

KALAMAZOO HISTORIC PRESERVATION COMMISSION VIRTUAL MEETING

WEDNESDAY December 8, 2021 – 6:00pm

- I. **Call to order:**
- II. **Roll call and approval of absences:**

- A. Fred Edison (FE).
- B. Kyle Hibbard (KH) **EXCUSED**
- C. Regina Gorham, chair (RG)
- D. Katherine White (KW)
- E. Lenee Powell-Wilson (LPW)
- F. VACANT
- G. VACANT

For virtual meetings, during the roll call, each commissioner needs to state their name, and where they are currently located and attending from.

- III. **Approval of Agenda:**
- IV. **Introduction of Guests: Michelle Johnson - Institute for Public Scholarship (Diversity, Equity and Inclusion) discuss opportunities for HPA to partner. Discussion** (more info – article from [Encore https://www.encorekalamazoo.com/features/creating-change?fbclid=IwAR0XLgj3bmmR6Fx0bh-vvmU9EkYGAwt-4li6Ao-X6VSALE06y7MMoazCz0U](https://www.encorekalamazoo.com/features/creating-change?fbclid=IwAR0XLgj3bmmR6Fx0bh-vvmU9EkYGAwt-4li6Ao-X6VSALE06y7MMoazCz0U))

- V. **Citizen Comments on NON-agenda items* & Correspondence:**

- VI. **Financial Report (20 min) (No update)**

- A. REVENUE – October \$0.00 Year to date \$3079.36
- B. EXPENSES – October \$0.00 Year to date \$2463.00
- C. BALANCE REMAINING (?? \$6,858.73 ??)
- D. RESERVE FUND – O’Connor Fund for HP in Kzoo held at Kalamazoo Community Foundation
 - 1. New grant dollars available in 2021 \$8353.56
 - 2. Agency fund – new grant dollars available in 2021 \$830.48

- VII. **Action and Discussion Items**

- A. **Diversity and Inclusion** (Powell-Wilson, White, Edison) Report at meeting
 - 1. Kalamazoo Reservation Public Education (Gorham) (10 min) Report at meeting
- B. **Historic Preservation Programs - O’Connor Fund** (Powell-Wilson)
 - 1. Grantmaking – (short report at meeting – ordinance change scheduled for city commission meeting on December 6)
 - 2. OHOW – Old House Owners Workshops (no report)
- C. **Reconnaissance Level Historic Resource Survey & CLG Grant** (Ferraro) No report
- D. **Grave Issues – Cemetery Project** (Hibbard) - (no report)
- E. **Preservation Month** (Gorham) (15 min) (no report)
- F. **Designation & Sites** (D) – (10 min) PO-short report on City Hall study
- G. **Sustainability** (SU) – (10 min) (Ferraro) (K:L&F short report at meeting)
- H. **Operations** (O) – Gorham (5 min) *Report at meeting*

- VIII. **Old/New Business**

- A. National Register nominations

Background – *As a Certified Local Government one of the responsibilities of the Historic Preservation Commission is to review all National Register nominations approved by the State Historic Preservation Office. The mayor and commission chair need to sign a report form (Items A2 and B2) after the coordinator fills them out. The nominations are up for review at the State Historic Preservation Review Board (SHPRB) in January. After we review and clear and the*

SHPRB approves, the nominations are sent to the Keeper of the National Register at the National Park Service for final approval and listing.

- a.** Parkwyn Village **(ITEM A1 and A2)**
- b.** Gibson Guitar Factory and Office Building **(ITEM B1 and B2)**

IX. Approval of meeting notes: (5 min)

- A. November 10, 2021 **(ITEM C)**

X. Coordinators Report on non-agenda items (5 min)

- A. Coordinators monthly report **(ITEM D)**

XI. Citizen Comments on NON-agenda items*

XII. Commissioner Comments

XIII. Adjourn 8:00 PM

The mission of the Kalamazoo Historic Preservation Commission is to educate the public and city leaders on the value of preserving the City's historic resources, and to advise the City Commission accordingly. Questions and comments regarding this agenda should be directed to the Historic Preservation Coordinator at 337-8804. *The Commission's Work Plan is on the reverse side.

* Citizen Comments are limited to four minutes on non-agenda items. During agenda items, citizens are also requested to limit their comments to four minutes unless invited to join in the discussion by the Commission.

Please plan on meeting in person, beginning with the meeting on Wednesday, January 12, 2022.

**NEW WORK PLAN ON
FOLLOWING PAGES
Adopted March 10, 2021**

KALAMAZOO HISTORIC PRESERVATION COMMISSION GOALS FOR 2021-2023

Adopted Wed., March 10, 2021

Chair: Josh Koenig Vice-chair: Regina Gorham
Secretary: none Treasurer: Lenee Powell-Wilson

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PRIORITY PROJECTS

DIVERSITY AND INCLUSION

NEW/ONGOING

Leader(s) Lenee Powell-Wilson, Regina Gorham, Fred Edison

1. Create working relationship with local and regional entities to partner with efforts to make Kalamazoo history more inclusive and complete
2. KALAMAZOO RESERVATION PUBLIC EDUCATION COMMITTEE - migrate all Next Exit History material to Kalamazoo Public Library, continue to work with Gun Lake band tribal council

O'CONNOR FUND FOR HISTORIC PRESERVATION PROGRAMS

ANNUAL/ONGOING

CREATE NEW & MANAGE EXISTING PROGRAMS

Leader(s) Katherine White & Lenee Powell-Wilson

1. Education: Old House Owners Workshops - Video, Hands-On and In-Seat Programming
 - a. ~~Complete taping and showing Season 1, 8 episode video series for 2020-2021~~
 - b. Plan Season 2 plan and tape 8 episodes for broadcast in late 2021 and 2022. **Suspended**
 - c. Count video viewers
 - d. Negotiate partnership agreement with PMN to include broadcasting rights for City of Kalamazoo for 2021-2022 season.
 - e. Consider pros and cons of returning to hands-on and in-seat informational sessions for summer 2022. Make a decision and plan for 2022 if the answer is "yes."
2. Preservation Assistance: Explore and provide funding for a program or programs to address:
 - a. no-cost home repairs for qualified low-income owner-occupants
 - b. a more inclusive & diverse Kalamazoo history as it relates to preserving buildings & places
3. Preservation Assistance: Develop and implement one or more grant-making programs

RECONNAISSANCE LEVEL HISTORIC RESOURCE SURVEY PROJECT

COMPLETE – OCTOBER 2023

LEADER(S) Coordinator & Chairperson

GOAL: Prepare a historic resource survey of all structures and resources within the boundaries of the city of Kalamazoo

1. Monthly report to HPC.
2. Begin Survey in March 2021 – complete field work by October 2022, report by October 2023
3. Final report to HPC to use in preparing next Workplan

CEMETERIES (Grave Issues Squad)

ANNUAL/ONGOING

LEADER(S) Kyle Hibbard, Sharon Ferraro

1. 2021 - when the repairs are being made on the roads in the Mountain Home explore the creation of a survey database that can be used on smartphones to facilitate quick survey of grave marker condition using volunteers
2. Use the cemetery to engage the public in using appropriate techniques for cleaning grave markers – explore making a short video on water-only cleaning of headstones
3. LONG TERM - Create plan to clean and repair grave markers and cemetery buildings using public volunteers and professionals when necessary
4. assist city staff in developing a long-term plan for repair, cleaning and maintenance in Kalamazoo's two historic cemeteries, Mountain Home and Riverview.

PRESERVATION MONTH & OTHER EVENTS

ANNUAL/ONGOING

Leader: Regina Gorham & coordinator

GOAL: Consider a variety of events to celebrate Preservation Month in May

1. Committee formed in January to consider awards and special events for Preservation Month
 - a. Create work schedules, recruit & train volunteers
 - b. Complete events, Post event debrief presented to HPC
 - c. Present Preservation Awards nominations to HPC and make awards
 - d. Form committee for next year
2. Put "Pres month opportunities" as a discussion section on HPC monthly agenda.
3. *Create a three-year plan for future events to celebrate Preservation Month before end of 2021*

DESIGNATION (Preservation Tools/Outreach):

ANNUAL/ONGOING

LEADER(S): Fred Edison & Katherine White

(See appendix A to C for current DRAFT lists)

1. Work to create a citywide context statement for "missing" history – the history of BIPOC and women in Kalamazoo – the statement could be used to be an integral part of surveys, National Register and Local HD listings
2. support the establishment of new historic districts, National Register nominations and local designation as appropriate
3. Consider the creation of a local historic marker program
4. Explore and support a process to include the identification of potential pre-historic and historic archeological sites in Kalamazoo
5. educate the public on historic preservation and designation as a tool
6. 2022 – using the results of the reconnaissance historic resource survey, create a new list of potential historic resources in the city.

SUSTAINABILITY/ REVENUE

ANNUAL/ONGOING

LEADER(S): Coordinator & Chairperson

1. Finalize transition of KL&F from Pam O'Connor to Lynn Houghton.
 - a. Develop a plan for remaining inventory by Sept. 1, 2021 **DONE**
 - b. execute said plan before Dec. 31, 2021.
2. Review plans annually for ongoing and new O'Connor Fund expenditures and ensure that O'Connor fund appeal is done in November
3. Review Hidden Kalamazoo book publication – possibly shift to Arcadia Press
4. Start looking for future fund-raising plans

OPERATIONS/Chairperson's responsibilities

ANNUAL/ONGOING

LEADER: Chairperson

1. To see that 1-2 representatives from KHPC meet quarterly w/ Director of CPED and City Planner to discuss KHPC
2. Review financial status & reserve account quarterly in advance of opportunities for budget adjustment
3. Create budget in July or August
4. Monitor the preservation coordinator position so that it remains funded by City
5. Ensure quorum at meetings
6. Meet monthly with Historic Preservation Coordinator to review issues and plan agendas.
7. Oversight and update of operational plans monthly
8. Ensure succession plan for HPC

APPENDIX A: sites eligible for additional designation – to be expanded and revised after the Reconnaissance Level Historic Resources Survey is complete

LOCAL DESIGNATION

- Woodside Properties (W) and panhandle Greenlawn – add to West Main Hill
- **Bronson Park Historic District (NR listed)**
- Milwood Area
- Edison/Washington Square Area
- Hillcrest/Winchell Area
- Parkwyn Village
- Mid-Century Resources
- **Isaac Brown House (NR listed)**
- Loring-McMartin Farm /railroad viaduct
- Ihling Brothers Building (Kalamazoo Ballroom Academy, Worship Arts, Dill Instruments 2020 Fulford St (Edison))

NATIONAL REGISTER DESIGNATION

- State Theater – National Register eligible - NR nomination in progress (March 2021)
- American National/5/3 Bank Tower - National Register eligible – need new photos and permission letter from owner
- Bronson/Upjohn Headquarters (NR nomination in progress – March 2021)
- Parkwyn Village (Nomination being prepared by Peter Copeland)
- Mid Century Resources
- Washington Square Area

APPENDIX B: Schools – encourage and prepare history and heritage of schools to post on KPL Local History Room and KPS, Kal. Christian Schools, Catholic Schools websites. Encourage adaptive use if buildings become vacant. Prioritized List of Local Public and Private School Buildings:

1. El Sol/Vine Elementary (KPS) (In local historic district) 604 W. Vine
2. Milwood Middle School (KPS) 2916 Konkle St
3. Winchell Elementary (KPS) 2316 Winchell Ave
4. Greenwood Elementary (KPS) 3501 Moreland Street
5. Hackett High School (Catholic Diocese) 1000 West Kilgore Ave
6. St. Augustine Elementary (Catholic Diocese) 600 West Michigan Ave
7. St. Monica Elementary (Catholic Diocese) 530 West Kilgore Ave
8. Kalamazoo Christian High School (Christian Schools)
9. Community Education Center (former Kalamazoo Central High School) (KPS) NR & Local HD 600 West Vine St.
10. (Former) South Christian Elementary on Westnedge – owned by KPS
11. Hillcrest School (Kazoo School - private) 1401 Cherry St
12. Former Ebenezer School (Bronson, Former K Christian John St)

Work completed on upgrades and new construction (Nov 2018)

1. Loy Norrix High School (KPS) 606 East Kilgore Road
2. Lincoln Elementary (KPS) 912 North Burdick Ave.
3. Woodward Elementary (KPS) (In NR and local historic district) 606 Stuart Ave
4. Parkwood/Upjohn Elementary (KPS) 2321 South Park St

APPENDIX C: Churches (by address and denomination)

- 1) Second Missionary Baptist Church - 603 North Rose (North Side)
- 2) North Presbyterian - 603 North Burdick - (North Side) VACANT
- 3) Friendship Baptist Church – 326 West Paterson (North Side)
- 4) North Westnedge Church of Christ – 1101 North Westnedge Ave (North Side)
- 5) Allen Chapel AME - 804 West North Street (North Side)
- 6) Chicago Avenue Church of Christ – 940 Chicago Avenue (East Side)
- 7) Bethany Reformed Church – 1833 South Burdick Ave (Edison)
- 8) Seasons of Change Church – 1401 Lay Blvd (Edison)

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Parkwyn Village

Other names/site number: N/A

Name of related multiple property listing:
N/A

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

2. Location

Street & number: Winchell Avenue, Parkwyn Drive, Taliesin Drive, and Lorraine Avenue

City or town: Kalamazoo State: MI County: Kalamazoo

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national X statewide ___ local

Applicable National Register Criteria:

X A ___ B X C ___ D

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
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Parkwyn Village
Name of Property

Kalamazoo County, MI
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In my opinion, the property X meets ___ does not meet the National Register criteria.

Signature of commenting official: _____ **Date** _____

Title : _____ **State or Federal agency/bureau or Tribal Government** _____

4. National Park Service Certification

I hereby certify that this property is:
___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

ITEM A1 nomination

Parkwyn Village
 Name of Property

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Category of Property

(Check only **one** box.)

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

Number of Resources within Property

(Do not include previously listed resources in the count)

<u>32</u>	<u>9</u>	buildings
<u>2</u>	<u>3*</u>	sites
<u>1</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>35</u>	<u>12</u>	Total*

*Note: Three of the four vacant lots in Parkwyn Village are adjacent to lots with Contributing buildings owned by the same owner (Lots 30 and 42; Lots 33 and 34; and Lots 36 and 37); however, only Lots 30 and 42 have had common ownership from the beginning of Parkwyn Village. Accordingly, vacant lots 33 and 36 are considered to be Non-Contributing sites. The other vacant lot (Lot 4) is also considered to be a Non-Contributing site.

Number of contributing resources previously listed in the National Register 1

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6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Wrightian

MODERN MOVEMENT/Ranch Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete; Brick; Wood; Aluminum; Asphalt

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraphs

Parkwyn Village is a residential subdivision that was designed by Frank Lloyd Wright in 1947. Parkwyn Village is situated on forty-seven acres of flat to gently rolling land. When Parkwyn Village was established, the property was farmland, and resembled a prairie, with very few trees, located just outside the Kalamazoo city limits. Parkwyn Village today is mostly shaded by several species of mature coniferous and deciduous trees and many varieties of shrubs and other plants. The naturalized setting of Parkwyn Village is enhanced by the absence of sidewalks, curbs, utility poles and street lights (from the beginning, utility lines were buried).

In the 1950s, the City of Kalamazoo expanded its boundaries to incorporate several neighborhoods that had developed southwest of the downtown, including Parkwyn Village. Parkwyn Village is now situated in the southwest corner of the City of Kalamazoo, a few miles from the intersection of two major highways, Interstate 94 and US 131. The name “Parkwyn” derives from the names of the two principal streets that lead to Parkwyn Village—Parkview Avenue and Winchell Avenue. Parkwyn Village is bounded on the north and south by other modest housing developments; on the east by Winchell Avenue and other houses fronting on Winchell Avenue, and on the west by Lorenz Lake (also known as Little Asylum Lake), which is part of a nature preserve owned by Western Michigan University. Parkwyn Village has two entrances: Parkwyn Drive connects to Winchell Avenue on the east and Taliesin Drive connects to Lorraine Avenue to the south. Today, Parkwyn Village consists of forty-two residential lots, in addition to two “parks” and other small common areas. In 2017, the largest of the two parks was named “Norman F. Carver, Jr. Park.” Of Parkwyn Village’s forty-two residential lots, thirty-eight lots are occupied by houses in “modern” stylistic vocabularies popular in the mid-twentieth century, including four or five Frank Lloyd Wright-designed Usonian houses and a number of similar Wright-inspired houses, as well as several traditional ranch-style houses. There are presently four vacant lots. Three of these vacant lots have never been built upon; currently these three lots are owned by an adjacent homeowner.

Narrative Description

Setting

One of the two entrances to Parkwyn Village is from Winchell Avenue, a major street that begins at Oakland Drive and dead-ends approximately 1.5 miles to the northwest. Most of the houses on Winchell Avenue are single story ranch-style houses built in the 1970s and 1980s. Parkwyn Drive intersects Winchell Avenue about one mile from Oakland Drive.

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At the northwest corner of the Winchell-Parkwyn intersection, just a few feet off the road, is a large Parkwyn Village marker in the shape of a rectangular slab with lettering that reads “PARKWYN VILLAGE EST 1947” with a red/orange square signifying Frank Lloyd Wright’s signature. An identical marker is located adjacent to Lot 27 at the Lorraine Avenue entrance to Parkwyn Village. Each marker measures 54 inches (h) x 36 inches (w) x 8 inches (d). One of the two Parkwyn Village markers is located adjacent to Lot 27 in a small, commonly owned triangle bounded by Parkwyn Drive and Lorraine Avenue. These markers were erected in 2009.

General Characteristics

Parkwyn Village is a forty-seven-acre tract containing forty-two lots on which have been built thirty-eight houses in one of three “Modern” styles, i.e., Contemporary Frank Lloyd Wright Usonian houses; Contemporary “Wrightian”-style houses; and Contemporary Ranch-style houses.¹ Although the lots originally were designed to be circular and later were “squared off,” the lot boundaries are not demarcated on the ground (e.g., by fences or hedges), so that the houses appear to be somewhat evenly sprinkled throughout the site. The entire tract is characterized by mature trees and shrubs.

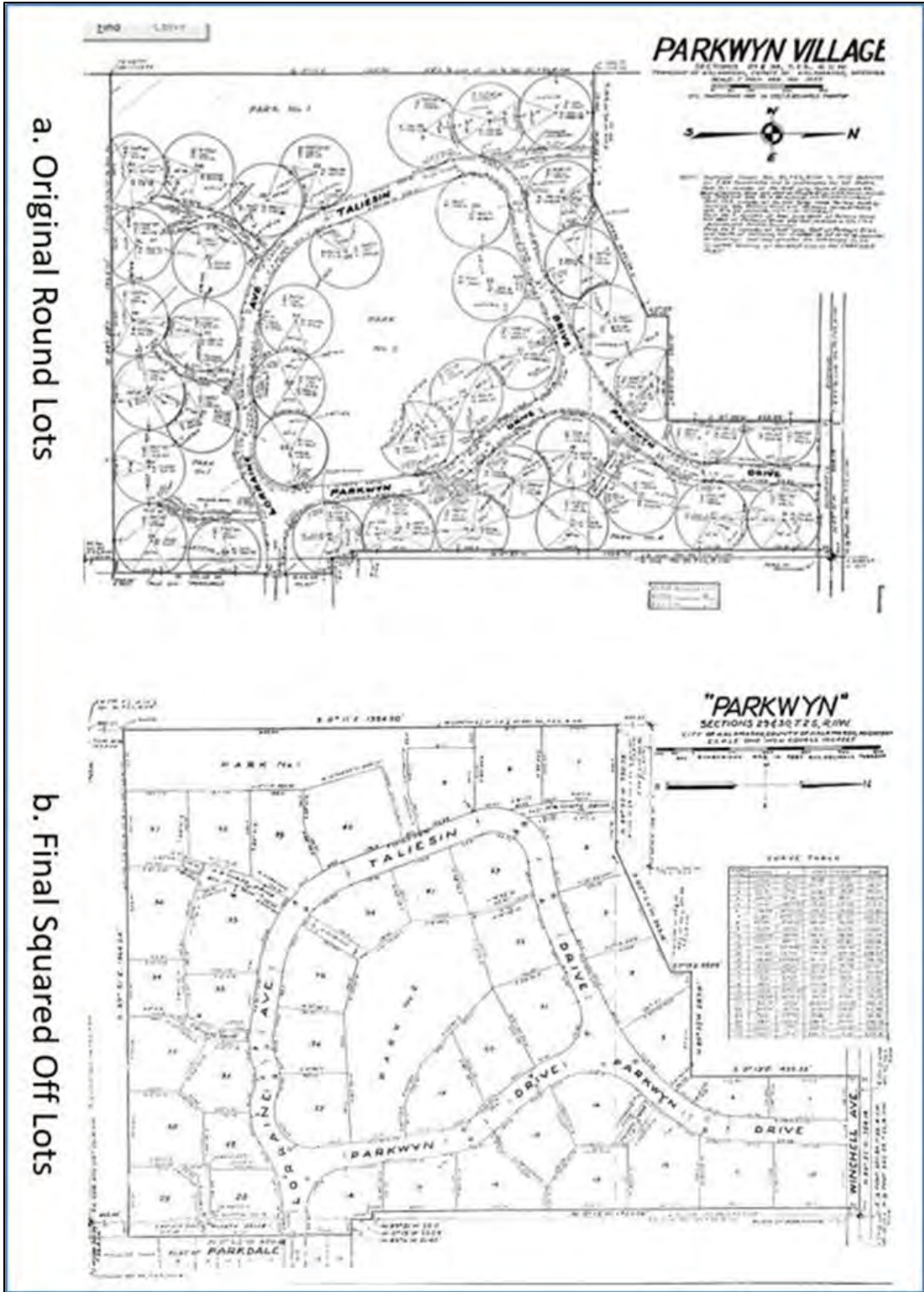
The “Modern” style houses share many characteristics. All the houses have either flat or low-pitched roofs (and some have both). Most of the roofs are covered by asphalt shingles. All have driveways or private drives leading to one of the two main roads that wind through the development. Only a few of the houses have an enclosed garage; most have open carports. Most of the houses are single story and are built of concrete blocks, brick, wood (board and batten), and/or wood or aluminum siding. Though most of the houses are between fifty and seventy years old, they have been well-maintained by their owners over the years and are generally in excellent condition. Parkwyn Village as well as the whole surrounding Winchell/Parkview neighborhood is considered a desirable residential neighborhood in Kalamazoo.

Parkwyn Village has certain characteristics that distinguish it from its surrounding neighborhoods. Parkwyn Village lots are noticeably larger than those around it, mostly ranging in size from one-half acre to one acre-plus. In Parkwyn Village, the utilities are buried, so there are no telephone poles and no above-ground wires. There are no street lights either. Parkwyn Village’s roads do not have sidewalks or concrete curbs, and the roads are not straight or parallel in any sort of grid pattern; rather, they are winding. The houses in Parkwyn Village are uniformly “Modern” in the Contemporary styles identified above—there are no Dutch Colonials, Tudors, bungalows, or other architectural styles that are common in the neighborhoods around Parkwyn Village. Finally, Parkwyn maintains certain common areas that are shared by its residents (e.g., Norman F. Carver Jr. Park) who continue to share certain maintenance tasks and who meet periodically for various business and social reasons.

¹ The three “Modern” styles identified here conform to the definitions of these terms contained in Virginia Savage McAlester, *A Field Guide to American Houses* (Alfred A. Knopf NY 2020), as set forth at pages 587-648.

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Parkwyn Village Plat Maps. Reprinted in William Allin Storrer, *The Frank Lloyd Wright Companion* (University of Chicago Press 1993), p. 309.

Parkwyn Village
 Name of Property

Kalamazoo County, MI
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Inventory

The following inventory of buildings and sites will, for the most part, follow sequentially the lot numbering system adopted by PVA as indicated on the site plans and maps attached to this application. In this registration form, secondary buildings and structures (such as garden sheds and signage), though sometimes noted in the text, are not counted as resources of the district because they are minor resources, were built after the Period of Significance, or are not significant. Parkwyn Village is a vibrant, upper middle-class neighborhood. All of its houses are owner-occupied and, overall, unless otherwise noted in the property descriptions below, the integrity and condition of the houses and their associated structures in Parkwyn Village is excellent.

The resources in the historic district were evaluated under the themes of Community Development and Planning and Architecture in Kalamazoo, Michigan, during the Period of Significance (1947-1976). Contributing resources are those that were constructed during the Period of Significance, that have gained significance under the significant themes, and that possess historic integrity. More specifically, contributing resources reflect the philosophies of cooperative housing, in general, and Frank Lloyd Wright's ideas of cooperative housing, in particular. Contributing resources also reflect the ideas, styles, trends, methods, and materials of residential building in the mid-twentieth century. Resources that do not contribute to the significance of the historic district are either recent construction that reflect ideas, styles, trends, methods, and materials of the late twentieth century and early twenty-first century, or that have been so altered that they have no longer possess historic integrity, or do not reflect the themes under which the district is significant.

Lot 1; 3227 Winchell; 1997; 1 Non-Contributing Building

Lot 1 (3227 Winchell) occupies the northwest corner of the Winchell-Parkwyn intersection. It is a single-story, ranch-style house fronting on Winchell Avenue, with a two-car garage and a short "U"-shaped driveway on the side of the house to facilitate entry onto Parkwyn Drive. The location and design of the house are consistent with Parkwyn Village's original site plan, as is the setting of the house at one of the two road entrances to Parkwyn Village. The house has a truncated, almost rectangular, footprint, with a low-pitched shingle roof. Lot 1 is 0.55 acres and the house has 1,630 square feet of living space. The house on Lot 1 was not built until 1997; thus, it is a non-contributing resource.

Lot 10; 3209 Winchell; 1954; 1 Contributing Building

Lot 10 (3209 Winchell) occupies the southwest corner of the Winchell-Parkwyn intersection and is directly across Parkwyn Drive from Lot 1. This house is a single-story, ranch-style house fronting on Winchell Avenue. The house features vinyl siding and stone on its façade and a low-pitched shingle roof. The two-car garage and driveway open onto Winchell Avenue. Lot 10 consists of 0.79 acres. The house was built in 1954 and has 1,416 square feet of living space. The house on Lot 10 is a contributing building. *Integrity:* The location and design of the house are consistent with the "modern" aesthetic contemplated by the original site plan. The house on Lot 10 complements the house on Lot 1 in that these two houses straddle Parkwyn Drive at the

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Winchell Avenue entrance to Parkwyn Village (a prominent marker close to the road separating the houses announces the entrance to Parkwyn Village). Though the replacement vinyl siding on the house is not original and would have been applied after the period of significance, it presents the same appearance as the original wood siding and has not obscured the character-defining features of the resource.

Note: The houses on Lots 1 and 10 are the only Parkwyn Village houses that front on Winchell Avenue, and because of this it may not be readily apparent to some observers that these houses are a part of Parkwyn Village.

Lot 2; 2428 Parkwyn; 1987; 1 Non-Contributing Building

Lot 2 (2428 Parkwyn) lies just west of Lot 1 on the north side of Parkwyn Drive. This house is a large, single-story, tan brick house featuring a number of horizontal design elements and a “U”-shaped driveway in front of the house to facilitate entry onto Parkwyn Drive. The single story, horizontal aspect of the house and outbuilding contributes to its visual association with the neighboring houses, and its location, design, and relationship to its site are consistent with the original Parkwyn Village site plan. Lot 2 consists of 0.52 acres. Although the lot was purchased by the original owners in 1952, the current house was only built in 1987. The house includes an attached three-car garage. A detached workshop or storage building (indicated as “2A” on the attached map), constructed with matching brick, was built in 2003. The house has 3,756 square feet of living space; the detached workshop/storage building has 1,125 square feet of additional space. Both the house and the detached workshop/storage building have low-pitched shingle roofs. The house and detached workshop/storage building on Lot 2 are non-contributing buildings.

