addition, architects began to place greater stress on the production of relatively pure and archeologically exact copies of traditional European and New World styles.

The 1876 Philadelphia Centennial Exposition revived interest in colonial American and Federal period architecture, and the 1892 Chicago World's Fair reawakened enthusiasm for Greco-Roman styles. The subsequent emergence of post-Victorian architectural forms--Colonial Revival, Neo-Classicism, Tudor Revival, and Renaissance styles--had two main consequences. First, by 1900 several competing styles of architecture became popular simultaneously. Each period style claimed different historical antecedents, and all stood in opposition to the first wave of American architectural modernism represented by the Prairie house developed by Frank Lloyd Wright of Chicago. Secondly, the variety of styles had the effect of creating neighborhoods containing a pot pourri residential architecture. Typically, such neighborhoods were first occupied by people of substantial wealth as, for example, was the case with the UCC. Areas such as the UCC became veritable museums of period revival architecture with sporadic examples of contemporary architectural designs.

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Colonial and Federal Revival architecture provided the inspiration for residences in Detroit in the late 19th and early 20th century. Mason and Rice constructed one of the first Colonial Revival pieces in 1888 as a Grosse Pointe summer residence for William C. McMillan. Colonial Revival was also used by George Pottle when designing the home of Samuel Sloman at 222 E. Ferry (1914). In 1904, a Federal Revival house was planned by John C. Stahl, Jr., for Frederick Linsell at 5104 Second (Gullen Mall).

Renaissance and Mediterranean styles became very popular for upper-class homes in the late 19th century. Mason and Rice designed the James Joy House (1897) in the Italian Renaissance manner. Italian Mediterranean influenced the Max Jacob House (1915) at 451 W. Kirby. French Renaissance and Early English Renaissance were also represented in the UCC as, for example, in the chateau of Colonel Frank J. Hecker (1891) at 5510 Woodward, designed by Louis Kamper with John and Arthur Scott; and the Lemuel C. Bowen House (1912-13) created by George D. Mason.

Italian Renaissance had other uses besides single-family residences. Sometimes with Beaux-Arts influences in decoration and building plan, the Italian Renaissance greatly influenced the architects of the two most important public monuments in the UCC; the Detroit Public Library (1921) and the Detroit Institute of Arts (1927). The style was also employed on the large apartment buildings of the mid-1920s--the Wardell, Belcrest, Art Centre, and the nominated Chatsworth--as well as on the smaller apartment buildings of the UCC.

Only a trace of Spanish or Spanish Colonial architecture exists in the UCC. The best example is found in the nominated Sante Fe Apartments (1925), designed by Wiedmaier & Gay, at 681 Merrick. A 5-story structure with 38 apartments, the Sante Fe represents a blend between the Southwest American Mission style and the Spanish Eclectic, the latter an attempt at an accurate recovering of both Old and New World Hispanic architectural traditions.

The simplicity, directness, and sparing use of ornamentation of the Perpendicular Gothic in the nominated St. Andrew's Memorial Episcopal Church (completed in 1902) also fits in with architects' rebellion against the melee of Victorian fashions (in this case, the Gothic Revival) and their preference for correct historical antecedents.

In the early 20th century, period revival styles faced a new competitor in house design: the Prairie. The William C. Rands House (1912) at 5229 Cass offers a local interpretation of the Prairie. Prairie, however, did not long survive past World War I.

In the 1920s, Art Deco emerged as another modernistic style. While not very common in domestic architecture, the geometric motifs of Art Deco frequently

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appeared on apartment buildings and commonly on commercial frontage. One of the best examples of the latter is Charles Agree's Cass Motor Sales Building (1928) at 5800 Cass. Another common style for commercial structures was the Neo-Classical. Though certainly not modernistic in its devotion to antiquity, Neo-Classical ornamentation and proportions nevertheless became quite familiar on commercial facades along Detroit's major avenues. Woodward Avenue, for example, displays numerous Neo-Classical-designed commercial buildings. The Gleaners' Temple (1908-10) on Woodward at W. Palmer is a compelling example of the Neo-Classical within the UCC.

III. Historically, Woodward Avenue has been the principal display case of historically and architecturally significant religious structures in the Detroit area. Within its boundaries along Woodward and adjacent avenues, the UCC presents a fine representation of changing trends in American church architecture between 1890 and 1920. Of a total of seven important church buildings erected in the UCC between 1891 and 1916, all designed by prestigious architects, four appeared in the Romanesque Revival style popular in the 1890s; two were done in the Neo-Gothic Revival; and the latest was a single Neo-Classical church.