Lot 3; 2604 Parkwyn; 1976; 1 Contributing Building

Lot 3 (2604 Parkwyn) is the next house along the north side of Parkwyn Drive. This house is a single-story, ranch-style house with an “L”-shaped footprint. The house is of brick and board-and-batten construction; the roof is low-pitched. The house features an attached two-car garage. Lot 3 consists of 0.93 acres, thus affording the owners space for an adjoining tennis court and storage shed. Although the lot was purchased by the original owners in 1948, the current house was built in 1976. The house has 1,986 square feet of living space. The house on Lot 3 is a non-contributing building, and the tennis court is non-contributing structure. Though constructed after the period of significance, the house on Lot 3 enjoys a location and design consistent with the original Parkwyn Village site plan. The ranch-style architecture of the house represents mid-twentieth century ideas, styles, and construction materials and its setting in the interior of Parkwyn Village contributes to its association with the neighboring houses. Though constructed after the close of the Period of Significance, this resource is counted as a contributing resource based on the guidance provided in the NPS bulletin, *Historic Residential Suburbs*, which guides that “the period of significance may be extended a reasonable length of time (e.g., five or six years) within the less-than-50-year period to recognize the contribution of resources that, although less-than-50-years of age, are consistent with the neighborhood's historic plan and character.” This resource meets these requirements and is classified as a contributing resource.

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Lot 4; 2614 Taliesin; [Vacant Lot]; 1 Non-Contributing Site

Lot 4 (2614 Taliesin) is the property just west of Lot 3. (Note: The road (Parkwyn Drive) forks in front of Lot 3; the left fork continues as Parkwyn Drive and winds its way southwesterly to intersect with Lorraine Avenue; the right fork becomes Taliesin Drive, hence the street address of Lot 4.) Lot 4 is one of Parkwyn Village's four vacant lots. A small house designed by Kalamazoo architect George W. Sprau, constructed in 1950 in a Japoneseque style, low-built, with black-framed white panels, used to occupy Lot 4. Following multiple foreclosures, periods of extended vacancy, and substantial physical deterioration, the house was demolished in October 2013. Lot 4 consists of 0.91 acres. This lot is a non-contributing site. Though the loss of the original house is unfortunate, this now vacant lot does serve to illustrate that throughout the period of significance Parkwyn Village had vacant lots that were not built upon until the 1970s and 1980s and even later.

Lot 5; 2632 Taliesin; 1950; 1 Contributing Building

Lot 5 (2632 Taliesin) is the next house along the north side of Taliesin Drive. This house is a single story, shingle-sided (with some board and batten), ranch-style house with an attached double garage. The shingle roof is low-pitched. Lot 5 was purchased by the original owners in 1948. The house, with 2,000 square feet of living space, was built in 1950. The house sits on 0.85 acres. The house on Lot 5 is a contributing building. *Integrity:* This house appears today virtually the same as when it was built in 1950. The materials used to construct the house (wood siding shingles and board and batten and asphalt roof shingles), if not original, have been replaced over the years by the same materials. Because the ranch style of the house is so similar to several of its neighbors, the house projects a feeling of being a stereotypical mid-twentieth century building.

Lot 6; 2654 Taliesin; 1962; George W. Sprau; 1 Contributing Building

Lot 6 (2654 Taliesin) is the next house along the north side of Taliesin Drive. Lot 6 has a fairly pronounced slope. The house was built into the side of the hill, enabling a lower story to feature a walk-out basement. The lower-level features concrete block (not cinder block) construction, utilizing the same sixteen-inch-by-twelve-inch concrete blocks that were used in several other houses including Wright's Usonian houses. The upper-level features tongue-in-groove redwood siding. The house, designed by Kalamazoo architect George W. Sprau, has a dramatic mid-century modern look, with wall-panel size windows and a very low-pitched roof. The house has an attached two-car garage. Built in 1962 on a relatively large lot (0.89 acre), the house has 1,602 square feet of living space. The house on Lot 6 is a contributing building. *Integrity:* The house on Lot 6 is located on a relatively large, uneven lot separated from the houses on either side by noticeable spaces filled with trees and shrubs, thus affording considerable privacy. The design of the house is unlike the ranch style of some of its neighbors; it is closer in design to the Wright-designed McCartney House next door, the similarities including the same concrete blocks, wall-panel size windows, and low-pitched, polygonal roof. Though the interior of the house has undergone some remodeling since 1962, the exterior appears substantially the same as when it was built with the exception of replacement roof material. This George Sprau-designed house, with its dramatic mid-century look in its rolling landscape setting, greatly contributes to the "modern" feel of Parkwyn Village.

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Lot 7; 2662 Taliesin; McCartney, Ward and Helen, House; 1951-1956; Frank Lloyd Wright; 1 Contributing Building

Lot 7 (2662 Taliesin) is a large lot (1.07 acre) nestled in the northwest corner of Parkwyn Village, bordering the nature preserve owned by Western Michigan University. The house on Lot 7 (also known as the “McCartney House” after the original owners) is one of the four houses in Parkwyn Village designed by Frank Lloyd Wright. Like Wright’s other Parkwyn Usonian houses, the McCartney House features sixteen-inch-by-twelve-inch concrete block construction. The roof is shaped in triangular planes and is slightly pitched. Some of the blocks show a decorative cut-out pattern. The McCartney House was built in stages. The McCartney’s occupied the house in July 1951 upon completion of the first stage. The second stage, begun almost immediately, was the addition of two bedrooms. The third stage, completed in the following years, included adding a tool room and a two-car carport, and converting a screened porch into a dining area, the original carport into a bedroom, and a hallway into a utility area and a second bathroom. As completed (after the remodeling) in 1956, the house has 1,543 square feet of living space. Although the house has since undergone further additions and remodels to its interior spaces, the footprint and exterior of the house appear much the same as they did when the house was first built. In the early years, PVA maintained the spur leading to the house, which is situated well off Taliesin Drive; however, in later years most of this private drive was transferred to the lot owners, who now own and maintain the quite long driveway. The house on Lot 7 is a contributing building. *Integrity:* The McCartney House appears today substantially the same as it did when constructed during the period of significance. The concrete block walls, the concrete patio, and the distinctive triangular roof elements are all intact. Much of the naturalized sloping acre-plus lot lies between the house and Taliesin Drive, affording the homeowners greater privacy and also a more distant perspective of its neighbors.

Lot 8; 2702 Taliesin; Spradling House, 1958; Norman F. Carver, Jr.; 1 Contributing Building

Lot 8 (2702 Taliesin), also known as the “Spradling House” after its original owners, is a distinctive Contemporary “Wrightian” house situated on 0.91 acre. The house is the very first house designed by local Kalamazoo architect Norman F. Carver, Jr., a project he undertook while a student at Yale. The house is distinctive for its concrete block walls (interior and exterior), interior use of exterior wooden siding in some rooms, clerestory windows, built-in exterior planters, deck off the master suite, skylights, floor-to-ceiling windows in the public rooms, two-car carport, and multi-level flat roofs, among other features. Although Carver designed the house in 1953, the house was only built in 1958. The house has been little changed from 1958. One relatively early modification was giving a slight pitch to the flat roof over the screened porch at the rear of the house. In 2021, the current owners undertook certain interior remodeling and also to enclose the screened porch thereby making it a four-season room. In addition, they sought to restore some of the original features of the house, returning the roof of the former screened porch to a flat roof and replacing the faux concrete blocks around the chimney with the real thing as per Carver’s original plans. The house has 1,564 square feet of living space. The house on Lot 8 is a contributing building. *Integrity:* Inasmuch as the architect Norman F. Carver, Jr. was an admirer of Frank Lloyd Wright, the design of the Spradling House not surprisingly is very similar to its Wright-designed neighbor and incorporates many of the same architectural elements. The house is located on a sloping lot where Taliesin Drive takes a

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ninety-degree turn; thus, only a small portion of the lot borders the road. The house, even after the recent restorative work, appears much the same as when it was built. The enclosure of the screened porch does not change the footprint of the house and is hardly noticeable.

Lot 9; 2712 Taliesin; 1955, 1985; 1 Contributing Building

Lot 9 (2712 Taliesin), overlooking Lorenz Lake, was purchased by Fred and Betty Margolis in March 1948. By lottery the Margolis's had the first choice of Parkwyn Village lots. Ironically, though the Margolis's were instrumental in the establishment of Parkwyn Village, they never built a house or resided there. Rather, the second owners of the lot, Cyrus and Jean Highlander, built a "Wrightian" Contemporary style house on the lot in 1955. The subsequent owners built a substantial addition to the house, in the same style, in 1985. This distinctive house features board and batten exterior walls, overlapping angled flat roof surfaces, large panel windows in the public rooms, and a two-car carport. The house on Lot 9, with 2,944 square feet of living space, is a contributing building. *Integrity:* Although the architect of this house is unknown, the house shows many of the same features as the house on Lot 6. The house was built relatively close to Taliesin Drive-it has a short driveway-as most of this 0.765-acre lot slopes down away to the west towards Lorenz Lake. Mature trees on either side of the property afford separation and privacy. Although the house underwent a major expansion outside the period of significance, the addition was very sympathetic to the original design of the house and today an observer would be hard pressed to identify which part of the house was built in 1955 and which part in 1985. Overall, the house contributes to the "modern" feeling of Parkwyn Village.

Lot 11; 2429 Parkwyn; 1950; 1 Contributing Building

Lot 11 (2429 Parkwyn) is adjacent to Lot 10 (which, as noted above, fronts on Winchell Avenue) on the south side of Parkwyn Drive. The house is a traditional, single-story, ranch-style house that is sited at a forty-five-degree angle to the street. The exterior is wood shingles; the shingle roof is low-pitched. Lot 11 is 0.83 acre in size. The house was built in 1950 and has 1,817 square feet of living space. The house on Lot 11 is a contributing building. *Integrity:* The location and design of this house are consistent with the original Parkwyn Village site plan. The footprint of the house has not changed. The wood shingle siding and the asphalt roof shingles are the same materials that were used in 1950. The setting of the house on Parkwyn Drive conveys the distinct impression that this ranch-style house belongs to Parkwyn Village.

Lot 12; 2513 Parkwyn; 1950; 1 Contributing Building

Lot 12 (2513 Parkwyn) is the next house along the south side of Parkwyn Drive. The house is a traditional, single-story, ranch-style house. The house features an attached three-car garage. The shingle roof is low-pitched. Lot 12 is 0.99 acre. The house, built in 1950, features 2,108 square feet of living space. The house on Lot 12 is a contributing building. *Integrity:* The location and design of this house are consistent with the original Parkwyn Village site plan. The footprint of the house has not changed, nor has its general appearance since the period of significance.

Lot 13; 2521 Parkwyn; 1956, 1999, 2004; 1 Contributing Building

Lot 13 (2521 Parkwyn) is situated approximately 150 feet south of Parkwyn Drive at the end of what was a short spur and that is now a long common driveway (with Lots 12 and 14). Lot 13 is 0.77 acre. The house, built in 1956, is a traditional, single-story, ranch-style house having 2,307

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square feet of living space. The house has an attached three-car garage. The third stall of the garage was added in 1999. A new master bedroom and bath was added in 2004. The shingle roof is low-pitched. The house on Lot 13 is a contributing building. *Integrity:* The location and design of this house are consistent with the original Parkwyn Village site plan. The additions to the house in 1999 and 2004 are sympathetic with the initial ranch-style design.

Lot 14; 2607 Parkwyn; 1953; 1 Contributing Building

Lot 14 (2607 Parkwyn) is situated similarly to Lots 12 and 13 on a long common driveway. The house is also a traditional, single-story, ranch-style house with an attached two-car garage. The house has a low-pitched shingle roof. Lot 14 is 0.78 acre. The house was built in 1953 and has 1,700 square feet of living space. The house on Lot 14 is a contributing building. *Integrity:* The location and design of this house are consistent with the original Parkwyn Village site plan. The house, like its ranch-style neighbors on Lots 12 and 13, appears much the same as it did when built in 1953.

Lot 15; 2631 Parkwyn; 1951; George W. Sprau; 1 Contributing Building

Lot 15 (2631 Parkwyn) is a traditional, ranch-style house built in 1951. The house was designed by Kalamazoo architect George W. Sprau. The current (second) owners converted the original attached single-car garage into a music studio shortly after they bought the house in 1987. A few years later, in 1992, they built a major two-story, split-level addition at the rear of the house, mostly hidden from street-view. The addition was also designed by George W. Sprau. The exterior of the house is brick and stone. The shingle roof is low-pitched. The house sits on a 0.83-acre lot. As currently configured, the house has 3,394 square feet of living space. The house on Lot 15 is a contributing building. *Integrity:* The location and design of this house are consistent with the original Parkwyn Village site plan. Though the house was enlarged after the period of significance, the changes were designed by the original architect and the two-story addition at the rear of the house is largely hidden. From the street, the house looks much smaller than its actual size.

Lot 16; 2709 Parkwyn; 1959; 1 Contributing Building

Lot 16 (2709 Parkwyn) is the next house along the same side of Parkwyn Drive. The lot is 0.91 acre. The split-level house was built in 1959 and has 2,133 square feet of living space. The lower level contains a two-car garage. The house is distinctive for is long, low-pitched, overhanging, front-gabled roof. The house on Lot 16 is a contributing building. *Integrity:* The location and design of this house are consistent with the original Parkwyn Village site plan. The house appears substantially as it did in 1959.

Lot 17; 2721 Parkwyn; 1962; 1 Contributing Building

Lot 17 (2721 Parkwyn) is 0.66 acre. This split-level ranch style house was built in 1962 and features 2,622 square feet of living space. The house is one of the few houses in Parkwyn Village to have two full floors of living space. The house is also distinctive for its use of sixteen-inch-by-twelve-inch concrete blocks on the lower level and on the exterior of the chimney in the front of the house. These same concrete blocks were used extensively in the four Frank Lloyd Wright-designed houses in Parkwyn Village. The house on Lot 17 is a contributing building. *Integrity:* The location and design of this house are consistent with the original Parkwyn Village

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site plan. The house appears substantially as it did in 1962. The prominent use of concrete blocks on the front of the house effectively associates the house with several other houses in Parkwyn Village that utilize the same blocks.

Lot 18; 2811 Parkwyn; 1980; Roger Lepley; 1 Non-Contributing Building

Lot 18 (2811 Parkwyn) lies at the southern end of Parkwyn Village where Parkwyn Drive meets Lorraine Avenue. The house sits back from the road on a slight wooded rise that shields most of the house from view from the road. The lot is 0.83 acre. The house was designed by local Kalamazoo architect Roger Lepley who, with his wife, currently resides in the house. The house features several “modern” elements, including sharply pitched roof sections, strategically placed round windows and a three-car garage, but because it was built in 1980, the house on Lot 18 is a non-contributing building. *Integrity:* The location of this house is consistent with the original Parkwyn Village site plan. The house incorporates several “modern” features, as noted, but its overall aspect is quite different from most of the other houses in Parkwyn Village.

Lot 19; 2716 Parkwyn; 1990; 1 Non-Contributing Building

Lot 19 (2716 Parkwyn) lies directly across Parkwyn Drive from Lot 16. The original house on Lot 19 was built in 1950 by James and Hermione Stafford. Norman F. Carver, Jr. had drawn up plans for the Staffords’ house, but for some reason the Staffords elected not to build to those plans. The Staffords sold their house to the current owners, who demolished the house in 1989 except for the bomb shelter and part of the slab and framing. The house currently on Lot 19 was completed in 1990. The exterior of the house is northern red cedar and fieldstone. The house has an attached two-car garage and a low-pitched shingle roof. The house now features 2,832 square feet of living space. The location of this house is consistent with the original Parkwyn Village site plan. The house features several “modern” features and is sympathetic with its neighbors. Lot 19 slopes down and away from the road; however, due to the landscaping, the house on Lot 19 is largely unseen from the road. The back of the house overlooks (through fairly dense woods) the Norman F. Carver, Jr. Park. Lot 19 is 0.89 acre. Because it only dates from 1990, the house on Lot 19 is a non-contributing building.

Lot 20; 2630 Parkwyn; 1949; George W. Sprau; 1 Contributing Building

Lot 20 (2630 Parkwyn) is a relatively small (1,125 square feet) single-story ranch-style house built in 1949. The house was built by Otto and Marian Greiner, parents of Ward Greiner (who with his wife Mary built a house next door on Lot 21). The house was designed by Kalamazoo architect George W. Sprau. The house is a simple rectangular concrete block building with a low-pitched shingle roof and with an attached single-car garage. A corner of the house that was originally a screened porch was subsequently enclosed; however, the original footprint of the house is unchanged. Lot 20 is 0.93 acre. The house on Lot 20 is a contributing building.

Integrity: The location and design of this house are consistent with the original Parkwyn Village site plan. The house appears substantially as it did in 1949; the minor addition that enclosed the original screened porch is virtually imperceptible. The setting of the house and its relatively modest appearance convey the feeling, as much as any of its neighbors, that Parkwyn Village was intended to provide distinctive but affordable homes for middle class families.

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Lot 21; 2617 Taliesin; 1951; George W. Sprau; 1 Contributing Building

Lot 21 (2617 Taliesin) lies on the southwest corner of Parkwyn Drive and Taliesin Drive. The original purchasers of the lot, Ward and Mary Greiner, considered retaining Frank Lloyd Wright to design their house but were put off by his inflexibility on certain design elements. As a result, the “Wrightian” Contemporary style, mostly brick, house that they built in 1951 bears some similarity to Wright’s Usonian houses but was in fact designed by Kalamazoo architect George W. Sprau. The house displays interesting roof lines – the roof consists of flat, somewhat overlapping planes, some horizontal, some slightly pitched. A row of horizontal clerestory windows admits light to the main public rooms. A second row of clerestory windows, these vertical, appears on the outside wall of the two-car garage which faces the street. The house is situated on a relatively large lot – 0.95 acres – and offers 1,993 square feet of living space. The house on Lot 21 is a contributing building. *Integrity:* The location and design of this house are consistent with the original Parkwyn Village site plan. Architect George W. Sprau designed a house very similar in appearance to the Wright-designed Usonian houses that were being constructed around the corner at the same time. Today the house appears substantially as it did in 1949 except that there are now mature pine and deciduous trees on parts of the lot. The setting of the house at the intersection of Parkwyn Drive and Taliesin Drive affords the visitor a street view of both the front and the back of this very modern looking house.

Lot 22; 2637 Taliesin; 1954; 1 Contributing Building

Lot 22 (2637 Taliesin) is on the south side of Taliesin Drive directly across from Lot 5. Lot 22 is 0.85 acre. The single-story house (with a basement) was built in 1954 and has 1,920 square feet of living space. The house features a simple, low-pitched shingle roof that also covers a spacious two-car carport. The carport and certain other elements of the house (e.g., two bedrooms with built-in furniture, hallways and changed access to the basement, and a Japanese “shoji” screen on the porch), designed by local architect Norman F. Carver, Jr. in 1961, were added in the following years before the current owner purchased the house. The back of the house borders on the Norman F. Carver, Jr. Park. The house on Lot 22 is a contributing building. *Integrity:* The location and design of this house are consistent with the original Parkwyn Village site plan. The Norman Carver-designed carport was added during the period of significance and is highly accordant with the original design of the house. The interior of the house retains most of the original fixtures and fittings—a very well-maintained time capsule from the 1950s.

Lot 23; 2661 Taliesin; 1955; 2 Contributing Buildings; 1 Contributing Structure

Lot 23 (2661 Taliesin) is across the street from Lot 9 and is situated where Taliesin Drive makes a ninety degree turn towards the south, thus appearing as a “corner” lot. The house is a single-story, yellow brick ranch house with a basically rectangular footprint. The house features an attached double carport. The house was built in 1955; a separate detached two-car garage in matching yellow brick was built next to the house in 1967. The backyard features a prominent steel radio antenna, approximately thirty feet tall, that is still used for television reception, a visible reminder of life before cable television. The lot is 0.80 acre. The house has 1,548 square feet of living space. The house and garage on Lot 23 are two contributing buildings; the television antenna is a contributing structure. *Integrity:* The location and design of this house are consistent with the original Parkwyn Village site plan,

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except that the free-standing two-car garage seems somewhat superfluous given the double carport. The brick used in the garage is the same as the brick used in the house. Like the house on Lot 20, this relatively simple house reflects the Parkwyn Village aesthetic of simple, affordable housing for the middle class.

Lot 24; 2803 Taliesin; 1952; 1 Contributing Building

Lot 24 (2803 Taliesin) is a single-story mid-century modern house featuring a basement two-car garage and multi-level flat roofs including a soaring main roof that is angled up in the front above a wall of large picture windows. The origin of the house design is not known, but reportedly the house's original owner, George Spero, had input into the design, which exhibits many of the features of a Wright Usonian or Norman F. Carver, Jr. house. The house was built in 1952 and has 1,493 square feet of living space. The lot is 0.79 acre. A private drive (commonly owned by PVA) borders the south side of the lot. This drive leads to the Norman F. Carver, Jr. Park, which abuts the back of Lot 24. The house on Lot 24 is a contributing building.

Integrity: The location and design of this house are consistent with the original Parkwyn Village site plan. The house was built just a year or two after the two Wright-designed houses directly across the street (i.e., the Levin House and the Brown House) and shares many of the same design features. Today the house appears substantially as it did throughout the period of significance.

Lot 25; 3404 Lorraine; 1959; Norman F. Carver, Jr.; 1 Non-Contributing Building

Lot 25 (3404 Lorraine) was designed by Norman F. Carver, Jr., and is one of his earliest designs. The house was built in 1959. The house's interior was substantially remodeled in 1985 by its current owners according to plans by Norman F. Carver, Jr. The house was completely destroyed by fire in 2004, but rebuilt (restored) in 2010 under the direction of architect Norman F. Carver, Jr. The house today, despite its relatively recent construction, recreated its original 1950s design elements. The house is one of the most interesting houses in Parkwyn Village. It has a basement multi-car garage, several flat roofs, terraces and decks, and living space on three floors, the only three-story house in Parkwyn Village, though overall the house conveys a distinctly horizontal aspect. The location and distinctive "Wrightian" Contemporary design of the house are consistent with the original Parkwyn Village site plan. The Norman F. Carver, Jr. design of the house shows many of the same features as a Wright-designed house, including flat rectangular roof surfaces, overhanging roof lines, multiple deck surfaces contributing to an overall horizontal aspect, and large panel windows. The property has a direct association with a prominent local architect, many of whose house designs borrowed heavily from Wright's Usonian house features. The house sits on 0.82 acre and has 2,168 square feet of living space. The lot is bounded on the north side by the private drive leading to Norman F. Carver, Jr. Park. The lot is bounded on the back side by the park itself. Despite the faithful reconstruction of the 1959 Carver design, the resource does not appear to meet the requirements of Criteria Consideration E, particularly the requirement that "no other building or structure with the same associations has survived." For this reason, the resource is considered non-contributing.

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Lot 26; 3314 Lorraine; 1958; 1 Contributing Building

Lot 26 (3314 Lorraine) is a traditional single-story red brick ranch-style house with a basically rectangular footprint. The house has a low-pitched roof. It has an attached two-car garage. The house was built in 1958 and has 1,477 square feet of living space. Lot 26 is 0.76 acre. The lot is bounded on the back side by Norman F. Carver, Jr. Park. The house on Lot 26 is a contributing building. *Integrity:* The location of this house is consistent with the original Parkwyn Village site plan. The simple ranch-style design of the house contrasts somewhat with the houses on either side of it, but the design is of a house typical of the period of significance – rectangular, single-story with a low-pitched roof. The materials utilized in building the house (brick and asphalt roof shingles) were common during the period of significance.

Lot 27; 2816 Parkwyn; 1951, 1967; Joan Carver; 1 Contributing Building

Lot 27 (2816 Parkwyn) is a “corner” lot consisting of 0.80 acre where Parkwyn Drive meets Lorraine Avenue. The house is a mid-twentieth century Contemporary style house built in 1951. Norman F. Carver, Jr.’s wife, Joan (a graduate of Yale Architecture School), designed a substantial addition to the house which was built in 1967. It has an attached two-car garage. The house is distinctive for its semi-enclosed courtyard that separates the original house from the later addition, which effectively doubled the size of the house. The house now features a “split” low-pitched roof. The house has 2,230 square feet of living space. The lot is bounded on the back side by the Norman F. Carver, Jr. Park. The house on Lot 27 is a contributing building. *Integrity:* The location and design of this house are consistent with the original Parkwyn Village site plan. The 1967 addition to the house was very sympathetic to the original design of the house. From the road an observer could not tell that the house was built in two stages. Today the house (after the addition) appears the same as it did during the period of significance (except perhaps the paint color).

Lot 28; 3201 Lorraine; 1955; Norman F. Carver, Jr.; 1 Contributing Building

Lot 28 (3201 Lorraine) lies on the south/southwest side of Lorraine Avenue, and is the first house one sees on the left upon entering Parkwyn Village by Lorraine Avenue. The house was designed by Norman F. Carver, Jr. for himself and his wife, Joan. (Although Norman F. Carver, Jr. died in 2018, his wife continues to reside in the house.) The house was built in 1956 on the 0.58 acre lot. The house appears to be single-story, but as the house was built on a sloping lot there is an exposed lower level in the back of the house. The house has 2,316 square feet of living space. The house is constructed of Douglas fir and concrete/asbestos panels. The house has skylights and an attached two-car carport/garage. The house was featured in the *New York Times Magazine* of February 23, 1958. The house was substantially modified and enlarged in 1971: The carport was moved towards the street and the former carport was enclosed and became the new living/dining area. The original living room became a new master suite and Carver’s office was moved to the lower level. Also, the roofs were made to be low-pitched instead of flat in order to allow more light in the new living room. The house on Lot 28 is a contributing building. *Integrity:* The location and design of the house are consistent with the original site plan for Parkwyn Village. The modifications to the house, near the end of the period of significance, though extensive, were designed by the original architect and they are indiscernible to the observer, especially one from the street. The house has an obvious, direct

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association with a notable mid-twentieth century architect. The original materials used to construct the house for the most part remain.

Lot 29; 3203 Lorraine; 1961; 1 Contributing Building

Lot 29 (3203 Lorraine) is not visible from Lorraine Avenue due to dense trees and shrubs. A private drive (now a long driveway) leads to this property in the extreme southeast corner of Parkwyn Village. The house has the appearance of a traditional ranch-style house but because it is built on a sloping lot, the house has a full lower level opening on to the expansive yard. The house has an attached two-car garage and a very low-pitched shingle roof. The house was built in 1961. The house sits on a lot of 0.81 acre and has 1,919 square feet of living space. The house on Lot 29 is a contributing building. *Integrity:* The location and design of the house are consistent with the original site plan, wherein Lot 29 was created due south of Lot 28, the Carver property, well off Lorraine Avenue. The ranch-style design of the house, typical of many 1960's houses, is similar to several of the other houses in Parkwyn Village. The integrity of the house is very good; however, due to its relatively remote location it is essentially invisible to the observer on the street.

Lot 30; 3221 Lorraine; [Vacant Lot]; 1 Non-Contributing Site

Lot 30 (3221 Lorraine) is a vacant lot (never built upon) that is accessed by the same driveway that accesses Lot 29. Lot 30 is owned by the adjacent homeowners of Lot 42 (3219 Lorraine).

Lot 31; 3305 Lorraine; 1959; 1 Contributing Building

Lot 31 (3305 Lorraine) is an orange brick, single-story, ranch-style home that fronts on a private drive (now a shared driveway) that also accesses Lots 32, 33 and 34. Lot 31 is 0.68 acre. The house was built in 1959 and has 1,636 square feet of living space. The house is brick with painted wood trim and features large windows, an attached two-car garage, a low-pitched roof, a skylight, and an elevated deck on two sides where the lot slopes down away from the house. Lot 31 is a contributing building. *Integrity:* The location and design of the house are consistent with the original site plan. The house was built facing a private drive, now the long driveway shared with the houses on Lots 32, 33 and 34. The house appears today substantially as it was built in 1959.

Lot 32; 3311 Lorraine; 2007; 1 Non-Contributing Building

Lot 32 (3311 Lorraine) is a modified ranch-style house designed specifically for a mobility-impaired owner. The sloping lot is 0.76 acre. The house was designed and built by local Kalamazoo contractor Bill Kozar in 2007. The house has board and batten exterior walls and a low-pitched shingle roof. The house has an attached two-car garage. The house shares a driveway with Lots 31, 33, and 34. The house has 2,155 square feet of living space. The house on Lot 32 is a non-contributing building due to its date of construction.

Lots 33 and 34; 3315 Lorraine; Thorne/Farner House; 1959, 1965, 1992, 1994; Norman F. Carver, Jr.; 1 Contributing Building

Lots 33 and 34 (3315 Lorraine) appear as one lot; they are adjacent and owned by the same owners. The house is set well back from Lorraine Avenue. The house (sometimes called the

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“Thorne/Farner House” after the original lot owners and the current owners) was designed by Norman F. Carver, Jr. for James and Mary Thorne and built in 1959. The house was constructed of concrete blocks with redwood trim. The Thornes built a substantial addition to the house in 1965 according to plans by Norman Carver, Jr. The next owners (Peter and Betsy Farner) again commissioned Norman F. Carver, Jr. to make changes to the house in 1992 and 1994. The house now has 3,050 square feet of living space. The house features an unobtrusive attached two-car garage that appears integral to the house, as well as the original two-car carport. The house exhibits several “Wrightian” Contemporary style features: low horizontal aspect, flat roofs, and concrete block construction with redwood trim. Lots 33 and 34 are approximately two acres. Lot 33 is considered to be a non-contributing site; the house on Lot 34 is considered to be a contributing building. *Integrity:* The location and design of the house are consistent with the original site plan. The concrete blocks used in the construction are the same as the concrete blocks that were used in the four Wright-designed houses and in the houses on Lots 6, 17, and 38. The design of the house by prominent architect Norman F. Carver, Jr., and the materials utilized in the construction, are totally in sync with the nearby Wright-designed Usonian houses. Although some of the modifications to the house were made outside the period of significance, all of the modifications were designed by the original architect and the result is a single, unified “modern” design consistent with the established Parkwyn Village aesthetic.

Lot 35; 3411 Lorraine; 1955, c. 2018; 1 Contributing Building

Lot 35 (3411 Lorraine) is a relatively large lot (1.16 acres) situated on the corner of Lorraine Avenue and Taliesin Drive. It is a wood-shingled, split-level house with a basement two-car garage and low-pitched shingle roof. The house was built in 1955 and has 2,420 square feet of living space. The house was modified in c. 2018 when a screened porch was enclosed and interior upgrades were made. The original footprint of the house remains the same, however. The house on Lot 35 is a contributing building. *Integrity:* The location and design of the house are consistent with the original site plan. Although the driveway to the house is from Lorraine Avenue, the setting of the house is such that it faces north to Taliesin Drive and the houses on Lots 38 and 39 at some distance. The house appears today substantially as it did when it was built except for the red paint color. The one modification to the exterior of the house from c. 2018, i.e., the enclosure of a screened porch, was very minor and is virtually indiscernible.

Lot 36; 2826 Taliesin; [Vacant Lot]; 1 Non-Contributing Site

Lot 36 (2826 Taliesin) is a vacant lot and has never been built upon. Until recently it was owned by the owners of Lots 33 and 34, to which it is adjacent. Lot 36 was sold in 2019 to the owners of Lot 37, the house directly across Taliesin Drive. Lot 36 is considered to be a non-contributing site.

Lot 37; 2822 Taliesin; Winn House, 1952; Frank Lloyd Wright; 1 Contributing Building

Lot 37 (2822 Taliesin), one of the four Frank Lloyd Wright designed houses in Parkwyn Village, is known as the “Winn House” after its first owners, Robert and Winifred Winn. The house sits on 0.77 acre at the end of Taliesin Drive (which dead-ends at the property) and overlooks Lorenz Lake. The house was built in 1952 and has 1588 square feet of living space, including a full basement. The lake-facing side of the house is a windowed hemisphere. The house displays

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many of the typical features of a Wright Usonian house: uniform sixteen-inch-by-twelve-inch concrete block construction (some blocks having a cut-out pattern), flat roof, cantilevered roofs overhanging windows, doors, and carport, fireplace/chimney, and large windows affording a fine view of the naturalized surroundings. The Winn House is a contributing building. *Integrity:* The location and design of the house are consistent with the Parkwyn Village site plan. The location and orientation of the house, as it overlooks Lorenz Lake, was the work of Wright himself or of his delegate. The materials and workmanship in the house were as Wright specified. The house has many of the well-known characteristics of a Wright-designed Usonian house (noted above). The concrete blocks used in constructing the house very much associate the house with Wright, the other Wright-designed houses in Parkwyn Village, and the other nearby “Wrightian” Contemporary houses. The Winn House appears today substantially as it appeared when completed in 1952. Though the roof has been replaced, the roofline has not changed. The main difference today from 1952 is the emergence of mature trees and shrubs around the property.

Lot 38; 2820 Taliesin; Strong House, 1955; Frank Lloyd Wright; 1 Contributing Building, 1 Non-Contributing Building

Lot 38 (2820 Taliesin) contains a house that originally was designed by Frank Lloyd Wright but which the eminent architect later disowned because of design changes made by the owners during construction. Laurence and Ruth Strong began construction of the house according to Wright’s plans but, due to the death of a family member involved in the construction, the Strongs sold the property. The new owners made enough changes to the design that Wright subsequently disowned the house. The modified plans were prepared by Kalamazoo architect Richard Slocum, and effected the following changes: The carport was moved from the side to the front of the house, and the roofline was changed from an asymmetrical shed roof with twelve-foot windows to a more symmetrical hipped roof. Reportedly the design changes were made to realize cost savings. Nevertheless, the house is commonly referred to as the “Strong House” or as the “Not-Quite-Wright House.”

Like the other houses that Wright designed in Parkwyn Village, the Strong House exhibits many of the typical features of a Usonian house: Uniform sixteen-inch-by-twelve-inch concrete block construction (some blocks having a cut-out pattern), concrete slab floors, and cantilevered roofs overhanging large windows, doors, and carport. Notwithstanding Wright’s rejection of the house’s final design, the house looks as much like a Wright Usonian house as any of its pedigreed neighbors. The house was completed in 1955. It has 1,769 square feet of living space. Lot 38 is 0.79 acres. Around 1965, the then-owners retained Norman F. Carver Jr. to make another change to the house: Carver added a Japonesque screened room with skylights on the west side (lake side) of the main public room. Like the Winn House (its neighbor to the south/southwest) and its neighbors on the other side (Lots 39 and 40), most of the acreage of the Strong House lies between the house and Lorenz Lake over which the house looks.

In 2005-2006, the previous owners of the Strong House constructed a studio/storage building between the house and the lake edge of the property using the same sixteen-inch-by-twelve-inch concrete blocks as were used in the Strong House (and in the other four Wright-designed houses). The studio/storage building was designed by the architect brother of the then-owner of

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the property, Edward L. Harkness. The Strong House, for its association with Frank Lloyd Wright and its design and appearance as a Usonian-style house, is considered a contributing building. The studio and storage building is not a contributing building due to its construction date, though it appears much as one would expect a Usonian studio building to look like.

Integrity: Like the Winn House, the Strong House was located and oriented on Lot 38 by Wright or his delegate. The design of the house is classic Wright Usonian notwithstanding Wright's apparent sensitivities to the second owners' minor changes. Other modifications by Wright devotee Norman F. Carver, Jr. carried out in 1965 (within the period of significance) were highly sympathetic to Wright's initial plans. The addition utilized the same sixteen-inch-by-twenty-inch concrete blocks that were used initially in building the house (and several other houses), and the resulting effect of all the changes is a nicely integrated unitary design. Not surprisingly, the Strong House is frequently listed, described and pictured in books on Wright's work as a Wright design. The association of this house with Wright, and to a lesser extent to Norman F. Carver, Jr. who emulated Wright in much of his work, is omnipresent. The Strong House today appears substantially the same as it appeared in 1965 after the Norman F. Carver, Jr. alterations.

Lot 39; 2816 Taliesin; Levin House; 1950, 1960; Frank Lloyd Wright; 1 Contributing Building

Lot 39 (2816 Taliesin) was the first of the Frank Lloyd Wright-designed Usonian houses to be built in Parkwyn Village. The house was built by Robert and Rae Levin, and thus it is often referred to as the "Levin House." The house was completed in 1950. The house sits on 1.50 acres, the largest individual lot in Parkwyn Village. The house displays many interesting features of a Wright Usonian house: Uniform sixteen-inch-by-twelve-inch concrete block construction (all blocks having a reddish tint; some blocks having a cut-out pattern that resembles a bird in flight), concrete slab floors, and cantilevered roofs overhanging windows and doors. The house has a large driveway and a building overhang that serves as a carport and that shelters the largely hidden "front door." In 1960 the Levins enlarged their house. The design was provided by John Howe, a Wright apprentice who had worked on the house's original plans. The addition added a wing to the house containing a playroom and notably a basement under the wing. The house now has 2,442 square feet of living space. A large outdoor deck is attached to the west side of the house overlooking a lawn with mature trees that slopes down to Lorenz Lake. The Levin House is a contributing resource. *Integrity:* The location and design of the Levin House fully accords with Parkwyn Village's original site plan. Wright visited the site before construction commenced and either he or his delegate would have approved the orientation of the house on the lot. The 1960 addition, while it enlarged somewhat the footprint of the house, is fully sympathetic to Wright's original design, incorporating the same concrete block construction (with identical shapes and color) and adopting the same flat roof line. Even a Wright enthusiast would have difficulty identifying and differentiating the original 1950 house from the 1960 addition, so well was the addition designed and built. The house today appears substantially the same as it did in 1960 after the addition was completed. The only changes to the premises since 1960 have been periodic repairs to the roof and to the retaining wall along the driveway.

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Lot 40; 2806 Taliesin; Brown, Eric and Margaret Ann (Davis), House, 1951; Frank Lloyd Wright; 1 Contributing Building (NRHP 2016, 16000200); 1 Non-Contributing Building

Lot 40 (2806 Taliesin) was the second of the Frank Lloyd Wright Usonian houses to be built in Parkwyn Village. The original owners were Eric and Ann Brown who lived in the house for more than fifty years. Thus, the house is known as the “Brown House.” The house was completed in 1951. The house sits on 1.05 acres and has 2,713 square feet of living space. The house was built into the hillside that overlooks Lorenz Lake. The house is 130 feet long and between eighteen and thirty-two feet wide, and is generally oriented on a north-south axis. The house is constructed primarily of sixteen-inch-by-twelve-inch concrete blocks. The uphill side of the house, facing Taliesin Drive, contains a row of eleven small clerestory windows. The windows, doors, fascia and trim are solid mahogany. The house has a low-pitched roof that, at the north end, is cantilevered over a two-car carport. The roof overhangs nearly all of the exterior walls by several feet. The house was entered in the National Register of Historic Places in 2016. (#16000200)

In 2017 the current owners of the Brown House built a storage building on the north side of the property utilizing Frank Lloyd Wright’s plans from 1950 for a horse stables that the Browns had commissioned for the site but never built. The storage building utilizes sixteen-inch-by-twelve-inch concrete blocks similar to those used on the house and shares many of the other design elements of the house (e.g., same clerestory windows, same roof pitch, same roof overhang, same built-in outdoor lights), as Wright specified in his original plans for the stables.

The Brown House is a contributing building; the storage building/stables is not.

Integrity: The location and design of the Brown House fully accords with Parkwyn Village’s original site plan. Wright’s associate, John Howe, traveled to Kalamazoo to orient the house on the lot at Eric Brown’s request. The exterior of the house has not undergone any significant changes since it was built, except that the original cedar shake roof on the house was replaced a few years after the house was completed in 1951 and replaced by a tar and gravel roof. (The low pitch of the roof caused the cedar shakes to rot.) The roof was again replaced by asphalt shingles in 2008-10. None of the changes to the roof affected the pitch, area, roofline, or general appearance of the house. Today the house appears substantially the same as it did when it was completed in 1951, except that the lot now features many mature hardwood and evergreen trees and shrubs.

Lot 41; 2715 Taliesin; Stegman House, 2004; Norman F. Carver, Jr.; 1 Non-Contributing Building

Lot 41 (2715 Taliesin) lies directly across Taliesin Drive from the Brown House. Lot 41 did not exist on Wright’s original 1947 site plan; rather, it was created in the 1950’s when Parkwyn Village “squared off” the round lots on Wright’s plan. For many years Eric and Ann Brown owned this lot (unimproved), but it was sold after Eric Brown’s death in 2002. The new owner was a builder (Joe Stegman), and in 2004 he and his wife built a house on the property, thus the house today is often referred to as the “Stegman House.” The architect was Norman F. Carver, Jr. The house is situated on a wooded lot that abuts Norman F. Carver, Jr. Park in the back. The house itself is a two-story, steel-roofed Contemporary style house with an attached two-car

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garage. The exterior of the house is made of stucco-covered concrete blocks and cedar board and batten construction. The house has exposed main beams and exposed rafters under the roof sections. The house sits on 0.66 acre and has 2,677 square feet of living space. The design of the house is compatible with the “modern” aesthetic of Parkwyn Village. The setting of the house, well set back from Taliesin Drive in a heavily wooded lot, gives the observer the sense that the house has occupied the lot for much longer than it has. This was Norman F. Carver, Jr.’s final commission in Parkwyn Village (except for the house on Lot 25 that was rebuilt in 2010). Given its date of construction, the house on Lot 41 is a non-contributing building.

Lot 42; 3219 Lorraine; 1955; Norman F. Carver, Jr.; 1 Contributing Building

Lot 42 (3219 Lorraine) is owned by the owners of Lot 30. The two lots are adjacent and have always had common owners and therefore may be viewed as one. The house on this property was built in 1955. The house was designed by Norman Carver, Jr. and it is next door to the house that Norman Carver, Jr. designed for himself and his wife Joan (Lot 28). At the owner’s request, Carver incorporated into this house many of the design elements of Carver’s own house next door, and when completed the two houses initially looked quite similar. The house has skylights and an attached two-car garage. Subsequent owners made a number of significant changes to the house in the 1960s and early 1970s. Norman Carver, Jr.’s wife, Joan, was retained to convert the carport to a double garage, add living space behind the garage, extend the kitchen to the southwest and provide southwest-facing windows, and change the flat roofs to low-pitched roofs. The house sits on 0.58 acre and now has 2,408 square feet of living space. The lot slopes down away from the road, and since the house is built into the side of the hill there is a lower level of living space. The original owner also built a substantial Cold War-era bomb shelter. The house on Lot 42 is a contributing building. *Integrity:* Lot 42 as such does not appear on Wright’s 1947 site plan. Like Lot 41, this lot was created when the lot lines of Parkwyn Village were redrawn (“squared off”) in the mid-1950s, around the time the house was built. The design of the house is distinctly “Wrightian,” sharing many of the same features as the house to its east (the Carvers’ own house). Both Norman F. Carver, Jr. and Joan Carver worked on the house at different times, but the latter’s changes to the house in the 1960s and early 1970s were compatible with the former’s original design. The appearance of the house today clearly associates it with the “modern” aesthetic of Parkwyn Village. The house also is closely associated with its prominent architects (and neighbors).

Park No. 1; Frank Lloyd Wright; 1 Contributing Site

Park No. 1, one of two parks that Frank Lloyd Wright included in his Parkwyn Village site plan, lies on the western border of Parkwyn Village, between lots 37, 38, 39, and 40 on the one side and Lorenz Lake on the other side. The park is approximately one acre in size and is undeveloped. Much of it is on a steep incline not suitable for park use, and nearly all of it has become naturalized with many different types of trees and shrubs, providing an ideal habitat for deer, foxes, racoons, and other critters. The park has a trail that extends for most of its length that may be accessed from Taliesin Drive. In 2017 this trail was named the Frank Lloyd Wright Trail. Like the rest of the vegetation of Parkwyn Village, the vegetation of the park has matured over time and is integral to the feeling and association of Parkwyn Village.

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Park No. 2 (“Norman F. Carver, Jr. Park”); Frank Lloyd Wright; 1 Contributing Site

Park No. 2, as noted, was named the Norman F. Carver, Jr. Park in 2017. It consists of approximately three acres, and may be accessed by an unpaved drive from Taliesin Drive (starting between Lots 24 and 25) or by a stepped footpath from Parkwyn Drive (opposite Lot 27). The park is largely flat, but on two levels. One level is a large open field that was initially used as a baseball field. The other level, quite a bit lower in elevation, is an even larger open field that used to include an asphalt-surfaced, community tennis court. Today, swings and a teeter-totter ring two sides of the park; the asphalt from the tennis court remains with picnic tables, but the net and fences are long gone. The park is used today for PVA functions, such as community-wide picnics and meetings. The park is maintained as an open playing field. From time to time, new trees are planted on the edges of the field to honor a former or deceased PVA member. A sign was erected in the park in August 2019 when the PVA formally dedicated the park to Norman F. Carver, Jr. *Integrity:* Park No. 2 is a prominent feature of Wright’s 1947 site plan. From the beginning, the park was heavily used by Parkwyn Village residents. The upper field was used for baseball games; the lower level was used for picnics and community gatherings and was also the site of a much-used tennis court. Today Park No. 2 looks much the same as it did throughout the period of significance, except that the tennis court has been abandoned (a cracked asphalt surface remains but not the net and fences), and except that the park is now surrounded by mature trees and shrubs.

Collective Integrity of Parkwyn Village

More than seventy years after its founding, Parkwyn Village possesses historic integrity and is able to convey its historic and architectural significance. The location and setting of the development have not changed since the period of significance except that mature trees and other vegetation have filled in much of the space between the houses. Parkwyn Village remains a distinct neighborhood with relatively little through-automobile traffic. The mid-twentieth century styles of all the houses is and has always been relatively uniform, thanks to the community’s deed covenants and bylaws. The houses in Parkwyn Village, both contributing and non-contributing, have been built with similar materials utilizing similar construction techniques, tending to create a compatible assemblage of typical mid-twentieth century “modern” homes. The houses, and more importantly the residents of Parkwyn Village, feel associated with their community through their common history, their continuing governance as a cooperative housing entity, and their continuing cooperative activities.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

Community Planning and Development

Architecture

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Period of Significance

1947-1976

Significant Dates

1947

1954

1957

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Wright, Frank Lloyd

Carver, Norman F., Jr.

Sprau, George W.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Parkwyn Village meets National Register Criterion A in the area of Community Planning and Development at the local level of significance as an intact expression of cooperative housing developments of the mid-twentieth century in Michigan. Many such developments were planned, fewer were developed, or developed fully, and fewer still maintain the cooperative aspect of property ownership. Cooperative housing developments were both an idealistic or practical pursuit (or both) for those who participated. This is expressed by Frank Lloyd Wright, who stated in a visit to Kalamazoo in 1947 that , “the Parkwyn project is an example of true democracy in action because it represents a group of people working together to achieve individual freedom.” The history of Parkwyn Village, particularly its early history, is well-documented and presents a fascinating look at mid-twentieth century community planning and development. Parkwyn Village also meets National Register Criterion C in the area of Architecture as a distinct collection of resources that expresses several aspects of the Modern Movement.² The district is a compact, functional neighborhood that illustrates, in part, Frank Lloyd Wright’s vision of the utopian community. While Parkwyn Village is not a fully-realized “Broadacre City,” Wright’s ideal community, it is nevertheless a project that borrowed from that concept. It is also one of the few successful cooperative housing developments in which Frank Lloyd Wright participated. Wright worked closely with Parkwyn Village’s founders to develop the site plan which, in its final iteration, delineated forty home sites in circular lots. Wright laid out the two major roads in Parkwyn Village and also provided a landscape plan. Wright designed four of the houses in Parkwyn Village (five houses counting the Strong House), among the first houses to be built in the development. Wright also took an active interest in the development of Parkwyn Village, visiting Kalamazoo several times between 1947 and 1951 to observe his houses under construction. Parkwyn Village also illustrates the work and design philosophy of prominent local architect, Norman F. Carver, Jr. Carver was an admirer of Wright and one summer while a student in college he actually worked as a laborer on one of the Wright-designed houses in Parkwyn Village (the Brown House). In the following years, Carver went on to design six of the Parkwyn Village houses (including his own), and he also designed subsequent additions or modifications to some of these houses and to at least two others. It is unusual in Michigan to find in a single district so many quality examples of mid-twentieth century architecture including four very individualized Frank Lloyd Wright Usonian houses and several other “Wrightian” and other Contemporary house designs that, for the most part, appear today as they did from the late 1940s to 1970, the period when most of the houses were constructed. Many of the design elements of these early Parkwyn Village houses, while unusual and innovative when the houses were built, are today standard features of many American houses built in the years since Parkwyn Village’s founding.

² For purposes of this nomination, the architectural styles of houses in Parkwyn Village are classified and described using the definitions in McAlester, Virginia Savage, *A Field Guide to American Houses* (Alfred A. Knopf, New York, NY 2020).

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

Community Planning and Development

Origins and Development of Parkwyn Village

As the country returned to normal after World War II, several families in Kalamazoo got together and proposed to develop a cooperative housing community that would be ideal for raising their families. A primary motivation was to develop a distinctive residential community that the residents would help design and build, thus not only avoiding the rigid sameness of many commercial developments but also, importantly, saving money through pooling materials purchases and performing much of the development work themselves. An early promotional brochure stated: "Enrollment in the group for speculative purposes will not be permitted. We want to attract to our Village congenial homemakers who are interested in cooperatively building the finest family community possible."³ Many, though certainly not all, of the families involved in this endeavor were associated with The Upjohn Company, a major pharmaceutical employer in Kalamazoo.

Early on in the planning process for this ideal residential community, the group split into two smaller groups: One group wanted to live in a more rural setting, well outside the City of Kalamazoo; the other group wanted to live closer to the city and be able to avail themselves of the Kalamazoo schools. In the event, the former group purchased seventy-one acres of land near Galesburg, Michigan, and eventually a small development known as The Acres was built there (including four Usonian style houses designed by Wright).⁴ The latter group purchased 47 acres of farmland, then just outside the Kalamazoo city limits, which ultimately became Parkwyn Village.

Although the Galesburg and Parkwyn groups developed their projects independently of each other, they cooperated in a number of ways in their early years. When Eric Brown and others from the Parkwyn group first met with Frank Lloyd Wright at Taliesin in Spring Green, Wisconsin, in October 1946, he was accompanied by Lillian Meyer from the Galesburg group.⁵ For a time, the two groups advertised their projects, seeking new members, in shared advertisements.⁶ After Wright provided site plans for the two projects and individual members began planning their Wright-designed houses, members of the two groups collaborated in making the concrete building blocks for the houses. Initially, the concrete blocks for both

³ [Brochure], "Parkwyn Village – An Outline for a Planned Community," 1947. [Brochure], "Parkwyn Village – A Planned Community," 1951, p.1.

⁴ The Acres development was listed on the National Register of Historic Places on May 19, 2004 (# 04000458).

⁵ [DVD], "The Brown House-Fifty Years in a Frank Lloyd Wright Home," produced by Gary Glaser (2002). Lillian Meyer, a chemistry professor at Western Michigan University, was married to an Upjohn scientist.

⁶ See, e.g., [Advertisement], Parkwyn Village Association and Galesburg Country Homes Association, 1950-51.

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developments were made at the Parkwyn site and needed quantities were transported to the Galesburg site.

The Parkwyn Village Association (“PVA” or the “Association”) was incorporated in August 1946.⁷ Initially there were six families in the group (surnames Brown, Hanze, Greiner, Levin, Margolis, and Spero), now referred to as Parkwyn Village’s founding families. Eric Brown was the first President of the Association and acted as its de facto attorney. The Association purchased the forty-seven acres of land for \$18,000 shortly after incorporation.⁸ Because no bank would lend money to the PVA, one of its members (Fred Margolis) borrowed the money personally, and the other members by private side agreement agreed to share responsibility for the loan.

The members of the PVA considered a number of different architects to work with them in designing the Parkwyn project but ultimately the group decided to ask Frank Lloyd Wright.⁹ At least some of the members were familiar with Wright’s work including a failed planned community with which he had been associated in the Lansing, Michigan, area a few years before. Accordingly, it fell to Eric Brown to make the initial contact with Wright, which he did by letter dated September 5, 1946:

“We are a group of families in Kalamazoo who for several years have been interested in organizing a cooperative housing project. We have just purchased a forty-seven acre site in the outskirts of Kalamazoo and we contemplate a project from forty to sixty families, with individual ownership of lots. The lots will be about one-half acre in size with homes ranging in price from \$5000 to \$20,000. There will be a community park and recreation areas, playgrounds, picnic areas, gardens and possibly such developments as tennis courts and a swimming pool, etc. We would like to consider the possibility of other cooperative services such as central heating, water softening and sewage disposal, if practical.”¹⁰

Wright responded favorably to the request, suggesting that the parties meet at Wright’s home and offices in Spring Green, Wisconsin (“Taliesin East”). Wright’s terse reply, dated September 12, 1946, stated:

“My dear Mr. Brown: Michigan seems to come back again and again for projects such as yours seems to be. But each time enthusiasm runs dry too soon. I would like to cooperate with your plan because it lies within the realm of “Broadacre City” and I am enclosing a schedule of architectural services. Why don’t a few of you come over to Taliesin to talk it all over?”¹¹

⁷ Certificate of Incorporation, Parkwyn Village Association, dated August 19, 1946; Michigan Annual Report-Non-Profit Corporations-1946 for Parkwyn Village Association dated August 22, 1946.

⁸ Contract between Christian Vander Hoek and Renatta Vander Hoek and Parkwyn Village Association dated August 20, 1946.

⁹ [DVD], “The Brown House-Fifty Years in a Frank Lloyd Wright Home,” produced by Gary Glaser (2002).

¹⁰ Letter from Eric V. Brown to Frank Lloyd Wright dated September 5, 1946.

¹¹ Letter from Frank Lloyd Wright to Eric V. Brown dated September 12, 1946.

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Brown, accompanied by others (Ann Brown, Ward Greiner, and Lillian Meyer, the latter a member of the Galesburg group), drove to Spring Green and had a productive meeting with

Wright.¹² Thereafter, in February 1947, after several exchanges of correspondence, the Association reached agreement with Wright for him to prepare a site plan for Parkwyn Village.¹³ The fee for the site plan was \$1,500, with individual lot owners who elected to commission Wright to design their houses to receive a prorated reduction in the architectural fees for the house plans. Wright did not require that he design all the houses in the development, but he did require that he could veto the plans for any house adjacent to one that he designed in the event that it was not aesthetically compatible.¹⁴

Wright submitted his initial draft of the site plan to the Association in April 1947.¹⁵ The plan showed forty numbered lots, each lot a circle approximately two hundred feet in diameter, common interstitial areas between the circular lots and common park areas, and winding roadways providing access to all the lots. The Association members made a number of suggestions and requested changes that were transmitted to Wright in July.¹⁶ Wright submitted a second iteration of the site plan in August 1947 and, again, the Association provided feedback.¹⁷ Wright submitted his third and final site plan in October 1947, and this site plan, with a few final tweaks, is the site plan that the PVA implemented.¹⁸

The site plan featured several key elements, the most conspicuous of which was the provision for round one-acre lots. The idea was that the house on each of the forty lots would lie at the center of the circle, and that the interstitial areas between lots would be common areas that would be planted according to a separate plan with native shrubs. Another key element of the site plan was winding roadways, with spurs, that connected each of the lots to roads giving access to the development. The site plan also included two recreation areas or “parks.”¹⁹

¹² [DVD], “The Brown House-Fifty Years in a Frank Lloyd Wright Home,” produced by Gary Glaser (2002).

¹³ Letter from Robert H. Levin to Frank Lloyd Wright dated January 17, 1947; Letter from Frank Lloyd Wright to Robert H. Levin dated February 10, 1947; Letter from Frank Lloyd Wright to Robert H. Levin dated February 14, 1947; Letter from Robert H. Levin to Frank Lloyd Wright dated February 24, 1947.

¹⁴ Letter from Eric V. Brown to Frank Lloyd Wright dated November 16, 1946; Letter from Frank Lloyd Wright to Eric V. Brown dated December 10, 1946.

¹⁵ Letter from Robert H. Levin to Frank Lloyd Wright dated April 28, 1947.

¹⁶ Letter from Robert H. Levin to Frank Lloyd Wright dated July 25, 1947, transmitting “Parkwyn Village – Report on the Preliminary Plan.”

¹⁷ Meeting Minutes, Parkwyn Village Association dated August 26, 1947; Meeting Minutes, Parkwyn Village Association dated September 28, 1947.

¹⁸ Letter from Eugene Masselink (Secretary to Frank Lloyd Wright) to Robert H. Levin dated October 31, 1947.

¹⁹ Meeting Minutes, Parkwyn Village Association dated October 26, 1947; Meeting Minutes, Parkwyn Village Association dated November 2, 1947; Site Plan dated October 1947 as filed with Kalamazoo County Clerk March 1, 1949.