Spurning Victorian eclecticism in favor of an historically exact style of architecture, Henry H. Richardson introduced Romanesque Revival church architecture to the United States in his Trinity Church (Boston), built between 1872 and 1877. Although employing less exacting detail than Richardson, in 1889 architects Mason and Rice erected one of Detroit's first Romanesque Revival churches, the First Presbyterian, at Woodward and Edmund. The following year, Donaldson and Meier (as had Richardson, the former had attended the Ecole des Beaux Arts in Paris in the late-1860s) built the First Unitarian church in the same style also at Woodward and Edmund.

Of four Romanesque Revival churches built in the UCC during the 1890s, two were designed by the Detroit-based firm of Malcolmson and Higginbotham. In 1891, their first major commission as a newly formed partnership was the main church building of the Cass Avenue Methodist Church at the northwest corner of Cass and Selden. (The original chapel of Cass Avenue Methodist dated back to 1883 and was designed by Mason and Rice.) The plan of the church was in the shape of a Greek Cross, dominated by a square corner tower 86 feet high. From 1893 to 1896, Malcolmson and Higginbotham labored on yet another Romanesque Revival church. This one, St. Joseph's Episcopal, stood at the northeast corner of Woodward and Medbury (now I-94). Around the original Richardson Romanesque chapel built in 1883-84, Malcolmson and Higginbotham designed a new church featuring a tall, square, pyramid-roofed tower on one end of the main Woodward facade, and a lower, round, conical-roofed tower on the east end.

The UCC's two other Romanesque Revival churches date from 1891. John L. Faxon of Boston employed both Romanesque and Byzantine styles in the First Congre-

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gational Church built at the northeast corner of Woodward and Forest. Several blocks to the west, Mortimer Smith & Sons designed on the Forest Avenue Presbyterian Church. Facing onto W. Forest, the principal facade is flanked by a tall, pyramid-roofed tower and by a smaller conical-roofed tower. When the Presbyterians left the site in the early 1920s, the Central Missionary Alliance obtained the structure, remaining until 1965 when Wayne State University purchased it. For the past twenty years, the Wayne State Theater Department has used the building for acting classes. Lately, however, the University has taken steps (relocating the Theater Department, for example) toward demolishing the 92-year old former church.

The Gothic, like the Romanesque, served as a vehicle for American architects (and denominations such as the Episcopalians) who aspired to recover long-forgotten traditions. What Henry H. Richardson was to the Romanesque, Ralph Adams Cram was to the late 19th and early 20th-century Gothic. As young architects in the early 1890s, Cram along with his partner Bertram G. Goodhue soon acquired a national reputation as leaders in the movement to reform church architecture along archeologically-correct lines. Unlike the Gothic Revival architecture of the mid-19th century which was inspired by a Romantic reaction against prevailing Classical norms, the Gothic of Cram and Goodhue and their devotees was inspired by accurate reproductions of late-Medieval European church architecture.

Perhaps one of the first more-or-less accurate Neo-Gothic churches in Detroit, Trinity Episcopal Church, appeared in 1892 at Trumbull and Myrtle. The church was designed by Mason and Rice and commissioned by James E. Scripps, a wealthy and prominent Detroitier and member of the parish. Within a year or two, Cram and Goodhue made their appearance in Detroit with plans for St. Andrew's Memorial Episcopal Church at Fourth and Putnam. Although not a large structure by any means, St. Andrew's was certainly among the first Gothic-style churches done by Cram and Goodhue in the experimental phase of their work. That phase came to an end in 1903--the year after the completion of St. Andrew's--when Cram and Goodhue won the design competition for buildings at the U.S. Military Academy at West Point.

Cram and Goodhue had attained nationwide prominence by the time they secured the commission to design a second Neo-Gothic church in the UCC. Built in 1908-11 on Woodward at E. Hancock, St. Paul's Episcopal Cathedral is a much larger specimen of Cram and Goodhue's work than the parish church of St. Andrew's. A National Register building, St. Paul's is characterized by its ponderous flanking buttresses and its long nave arcade. By the middle 1910s, the Neo-Gothic had begun to spread to the design of other new church buildings northward along Woodward. It also spread to denominations other than the Episcopalian.

While the UCC has been an original seedbed for Romanesque Revival and Neo-Gothic church architecture in Detroit, these two alone do not encompass all available styles in the area. The Neo-Classical style is prevalent in the 1915 design

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by architects Field, Hinchman & Smith designed for the First Church of Christ, Scientist on the southwest corner of W. Hancock and Cass. A large rectangular building displaying the style of a Roman temple, the structure was purchased by Wayne State University in the early 1960s and subsequently converted into the Hilberry Theater. Since 1956, Wayne State has also owned another former religious building designed in the Beaux-Arts Classical style: the Bonstelle Theater. Located just south of the UCC, the Bonstelle was originally Temple Beth-El, designed by Albert Kahn in 1902-03. Both the Hilberry and Bonstelle are National Register properties.

IV. Detroit's primary Cultural Center institutions--the Public Library and Art Institute--embody an important phase in the history of city planning of the late-19th and early 20th century wherein the major concern of planners was the coordination of important avenues with building and landscape architecture. The City Beautiful Movement, as this phase was called, affected the inner core of the UCC. In Detroit, the monumental feeling generated by the combined planning of impressive avenues, buildings, and surrounding land is best expressed within the Cultural Center core of the UCC.

The City Beautiful Movement represented a phase in early American city planning, particularly in the treatment afforded to the integration of cultural, educational, and civic structures in one centralized urban location. The movement grew out of the 1893 Chicago World's Fair. The influential teachings of the Ecole des Beaux-Arts were apparent in the requirement that buildings for the Exposition be done according to the classical structures of ancient Greece and Rome. The Exposition also demonstrated the practical unification of the various arts. Daniel H. Burnham, placed in charge of construction, supervised the work of talented architects, sculptors, painters, landscape architects, and city planners. The success of the Chicago Exposition gave a lift to the concept of planning buildings and entire cities on a massive scale.

The Neo-Classical Revival, especially in commercial and civic architecture, received a tremendous boost from the Chicago Fair. Classical stylization seemed just what the cities of the Second Industrial Revolution--Chicago, Pittsburgh, Cleveland, and Detroit--required to give an artistic expression to new accumulations of private wealth. The City Beautiful Movement in city planning grew in the aftermath of the 1893 Exposition. The first manifestation of the movement appeared in 1896 when Burnham published his tentative plan for Chicago. With the assistance of Edward H. Bennet, Burnham completed the Chicago plan in 1909. By then, Burnham and Bennet had advised planners in other cities. Among them was Washington, D.C., where in 1901 Michigan Senator James McMillan established a commission to undertake the modernization and extension of the original plan for the city as laid down more than a century earlier by Major L'Enfant.

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In 1909, the Mayor of Detroit, Philip Breitmeyer, appointed a City Plan Commission. George Moore, former assistant to Senator McMillan, served as secretary to the Commission. Within a year, the Commission began to hear expert advice from Burnham and Bennet concerning grand plans for Belle Isle, the approach to the Michigan Central Railway Station, the development of a ring of parks to surround Detroit, and the siting of a new public library and art museum along Woodward. Bennet completed a preliminary plan for the Commission in 1915, the closest thing to an overall plan for Detroit since Judge Woodward's plan of 1807 made after a fire had obliterated the town two years earlier.

In 1913, when in the process of developing the preliminary city plan, Bennet along with Frank Miles Day of Philadelphia prepared a short report at the request of the officials in charge of the public library and art museum. In A Center of Arts and Letters, Bennet and Day approved of the siting of the new library and art museum directly across from one another along Woodward (at their present locations). In particular, they applauded the acquisition of large tracts of land to surround each of the new buildings which enabled constructing them set back a great distance from Woodward. Bennet and Day already knew that the public library would be a monumental structure before Cass Gilbert formally won the design competition in 1915. To adequately match the expected grandeur and size of the new Art Center buildings, they recommended that additional tracts of land be acquired to enlarge the space surrounding the proposed buildings.

Thus, the present Cultural Center formed by the Public Library, the Art Institute, and later joined by the Rackham Memorial Building (1941) was in large measure the consequence of the city planning movement that emerged out of the Chicago World's Fair of 1893. The City Beautiful Movement, with Chicago-based architects in the fore, had an important advisory function in the location of the Detroit Public Library and Art Institute--the two principal components of the UCC.

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630 Merrick
2. St. Andrews Memorial Church
5105 Anthony Wayne Drive
3. Sante Fe Apartments
681 Merrick