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Challenges During Development of Parkwyn Village

The Parkwyn Village Association had to overcome numerous challenges in building the planned community. An initial challenge was just obtaining a final acceptable site plan from Wright, who had many projects in various stages of development at all times. It was not until October 1947 that the PVA received the final site plan. Later, individual lot owners seeking house plans from Wright also had to wait for their plans, for their answers to questions, or for Wright to send an engineer or apprentice to assist with some part of the construction.

Another issue for the PVA was the building of the roads, which had to be done before individual lot-owners could begin construction of their houses. The Association had to pay for the cost of the roads in the development, amounting to approximately \$7,000, and then the maintenance of the roads was turned over to the county road commission. The roads were completed by October 1948.²⁰

Similarly, the Association had to deal with the installation of water and utilities (gas, electric and phone). Plans for the development called for underground electrical and phone wires to obviate the necessity for unsightly above-ground wires, which was a relatively novel (and costly) idea at the time. In the end, however, Consumers Power and the phone company came around and the utilities were installed underground. (The phone company was less forthcoming than Consumers Power; it required that Parkwyn Village pay a substantial deposit and absorb the six-hundred-dollar difference in cost between aerial and underground installation.)²¹

While the Association members were dealing with these infrastructure matters, they were also seeking to market the development in the community. The PVA received considerable publicity for its retention of Wright as the site plan developer, and Wright even traveled to Kalamazoo in June 1947 to visit the Parkwyn site, attracting considerable attention and publicity for the development.²² But the PVA's finances were very tight in the early years. The costs of the land, engineering and road building, and utilities installation were considerable, and shared initially by only six families.

By February 1947 there were eight member families, attracted by the goals and ideals of the Association. By October 1948 there were twenty-six member families.²³

The PVA's growth was arrested in late 1948 when an African American woman applied to purchase a lot in the community. She did purchase a lot, and within a few months ten other members resigned, some citing job transfers out of the area, but most citing the perceived negative effect on the community's property values of having an African American member. In fact, the Association was seriously divided on the issue, notwithstanding the fact that the

²⁰ Meeting Minutes, Parkwyn Village Association, dated October 24, 1948.

²¹ Meeting Minutes, Parkwyn Village Association, dated January 8, 1950; Meeting Minutes, Parkwyn Village Association, dated February 26, 1950.

²² "Frank L. Wright Guest Here Today," Kalamazoo Gazette, June 25, 1947.

²³ "Frank Lloyd Wright Designs Model Community for 40 Local Families," Kalamazoo Gazette, May 25, 1947; Letter from Marion Shane to Frank Lloyd Wright dated October 30, 1948.

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Association had from its beginning publicly declared that “there are no restrictions on membership as to race, creed or color.”²⁴ In March 1949, the PVA reaffirmed its position that race, color or creed was not a criterion for Association membership.²⁵ One member later recalled that had the African-American woman **not** been admitted, an equal number of members would have left the community.²⁶

By mid-1949, the Association was down to sixteen members. At this point, the solvency of the PVA was seriously threatened, as the PVA’s contracts with its members provided that the Association was required to repurchase the lots of members who later decided not to remain in the Association. The departure of so many members in such a short period seriously extended the Association’s finances, and the Association had to work out special arrangements for repayment to resigned members in many cases. It would be several years before the Association fully recovered. In the event, the African-American member herself resigned from the PVA within a short time.

The PVA experienced a couple of additional challenges in its early years, just as the first houses were being planned and built. In November 1947 the PVA learned that the state was planning to relocate a major north-south road in the area and that the Association’s western boundary was one possible site for the road. This report occasioned several rounds of correspondence and in the end the state gave assurances that the road would not be built adjacent to the Association’s property.²⁷ In February 1948 the Association learned that Consumers Power Company planned to install a forty-thousand-volt electrical transmission line using sixty-foot towers next to the Association’s property that would actually cross over Lorenz Lake. The threat was so real that the Association enlisted the help of Frank Lloyd Wright to persuade the power company to alter its plans. Wright wrote a strongly-worded letter dated March 13, 1948, to Dan Karn, President of Consumers Power Company, railing in part:

“My dear Mr. Karn: Isn’t it about time public utilities put some of the things learned during the past five or six years into practice – especially where advanced efforts in the direction of environment are concerned? Like – say putting underground the wires that used to run on poles, sky-wires that knocked hell into any well designed building project like the one we propose as ‘Parkwyn Village’.”²⁸

Wright’s letter helped win the day; within two weeks of receiving Wright’s letter Mr. Karn responded that the planned transmission line would be re-routed.²⁹ Wright’s vehemence in this matter is no doubt explained by his own recent dispute with an Arizona power company that

²⁴ [Advertisement], “Here Are Your Answers to Questions About Parkwyn Village,” Kalamazoo Gazette, October 2, 1949.

²⁵ Meeting Minutes, Parkwyn Village Association dated March 20, 1949.

²⁶ Letter from George B. Spero to Mr. Hott dated February 27, 1955.

²⁷ Letter from L.E. Strong to Marion Landon (Michigan State Highway Department) dated November 20, 1947; Letter from Marion W. Landon to L.E. Strong dated December 5, 1947.

²⁸ Letter from Frank Lloyd Wright to Dan Karn dated March 13, 1948.

²⁹ Letter from D.E. Karn to Frank Lloyd Wright dated March 22, 1948.

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recently had built high-voltage transmission lines within view of Wright's winter compound known as Taliesin West near Scottsdale, Arizona, a blight on the landscape (then and now) that greatly angered Wright.

Still, by December 1953, only fourteen houses were built and occupied, and about as many lots remained unsold.³⁰ (Four of the fourteen built houses (five houses counting the Strong House) were the Wright-designed Usonian houses.)

The year before, in February 1953, the PVA decided that it would be in its interest to adjust the boundaries of the lots, changing them from circular lots to "squared off" lots.³¹ This was accomplished by March 1954, and resulted in a plat with two additional lots, forty-two instead of the original forty in Wright's final site plan.³² There were a number of reasons for the Association's decision: One was that the Federal Housing Administration (FHA) declined to approve mortgages for properties on round lots, this in spite of strongly-worded letters and a personal appeal from Frank Lloyd Wright.³³ Apart from the novelty of round lots, the FHA was concerned about how the substantial interstitial areas would be maintained, possibly adversely affecting future resale prices of the houses. Another reason for redrawing the boundaries was that the Association believed that some members of the public were deterred from purchasing a lot due to the unusual lot designs. Yet another reason for the decision was that while Wright's site plan contemplated natural cover pursuant to a landscaping plan for the interstitial spaces, often these spaces became untended overgrowth. Finally, there was the issue of who would be responsible for the maintenance of the interstitial spaces, if left unchanged. The Association already had the responsibility to maintain two common "parks" within Parkwyn Village. In the end, the Association retained a local engineer to "square-off" the lots, though most residents informally agreed that the appearance of the community would likely not change much as a result.³⁴

After flirting with insolvency for several years, the Association turned around its finances in 1955 and 1956, as lots began to sell again. By January 1957 all the lots in the community were sold.³⁵

Around this same time, Parkwyn Village and several nearby neighborhoods were annexed by the City of Kalamazoo. The reason for the annexation had to do with schools. Before 1957, the Oakwood School District (including the Oakwood and Parkwyn Village neighborhoods) had no high school; high school age students had to attend either Kalamazoo High School, Portage High School, or the University High School. When the Kalamazoo High School announced that it

³⁰ Parkwyn Village Association Membership List, December 1953.

³¹ Meeting Minutes, Parkwyn Village Association dated February 22, 1953.

³² "Parkwyn Village Replat Does Away with Round Lots," Kalamazoo Gazette, March 27, 1954, p. 7.

³³ Letter from H.E. Downing (Chief Underwriter, Federal Housing Administration) to George Spero dated April 27, 1948; Letter from Frank Lloyd Wright to Franklin D. Richards (Commissioner, Federal Housing Administration) dated November 15, 1949; Letter from Frank Lloyd Wright to Franklin D. Richards dated January 2, 1950.

³⁴ Letter from Parkwyn Village Association to Frank Lloyd Wright dated July 3, 1950.

³⁵ Parkwyn Village Association, Membership List, January 15, 1957; "A Brief History of Parkwyn Village – The First 41 Years" by Maxine Spero, October 1987.

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would no longer accept out-of-district tuition students, several neighborhoods adjacent to the City of Kalamazoo sought to be annexed to the city. (The City of Kalamazoo and the Kalamazoo School District covered the same territory.) In November 1956, the Oakwood and Parkwyn

Village neighborhoods (as well as other neighborhoods) voted in favor of annexation, which became effective in January 1957.³⁶

From its founding in August 1946 until the early 1950s, the PVA held regular business meetings of the entire membership almost every month. These meetings were in addition to regular Board of Directors meetings and meetings of various committees: Audit, Budget, Building, Grounds, Membership, Nominating, and Social. In the 1960s, after all the lots were sold and the neighborhood began to take shape, the PVA membership meetings dealt with other matters such as road maintenance and utility equalization. Temporary committees were established to look into the possibility of a community swimming pool or alternatively a sand beach on Lorenz Lake in Park No. 1. The PVA membership's Annual Meeting was preceded by a community potluck dinner in one of the members' homes, a tradition that continues to the present.

In the 1970s membership and committee meetings became less frequent, though there were many housekeeping issues for the membership to deal with, such as installing buried television cable, challenging the City of Kalamazoo's assessments on common areas, regulating the hours and use of the tennis court in Park No. 2 (now Norman F. Carver, Jr. Park), and budgeting for grounds improvement and maintenance.

In the 1980s and 1990s and 2000s, the PVA reverted to one or two meetings per year including the Annual Meeting at year-end. Committees met only as needed. One activity continued from the PVA's early days was the tradition of a spring "work day" in which volunteers devoted a single weekend day to maintenance and clean-up in Parkwyn Village, a tradition that continues to the present. The PVA tackled issues such as security (some vandalism and break-ins were reported), sewer hook-ups and allocation of the costs for same, and the increasing deer population that roamed Parkwyn Village and the neighboring Western Michigan University property.

Today, the PVA is governed by its Board of Directors and officers and by several committees, notably the Building Committee, Grounds Committee, and Social Committee. The Board meets periodically throughout the year as needed; the PVA membership usually meets in the spring after the conclusion of the spring "work day" and again in an annual meeting at the end of the year.

³⁶ "Oakwood, S. Westnedge Joining City," *Kalamazoo Gazette*, Nov. 7, 1956, pp. 1, 30.

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*Parkwyn Village in the Context of the Post-War Cooperative Housing Movement*³⁷

When Frank Lloyd Wright replied to Eric Brown in September 1946 that “Michigan seems to come back again and again for projects such as yours seems to be.... But each time enthusiasm runs dry too soon....,” he was no doubt referring to two earlier cooperative housing projects in Michigan in which he was involved—the so-called Usonia 1 project in Okemos, MI³⁸ and the Cooperative Homesteads project in Madison Heights, MI outside Detroit.

The Usonia 1 project in Okemos, Michigan, was initiated in the late 1930s by a group of eight Michigan State University faculty members and their families. The group formed a cooperative and, taking encouragement from a visit to Wright’s first Usonian house (the Jacobs House (1936) in Madison, WI, retained Wright to design their homes. In September 1939 Wright presented the group with a site plan and preliminary sketches of six houses; however, members of the group were unable to secure financing from the Federal Housing Administration or from local banks, and so by the summer of 1940 the project was abandoned.³⁹ In the event, two of the faculty members, Alma Goetsch and Katherine Winkler, did build the house Wright had designed for them, but it was constructed on a different site and completed in 1940.⁴⁰

Cooperative Homesteads was another Michigan cooperative housing project that earned Wright’s attention. In the late 1930s, a group of Detroit-area workers, teachers, and other professionals formed a cooperative to buy land outside the city and to build moderately priced homes. To this end, the group purchased a 160-acre farm in Madison Heights, Michigan, (near, but outside, Detroit). Encouraged by Aaron Green, a Wright apprentice, representatives of the group met with

³⁷ For purposes of this nomination, the term “cooperative housing” refers to the type of cooperative housing that was the subject of the landmark study undertaken by the Bureau of Labor Statistics of the U.S. Department of Labor entitled *Cooperative Housing in the United States, 1949 and 1950*, published in 1952, in which the term was defined to encompass only cooperative housing that met three requirements: (1) the initiative for the project came from within the group to be housed; (2) the project was a non-profit enterprise, the technical advisors of which (such as architect, attorney, contractor) were either hired by the association or were members of the association donating their services; and (3) the policies of the organization were determined and controlled by the members from the beginning.

³⁸ Recent works on mid-twentieth century architecture in Michigan are confusing on the issue how to refer to Wright’s contemplated Okemos project. In *Michigan Modern-Design that Shaped America (2016)*, the Okemos project is referred to as “Usonia 1.” In *Mid-Michigan Modern-From Frank Lloyd Wright to Googie (2016)*, the Okemos project is referred to as “Usonia 2.” The confusion arises from the fact that beginning in 1945 Wright designed a cooperative community of 47 houses (3 of which he ultimately designed) along the lines of his “Broadacre City” concept near Pleasantville (Westchester County), NY. In homage to Wright, the community named itself “Usonia.” (In 2012 the community was added to the National Register of Historic Places as the “Usonia Historic District.”) Since the Okemos project was initiated before the Pleasantville/Usonia project in New York, for purposes of this nomination the Okemos project will be referred to as “Usonia 1.”

³⁹ The FHA apparently took the position that Wright’s unorthodox construction techniques, slab floors, gravity heat, flat roofs, and low ceilings rendered the houses an unacceptable financial risk.

⁴⁰ Another member of the Okemos cooperative group, Erling P. Brauner, an MSU professor of painting, also built his Wright-designed Usonian house on a different site in Okemos, MI – but after the war, in 1948.

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Wright at Taliesin. By 1942 Wright had produced plans that called for novel houses of rammed earth

and earth berm construction. The group purchased bulldozers and tractors and even began construction of prototype houses, but the work lagged and the group soon disbanded. The project ultimately was abandoned due to the loss of Green and many of the group's members to the military and to defense industries.⁴¹

Not all early cooperative housing ventures in Michigan involved Frank Lloyd Wright and his "Broadacre City" concept. In fact, a number of other cooperative housing ventures were active in Michigan around the same time that Wright was working on Parkwyn Village and The Acres.

In May 1950, Home-Sites, Inc. was incorporated for the purpose of developing a cooperative housing community in East Lansing, Michigan, that became known as Lantern Hill.⁴² The project involved forty-one half-acre lots on twenty-three acres close to the Michigan State campus. Given the high demand for affordable housing in the immediate post-war period, the project quickly attracted a full complement of members who, to save on costs, agreed to use the same architect and to build their houses at the same time. Members also performed some of the labor to build the houses and bought appliances in bulk to save money. In the event, the architect chosen for the project was Hugh Stubbins Jr., who submitted three different house designs from which the members could choose the design they wanted. All but three members chose the same design: A house with a slab foundation, a rectangular footprint, off-center entry, two or three bedrooms at one end, a free-standing fireplace in the living room which had eighteen feet of windows and doors opening on the backyard side, a utility room, and the option of an open or closed carport. Although the Grand Rapids office of the FHA refused to approve Stubbins' plans for financing the houses due to some of their non-traditional design features, thus threatening the financial feasibility of the project, Stubbins appealed the decision to the FHA in Washington, DC and the decision was reversed. The project proceeded and was successful. Today Lantern Hill is a thriving and desirable neighborhood within the city of East Lansing.

Another successful cooperative housing project in Michigan was established in Center Line, Michigan, beginning in 1941. The development, initially known simply as "the Project," began as a federal rental housing project for defense workers. (Two major defense manufactories were located within just a few miles of the site.) The houses were designed by the architectural firm, Saarinen, Swanson and Saarinen. Shortly after the war, the FHA decided to divest itself of the project. Concerned about what new private ownership might bring, the residents of the development banded together, formed a non-profit corporation, secured a loan, and purchased

⁴¹ Other Wright experiments with his "Broadacre City" concept outside of Michigan were no more successful. Around the same time that the Cooperative Homesteads project was occupying Wright's attention, he became involved in an unsuccessful multi-unit building project, each building containing four single-family units, with the Tod Company in Ardmore, PA known as Suntop Homes (1938-39). Another project in Pittsfield, MA, known as Cloverleaf Housing (1941-42), specifying similar multi-unit buildings designed along the lines of the Suntop Homes model also came to naught.

⁴² See Susan J. Bandes, *Mid-Michigan Modern-From Frank Lloyd Wright to Googie*, (Michigan State University Press, East Lansing, MI 2016), and especially Chapter 6 which contains a detailed description of the project.

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the property for themselves. The property was officially rededicated as Kramer Homes Cooperative, Inc. in 1950, and remains a thriving and intact community today.

Not all similar housing projects from the period enjoyed the same success.⁴³

The Norwayne Subdivision, in Westland, Michigan, about thirty miles west of Detroit, was similar to the project that became Kramer Homes. Norwayne began in 1942 as a federal rental housing project for defense workers. The project originally had 1189 residential buildings containing 1900 individual dwelling units—mostly one-, two- and three-bedroom row houses. After the war, the FHA decided to sell the houses to individual residents with preference given to veterans. The local government took over operation of water and sewer services in 1948. Sales of houses began in 1953. However, in the ensuing years, home ownership declined and some of the properties deteriorated to the point that demolition was required. Despite efforts at revitalization, the neighborhood today is distressed notwithstanding its listing on the National Register of Historic Places in 2013.

Schoolcraft Gardens Cooperative, Inc. was planned development of more than five hundred units on approximately seventy-two acres on the west side of Detroit, a half mile inside the city limits.⁴⁴ Detroit architect Philip Brezner purchased the land in 1946 and the cooperative was formed in 1947. Later that year, at the behest of the organization, the property was rezoned from single-family dwellings to multiple dwellings. This action, coupled with publicity that the cooperative had an open admissions policy, ie. membership was open to African American and Jewish families, created controversy and strident opposition from nearby residents. Detroit Mayor Albert Cobo ultimately vetoed the site plans for the project, effectively killing it.⁴⁵

As noted, Parkwyn Village experienced some of the same challenges that other similar projects experienced elsewhere in the state. Some of these projects met with success, as did Parkwyn Village; others did not.

The Architects and Architecture of Parkwyn Village

The Architects of Parkwyn Village

One of the distinguishing features of Parkwyn Village is the relatively high proportion of houses that were custom-designed for the original owners by architects specializing in “modern” design.

⁴³ [not “cooperative housing” per definition used here]

⁴⁴ Details of the planned Schoolcraft Gardens cooperative housing project are recorded in Hearings before a Subcommittee of the Committee on Banking and Currency, United States Senate, 81st Congress, 1st Session on S. 2246 (July 26-29, 1949) at pp. 147-154.

⁴⁵ See Jackie Hedapohl, “I’m Glad I’m Not in the Triangle,” The Detroit Jewish News (May 28, 2015); “Albert Cobo.” (2021 July 12). In Wikipedia. <https://en.wikipedia.org>.

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Frank Lloyd Wright (1867-1959)

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Frank Lloyd Wright is probably the best known – some would say the greatest - architect this country ever produced. His fame and reputation owe as much to his outsized ego and forceful personality as to his architectural innovations and accomplishments over an unusually long and productive career.

So much is known and has been written about Wright's life and work that it is difficult to provide here even a generalized account of his life. However, for our limited purposes, in very broad terms, it is possible to categorize Wright's professional career into two distinct architectural phases: Many of Wright's earlier residential commissions, say from 1893 to 1930, are identified with the so-called "Prairie" school while many of Wright's later residential commissions, say from 1936 till his death at age ninety-one in 1959, are usually described as "Usonian."

The four (or five) Wright-designed houses in Parkwyn Village, designed between 1948 and 1950, are distinctly Usonian. While Wright's Usonian houses often are characterized by the same horizontality and flat or low-pitched roofs as his Prairie houses, Wright's Usonian houses were designed to be smaller, simpler, and less expensive, and thus accessible to middle class families. In this manner, Wright promoted his Usonian designs as "democratic."

Wright's Usonian house designs formed a part of his larger concept for a decentralized urban/suburban utopian city – which Wright termed "Broadacre City" – in which, among other things, residents were allocated one acre for a house. Wright first articulated the concept in his provocative book, *The Disappearing City* (1932), and further refined it in subsequent writings and speeches. In Wright's Broadacre City, residential neighborhoods mixed with commercial and agricultural property in one vast sprawling suburb. Residents traveled and connected primarily by car, which Wright saw as a modern democratizing invention.

Wright was seventy-nine years old when Eric Brown first contacted him in September 1946 about working on the Parkwyn Village project. By then Wright's fame and stature in the architectural community made him legendary, no doubt contributing to the deference with which the Parkwyn Village founders seemed to treat him.

Frank Lloyd Wright designed the houses on Lots 7, 37, 39, and 40, and he designed but later disowned the house on Lot 38.

Norman F. Carver, Jr. (1928-2018)

Although many people tend to associate the origins and architecture of Parkwyn Village solely with Frank Lloyd Wright, in fact the architect who designed the most houses, as well as several additions or modifications to existing houses, was Norman F. Carver, Jr., a Kalamazoo native. Carver was born January 27, 1928, the year that Frank Lloyd Wright turned sixty-one. Carver graduated from Yale University in 1951 (after a brief stint in the United States Army based in Japan) and enrolled in the Yale Architecture School where he acquired a liking for "Wrightian,"

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Bauhaus or Contemporary style architecture. Carver left Yale in 1953, however, without receiving an architecture degree in order to accept a Fulbright Scholarship in Japan. (Carver's wife, Joan, did receive her architecture degree from Yale Architecture School and joined him in Japan.) Carver remained in the Far East until 1957, taking time to design the United States Embassy in Seoul, South Korea in 1955 (with J.W. King Associates) and to write his first of several books, *Form & Space of Japanese Architecture* (1955). Carver would later write a second book on Japanese architecture, *Japanese Folkhouses* (1984). Carver, like Wright, was to incorporate several design elements in his residential commissions that borrowed from traditional Japanese architecture. Upon his return from the Far East, Norman F. Carver, Jr. went to work for Minoru Yamasaki (one of the architects who designed the original World Trade Center in New York City) in Detroit for a brief time. He returned to Kalamazoo to practice architecture (with frequent interruptions for teaching, travel, and photography) from 1957 until his death in 2018 at age 90.

In his long career, Norman F. Carver, Jr. designed approximately 150 houses in and around Kalamazoo, the Lake Michigan shore, and in Ohio, New York, New Jersey, Virginia, and California. While Carver's designs varied from client to client, they all more or less embodied the Mainstream Modern-Contemporary design elements that are found in his work in Parkwyn Village. (While Parkwyn Village boasts a concentration of six Carver-designed houses, it should be noted that nearby in Oshtemo Township there is a development known as Twelve Oaks once owned by Carver that features twenty Carver-designed houses.)

In Parkwyn Village, Norman F. Carver, Jr. designed the original houses on Lots 8, 25, 28, 30/42, 34, and 41. In addition, Carver designed substantial additions or modifications to some of these same houses as well as to the houses on Lots 22 and 38 that were originally designed by others.

George W. Sprau (1915-2012)

George W. Sprau was a Kalamazoo architect who practiced with the firm Stapert, Pratt, Bulthuis & Sprau. He was born in 1915 in Cambridge, Massachusetts, and later moved to Michigan with his family. Sprau's father, also George Sprau, was a well-known professor of literature at Western Michigan University for whom the Sprau Tower was named. After service in the Army Air Corp during World War II, Sprau obtained a degree from the University of Michigan's College of Architecture, graduating Phi Beta Kappa. Over the course of a long career in architecture, Sprau designed many houses and public buildings, mostly in the Kalamazoo area. Among other civic activities, Sprau served as president of the Kalamazoo Institute of Arts and the Arts Council of Greater Kalamazoo. Sprau passed away in 2012 at age nine-six.

In Parkwyn Village, George W. Sprau designed the house on Lot 4 (demolished in 2013), and the four houses on Lots 6, 15, 20 and 21.

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The “Modern” Architecture of Parkwyn Village Houses

Definitions - Types of “Modern” Architecture in Parkwyn Village

For the purposes of this nomination, the mid-twentieth century architecture of Parkwyn Village may be more specifically described as exhibiting one of three distinct styles: (1) Frank Lloyd Wright’s Usonian designs; (2) Wrightian or Wright-inspired Modern Contemporary houses; and (3) Modern Ranch style houses, both traditional single-story and split-level.⁴⁶

Parkwyn Village’s founding families were largely motivated to establish their cooperative community by a desire to create a housing development that offered not only recreation areas and other commonly owned facilities but also a neighborhood of attractive mid-twentieth century homes on relatively large lots that avoided the plain uniformity of a Levittown-type development. To this end, the Parkwyn Village deed covenants provide that any house or structure “shall conform to and be in harmony with existing structures in the Plat”⁴⁷

The Parkwyn Village deed covenants did not mandate architectural design uniformity, but they did mandate, at a minimum, architectural design compatibility. Consistent with these covenants, the PVA’s 1947 agreement with Frank Lloyd Wright for him to develop the site plan for Parkwyn Village, and that contemplated that he would later design houses as requested by individual lot owners, included a provision that gave Wright the right to veto the design of any house proposed for a lot next to a house that he designed.

In the event, the lot owners who retained Wright to design their houses were among the first to build their houses. For example, the Levin House was completed in 1950; the Brown House was completed in 1951. But not all lot owners were smitten by Wright, and so they retained other architects or they worked with in-house designers at local lumber yards. As a result, from the late 1940s to 1970 different styles of mid-twentieth century houses were constructed in Parkyn Village: Wright-designed Usonian houses; Wright-inspired Contemporary houses; and Ranch style houses, both traditional one-story houses and split-level houses. In all cases, the houses that were built were required to, and did, pass muster with the PVA’s Building Committee. The result was and is a community “modern” houses that are compatible and in harmony with one another. What is significant about Parkwyn Village is that it has successfully integrated several different styles of “modern” houses into a single geographically compact neighborhood, as its founders intended.

Wright’s Usonian Houses

The four (or five) Wright-designed Usonian houses in Parkwyn Village, though sharing several common design elements, nevertheless feature several design elements peculiar to each house.

⁴⁶ The terms describing these architectural styles are taken from McAlester, Virginia Savage, *A Field Guide to American Houses* (Alfred A. Knopf, New York, NY 2020).

⁴⁷ Amended and Restated Declaration of Covenants of Building Restrictions of Parkwyn, para. VI (2018).

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Wright's Usonian houses occupy Lots 7, 27, 38 (Strong House), 39, and 40. Among the similarities: The houses are all low, single-story buildings and exhibit dominant horizontal lines (though two of the houses have traditional basements). All the houses, as it turns out, face west, and, to different degrees, overlook Lorenz Lake. All but one have modular slab concrete floors and were designed with radiant floor heat. All the houses have carports; none has an enclosed garage. All the houses have highly cantilevered roofs, providing substantial overhangs over windows, doors, and carports. All have a fireplace, though the size varies from house to house. Windows with a fine view of the naturalized surroundings are an important feature of all the houses. All the houses use either mahogany or cyprus wood for soffits, fascia, and interior cabinets and trim. The Brown House (Lot 40), and its neighbor to the south, the Levin House (Lot 39), have one or more long rows of sixteen inch by twelve-inch clerestory windows. All the houses are constructed of the same sixteen-inch-by-twelve-inch concrete blocks, made from the same mold, except that four of the houses (not the Brown House) also utilize decorative concrete blocks with cut-outs or a triangular motif as specified by Wright. The Brown House and Levin House also have similar concrete block retaining walls along one or both sides of the driveways.

The four (or five) Wright-designed houses also display some significant differences among them. The footprint of each house is quite different. The McCartney House (Lot 7) shares the modular grid arrangement on the concrete floor with the other houses, except the modules are triangles, not squares. In fact, several of the roof segments and the work shed (attached to the house by a common roof) are triangular in shape. The Brown House was designed generally in the shape of a long rectangle. It is one hundred thirty feet long from carport to the end of the "father-in-law" suite. The other houses' footprints are differently shaped polygons, more contained. The roofs of the houses differ as well. Most of the houses employ flat, sometimes angled roofs in various shaped planes. The Brown House has a fairly standard pitched roof, uniform for most of its length, though the pitch is low. Only the roof above the "maid's room" is flat. The McCartney house also has a low-pitched roof. The Winn House (Lot 37) is the only Usonian house of the group with a hemisphere or curved outer wall (on its southwest façade), which faces Lorenz Lake. All the houses have fireplaces (Wright believing that the hearth was a focal point of the house), but their sizes varied. The main fireplace in the Brown House is probably the biggest of them all; Eric Brown specifically requested an extra-large fireplace. Only the Brown House lacks windows in the kitchen (or as Wright called them, "work spaces").

Significance of Parkwyn Village Compared to The Acres

Parkwyn Village and the other nearby Wright-designed community, "The Acres" in Galesburg, Michigan, have much in common. They were developed at approximately the same time (The Acres had about a six-month lead on Parkwyn Village). The founders of the two developments knew each other and initially worked together to promote their projects and to build their houses using common machinery and materials. Indeed, the standard sixteen-inch-by-twelve-inch concrete blocks utilized in the Wright-designed houses in both communities came from the same molds.

However, over time, Parkwyn Village and The Acres developed and matured quite differently. Parkwyn Village, with forty-seven acres and forty (later forty-two) lots, was fully "invested" by

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PVA member families within ten years of its founding. Most of Parkwyn Village's houses were built by the end of the 1960s, though six houses were built between 1976 and 2007. Parkwyn Village became and has remained an active, vibrant neighborhood within the City of Kalamazoo. Galesburg, on the other hand, with seventy-one acres and twenty lots, stopped growing after only five houses were built. Construction ended by 1961. While four of the five houses in The Acres are Wright-designed Usonian houses (the fifth house having been designed in the same style by a one-time Wright apprentice), it is difficult to consider The Acres as a real neighborhood. Indeed, over the years some of the houses have experienced lengthy periods of vacancy and neglect, and even today only two of the five houses are owner-occupied on a fulltime basis. Two (soon likely three) of the Usonian houses are available for short-term rentals. While The Acres offers a unique concentration of four Wright-designed houses, it cannot be said that Wright's vision of a cooperative *community* has been realized there the way it has at Parkwyn Village.

Wright-Inspired Modern Contemporary Houses

The Wrightian Modern Contemporary houses (excluding the four or five Wright-designed Usonian houses) includes the houses on Lots 6, 8, 9, 21, 22, 24, 25, 27, 28, 33/34, 41, and 42. As noted, common design characteristics of these houses include low-pitched gable roofs or flat roofs (some angled as to appear soaring), exposed roof beams, oversized overhanging or cantilevered eaves, broad uninterrupted wall surfaces, recessed entry door, carports, and large floor-to-ceiling window panels and/or clerestory windows to admit light and to afford views of the heavily naturalized surroundings. Some of these houses also exhibit screens or panels that reflect the influence of traditional Japanese architecture.

Parkwyn Village' Traditional and Split-Level Modern Ranch-Style Houses

Traditional Modern Ranch-style houses occupy Lots 1, 3, 5, 10, 11, 12, 13, 14, 15, 20, 23, 26, 31, and 32. Common design features include low-to-ground one-story shape, low-pitched roof without dormers, moderate-to-wide roof overhang, off-center front entrance, garage attached to main façade, and large front picture windows. The rooflines vary-some houses have a simple hipped roof, some have a cross-hipped roof, some have a side-gabled roof, and some have a cross-gabled roof.

Split-Level Modern Ranch style houses occupy Lots 16, 17, 29, and 35. Common design characteristics include many of the same features as a single-story Modern Ranch style house with the added features that the house has two or three distinct levels of living space and that the garage in each instance is tucked under part of the house.

Parkwyn Village in the Context of the Kalamazoo Community's Affinity for "Modern" Architecture

"Modern" Architecture in Kalamazoo

Over the years, many houses, commercial buildings, and civic structures in Kalamazoo have incorporated current progressive and innovative design ideas. Reasons for this receptivity to

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what is new include a prosperous local economy, the presence of large businesses with wealthy and philanthropic-minded owners, a concentration of better-educated workers attracted by large corporations such as The Upjohn Company and institutions of higher learning including Western Michigan University and, flowing from the foregoing, a substantial subset of the population who tend to be liberal, socially conscious, and supportive of what may be new in art and architecture. Following World War II, “modern” architecture in Kalamazoo was one of the styles that was appreciated and embraced by many civic and business leaders and residents.

A stellar example of a Kalamazoo (Portage) commercial building in the “modern” style was the new corporate headquarters of The Upjohn Company designed by Skidmore, Owings and Merrill (architect Bruce Graham) built between 1959 and 1961. The two-story 286,000 square foot building was designed with a series of seven interior gardens landscaped with trees, pools, stones, and sculptures. The lower level was built into the sloped ground, giving the building a very low profile. Floor to ceiling windows were featured in all the upper-level offices, some opening to the outside, others to the interior gardens. Sadly, the building was demolished in 2007 by Pfizer which had acquired Upjohn in 2003.

Another conspicuous contribution to Kalamazoo’s collection of “modern” architecture during the period of significance is the Kalamazoo Institute of Arts building in the city’s downtown. The building was designed by architect Bruce Graham (Skidmore, Owings and Merrill) and completed in 1961 around the same time that he was working on the Upjohn corporate headquarters. The 45,000 square foot building was based on a Mies van der Rohe design for a museum in the Modern-International style of architecture and featured glass walls, slab construction, and exposed columns.

On the residential side, Kalamazoo was the venue for a housing experiment in 1945 that involved a number of architects of national and regional reputation who promoted the “modern” aesthetic. A housing project in Kalamazoo known as Ingersoll Village was the brainchild of Illinois architect J. Fletcher Lankton who designed a factory-built utility core for a house that included plumbing pipes, wiring conduits and other mechanical utilities in a compact module. The idea was that the unit could serve in any type of house and would save time and money during construction. Lankton worked with Kalamazoo’s Ingersoll Steel and Disc Division of the Borg-Warner Corporation to build a prototype and to test the concept. Accordingly, Ingersoll retained seven architects (Royal Berry Wills, Edward Durell Stone, L. Morgan Yost, Alden B. Dow, George Fred Keck, Hugh Asher Stubbins, Jr., Harwell Hamilton Harris) together with J. Fletcher Lankton to design twelve houses of different styles, sizes, and price ranges. Ingersoll engineers and home economics experts lived in the houses for at least a year to evaluate the utility modules. The houses later were sold to private owners. Nine of the twelve houses were built in the Modern Contemporary style or displayed similar design elements. Ingersoll deemed its experiment with the utility module a success, and a few other projects around the country were built using its technology, but the concept never became popular, in part due to construction union opposition. Nevertheless, Ingersoll Village generated considerable publicity and awareness in the Kalamazoo community of the appeal of “modern” house design.

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Kalamazoo is also home to an important Modern-International style house designed by George Nelson and Gordon Chadwick for Nelson's friends, James and Sarah Kirkpatrick. George Nelson was a well-known architect and furniture designer who did much work for the Herman Miller Company of Zeeland, MI. The Kirkpatrick House is the only house designed by George Nelson in Michigan. The Kirkpatrick's retained the architects in 1954 and construction was completed in 1958. The house was built in the Winchell neighborhood of the City of Kalamazoo not far from Parkwyn Village. The house is a rectangular, two-story, wood and steel frame structure. The exterior of the house is constructed of gray corrugated metal and painted wood around numerous vertically oriented windows. The house received a good deal of attention in Kalamazoo during its construction⁴⁸ and much recognition upon its completion in *McCalls*, the *New York Times Magazine*, *Architectural Record*, and many other publications.

As noted, Kalamazoo is home to mid-twentieth century houses designed by many talented architects. Though some people tend automatically to associate Kalamazoo's "modern" residential architecture solely with Frank Lloyd Wright, in fact, perhaps the individual architect *most* responsible for Kalamazoo's reputation for, and rich inventory of, Modern Contemporary houses is Kalamazoo's own Norman F. Carver, Jr. (See brief biography above.)

It is hard to overstate the impact that Norman F. Carver, Jr. had on the architectural landscape of Kalamazoo and its environs (and especially in Parkwyn Village) over his sixty-five-year (1957-2018) career. While a student at Yale, Carver had a summer job in Parkwyn Village working on the Brown House (Lot 40). A few years later in 1953, as a student project, he designed the Spradling House (built in 1958) (Lot 8). Meanwhile, in 1956, he became a member of the PVA and built his own house (and a companion house adjacent to his own) (Lots 28, 30/42). In addition to these houses, Carver also designed the Thorne/Farner House (1959/1962) (Lot 34), the Stegman House (2006) (Lot 41), and the Lirot House (2010) (Lot 25), and he designed substantial additions or modifications to the houses on Lots 22 and 38 (Strong House). All of Carver's houses in Parkwyn Village were "Wrightian", i.e., in the Modern Contemporary style.⁴⁹

Norman F. Carver, Jr.'s imprint on Kalamazoo's "modern" architecture was even more pronounced outside of Parkwyn Village. Several Carver houses were built within a few miles of Parkwyn Village, including two on Sheffield Avenue, the same street where George Nelson's Kirkpatrick House was built. A cluster of six Carver houses were designed and built for academics and scientists on Memory Lane near Western Michigan University's campus.⁵⁰ Carver himself sponsored a development just outside Kalamazoo, in Oshtemo Township, called Twelve

⁴⁸ While the house was under construction, George Nelson reportedly agreed to give a talk at Kalamazoo's Civic Auditorium on the topic of the current state of modern architecture, art, and design. When he arrived to deliver the talk, he discarded his planned presentation and instead railed to the audience about the squalor and urban decay that he observed while walking from the train station to his hotel earlier in the day.

⁴⁹ Of Norman F. Carver's approximately 150 houses that he designed and that were built, nearly all were in this "Wrightian" Modern Contemporary style, some common elements of which were: Flat or very low-pitched roofs; cantilevered roofs; exposed rafters; extended roof overhangs; outdoor screens; skylights; large panel windows; panel siding (in lieu of conventional wood or shingle siding); clerestory windows; rectilinear design elements throughout; central brick or stone fireplace; and exposed ceiling beams.

⁵⁰ Three of the houses were built together in 1959; the other three, on the same cul-de-sac, were built in 1963.

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Oaks, where over several years he designed twenty homes in the Modern-Contemporary style.⁵¹ Many other Carver houses are sprinkled throughout Kalamazoo and its neighboring communities.⁵² Doubtless the presence of so many Carver homes in the area did much to stimulate interest among the general public in Modern-Contemporary architecture. Today, Carver houses are prized by mid-century modern enthusiasts and command a premium when they become available in the market.

Parkwyn Village Today

Parkwyn Village today consists of 38 houses on 42 lots and two “parks” in the Oakland-Winchell neighborhood of the City of Kalamazoo. The PVA has a Board of Trustees and officers and committees that meet regularly to deal with neighborhood issues and to sponsor social activities. A few of the houses are occupied by the original owners; a few more are occupied by only the second or third owners. Some of the houses have experienced several turnovers. Nevertheless, Parkwyn Village today is an active, thriving neighborhood in a mature naturalized setting. In the past few years, a number of families with young children have moved into Parkwyn Village, attracted at least in part by the affordable and architecturally interesting house types. When a “Wright house” or a “Norm Carver house” in Parkwyn Village becomes available in the market (which is not that often), it usually sells quickly to buyers who appreciate the mid-twentieth century design features of the house and the lifestyle it implies. Parkwyn Village also receives attention from visitors and tour groups who appreciate the varied examples of “modern” architecture from the middle of the last century. Quite often, and for good reason, Parkwyn Village residents see cars cruising slowly through the neighborhood admiring the houses and the neighborhood.

⁵¹ Carver specified that anyone who purchased a lot in Twelve Oaks and who wished to build a house was required to retain him as their architect. This arrangement assured that the style of each house in the development was in harmony with that of the others.

⁵² Many Carver houses, in and around Kalamazoo as well as around the state and country, are pictured and described in the recently published monograph of Carver’s architectural legacy, *Norman F. Carver, Jr. – Architect of Form and Space* by Tim Hills, published in 2020.

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9. Major Bibliographical References

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

- Arnold, Amy L. and Conway, Brian D. (eds.), *Michigan Modern-Design That Shaped America* (Gibbs Smith Layton, UT 2016)
- Bandes, Susan J., *Mid-Michigan Modern-From Frank Lloyd Wright to Googie* (Michigan State University Press, East Lansing, MI 2016)
- Hess, Alan, *Frank Lloyd Wright-Mid-Century Modern* (Rizzoli International Publications, Inc., New York, NY 2007)
- Hess, Alan, *Frank Lloyd Wright-The Houses* (Rizzoli International Publications, Inc., New York, NY 2005)
- Hills, Tim, *Norman F. Carver, Jr.-Architect of Form and Space* (www.trystcraft.com Kalamazoo, MI 2020)
- McAlester, Virginia Savage, *A Field Guide to American Houses* (Alfred A. Knopf, New York, NY 2020)
- Storrer, William Allin, *The Frank Lloyd Wright Companion* (University of Chicago Press, Chicago, IL 1993)
- Thomson, Iain, *Frank Lloyd Wright-A Visual Encyclopedia* (Thunder Bay Press, San Diego, CA 1999)
- [Magazine], Kellogg, Cynthia, "Translated from the Japanese," *New York Times*, February 23, 1958
- [Magazine], Editors, *This New House by Frank Lloyd Wright ...*, *House + Home* (March 1953), pp. 105-113.
- [DVD], *The Brown House-Fifty Years in a Frank Lloyd Wright House* (Gary Glaser Productions 2002)
- Parkwyn Village Association Archives, Zhang Legacy Collections Center, 1650 Oakland Drive, Kalamazoo, MI 49008

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register (Lot 40)
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University (Western Michigan University, Zhang Legacy Collections Center)
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 47.0

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 42.265303 | Longitude: -85.633710 |
| 2. Latitude: 42.265275 | Longitude: -85.632519 |
| 3. Latitude: 42.265726 | Longitude: -85.631332 |
| 4. Latitude: 42.265952 | Longitude: -85.631289 |
| 5. Latitude: 42.265954 | Longitude: -85.630301 |

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- 6. Latitude: 42.267054 Longitude: -85.630207
- 7. Latitude: 42.267024 Longitude: -85.628928
- 8. Latitude: 42.263581 Longitude: -85.628952
- 9. Latitude: 42.263329 Longitude: -85.628711
- 10. Latitude: 42.261654 Longitude: -85.628722
- 11. Latitude: 42.261714 Longitude: -85.633749

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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

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

Parkwyn Village is the plat of "PARKWYN" situated in the east half of the Southeast quarter of Section 30, Town 2 South, Range 11 West, and in the Southeast quarter Section 29, Town 2 South, Range 11 West, City of Kalamazoo, County of Kalamazoo, Michigan.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of Parkwyn Village is determined by PVA's initial purchase of 47 acres in August 1946. The boundary has not changed since the PVA was established.

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11. Form Prepared By

name/title: Peter A. Copeland
 organization: Member, Parkwyn Village Association
 street & number: 2806 Taliesin Drive
 city or town: Kalamazoo state: MI zip code: 49008
 e-mail: pacopeland73@aol.com
 telephone: (908) 672-8404
 date: October 2021

Additional Documentation

Submit the following items with the completed form:

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

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Photographs

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

Photo Log

Name of Property: Parkwyn Village

City or Vicinity: Kalamazoo

County: Kalamazoo

State: MI

Photographer: Various (see list)

Date Photographed: Various (see list)

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

- | | |
|------------------|--|
| 1 of <u>51</u> . | Lot 1, 3227 Winchell. Looking S from Winchell. Date Photographed: 9/24/2016. MI_Kalamazoo County_Parkwyn Village_0001 |
| 2 of <u>51</u> . | Lot 2, 2428 Parkwyn. Looking NW from Parkwyn. Date Photographed: 9/24/2016. MI_Kalamazoo County_Parkwyn Village_0002 |
| 3 of <u>51</u> . | Lot 3, 2604 Parkwyn. Looking NW from Parkwyn. Date Photographed: 9/24/2016. MI_Kalamazoo County_Parkwyn Village_0003 |
| 4 of <u>51</u> . | Lot 4, 2614 Taliesin. Looking NW from Taliesin. Date Photographed: 11/1/2021. MI_Kalamazoo County_Parkwyn Village_0004 |
| 5 of <u>51</u> . | Lot 5, 2632 Taliesin. Looking NW from Taliesin. Date Photographed: 8/1/2019. MI_Kalamazoo County_Parkwyn Village_0005 |
| 6 of <u>51</u> . | Lot 6, 2654 Taliesin. Looking NW from Taliesin. Date Photographed: 8/1/2019. MI_Kalamazoo County_Parkwyn Village_0006 |
| 7 of <u>51</u> . | Lot 7, 2622 Taliesin. Looking NW from front yard off Taliesin. Date Photographed: 9/4/2019. MI_Kalamazoo County_Parkwyn Village_0007 |

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- 8 of 51 . Lot 8, 2702 Taliesin. Looking W from Taliesin. Date Photographed:
9/4/2019. MI_Kalamazoo County_Parkwyn Village_0008
- 9 of 51 . Lot 9, 27112 Taliesin. Looking W from Taliesin. Date Photographed:
8/21/2019. MI_Kalamazoo County_Parkwyn Village_0009
- 10 of 51 . Lot 10, 3209 Winchell. Looking S from Winchell. Date Photographed:
9/4/2019. MI_Kalamazoo County_Parkwyn Village_0010
- 11 of 51 . Lot 11, 2429 Parkwyn. Looking E from Parkwyn. Date Photographed:
9/24/2016. MI_Kalamazoo County_Parkwyn Village_0011
- 12 of 51 . Lot 12, 2513 Parkwyn. Looking E from Parkwyn. Date Photographed:
9/24/2016. MI_Kalamazoo County_Parkwyn Village_0012
- 13 of 51 . Lot 13, 2521 Parkwyn. Looking E from Parkwyn. Date Photographed:
9/25/2016. MI_Kalamazoo County_Parkwyn Village_0013
- 14 of 51 . Lot 14, 2607 Parkwyn. Looking SE from Parkwyn. Date Photographed:
9/19/2016. MI_Kalamazoo County_Parkwyn Village_0014
- 15 of 51 . Lot 15, 2631 Parkwyn. Looking NW from Front yard off Parkwyn. Date
Photographed: 9/17/2016. MI_Kalamazoo County_Parkwyn Village_0015
- 16 of 51 . Lot 16, 2709 Parkwyn. Looking E from Parkwyn. Date Photographed:
9/25/2016. MI_Kalamazoo County_Parkwyn Village_0016
- 17 of 51 . Lot 17, 2721 Parkyn. Looking E from Parkwyn. Date Photographed:
9/25/2016. MI_Kalamazoo County_Parkwyn Village_0017
- 18 of 51 . Lot 18, 2811 Parkwyn. Looking E from Parkwyn. Date Photographed:
9/2/2019. MI_Kalamazoo County_Parkwyn Village_0018
- 19 of 51 . Lot 19, 2716 Parkwyn. Looking W from Front yard off Parkwyn. Date
Photographed: 9/17/2016. MI_Kalamazoo County_Parkwyn Village_0019
- 20 of 51 . Lot 20, 2630 Parkwyn. Looking W from Parkwyn. Date Photographed:
9/21/2019. MI_Kalamazoo County_Parkwyn Village_0020
- 21 of 51 . Lot 21, 2617 Taliesin. Looking S from Taliesin. Date Photographed:
9/21/2019. MI_Kalamazoo County_Parkwyn Village_0021
- 22 of 51 . Lot 22. Looking S from Parkwyn. Date Photographed: 9/21/2019.
MI_Kalamazoo County_Parkwyn Village_0022

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- 23 of 51 . Lot 23, 2661 Taliesin. Looking S from Taliesin. Date Photographed: 9/2/2019. MI_Kalamazoo County_Parkwyn Village_0023
- 24 of 51 . Lot 24, 2803 Taliesin. Looking E from Taliesin. Date Photographed: 9/21/2019. MI_Kalamazoo County_Parkwyn Village_0024
- 25 of 51 . Lot 25, 3404 Lorraine. Looking N from Lorraine. Date Photographed: 6//2017, Photographer: Norm Carver. MI_Kalamazoo County_Parkwyn Village_0025
- 26 of 51 . Lot 26, 3314 Lorraine. Looking NE from Lorraine. Date Photographed: 9/21/2019. MI_Kalamazoo County_Parkwyn Village_0026
- 27 of 51 . Lot 27, 2816 Parkwyn. Looking N from Parkwyn. Date Photographed: 9/21/2019. MI_Kalamazoo County_Parkwyn Village_0027
- 28 of 51 . Lot 28, 3201 Lorraine. Looking S from Lorraine. Date Photographed: 9/2/2019, MI_Kalamazoo County_Parkwyn Village_0028
- 29 of 51 . Lot 29, 3203 Lorraine. Looking W from Driveway off Lorraine. Date Photographed: 9/4/2019. MI_Kalamazoo County_Parkwyn Village_0029
- 30 of 51 . Lots 30 and 42, 3219 Lorraine. Looking S from Lorraine. Date Photographed: 9/2/2019. MI_Kalamazoo County_Parkwyn Village_0030
- 31 of 51 . Lot 31, 3305 Lorraine. Looking S from Lorraine. Date Photographed: 9/2/2019. MI_Kalamazoo County_Parkwyn Village_0031
- 32 of 51 . Lot 32, 3311 Lorraine. Looking E from Driveway off Lorraine. Date Photographed: 9/2/2019. MI_Kalamazoo County_Parkwyn Village_0032
- 33 of 51 . Lots 33 and 34, 3315 Lorraine. Looking SW from Driveway off Lorraine. Date Photographed: 9/2/2019. MI_Kalamazoo County_Parkwyn Village_0033
- 34 of 51 . Lot 35, 3411 Lorraine. Looking E from Driveway off Lorraine. Date Photographed: 9/2/2019. MI_Kalamazoo County_Parkwyn Village_0034
- 35 of 51 . Lot 36. Looking E from Driveway off Taliesin. Date Photographed: 9/4/2019. MI_Kalamazoo County_Parkwyn Village_0035
- 36 of 51 . Lot 37, 2822 Taliesin. Looking W from Driveway off Taliesin. Date Photographed: 9/4/2019. MI_Kalamazoo County_Parkwyn Village_0036

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- 37 of 51 . Lot 38, 2820 Taliesin. Looking W from Driveway off Taliesin. Date Photographed: 9/4/2019. MI_Kalamazoo County_Parkwyn Village_0037
- 38 of 51 . Lot 39, 2816 Taliesin. Looking SW from Taliesin. Date Photographed: 9/2/2019. MI_Kalamazoo County_Parkwyn Village_0038
- 39 of 51 . Lot 40, 2806 Taliesin. Looking SW from Taliesin. Date Photographed: 8/21/2019. MI_Kalamazoo County_Parkwyn Village_0039
- 40 of 51 . Lot 41, 2715 Taliesin. Looking E from Taliesin. Date Photographed: 9/2/2019. MI_Kalamazoo County_Parkwyn Village_0040
- 41 of 51 . Norm Carver Park. Looking W from Parkwyn. Date Photographed: 10/1/2021. MI_Kalamazoo County_Parkwyn Village_0041
- 42 of 51 . Norm Carver Park sign. Looking E from bottom of hil S of entrance in Norm Carver Park. Date Photographed: 9/27/2021. MI_Kalamazoo County_Parkwyn Village_0042
- 43 of 51 . Norm Carver Park (lower field). Looking SE from NW corner of Norm Carver Park. Date Photographed: 10/1/2021. MI_Kalamazoo County_Parkwyn Village_0043
- 44 of 51 . Park 1 trail. Looking N from Behind Lot 38. Date Photographed: 10/1/2021. MI_Kalamazoo County_Parkwyn Village_0044
- 45 of 51 . Park 1 overlook. Looking W from Behind Lot 38. Date Photographed: 10/1/2021. MI_Kalamazoo County_Parkwyn Village_0045
- 46 of 51 . Park 2 (upper field). Looking NW from SE corner of Park 2. Date Photographed: 10/1/2021. MI_Kalamazoo County_Parkwyn Village_0046
- 47 of 51 . Parkwyn entrance. Looking SW from Winchell. Date Photographed: 9/27/2021. MI_Kalamazoo County_Parkwyn Village_0047
- 48 of 51 . Parkwyn Triangle. Looking NE from Taliesin and Parkwyn. Date Photographed: 10/1/2021. MI_Kalamazoo County_Parkwyn Village_0048
- 49 of 51 . Parkwyn Village Sign. Looking W from Lorraine. Date Photographed: 9/27/2021. MI_Kalamazoo County_Parkwyn Village_0049
- 50 of 51 . Taliesin Drive streetscape. Looking NW from corner of Taliesin and Lorraine. Date Photographed: 10/1/2021. MI_Kalamazoo County_Parkwyn Village_0050

ITEM A1 nomination

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900 OMB No. 1024-0018

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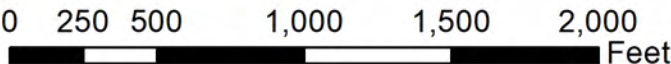
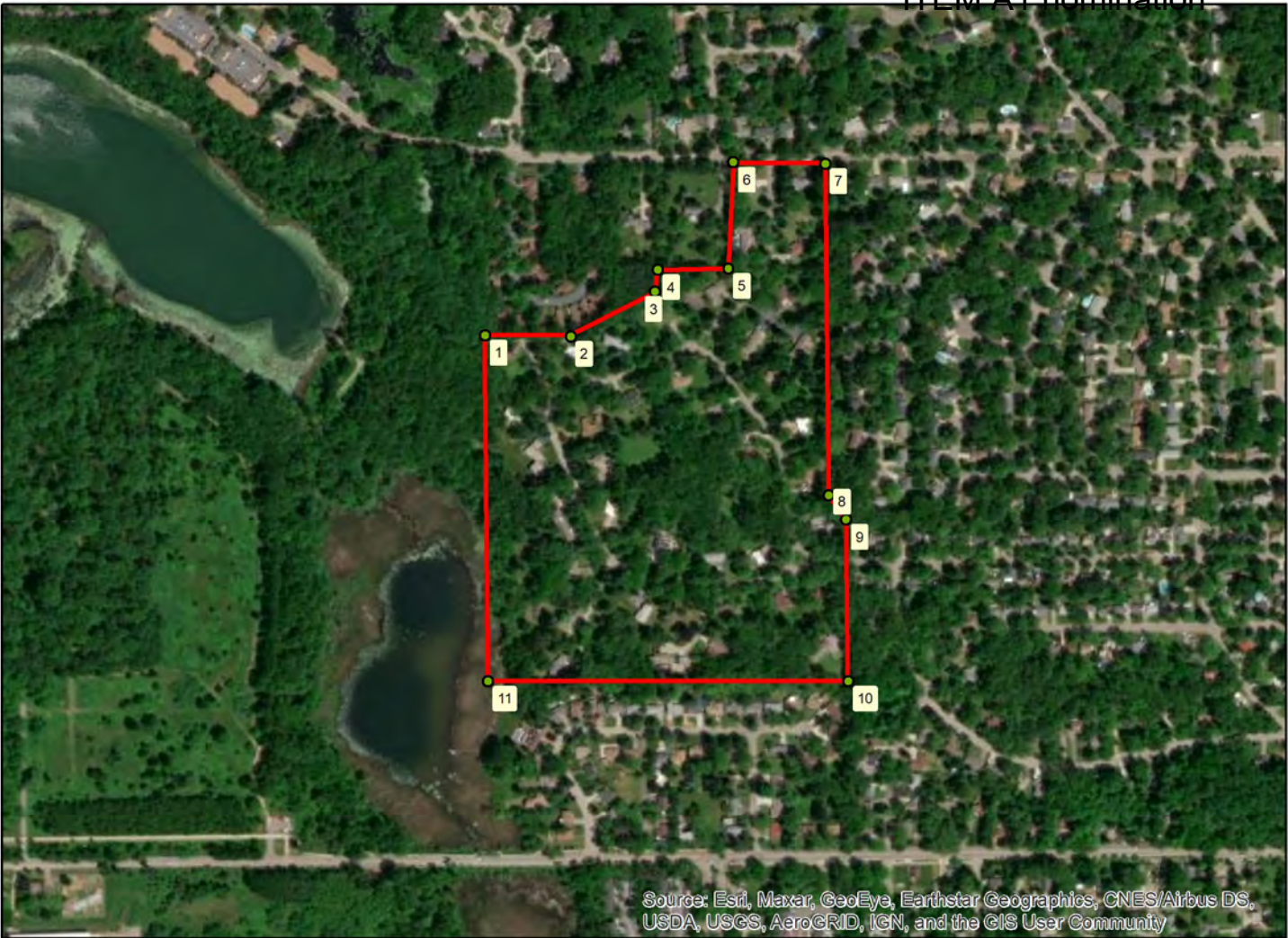
Kalamazoo County, MI
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51 of 51.

Taliesin Drive streetscape. Looking SW from N branch of Taliesin. Date
Photographed: 10/1/2021. MI_Kalamazoo County_Parkwyn Village_0051

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

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

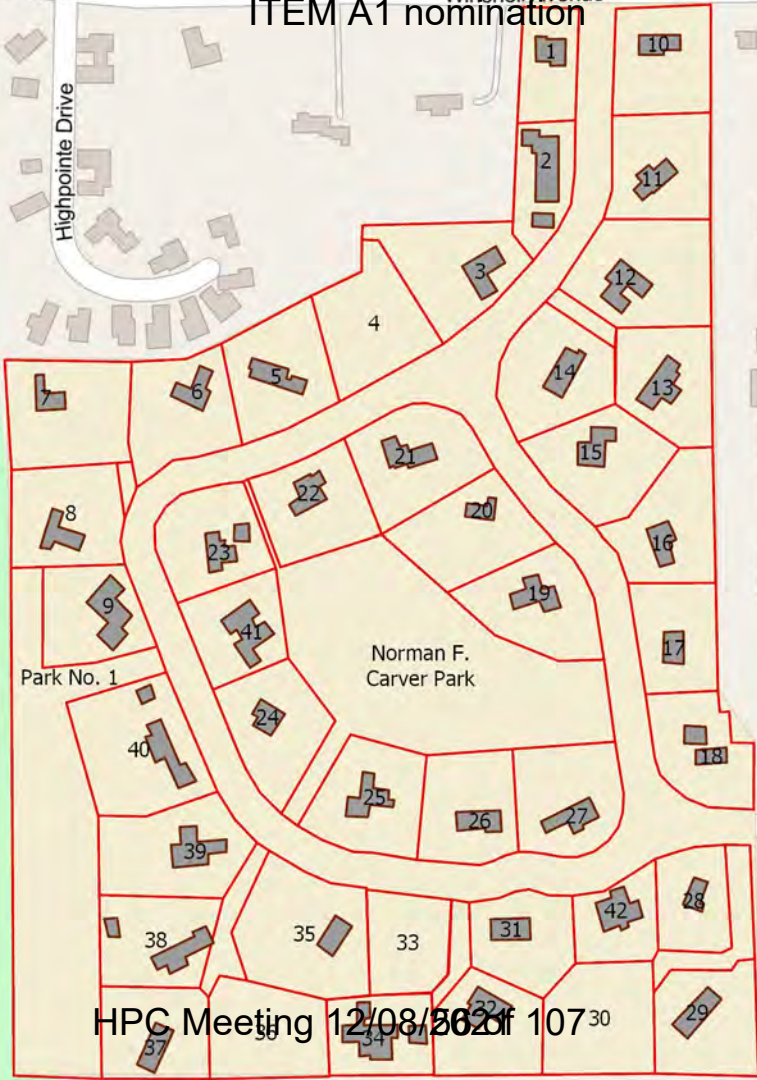


Winchell Avenue

Winchell Avenue

ITEM A1 nomination

Highpointe Drive



Park No. 1

Norman F. Carver Park

HPG Meeting 12/08/2021 of 107 30

Lake









































































































Certified Local Government National Register Nomination Review Report

Complete and return to: National Register Coordinator, Michigan State Historic Preservation Office, 300 North Washington Square, Lansing, Michigan 48913

Name of Property: Parkwyn Village
Address: Winchell Avenue, Parkwyn Drive, Taliesin Drive, and Lorraine Avenue
Owner: Various
Date Complete Nomination Approved by the SHPO: October 21, 2021

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

YES X (date of agreement) _____ NO _____

Printed Name & Signature of CLG Commission Chairperson Date

Printed Name & Signature of Elected Chief Official Date

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

Date of written notice to property owner of commission meeting:

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

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

Was the nomination form distributed to CLG commission members? YES _____ NO _____

Was a site visit made to the property by CLG commission members? YES _____ NO _____
If yes, when? _____

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

VERIFICATION of Professional Qualifications of Commission in accordance with 36 CFR 61, Appendix 1, of Michigan’s Certified Local Government Program.

List those commission members who meet the 36 CFR 61 qualifications required to review this type of resource.

Commission Member	Professional Qualifications
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____
6. _____	_____
7. _____	_____

Was an outside consultant used? YES _____ NO _____

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

The CLG Commission finds that the property meets the following National Register Criterion/Criteria for Evaluation: _____

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

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

Signature of Chief Elected Official Date

Date of transmittal of this report to the SHPO _____

Date of receipt of this report by the SHPO _____

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Gibson Inc., Factory and Office Building

Other names/site number: Gibson Mandolin Guitar Company

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 225 Parsons Street

City or town: Kalamazoo State: MI County: Kalamazoo

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide ___ local

Applicable National Register Criteria:

X A ___ B ___ C ___ D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____	_____
Signature of commenting official:	Date
_____	_____
Title :	State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site

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Structure
Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions

(Enter categories from instructions.)

INDUSTRY/PROCESSING/EXTRACTION/Manufacturing Facility

COMMERCE/TRADE/Business

Current Functions

(Enter categories from instructions.)

VACANT

INDUSTRY/Manufacturing Facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

OTHER/Daylight Factory

MODERNE

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick, Stucco (like), Steel, Glass, Concrete

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Gibson Inc. Factory and Office Building, located at 225 Parsons Street (historically 211-225 Parsons Street), Kalamazoo, Kalamazoo County, Michigan, occupies most of a city block located just west of the Norfolk Southern railroad tracks, and adjacent to a mixed residential and industrial area known today as the Northside neighborhood. The factory is composed of one original building constructed in 1917, and ten subsequent additions, all completed within the period of significance but varying in architectural style. The original 1917 factory building was designed in the “daylight” style and constructed of cast-in-place concrete, and is located at the southeast corner of the factory. The 1917 building features concrete and a stucco-like exterior with large steel-framed industrial windows that open the bulk of each façade. The majority of these new production buildings were single-story steel structures with utilitarian masonry exteriors. A Moderne style office, was added in the 1950s, brought the third, and final, style of architecture on the factory. This office addition was constructed in clear contrast to the original building, but similar to the other additions. It contains streamlined, wood paneled, private offices as well as a wood paneled lobby that greeted guests of the once booming business. The Gibson, Inc. Factory and Office Building possesses historic integrity and continues to convey its historic significance in the industrial and invention history of the city of Kalamazoo, Michigan, as the primary building of Gibson, Inc., an internationally prominent manufacturer of stringed musical instruments.

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Narrative Description

Setting

The Gibson Inc. Factory and Office Building is located at 225 Parsons Street (historically 211-225 Parsons Street), Kalamazoo, Kalamazoo County, Michigan. The factory is located four blocks north of Kalamazoo's downtown area and five blocks from the city's northern border. The Kalamazoo River is five blocks to the east. The property is located just southeast of the center of the Northside neighborhood of Kalamazoo. The general area is predominantly flat, with mature trees located throughout. The property is bounded by Parsons Street to the south, North Edward Street to the west, East Bush Street to the north and the former Grand Rapids & Indiana Railway (now Norfolk Southern) to the east. All three of the surrounding streets are two lanes and residential, with some street parking. To the east of the railroad tracks is a small utility complex enclosed by a chain link fence. To the north of the utility complex is a wooded area that covers one third of the eastern half of the block. To the north of that is a gravel parking lot used for storing semi-truck trailers. To the south, opposite Parsons Street, at the southwestern corner of its intersection with Scudder Court, is a concrete parking lot enclosed by a chain link fence. To the west of that is a two-story, brick apartment building, and at the southeast corner of Parsons and North Edwards Streets is a one-story, wood-clad commercial building. Historically, the area surrounding the Gibson factory

General Characteristics

The present factory is composed of an original, 1917 building and several subsequent additions. The original three-story structure, constructed in 1917, is the dominant feature of the factory. It looms higher than the one- and two-story additions that were added over the years. The exterior materials of the original building, a concrete, stucco-like, cementitious material and large steel-framed windows, contrast sharply with the brick masonry of the building additions.

The following paragraphs address the characteristics of each of the buildings or building additions individually in chronological order. Please also refer to the Figure 1 for an illustration of the chronological development of the factory.

Factory and Office Building; 1917; George Gilbert Worden, Architect, Gerard Van Ech, Builder; Contributing

The original 1917 building is three stories tall and was built adjacent to the railroad line to facilitate delivery of materials for production and the shipment of finished mandolins and guitars. The building is approximately twenty-eight thousand square-feet (ninety-six hundred square-feet on each level). Its major structural elements are constructed of cast-in-place concrete, and include floor plates, roof, and columns. Although the entry level is at grade, the first-floor level is approximately four feet below exterior grade, and all levels have an approximate ceiling height of fifteen feet. The structure on each level consists of two rows of round concrete columns

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running north and south at approximately third points, and rectangular columns at the exterior walls. The interior columns are approximately twenty inch in diameter and have flared tops that connect to the cast-in-place floor slab above. The exterior columns and edges of the floor plates are expressed on the building's exterior. All structural elements are original to initial construction of the building.

Walls below the concrete windowsills are constructed of structural clay tile in some areas and concrete masonry units in others, the former likely being the original construction. The exterior of these units are covered with a smooth stucco-like cementitious material. The stucco continues up the building and onto the parapets, which form a pyramid in the first and last bays and above the main entrance. Around the entirety of the building, the parapet is finished with a series of terracotta caps. The top of the expressed columns in the first and last bay, as well as the projected stairwells, are terminated with a square stone cap, also finished in the stucco-like material. The current parapet design and stucco-like finish can be dated back to the original construction of the building. The flat roof structure is covered by a modern membrane roof. Today the entirety of the building is painted in a duo tone to express the structural elements and is not the historic finish.

The large steel-framed, industrial-style windows that make up much of the exterior wall area are original to the building, but all are in poor condition. The windows on the first and third levels are multi-paned, steel-framed industrial windows made up of three window units per bay, and are set tightly between concrete columns. In contrast, the windows in the south half of the second level are steel-framed, double-hung windows, four window units per bay, with a one-over-one configuration. These windows are also set tight between the columns and appear to be of the same overall height and width of their industrial counterparts on the rest of the second floor. The double hung windows were also part of the original construction, and upon completion, the second floor was used as the company offices, likely the reason for the variation in window types.

Some of the historical window openings have been infilled throughout the building including the lower level at the southwest corner and west elevation. On the east elevation the second floor of bay four has been partially infilled – replaced by one small modern double hung window, and the third floor of bay six has been infilled. The center bay on the north elevation has been infilled and multiple large ducts vent out where the window once was. Historical photos indicate windows lined the stairwell above the main entrance on the north, east and west side of the stair enclosure. Today only the south side of the stair enclosure has any windows, the remainder have been infilled. The windows that remain in the 1917 building are all in poor condition. Due to years of neglect hardware components are missing or fixed in place from decay, mullions are failing or separating leaving gaps (often filled with foam spray), and steel frames have degraded due to water infiltration and freeze/thaw cycles typical of Kalamazoo weather.

Vertical circulation for the building is provided by two prominent stair towers, both of which project from the building's walls. The main tower, located on the south elevation, also served as the primary entry for the building until the 1950s office was completed. A secondary stair is located within the building at the midpoint of the west elevation. This stair also projects from the

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building and served as a secondary entrance prior to the additions. A freight elevator and toilet room are located adjacent to the secondary stair. The location of this elevator is original, although the elevator equipment has been replaced and upgraded over the years. Both stairwells have similar decorative features on the exterior, although the secondary stair is a simplified version of the main.

The front façade of both projections contains original industrial style windows. In the past, both sides of the projections also had industrial style windows, but these have since been infilled. Surrounding the door is the original decorative arched plaster detail, and rectangular column projections with a rectilinear recess supporting the arch. Originally, the main entrance consisted of a wood door with glass paned infill. Sidelights on either side matched the pattern of the glass pane of the door and an arched wood transom topped the unit. Today, the opening is a simple wood door with wood covering the openings of the sidelights, none of which is historic. The transom that appears to be original still exists. The secondary entrance has similar original decorative detail, with a decorative arch supported by two plaster brackets. Two wood double doors are currently in place, both have panel style bottoms and glass paned top in a 3x3 grid. Above the doors is a similar arched transom, split in the center by one mullion. The doors do not appear original, but the transom does appear to be historic.

The interior finishes on all levels are utilitarian. Typically, the underside of floor slabs and exterior walls are exposed and painted. The first floor and part of the second floor have concrete floors. The remainder of the second floor and the third floor have narrow-width wood floors in various states of disrepair. Although the paint is not original, exposed concrete and hardwood floors were the finish used upon completion of the building.

There is evidence of each level being reconfigured multiple times throughout the years as the company's manufacturing and storage needs changed. All signs of the former office areas are gone, likely removed when a dedicated office addition was constructed in 1950. The interior floors today are mostly open workspace. A few modern stud walls scattered throughout the space remain, none of which are original to the building. Toilet rooms on each floor still exist, but these appear to be in either poor condition or heavily modified from the original building. Of those in poor condition rooms include missing or broken fixtures, and water leaks which lead to material decay on walls, floors, and ceilings.

Boiler Room; 1917; George Gilbert Worden, Architect, Gerard Van Ech, Builder; Contributing Addition

A single-story, fifteen hundred square-foot boiler building was constructed at the same time as the original factory building. The boiler room is located west of the original structure. Once connected by a tunnel, this building is now enclosed by additions. The utilitarian tunnel is in poor condition due to years of standing water. The ceiling is also beginning to cave in due to lack of water mitigation in the courtyard above. This building appears to be of original brick masonry construction that is modernly painted. It has tall, industrial style steel frame windows with arched tops along the east and west walls which were original to the construction. This building also has a red-brick masonry chimney that was originally approximately seventy feet tall with the word

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'GIBSON' spelled out with buff-colored brick in four-foot-tall letters upon construction in 1917. The upper thirty feet of this chimney was recently deconstructed due to structural instability and fear of possible collapse. The brick was salvaged for use in rebuilding the chimney. The space is currently occupied by large boilers – likely original to the building but no longer functioning.

Factory Addition; 1918; Contributing Addition

The first addition to the original building is a utilitarian single-story brick masonry structure, approximately thirty-six hundred square-feet, constructed immediately to the north of the first building. The original use of this addition was likely a machine shop but changed over the years as it was needed for lumber storage and lumber kilns. The original concrete floor of this addition is on grade, so it does not align with any of the floor levels of the original building. The masonry has been modernly painted on both exterior and interior faces. The flat roof structure is framed with dimensional lumber resting on steel beams and columns, which do not appear to be original, and has a modern membrane roofing system. The east wall has four likely-original punched window openings filled with sixteen pane steel fixed sash windows on top of what appears to be limestone sills. There is evidence of similar window openings on the west wall, but these have been infilled with concrete masonry units, as this wall is now against a later addition. The 1918 addition has been partitioned into four non-historic spaces using modern lumber and plywood.

Factory Addition; 1935; Noncontributing Addition

This one-story addition was built immediately to the north of the 1918 addition, likely to house additional lumber storage and possibly a kiln, none of which exists today. The east half of this addition was later demolished to make way for a large dust-collection system. The flat roof is constructed of wood beams and wood decking, bearing on the north and south walls. The roofing is a modern membrane roofing system. The floor is slab-on-grade concrete. The south wall appears to be the former north exterior wall of the 1918 addition. The north wall is built of concrete masonry units. Both the east and west walls have been demolished. The east facade currently has temporary plywood exterior partition infill. The 1935 addition would have originally been approximately eleven hundred square-feet but only about six hundred square-feet of that space is currently intact and enclosed. Since much of the historic integrity of the addition has been removed, the addition is considered a noncontributing addition.

Factory Addition; c. 1945; Contributing addition

This one-story addition was constructed to the north of the 1917 boiler building and to the west of the 1918 and 1935 additions. The construction of this addition enclosed the north elevation of the boiler building. This expansion was originally a large lumber storage and mill area. It is the first addition built to the factory to use a steel structural system. The flat roof is steel bar joists bearing on steel beams and steel columns, all of which appear to be of the original construction. The roofing material is a modern membrane roofing system. The majority of the floor is slab-on-grade concrete. A small area on the west side has the original wood block flooring. Walls in this addition are a combination of former exterior walls of the adjoining buildings or concrete block. All walls are now interior to the building.

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Loading Dock, Factory Addition, and Office; 1950; Contributing Additions

The 1950 Additions are three separate additions constructed at the same time, consisting of the loading dock, factory addition and offices. Combined, these additions added over thirteen thousand square feet to the factory.

Loading Dock; 1950

The Loading Dock is located directly northwest of the secondary entrance of the original building. Raised roughly four feet off ground level, it also included a driveway for the shipping and receiving of goods. The structure is built of concrete masonry units and shares three of its four walls with the original 1917 building, 1918 Addition, and 1950 Addition. The loading dock has two original wood garage doors, each having twelve glass panes in a six-by-two pattern across the top. The doors and the masonry units are painted, and the roof is a modern membrane roofing system. The majority of the addition was part of the original construction besides the likely change in paint color and modern roof.

Factory Addition; 1950

The 1950 Addition was built for modern woodworking and is constructed in the same way as the 1950 loading dock, with painted masonry unit walls and a modern membrane roofing system. The 1950 Addition is original slab on grade with various ramps to reach the levels of the surrounding additions. All perimeter walls, except for a small portion of the east wall, are considered interior to the buildings and share walls with the surrounding additions. The small portion that is exposed to the loading dock area on the east side has one over-sized industrial style steel sash window on a limestone sill, which was original to the construction of this addition. A single steel door is located to the south of the existing window but was not original and now overlaps a small portion of the window. Additional windows once lined the north and west elevations, but most have been infilled or covered over when new additions were added.

The interior of the woodworking area in this addition displays evidence of reconfiguration over the years as the use changed. A modern mezzanine and stairs leading to offices and small rooms were constructed post the 1950 addition and are not historic.

Office Addition; 1950

By creating this new addition, the offices were relocated from the second level of the original 1917 building, which freed up that level for a new electronics area. The interior of the southeast portion of the addition that once housed the executive offices of the Gibson Inc. Factory and Office Building remains largely intact. The lobby and six private offices (the largest of which is now used as a conference room) feature original wood paneled walls and a twelve-inch by twelve-inch perforated acoustical ceiling. The office in the northeast corner has original paneling of various wood species that were used for building the company's instruments. The floor covering and light fixtures have been changed over the years. The interior office area in the

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southwest portion of the addition is non-descript, with plaster walls and the same ceiling tiles.

In addition to the offices, the new building also housed a visitor's lobby, a space displaying historical photos and Gibson gear for demonstration purposes. The new offices also became the center of money management, housing a large walk-in vault in the payroll clerk's office where accounting and records were maintained. The expansion included a nurse's office and a quality control office next to the admin office door connecting the administration office with the plant offices. These secondary spaces were more utilitarian in nature and therefore have mostly painted concrete block walls, low plie carpet and various non-historic fixtures.

Exterior walls are concrete block, with the office portion of the building clad in red/orange brick, all of which are part of the original construction. The south elevation faces Parsons Street and became the new primary entrance to the building for guests and office personnel. The main entrance is set near the center of this elevation and features a simple flat cantilevered metal canopy which appears to be original. This elevation and the east elevation of the office area have a Moderne influence. The original windows on the south elevation have simple limestone surrounds with steel sash and panes set in a horizontal orientation.

Factory Addition; c. 1956; Contributing Addition

This one-story addition is an infill of what was a courtyard or lightwell between the 1944 addition, the original boiler building and the 1950 addition. It contains approximately twenty-seven hundred square-feet. Unlike the rest of the building, this addition has a wood framed gable roof with plywood sheathing and modern asphalt shingles. The floor is slab-on-grade concrete. There were no new walls constructed for this addition except for a small west elevation that has since been removed. The use of this addition appears to have been primarily for interior circulation space and possibly some production areas.

Factory Addition; 1960; Miller-Davis Engineers Inc, Architect and Engineer; Contributing Addition

This is the largest addition of the Gibson factory. It doubled the size of the building at the time with the addition of sixty thousand square-feet. The one-story addition was constructed to the north of the current building at that time and extended tight to the sidewalk on East Bush Street. The original upper-level equipment mezzanine covers much of the northeast quadrant of the building. The roof structure is comprised of steel deck on steel bar joists, supported on steel beams and columns which is all original to the addition. A modern membrane roofing system covers the deck. The floor is slab-on-grade concrete. The east exterior elevation, which is along the railroad line, is painted, although likely not the original color, concrete block. This elevation currently has no windows or other window openings, but there is evidence of openings that have been infilled with concrete masonry units to match the adjacent materials. The north and west exterior elevations are clad in red/orange brick masonry and the equipment mezzanine is clad in vertical metal siding. Openings on these elevations run from floor level to the top of the parapet and are filled with an aluminum and glass framing system, with exterior doors integrated into the framing. There is a two-bay loading dock on the south end of the west elevation, which has been

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altered since the original construction. This addition was built against the north wall of the existing additions, so there is no south elevation.

The interior of this building shows evidence of reconfiguration over the years. Most likely, it was originally a wide-open production space with no interior walls. It has recently been renovated to house a laboratory space and Heritage Guitars, a guitar manufacturing company that moved into the building after Gibson left.

Factory Addition; c. 1965; A. Epstein and Sons Inc., Engineers; Contributing Addition

The last addition to this building is constructed to the west of the Circa- 1944, 1950 and Circa- 1956 additions and fills the block to the sidewalk along North Edward Street. It contains approximately thirty-six thousand six hundred square-feet on the first floor and twelve thousand two hundred square-feet on a partial second floor. The north two-fifths of this addition is two stories, and the remainder is one story, with two roof levels to match adjacent roof levels. The flat roof structures are of metal deck on steel bar joists, supported on steel beams and columns, and are covered with a modern membrane roofing system. The west and south elevations are clad in red/orange brick masonry. There are no window openings at the higher-bay areas of the west elevation. The only openings are a single entrance door and a large overhead door on the west elevation. The one-story area of the west elevation and the south elevation have a regularly spaced series of narrow masonry openings from the floor level to the top of the parapet. These openings are filled with flat steel panels and single pane fixed aluminum windows. The exterior of this addition, besides the membrane roofing, is all part of the original construction and has not seen any alterations at this time. The interior of this addition has evidence of reconfiguration. It appears that the south end of this addition was used for office space and the remainder as production space.

Non-Extant Historical Features

Over the course of the expansion of the factory, some buildings were added and removed. These buildings were secondary in nature. They are described below in chronological order to demonstrate the development of the factory.

Watchman Building

According to historic photographs and the 1958 update to the 1932 Sanborn map a Watchman building was located outside on the southwest of the Original 1917 building. The Watchman building was constructed between 1921 and 1939, but the exact date is unknown. The building was a free-standing structure of rectilinear shape, the east portion had a gabled roof while the west had a shed roof which attached to the gabled portion. The east elevation contained two openings while the south contained one door and one window. A horizontal material was applied as the siding and a single sign was hung above the door on the south elevation. The building was demolished between 1940 and 1941. Today, there is no indication of the Watchman building on the property, the west portion of the indicated building has been paved as part of the loading dock drive.

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Lacquer and Celluloid Storage Building

According to the 1958 update to the 1932 Sanborn map a Lacquer and Celluloid Storage building existed to the west of the Gibson Inc. Factory and Office Building across North Edwards Street. The construction and demolition date of the building are unknown. According to the Sanborn map the building was constructed with concrete floors and brick walls. Today there is no indication of building, the indicated location has been paved over to create a parking lot for the Mt. Zion Baptist Church.

Historic Integrity

The Gibson Inc. Factory and Office Building possesses historic integrity and continues to convey its significance in the industrial history of Kalamazoo, Michigan. The building remains in the same location and on the same site in which it was designed, constructed, and expanded without any municipal interference or unrelated intrusions. Its setting and environment has changed some over the years, as the needs of the community have changed, but aspects of the industrial nature of the area are still present. Railroad tracks remain along the east elevation and manufacturing factories and complexes are present to the northwest, north of East Paterson Street, and to the east, east of Walbridge Street. The factory has changed little since the close of the Period of Significance in 1965, when the property reached its full extent. Beyond the alternations of the 1935 addition, which rendered that addition as a noncontributing addition, there has been no further additions or demolition to the footprint of the building. Some infill alternations have been made to openings (as described in the Narrative Description), but the majority of windows remain and the historic fenestration patterns are evident and discernible whether the openings contain windows or have been filled. The interior of the building remains mostly open, manufacturing space, and the 1950 office building still holds office and meeting space, just as it had during Period of Significance. The character defining features of the original building and the additions remain. Taken together, the property conveys the feeling of an early to middle twentieth century factory that makes clear its historical functions. The materials, design, setting, and location illustrate its association with Kalamazoo's industrial history and with the Gibson company.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance
(Enter categories from instructions.)

INDUSTRY
INVENTION

Period of Significance

1917-1965

Significant Dates

1917
1950
1965

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Worden, George Gilbert
Miller-Davis Engineers Inc.
A. Epstein and Son Engineers and Architects

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Gibson Inc. Factory and Office Building is significant under National Register Criterion A in the areas of Industry and Invention at the local level of significance. The property is significant in the area of Industry as the former headquarters and primary manufacturing facility of Gibson, Inc., an internationally prominent manufacturer of mandolins and guitars. The company was established as the Gibson Mandolin-Guitar Company by Orville Gibson and developed into one of the most important musical instrument companies of the twentieth century. The development of the company had an important impact on the industrial history of Kalamazoo through the development of several important inventions that improved the use, playability, and sound of stringed instruments, generally, and the guitar specifically. The company also made several key advancements in Many of these inventions continue to be used. As importantly, the Gibson company brought together engineers and artisans that together produced several instruments that resulted in the Gibson company being a leading manufacturer in Kalamazoo. The 1917 building and its subsequent additions reflect the growth, development, and, ultimately, importance, of the company in the industrial history of Kalamazoo. The Period of Significance begins in 1917 with the construction of the original manufacturing building and continues until 1965 when the final addition to the building was completed.

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

Kalamazoo – Historical Overview and Early Industrial Development

Like much of the land in Michigan, the location of what is now Kalamazoo was originally settled by the Pottawatomie Indians¹ and later plotted by English settlers in 1931. Originally named Bronson after Titus Bronson, who is considered the founder of Kalamazoo, the town did not receive the name ‘Kalamazoo’ until 1836.² Bronson, later Kalamazoo, was established as the county seat in 1831 which led to an influx of settlers rendering Kalamazoo as one of the boom towns of the 1830s. This desire to live and establish a community in the area gave way to the further development to come.

White settlers established a strong farming economy early in the settlement of Kalamazoo, at one point Kalamazoo was referred to as the “Celery City”.³ Development in Kalamazoo was limited prior to 1846 due to its geographical location. The transportation of goods and people were equally difficult. The waterways that connected Kalamazoo to Chicago were unorganized and

¹ Willis Frederick Dunbar. *Kalamazoo and How It Grew* (Kalamazoo: Western Michigan University, 1959), 11.

² Ibid. 45.

³ Fred Peppel. *Stalking the Celery City* (Kalamazoo Public Library, 2005).

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inefficient. The roads, which connected Kalamazoo to Detroit, were treacherous. State funds were allocated for road improvements, but progress was slow and often dangerous.⁴

Upon the connection of Detroit and Kalamazoo via the Michigan Central railroad in 1846 the pace of development in the city increased. By 1852 the Michigan Central railroad reached Chicago, and connected Kalamazoo to the markets of two of major cities. Fully integrated into a growing rail network, a development boom occurred in Kalamazoo and nearby areas.⁵ The Grand Rapids and Indiana Railroad also reached Kalamazoo, which connected the city with communities to the north, like Grand Rapids, and up to the Straits of Mackinaw.

Since the connection of Kalamazoo to other cities via the railroads, industry in Kalamazoo took off. The rise of industry brought with it a need for skilled workers. A variety of manufacturing and industrial concerns, from pharmaceuticals, paper production, corset manufacturing, to Checker cabs, fishing reels, cigar-making and brewers were established in the city. Many of these can still be found in Kalamazoo today.⁶ One of the early, prominent manufacturers was the Kalamazoo Paper Company, which was established in 1866.⁷ The Kalamazoo area was prime for paper production as it had direct access to the river and surrounding tributaries, water is imperative to the production of paper and local water systems made paper production efficient. Paper production was considered one of the most important manufacturing industries in Kalamazoo and the surrounding areas. Partially due to the success of the paper industry other local industries were able to establish roots and expand into major local contributors. Among the city's prominent manufactures was the Upjohn Pill and Granule Company, which was established in 1885. The Upjohn company invented the "friable pill" which could be crushed under the thumb. This invention drastically changed the way medication was taken.⁸ These companies, and others, formed the basis of early industry in Kalamazoo.

By 1887 a number of manufacturers were located around the city. The area north of Parsons Street was not evaluated by the Sanborn Map Co., but south of Parsons Street, both to the east and west, were several large industrial concerns. In the late nineteenth century carts and buggies were prominent manufacturers in several Michigan cities, including Kalamazoo. The 1887 Sanborn map reveals that a number of such companies operated in the city at that time. Among these were the Kalamazoo Wagon Co. the Michigan Buggy Co., the Noyes Cart Co., the D. Burrell & Son carriage company, the Cooney & Pembroke Cart Works, and the Western Cart Co., and the Newton Carriage Co. Like other cities, Kalamazoo also had several sash and blind manufacturers, plow and farm implement manufacturers, and various mills, foundries, and works, including the Kalamazoo Railroad Velocipede Company, which manufactured railroad velocipedes, a four-wheeled hand car that could ride along railroad tracks.

Through the turn of the twentieth century industry in Kalamazoo consisted of a great number of small and medium manufacturers that appear to have produced goods for local markets,

⁴ Willis Frederick Dunbar. *Kalamazoo and How It Grew* (Kalamazoo: Western Michigan University, 1959), 75.

⁵ Ibid. 75.

⁶ Willis Frederick Dunbar. *Kalamazoo and How It Grew* (Kalamazoo: Western Michigan University, 1959).

⁷ Willis Frederick Dunbar. *Kalamazoo and How It Grew* (Kalamazoo: Western Michigan University, 1959), 149.

⁸ Ibid. 182.

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predominantly. A few companies, however, appear to have produced goods for broader markets. By the early 1920s, Kalamazoo was the “principal industrial and commercial center of southwestern Michigan.”⁹ The primary product of the city at that time was paper, “a greater quantity that is produced anywhere in the world,”¹⁰ but there were also more than 230 other manufacturers in the city at in the early 1920s. Among these was the Gibson Mandolin-Guitar Company.

The Gibson Mandolin-Guitar Company

Less than forty years after Kalamazoo Paper Company begin its operations, the Gibson Mandolin-Guitar Manufacturing Co, Ltd. added yet another facet to the diverse businesses in the city. Gibson’s work officially began in 1902 with the manufacturing of his newly patented mandolin, which was developed in Kalamazoo and considered a superior product to others on the market.¹¹ The Gibson Mandolin-Guitar Manufacturing Co, Ltd. was successful in its ability to remain relevant through ups and downs in popular culture shifts, economic crisis, and social reform, knowing when to change production and how to ration for success, while other industry in the area shuttered or relocated through the years, Gibson remained operational in Kalamazoo. The Gibson Inc. Factory and Office Building employed thousands of Kalamazoo residents through its decades of production, and gave the city and citizens something to be proud of, even employing more women than men during the war and beyond at a sixty to forty ratio.¹² This was just one way that Gibson Inc. represented innovation in the industry at the local level, creating a work base in their community otherwise only marginally accessed for such employment.

Important to Gibson’s widespread adoption and success was that Kalamazoo-made Gibson instruments were of the highest quality available. They were largely made by hand by the expert luthiers, several of whom pioneered innovations that other guitar manufacturers mimicked. These instruments continue to rise in value to this day, making locally Kalamazoo made instruments sought after pieces of industry history.

Gibson’s place in industry and invention of the early twentieth century coincides with the rise of leisure time in urban areas, the invention of entertainment-broadcasting technologies, an increase in print media and advertisement, and a general fondness of music. Even through World War II, Gibson and its remaining majority female workforce, the “Gibson Gals,” were able to produce exquisite instruments and manufacture parts for airplane production.¹³ Aside from notable contributions to war efforts, Kalamazoo-made Gibson guitars were present at events like Chicago's 1933 Century of Progress Exposition, the 1904 World’s Fair, concert performances by famous musicians like B.B King and the Rolling Stones and have graced the hands of musicians

⁹ Polk’s State of Michigan Gazetteer and Business Directory (Detroit: R.L. Polk & Co, 1921):

¹⁰ Polk’s State of Michigan Gazetteer and Business Directory (Detroit: R.L. Polk & Co, 1921):

¹¹ Walter Carter, Michael Holmes. *Gibson Guitar 100 Years of an American Icon* (Gibson Publishing, 1994), 41.

¹² W.S. Durkin. *Gibson Guitar* (State Register of Historic Sites Nomination, 1994), 26.

¹³ John Thomas, *Kalamazoo Gals: A Story of Extraordinary Women and Gibson’s “Banner” Guitars of WWII*. (Franklin: American Historical, 2012).

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across the globe including but not limited to Samoa, parts of Africa, Japan, and the United Kingdom.¹⁴

The Founder - Orville Gibson

The Gibson story begins in 1894 in Kalamazoo, Michigan, when Orville Gibson, who came to Kalamazoo from the small town of Chateaugay, New York, began designing and manufacturing mandolins. Eventually, Gibson devised a graduated carved-top body style that was both radical and revolutionary. Its design was suited for use on both the guitar and mandolin. Gibson's innovations notwithstanding, his initial success can partially be attributed to both the timing and location of the innovation. Mandolin bands were at the height of popularity in the United States at the turn of the century and players found the Gibson mandolin more accommodating to both playability and articulation than the standard Italian-style bowlback mandolin. His location in Kalamazoo also attributed to the success as the city was experiencing a considerable industrial expansion. After Orville officially launched his business in 1896, listed in the Kalamazoo city directory as "manufacturer musical instruments" at 114 South Burdick, word spread among musicians about Gibson as mandolin bands toured the country, with more and more professional players converting to the stylish, fine-tuned Gibson instrument.¹⁵

In addition to the revolutionary design of the Gibson mandolin, Gibson products were also considered of superior quality, which was the result of Orville's perfectionism. An old-fashioned craftsman, Orville strictly used hand tools. He applied a varnish in the manner of sixteenth-century violin makers. Carved from a single piece of wood, rather than bent and assembled, the arch tops of these instruments were much like that of a violin. In the specifications for his one and only patent, the O.H. Gibson Mandolin, applied for May 1895 and officially patented February 1898, Orville declared, "heretofore mandolins and like instruments... have not possessed that degree of sensitive resonance and vibratory action necessary to produce the power and quality of tone and melody" found in his design. The two new mandolin shapes designed by Orville, the scroll-body F style and the teardrop-shaped A, are both standard mandolin styles to this day.¹⁶ In 1900 the Parisian Academy of Inventors recognized the importance of Gibson's innovation and awarded him a gold medal and honorary membership in the academy. Though not yet a household name, the popularity of the Gibson brand among music dealers and professional musicians placed the demand well beyond what Orville could supply from his one-man shop, which he had moved to 104 East Main Street in Kalamazoo.¹⁷

The Beginning of Gibson Inc., Factory and Office Building

As Gibson Mandolin developed into a business beyond what Orville Gibson could handle himself, a group of five local businessmen headed by Larry A. Williams came to invest the

¹⁴ Walter Carter. *Gibson Guitar 100 Years of an American Icon* (Gibson Publishing, 1994).

¹⁵ Idib.

¹⁶ Orville Gibson, Mandolin, US 598245 A (Patent, United States, 1898).

¹⁷ Julius Bellson, *The Gibson Story*. (No place of publication, 1973), 6. By 1916, 104 East Main Street had been demolished for the construction of the new First National Bank and Trust Company.

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needed capital to expand production. On October 11, 1902, the Gibson Mandolin Guitar Company was incorporated with twelve thousand dollars in capital. It is still somewhat unclear how involved Orville Gibson was in the new company, but it appears he was considered a consultant and was well compensated based on royalties he received until his death. He also became the company's first non-board member shareholder when he acquired sixty shares of the company for six-hundred dollars on November 2, 1902. Orville spent approximately two years working with the new craftsman to ensure the work and products were up to his standards. During that time, new management and operations were established, mostly by some of the businessmen who invested in the company and overseen by Sylvio Reams.¹⁸

At their new location of a former bakery space at 114 East Main Street which was once located in downtown Kalamazoo and has since been demolished, production and manufacturing for the new company began. Gibson secretary and board of directors' member Sylvio Reams developed the factory assembly methods, and oversaw the transition of the Gibson company from a shop to a factory. Initially, Gibson assisted Reams, teaching him the ways of by-hand production and craft, eventually employees were hired given specific instructions and supervision, no longer needing Gibson in the day-to-day operations. Though determined to maintain the high quality associated with the Gibson name, Reams gradually attempted to nurture and improve on Orville's ideas, with new finishes replacing the Gibson violin varnish and necks streamlined to facilitate fingering. It was "unclear whether Orville was dissatisfied with this new business relationship, elated with his new wealth, saddened by mass production of instruments, or whether illness forced him to leave the company."¹⁹ On July 6, 1903, Orville sold his shares of Gibson to a local innkeeper. That same year, Gibson's first catalog was published, containing thirty-two pages and touting its products as "the first serious mandolins and guitars ever manufactured."²⁰

Gibson, Inc.

Now an official company fully staffed with financial backing and proper distribution, national recognition of the Gibson name occurred rapidly. In 1904 twenty-five of Gibson's finest instruments were on display at the Louisiana Purchase Exhibition. The next year, renowned mandolin and guitar player Walter E. Boehm of Buffalo, New York, visited the Gibson factory, now located at a larger facility at 114 East Exchange Place in Kalamazoo, which has since been demolished and is now an alley. Boehm took stock in the company and declared "Gibson instruments eclipse everything heretofore assembled." By 1907, Gibson had abandoned many of the central elements of Orville's original patent in the design of their instruments. Meanwhile, Orville's health began to fail, later described as a nervous breakdown, and he spent time in Kalamazoo Hospital in 1907 and 1909.²¹

Sometime shortly thereafter, with his health worsening, Orville returned to New York under the care of Dr. Madill of Franklin County. A *Kalamazoo Gazette* article from August 1912 featured

¹⁸Julius Bellson, *The Gibson Story*. (No place of publication, 1973), 7.

¹⁹ Walter Carter, Roger H. Siminoff, *Gibson Guitar 100 Years of an American Icon* (Gibson Publishing, 1994), 14.

²⁰Gibson Mandolin-Guitar Manufacturing, *The Gibson Catalog 1* (Catalog, Battle Creek : Gage Printing Company Limited 1914).

²¹ Walter Carter, Roger H. Siminoff, *Gibson Guitar 100 Years of an American Icon* (Gibson Publishing, 1994), 14.

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a healthier Orville returning to Kalamazoo for a visit, impressed by the rapid growth of industry and the many new buildings in the city, but with no mention of the Gibson company. This may very well have been the last time Orville visited Kalamazoo as he passed away on August 21, 1918, of a disease diagnosed as chronic endocarditis at St. Lawrence State Hospital in Ogdensburg, New York. His death certificate lists his occupation as “musician.”²²

The second Gibson factory at 114 East Exchange Place allowed no direct access to rail transport for delivering raw materials or shipping finished products. By 1911, Gibson executives realized that a bigger and better location was necessary. The company’s production was moved about a half mile northeast to a space located at 521-523 Harrison Court in downtown Kalamazoo. The two-story brick building contained plenty of room to place the various manufacturing processes in separate areas, and the building was served by the Michigan Central Railroad on the north side. It was evident, however, that the company’s expanding production needs would soon outgrow this facility, too. Today the former headquarter location is gone, standing there is both vacant land and a modern storage unit.

By 1912 the company employed about sixty skilled workmen and was doing business of over seventy-five thousand dollars a year, the equivalent of nearly two million dollars today. Given the success of the company a large tract of land was purchased on Parsons Street on the north side of Kalamazoo with plans to build a state-of-the-art factory. The new plant was expected to open by the beginning of 1913. Securing building contracts, permits, and materials delayed the project and construction did not begin until late 1916.²³ Corporate capitalization had increased to a hundred thousand dollars by this time. Builder Gerard Van Eck was responsible for the construction of the building using a design by Kalamazoo architect George Gilbert Worden.²⁴ Completed in 1917 at an estimated cost of just over fifty-one thousand dollars, the Gibson Inc. Factory and Office Building at 221-225 Parsons was, according to Kalamazoo historians Larry Massie and Peter Schmitt, “the industrial showplace of the city,” and perhaps “the most modern workplace in southwestern Michigan,”²⁵ due to the building design in the new modern industrial daylight style. Gibson Inc. was presenting itself as one of the successful industries in Kalamazoo, working to continue its growth and stance in the community.

The Gibson Inc. Factory and Office Building was located about a half mile northwest of the previous Gibson factory on East Harrison Court. Parsons Street was only four blocks long, running east- west, just four blocks north of downtown and four blocks south of the northern city limits. Several of the city’s most important factories were within a few blocks of Parsons Street, including the fishing tackle maker Shakespeare-Kalamazoo Reels (partially demolished post 1989) and Sutherland Paper Company Northside Plant (demolished), a large waxed-paper and box manufacturer. The Grand Rapids & Indiana Railway ran along the eastern side of the Gibson Inc. Factory and Office Building making it an ideal location for production. By placing their new

²² Julius Bellson, *The Gibson Story* (No place of publication, 1973), 4.

²³ *Issues Permits for \$46,00 Building* (*Kalamazoo Gazette*, July 23rd, 1916).

²⁴ Suzanne Husband, *Blueprints of the Past – I* “Gatherings - University Libraries,” (Western Michigan University, 2002), 6.

²⁵ Gil Hembree, *Gibson Guitars: Ted McCarty’s Golden Era 1948-1966* (Austin: GH Books, 2007), 130.

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building near such prominent companies and adjacent to the railway Gibson was establishing itself as one of the premier manufacturing facilities in the city.

When the new building opened in July 1917, the Gibson Inc. Factory and Office Building may have been the largest building in the world devoted to the construction of musical instruments.²⁶ The three-floor facility was designed to utilize daylight; each floor lined with windows at the perimeter. This type of daylighting was part of a push for a more modern industrial construction type. Half of the first floor was below ground level, and therefore referred to as the “basement” rather than the first floor. Despite being four feet below ground, its windows, roughly the same size as the upper floors, allowed about the same amount of light as the other two floors. This semi-basement arrangement helped the foundation of the Gibson Manufacturing Company withstand hard-freezing winters. The center of each floor functioned as a staging area where storage racks held in-process product. Workbenches were located on the east side, while the west side had an aisle running the length of the building which connected the freight elevator and the staging areas. Incoming and outgoing material were transferred to the center. The west aisle led to the bathrooms located on a west-wall alcove. The men’s rooms were on the ground and third floor while women’s rooms were located on the second floor. For many years, the second floor was also the location of the string room, populated by women. The more laborious departments were located on the ground and third floor, for example, the finishing department, located on the third floor, the buffing department was mostly populated by men, as buffing required a strong back.

In the northwest corner of the basement were two ramps. One led up to the ground level and out the back of the building to the lumber storage facility. This was added in the first year of operation. In Gibson’s early years, wood was air-dried in wood storage areas. By 1918, Gibson had purchased two wood-frame houses just west of the plant, these were used as supplemental wood storage units. The other ramp in the northwest corner of the building descended another half-floor down to an adjacent smaller basement and boiler room which housed two large boilers that used sawdust and scrap lumber, among other materials, as fuel. The iconic smokestack was constructed by the M.W. Kellogg Company (currently KBR) of New York City. Through an auxiliary device the boilers provided steam for the factory’s wood-steamer. Steaming wood allowed the material to be bent without breaking. Thin hardwood veneers were bent into the compound curves needed for making the sides of guitars and mandolins. Banjo rims and resonators were also constructed through this process. The steamer was entirely homemade and consisted of a long, large metal tube which could hold many pieces of lumber at once and received steam from a water tank attached to the boiler.

The provisional design of the fireproof steel and concrete facility allowed for multi-floor expansion, so management of Gibson was aware they would continue to expand their operations and expand their product line over the coming years. Their assumptions were not wrong, production continued in Kalamazoo for another sixty years, due, in part, to design inventions and the successful industry in which Gibson was a part of.

²⁶ W.S. Durkin. *Gibson Guitar* (State Register of Historic Sites Nomination, 1994), 22.

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Post-World War I and the Mandolin

The mandolin evolved in Europe during the Renaissance and made its way to the United States around 1880. It did not take long for the new stringed instrument to catch the ear of music enthusiasts, including musician Orville Gibson. Orville, who had developed his craft of playing and building the instrument, participated in one of the local Kalamazoo mandolin orchestras, The Gibsonians. Mandolin orchestras were most popular from the 1880s until the 1920s. The number of mandolin orchestras resulted in many musicians playing Gibson products. As a result, these instruments made their way around the world – as far away as Australia.²⁷

The decline of the mandolin orchestra in the 1920s, following World War I, left Gibson in a tough spot. The mandolin had been the primary source of the company's profits. In 1921 two major innovations in guitar design placed the company at the vanguard of manufacturing the instrument. An old friend of Orville Gibson, and Kalamazoo resident, Thaddeus "Ted" McHugh, a woodworker who had been with Gibson since 1907, introduced the adjustable truss rod and the height-adjustable bridge, two of the most important inventions in guitar building history. These features allowed players to tweak the neck and the bridge to their liking. To this day, Gibson instruments and other guitars worldwide contain these elements based on McHugh's designs and is still vital to making music.²⁸

The following year, Gibson sound engineer Lloyd Loar designed the '5' mandolin in an effort to revive interest in the instrument. The growing demand for acoustic guitars prompted Loar to also design the L-5, "considered by many to be the first "modern" acoustic guitar."²⁹ By the end of the 1920s, Gibson produced several flattop models and an economy series of guitars known as the "Kalamazoo" line. The banjo was perhaps the most popular of non-orchestral stringed instruments at the time.

The Great Depression

Despite these innovations, Gibson struggled financially in the 1920s. This may have been due to the waning interest in the mandolin and a corresponding rise in jazz and swing, of which Gibson was not yet producing instruments for bands. Gibson would make it through the tough times with the hiring of Guy Hart, a thirty-six-year-old accountant from Kentucky with no musical background, who was appointed to run the company in 1924. John W. Adams, a Kalamazoo County Circuit Judge, and other board member's weariness of wild visionaries controlling their money likely influenced this decision. Hart was not received favorably among employees at Gibson Inc., now around one hundred and thirty strong, but he did take care of the bottom line which was all that mattered to the board. In 1930, Hart formed the Kalamazoo Playthings Company, his own kind of New Deal program, using the scraps of wood left from guitars to create inexpensive wooden toys for children.³⁰ A shed positioned west of the front entrance on the south side of the 1917 building was utilized for this purpose through the Great

²⁷ Julius Bellson, *The Gibson Story* (No place of publication, 1973), 8.

²⁸ *Corporate Press Kit*, (Gibson Archive. 2013).

²⁹ Russell Hall, *120 Years of Innovation: A Gibson Timeline* (Gibson.com, 2014).

³⁰ Walter Carter, *Gibson Guitar 100 Years of an American Icon* (Gibson Publishing, 1994), 133.

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Depression. This salvaging of materials helped to keep all Gibson employees working and the company afloat through those difficult times.

Post Great Depression Innovation

The Gibson Inc. Factory and Office Building was expanded in 1935 by a small annex that was built on the north end. The annex was used for more wood storage and housed a kiln, which was used to dry wood until 1960 when Gibson began purchasing pre-dried wood from vendors. In 1935 Gibson also introduced their first electric guitar to the market, the EH-150, a Hawaiian-style guitar.³¹ Quickly following this was the ES-150 in 1936. Charlie Christian, a jazz guitarist known for his playing with Benny Goodman, adopted this model to deliver amplified guitar solos in big bands, a huge step for the role of the guitar as a more prominent instrument. Christian was pivotal in gaining a wider acceptance of the electric guitar among musicians and the listening public³². The ES-150 is informally known as the “Charlie Christian” model.

The “King of the Flat Tops” model made its debut in 1937 when singing cowboy movie star Ray Whitley ordered a custom super-large guitar from Gibson. One of the most distinctive acoustic guitars ever manufactured, Gibson put the model into regular production in 1938 as the Super Jumbo. Under its more familiar name, the J-200 or SJ-200, some of the greatest musicians prefer this guitar including Bob Dylan, Elvis Presley and Neil Young, and still remains a badge of identification for country entertainers today.³³

World War II and “Banner Guitars”

Entering the 1940s, Gibson was faced with a slew of new obstacles: how to mobilize into a wartime factory, who to employ with most of the men shipping out overseas, how to continue making instruments during times of rationing, and what to tell the public. While women primarily took on the most intricate, minute details in guitar-making, such as strings, inlets, and silk-screening, men took on the chief role of luthier. Some men remained at the factory during the war years but the majority of the company’s employees during this time were woman. During this time “nearly 90% of Gibson’s workforce...taken from guitar production and put to work on war contracts, the 10% remaining were the company’s most seasoned craftsmen,”³⁴ who were also women. The guitars these women made, called “Banner Guitars,” bared the phrase “Only a Gibson is Good Enough.” These instruments, with more delicate, lightweight bodies, thinner metal parts, and a beautiful sound, became the standard for all future products Gibson made.

Though the company’s spokesman at the time insisted that Gibson was not, in fact, producing instruments during war, the women at the factory utilized innovative techniques, improvised with new wood species, and used bits of scrap to produce almost twenty-five thousand guitars. Not to mention, the Gibson Inc. was the only firm nationwide to receive three “E” awards from the

³¹ Russell Hall, *120 Years of Innovation: A Gibson Timeline* (Gibson.com, 2014).

³² Walter Carter, A.R. Duchossoir, *Gibson Guitar 100 Years of an American Icon* (Gibson Publishing, 1994), 164.

³³ Corporate Press Kit, (Gibson Archive. 2013).

³⁴ Eldon Whitford, Vinopal and Erlewine, *Gibson’s Fabulous Flat-Top Guitars: An Illustrated History and Guide* (Backbeat, 2009).

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military for excellence in unusually high production. After the war, men returned home and assumed some of the positions that women held. The phrase on the Banner Guitars disappeared from the heads of the instruments as women returned to positions in the string room or simply left the factory to rejoin their families. Though the craftsmanship and effort of these women was never recognized at the time, their contributions as luthiers can still be seen today in surviving Gibson instruments from that era.

The McCarty Era 1948-1966

In spring 1944, M.H. Berlin of the Chicago Music Instrument Company (CMI) approached John W. Adams about buying the Gibson company. Adams, the last of the founding partners and now eighty-five years old, was ready to sell. CMI acquired Gibson that May and Adams resigned. Guy Hart was elevated to president and Berlin became treasurer. The Gibson Inc.'s sole responsibility now was developing and manufacturing instruments; CMI handled marketing. Berlin's business savvy leadership helped facilitate the transition from wartime to peacetime production, however, this was no simple task. Expansions to the mill and wood storage areas west of the Gibson Inc. Factory and Office Building powerhouse in 1945 may have been a hasty decision on Berlin's behalf. The unionization of Gibson during the war had changed the way business operated and many of the male workers returning from the war found other jobs. The Gibson Inc. Factory and Office Building suffered losses and Hart could not turn a profit on his end. To resolve this, Berlin called on the services of music industry veteran Ted McCarty, undoubtedly one of the most pivotal figures in Gibson history.³⁵

Hired as vice president in 1948, McCarty officially replaced Hart as president in 1950, but McCarty had effectively run the show the moment he set foot in the Gibson Inc. Factory and Office Building. McCarty possessed a degree in engineering and had a sales background working with Wurlitzer Organ. The most sought-after Gibson guitars were manufactured during the McCarty era and much of the folklore surrounding Gibson Inc. Factory and Office Building at 225 Parsons Street stems from these golden years. Almost immediately, McCarty secured Gibson's position as the premier maker of archtop electrics with several models introduced in 1949 like the three-pickup ES-5, the jazz workhorse ES-175, and a "fingerrest" pickup that would convert any acoustic archtop to an electric. Blues legend B.B. King played an ES-5 early in his career while Steve Howe of the progressive rock band 'Yes', preferred the ES-175 during his heyday. McCarty's reign was some of the most turbulent and productive of the Gibson years and plays a role in some of the biggest changes in musical Americana.

The "Les Paul" and the Rise of the Solidbody Electrics

McCarty and Gibson had missed the beginning of the solidbody electric guitar market, with Fender Electric Instrument Company introducing the "Esquire" in 1950. Fender as they are most referred, is and was considered one of Gibson's biggest rivals in the making of guitars, opening some years after Gibson in 1943 in southern California. For many years following, Gibson and Fender would produce new lines in quick succession of each other.

³⁵ Walter Carter, *Gibson Guitar 100 Years of an American Icon* (Gibson Publishing, 1994), 183.

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In their first back-to-back productions, Gibson struck quickly with the introduction of the Les Paul model in 1952, their own version of a solidbody electric guitar. In contrast to the tone of the Fender solidbody, which McCarty found too harsh, a mellow tone was sought in the design phase for the Gibson solidbody electric.

McCarty's team of engineers, consisting of the most skilled woodworkers at Gibson Inc., tested different kinds of wood. McCarty sought long sustain, the length of time a note audibly resonates, and a mellow tone. An all-maple body produced great sustain but a harsh tone and was deemed too heavy. An all-mahogany body did not produce enough sustain. The engineers made several bodies with different thicknesses glued together until they landed on "mahogany back with a carved maple top laminated to it"³⁶ which, to use McCarty's words, "finally got one like we wanted."

Seeking to market the instrument, a 1951 prototype was presented to popular recording artist Les Paul by McCarty himself with the idea of putting Paul's name on it and paying him royalty for every model that was made. Impressed with the guitar, Paul agreed. The contract stipulated that Les Paul was not allowed to be seen playing any other make or model of guitar. Various models of the Les Paul were manufactured throughout the years, Ted McCarty's own addition of the tune-o-matic bridge to the Les Paul in 1954 is still an industry standard. The 1955 Les Paul Standard was among the first guitars to feature humbucking pickups which cancel out the static noise and interference often associated with amplified electric guitars, and the universal term "humbucker" was coined by one of Gibson's technicians. By this time, Gibson reportedly produced "eighty-five percent of all the fretted stringed instruments manufactured in the country."³⁷ This vast number of instruments manufactured in Kalamazoo left Gibson as a leader in invention and industry during these highly productive years.

The solidbody design allowed manufacturers to be creative with the shape of the guitar body. In 1958, Ted McCarty's three new "modernistic" models, the Explorer, the Flying V and the Moderne, were introduced. Though initially commercial failures and questioned by both guitar manufacturers and players alike for their unique design, these guitars are among the most valuable of any Gibson production models today. McCarty's other great idea of 1958, the ES-335, blended the resonance of a hollowbody with the high end and sustain of a solidbody. According to Gibson historian Gil Hembree, "the Gibson factory at 225 Parsons in Kalamazoo, Michigan, produced more high-quality instruments than any other facility."³⁸ The semi-hollow design went on to become one of the most successful concepts of the electric guitar era and is still played by musicians today, another example of how invention at Gibson still resonates in modern times.

³⁶ Walter Carter, *Gibson Guitar 100 Years of an American Icon* (Gibson Publishing, 1994), 188.

³⁷ *Kalamazoo Firm Produces Most of Nation's Guitars* (State Journal, July 1, 1955).

³⁸ Gil Hembree, *Gibson Guitars: Ted McCarty's Golden Era 1948-1966* (Austin: GH Books, 2007).

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Gibson Inc. Factory and Office Building additions under McCarty

Due to the success of the company, Gibson Inc. experienced much of its physical expansion during McCarty's leadership. McCarty started with the 1950 additions which included more workspace, a loading dock and new executive offices. These additions marked a significant impact on the physical property of the factory but also the way the building operated. When McCarty arrived, the administrative offices were located at the south end of the second floor of the 1917 building. In 1950 the offices were relocated to, McCarty's newly built executive offices, a one-story addition, which resembled an elementary school, to the west of the original 1917 building. The new Office now housed a visitors lobby, displays of historical photos, Gibson gear for demonstration purposes, and the companies money management. More manufacturing space was also included in the 1950 addition, mostly dedicated to small-parts. The north door of the small- parts department led to the mill woodshop from the 1945 addition. The mill foreman's office was located here as well as space for the nurse station and restrooms.³⁹ The growth of the building, particularly the new office space, was part of Gibson's progression into popularity and success. These spaces allowed the Gibson industry to thrive by inviting more guests to Kalamazoo to experience the product and design firsthand.

A two-door receiving, and shipping dock was located between the 1950 addition and the original 1917 building. Received goods were easily sent directly to the first-floor mill or to the elevator that took the packages to the second-floor materials crib. Finished goods could be easily rolled from the second-floor stockroom to the elevator, dropping a half-floor to the dock, and shipped out. Workers entered the basement from the west door near the truck dock and down a half-floor flight of stairs to the basement. The southwest corner of the basement now housed an experimental laboratory. One such invention spawned from this area, the high-speed glue machine, patented by Gibson, allowed wood to be glued and dried at a remarkable speed. This feat provided a huge advantage in the production of the two-piece Les Paul body, which Gibson introduced in 1952.

The Gibson Inc. Factory and Office Building's largest expansion came in 1960. The factory doubled its size, with the largest addition directly north of the existing buildings. Nearly every department from the previous additions and original building relocated to the new confines of the factory. In 1962 and 1964 the company expand to other locations in Kalamazoo, with Parsons Street designated as Plant I and the others as Plants II and III respectively. The other locations were short lived lasting only a few years. Plant II was a small building of twenty thousand square-feet and only operated from 1962 until 1964, it is unclear where the plant was located. Plant III was bigger than Plant II at sixty thousand square-feet and was located at Fulford and Alcott St. in Portage, Michigan, Kalamazoo's sister city. Plant III was an older building, purchased by Gibson Inc. in 1964, later closed in 1972, the building still stands today.

Between 1964 and 1966, sales doubled. Gibson bought a row of houses in 1965 that occupied the last portion of the block around the Parsons Street factory not occupied by the Gibson Inc. Factory and Office Building. The final expansion to the Gibson Inc. Factory and Office Building

³⁹ Ibid. 134.

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that followed the demolition of these houses created more office space, a heat-controlled lumber storage area, mill room addition, overhead storage facility, and new loading docks. An overhead conveyor was built in the finishing department, changing the way guitars were painted and dried. Once this was complete, the factory occupied the entire block, completing the physical additions on the building in 1965. The Gibson Inc. Factory and Office Building plant was now four times its size when McCarty arrived at Gibson in 1948. During that first year, Gibson had shipped five thousand instruments, whereas in 1965 they had shipped one hundred thousand instruments.⁴⁰

Post Period of Significance History and Conclusion

With the finalization of construction to the building and the splitting of interest for one of Gibson Inc.'s most prominent leaders the Period of Significance comes to a close in 1965, which was the last year that any major physical alternations to the building took place that were directly related to or caused by the success of the Gibson company. It is almost hard to fathom that this was the beginning of the decline of the golden age of both Gibson and the last great years for vintage guitars. As the new additions were added to house new equipment, such as an automated spray conveyor and a new guitar neck machine, the quality of the product quickly began to decline. Emphasis was placed on greatest quantity production at lower production costs which ultimately lead to Gibson abandoning its handcrafted aesthetic for a faster but lower quality guitars.

Rival company Fender was sold to Columbia Broadcasting System (CBS) in 1965. That same year, Ted McCarty personally purchased another instrument company, Bigsby Accessories, and in 1966 he officially left Gibson to focus on running Bigsby.⁴¹ Some Gibson experts think that McCarty had nothing left to prove at Gibson, others suggest he left due to his purchase of a potential rival company⁴². As a recession between 1966 and 1968 softened the economy while the war in Vietnam escalated, the industry saw the demand for guitars drop, which left retail stores overstocked, which in turn led to smaller orders. To keep his newly acquired company Bigsby afloat, McCarty had to purchase Flex-Lite, a flexible-neck flashlight company. Gibson historian Gil Hembree laments, "in hindsight, it appears Gibson's final plant expansion was not necessary. But at the time, in a booming market, nobody in business would have taken the conservative road."⁴³

Despite hard times, Gibson instruments remained prominently visible in popular music. Rock guitarists such as Eric Clapton, Jimmy Page, and Keith Richards' use of the Les Paul renewed interest in the discontinued model. Les Paul's contract had expired in 1962 and the drastically different SG model had replaced the Les Paul. Due to the popularity of the guitar, Gibson introduced the first of many new Les Paul models in 1968.

The following year, which happened to be the seventy-fifth anniversary of Orville Gibson first constructing instruments, ECL, an Ecuadorian company with interests in concrete and beer

⁴⁰ Ibid. 133.

⁴¹ Walter Carter, *Gibson Guitar 100 Years of an American Icon* (Gibson Publishing, 1994), 238.

⁴² Ibid. 187.

⁴³ Gil Hembree, *Gibson Guitars: Ted McCarty's Golden Era 1948-1966* (Austin: GH Books, 2007), 149.

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manufacturing, took over both Gibson and its parent company CMI.⁴⁴ The new entity was named Norlin, a combination of the name of ECL's Norton Stevens and CMI's Arnie Berlin, the son of M.H. Berlin. In early 1975, Norlin had opened another Gibson plant in Nashville, Tennessee,⁴⁵ and production was split between Kalamazoo and Nashville. By the early 1980s it was clear that production was being shifted toward the Nashville plant. Layoffs in Kalamazoo increased until the Gibson Inc. Factory and Office Building was officially shut down at the beginning of 1984. According to the *New York Times*, sales of guitars had declined since 1972 and in the ensuing years, "Gibson made a series of disastrous mistakes."⁴⁶ The company "had stopped making mandolins, acoustic guitars and virtually all electric guitars except its cash cow, the Les Paul."⁴⁷ Norlin sold the company in 1986. The company was renamed Gibson Guitar Corporation and, at present, operates as Gibson Brands, Inc. and remains in Nashville, Tennessee.

After guitar production was consolidated at the Nashville factory, the 1917 Gibson Inc. Factory and Office Building was then occupied by The Heritage Guitar Company, created by former Gibson employees in 1985. They later relocated to the biggest of the additions where they remain today – still creating guitars. Portions of the additional factory space are shared by other small businesses as well as Heritage and remain part of the manufacturing industry that still operates in Kalamazoo today, even if not at the pace of the twentieth century. The luthiers of Heritage have decades of experience and continue the exemplary craftsmanship that was Gibson's hallmark for nearly one hundred years.⁴⁸

INVENTIONS

Through many years of work in Kalamazoo a number of important instrument inventions were developed at the Gibson Inc. Factory and Office Building. The chart below does not depict each item designed in Kalamazoo but rather the significant inventions and innovations that kept or put Gibson at the forefront of the stringed instrument industry.

Invention	Year	Significance
O.H. Gibson Mandolin (A and F)	1898 – 1920s	The Type A and Type F mandolins were originally designed and patented by Orville, as the company continued without him, variations of these two original styles took to market including F02, F-3, F-4, F-5, eventually reaching 27 different models. ⁴⁹
Adjustable Truss Rod	1921	Designed by Ted McHugh, the adjustable truss rod is still used as part of string instrument play today.
Height-Adjustable Bridge	1921	Designed by Ted McHugh, the height-

⁴⁴ Russell Hall, *120 Years of Innovation: A Gibson Timeline* (Gibson.com, 2014).

⁴⁵ *Gibson Sees Guitars from Nashville in '75* (*Billboard*, July 6, 1974), 28.

⁴⁶ Bryan Miller, *Saving Gibson Guitars From the Musical Scrap Heap* (*New York Times*, March 13, 1994).

⁴⁷ *Ibid.*

⁴⁸ *The Gibson 'Heritage' Lives on Here* (*Kalamazoo Gazette*, July 19, 1987)

⁴⁹ Walter Carter, Roger H. Siminoff. *Gibson Guitar 100 Years of an American Icon*. (Gibson Publishing. 1994), 31.

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		adjustable bridge is still used as part of string instrument play today.
L-5 Guitar	1922	Designed by Lloyd Loar this is considered the first “modern” guitar. ⁵⁰ The L-5 is still popular today and often replicated by other companies.
EH-150/ES-150	1935-1936	Gibson’s first electric guitar, designed in the Hawaiian style. Preferred by Jazz great Charlie Christian.
Super Jumbo/J-200/SJ-200	1937	Gibson’s answer to calls for “oversized” guitars. Made popular by the singing cowboy, Ray Whitley.
Les Paul Model	1952	The Les Paul was made specifically for the popular recording artist and named for him. An agreement was reached that Les Paul would not be seen playing any other guitar during the span of their agreement.
Tone-O-Matic-Bridge	1953	Designed for electric guitars by Ted McCarty, eventually becoming standard on Gibson Guitars.
Humbucking Pickup/Humbucker	1957	Designed and patented by Seth Lover the humbucking pickup is used on most guitars today and sometimes in microphones.
ES-335	1958	The ES-335, a semi hollow bodied guitar, and multiple subsequent iterations, were considered unsuccessful at the time. During the modern age this run of guitars are some of the highest valued pieces on the market. ⁵¹

Conclusion

The Gibson Inc. Factory and Office Building at 225 Parsons Street is locally significant under Criterion A in the areas of Industry and Invention for its association as a major manufacturer in the area and for the many inventions created under its roof. Gibson Inc. employed hundreds of local Kalamazoo men and woman all working together to invent new growth both physically and through production processes into what can be found on many guitars today. The headquarters at 225 Parsons, including the original building and its many additions, represent the company and the ever-changing manufacturing industry local to Kalamazoo through much of the twentieth century.

⁵⁰ Russell Hall, *120 Years of Innovation: A Gibson Timeline* (Gibson.com, 2014).

⁵¹ Ibid.

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 3.428

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- 1. Latitude: 42.301756 Longitude: -85.580846
- 2. Latitude: Longitude:
- 3. Latitude: Longitude:
- 4. Latitude: Longitude:

Gibson Inc., Factory and Office Building
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Or
UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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

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

28008 KROM & HASCALL’s ADDITION, Liber 2 of Plats Page 19; Lots 1 through 13. Also that portion of vacated Chestnut Street commencing on the East line of North Edwards Street and running thence Easterly 290.40ft. Also T.C. SHELDON’S ADDITION, Liber of 3 Plats Page 16; The South ½ of Lot Y lying West of the Pennsylvania Railroad right-of-way, excluding the West 33ft and excluding the South 24.5ft thereof.

Boundary Justification (Explain why the boundaries were selected.)

The Verbal Boundary Description is the legal description of the property as available from the City of Kalamazoo Assessor’s Office online database, accessed August 30, 2021.

11. Form Prepared By

name/title: Kelsey Morrison
organization: HopkinsBurns Design Studio
street & number: 4709 North Delhi Road
city or town: Ann Arbor state: MI zip code: 48103
e-mail: kelsey.morrison@hopkinsburns.com
telephone: 734-424-3344
date: August 30, 2021

Additional Documentation

Gibson Inc., Factory and Office Building
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Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Gibson Guitar Manufacturing

City or Vicinity: Kalamazoo

County: Kalamazoo

State: Michigan

Photographer: Varies – See log entry below

Date Photographed: Varies – See log entry below

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

1 of 47.

Gibson Inc., Factory and Office Building

Kalamazoo County, MI

Name of Property

County and State

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of original building Southwest corner, looking Northeast

MI_Kalamazoo_Gibson Manufacturing Company_0001.JPG

2 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the original building South façade, looking North

MI_Kalamazoo_Gibson Manufacturing Company_0002.JPG

3 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the original building corner, looking Northwest

MI_Kalamazoo_Gibson Manufacturing Company_0003.JPG

4 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the original building East façade, looking West

MI_Kalamazoo_Gibson Manufacturing Company_0004.JPG

5 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the original building East façade, looking Northwest

MI_Kalamazoo_Gibson Manufacturing Company_0005.JPG

6 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the original building Northeast corner and 1918 addition, looking Southwest

MI_Kalamazoo_Gibson Manufacturing Company_0006.JPG

7 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the 1918 addition East facade, looking West

MI_Kalamazoo_Gibson Manufacturing Company_0007.JPG

8 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Gibson Inc., Factory and Office Building

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Name of Property

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Description: Exterior view of the 1960 addition East facade, looking Northwest

MI_Kalamazoo_Gibson Manufacturing Company_0008.JPG

9 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the 1960 addition Northeast corner, looking Southwest

MI_Kalamazoo_Gibson Manufacturing Company_0009.JPG

10 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the 1960 addition Northeast corner, looking Southeast

MI_Kalamazoo_Gibson Manufacturing Company_0010.JPG

11 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the 1960 addition Northwest corner, looking Southeast

MI_Kalamazoo_Gibson Manufacturing Company_0011.JPG

12 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the 1960 addition West façade, looking Northeast

MI_Kalamazoo_Gibson Manufacturing Company_0012.JPG

13 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the 1965 addition Northwest corner, looking Southeast

MI_Kalamazoo_Gibson Manufacturing Company_0013.JPG

14 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the 1965 addition West façade, looking Southeast

MI_Kalamazoo_Gibson Manufacturing Company_0014.JPG

15 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the 1965 addition Southwest corner, looking Northeast

MI_Kalamazoo_Gibson Manufacturing Company_0015.JPG

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16 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the 1950 Office addition South façade, looking North

MI_Kalamazoo_Gibson Manufacturing Company_0016.JPG

17 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the 1950 Office addition South façade, looking Northwest

MI_Kalamazoo_Gibson Manufacturing Company_0017.JPG

18 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the 1950 Loading Dock addition South façade, looking North.

View also includes 1950 Addition, 1950 Office and 1917 Original building

MI_Kalamazoo_Gibson Manufacturing Company_0018.JPG

19 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the original building West entrance, looking Northeast

MI_Kalamazoo_Gibson Manufacturing Company_0019.JPG

20 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the roof, courtyard, smokestack, and boiler building, looking Southwest

MI_Kalamazoo_Gibson Manufacturing Company_0020.JPG

21 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the roof, courtyard and boiler building, looking Southwest

MI_Kalamazoo_Gibson Manufacturing Company_0021.JPG

22 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Exterior view of the roof, smokestack, looking West

MI_Kalamazoo_Gibson Manufacturing Company_0022.JPG

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23 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the original building, 2nd Floor, looking South

MI_Kalamazoo_Gibson Manufacturing Company_0023.JPG

24 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the original building, 3rd Floor, looking West

MI_Kalamazoo_Gibson Manufacturing Company_0024.JPG

25 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the original building, 1st Floor, looking North

MI_Kalamazoo_Gibson Manufacturing Company_0025.JPG

26 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the 1917 Boiler Room, looking Northeast

MI_Kalamazoo_Gibson Manufacturing Company_0026.JPG

27 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the 1918 Addition, looking East

MI_Kalamazoo_Gibson Manufacturing Company_0027.JPG

28 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the 1918 Addition, looking Northeast

MI_Kalamazoo_Gibson Manufacturing Company_0028.JPG

29 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the 1935 Addition, looking East

MI_Kalamazoo_Gibson Manufacturing Company_0029.JPG

30 of 36.

Photographer: Hannah Knoll

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Date Photographed: 2017

Description: Interior view of the 1945 Addition, looking South

MI_Kalamazoo_Gibson Manufacturing Company_0030.JPG

31 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the 1950 Loading Dock Addition, looking South

MI_Kalamazoo_Gibson Manufacturing Company_0031.JPG

32 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the 1950 Addition, looking South

MI_Kalamazoo_Gibson Manufacturing Company_0032.JPG

33 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the 1950 Office Addition, looking East

MI_Kalamazoo_Gibson Manufacturing Company_0033.JPG

34 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the 1956 Addition, looking Northeast

MI_Kalamazoo_Gibson Manufacturing Company_0034.JPG

35 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the 1960 Addition, looking North

MI_Kalamazoo_Gibson Manufacturing Company_0035.JPG

36 of 36.

Photographer: Hannah Knoll

Date Photographed: 2017

Description: Interior view of the 1965 Addition, looking Southeast

MI_Kalamazoo_Gibson Manufacturing Company_0036.JPG

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

ITEM B1 nomination

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900 OMB Control No. 1024-0018

Gibson Inc., Factory and Office Building

Kalamazoo County, MI

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et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

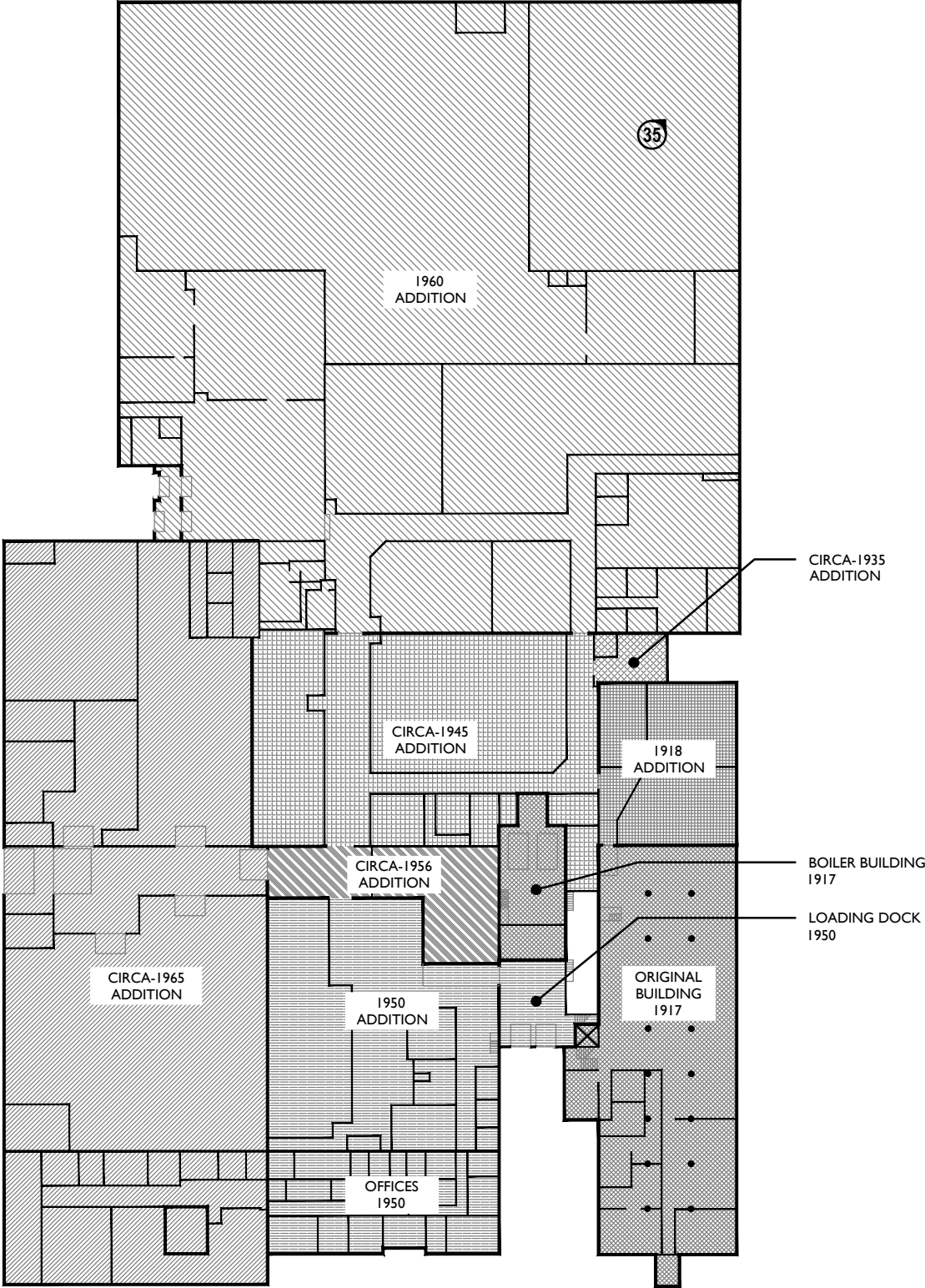
Tier 1 – 60-100 hours

Tier 2 – 120 hours

Tier 3 – 230 hours

Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.





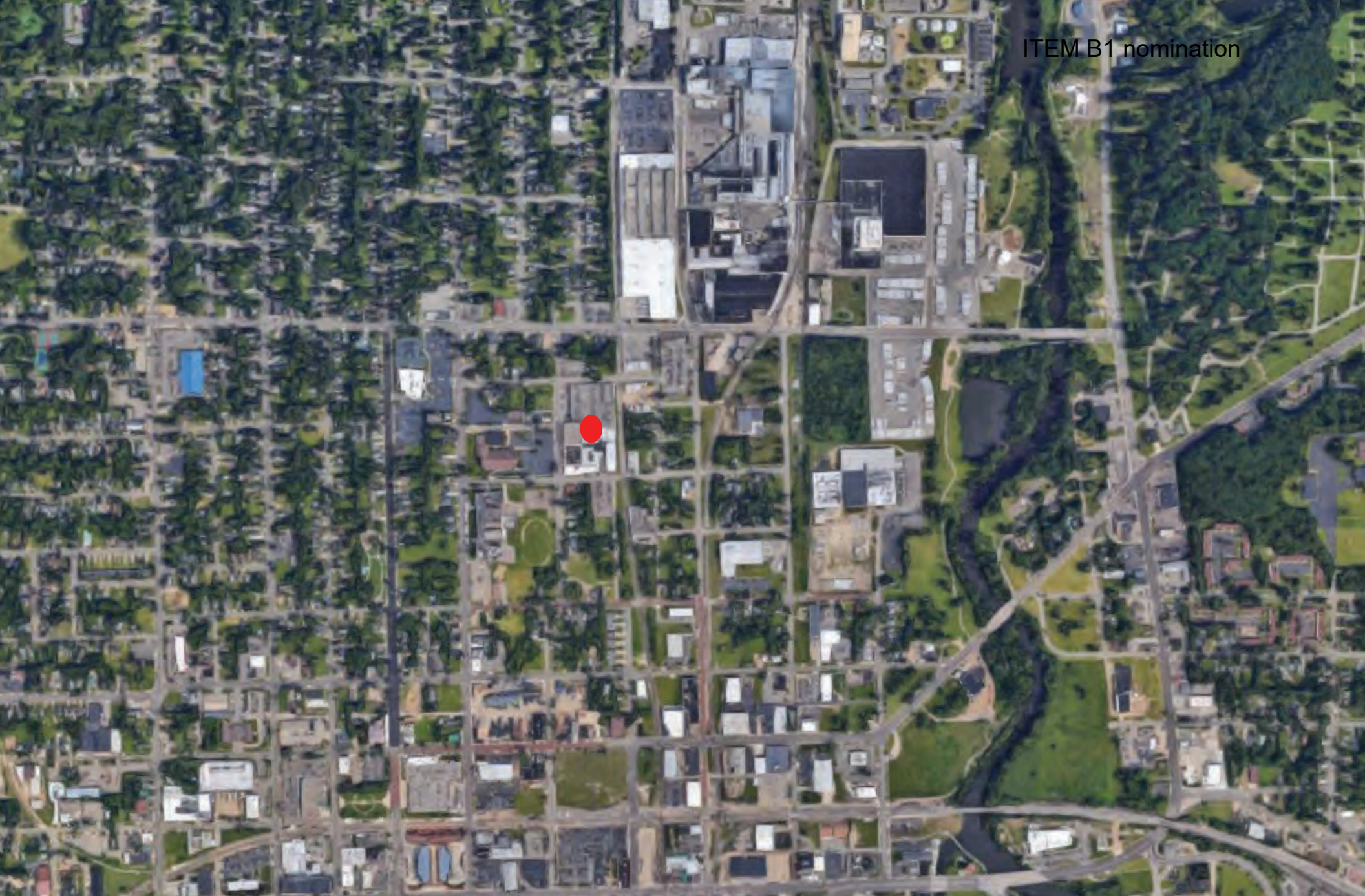
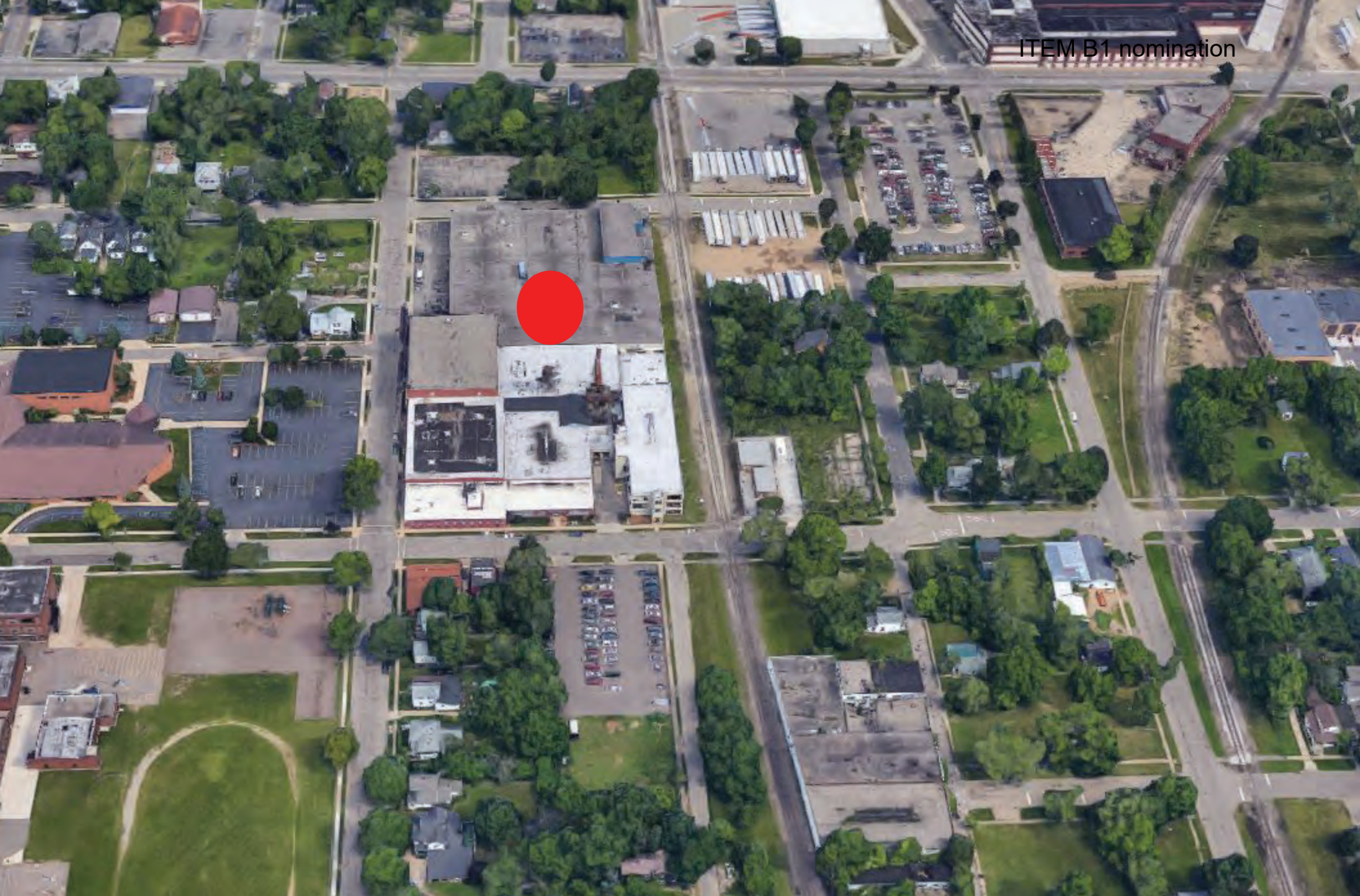
 NORTH
 BUILDING DEVELOPMENT PLAN
1/84" = 1'

Figure I. Chronological maps of original factory and additions.



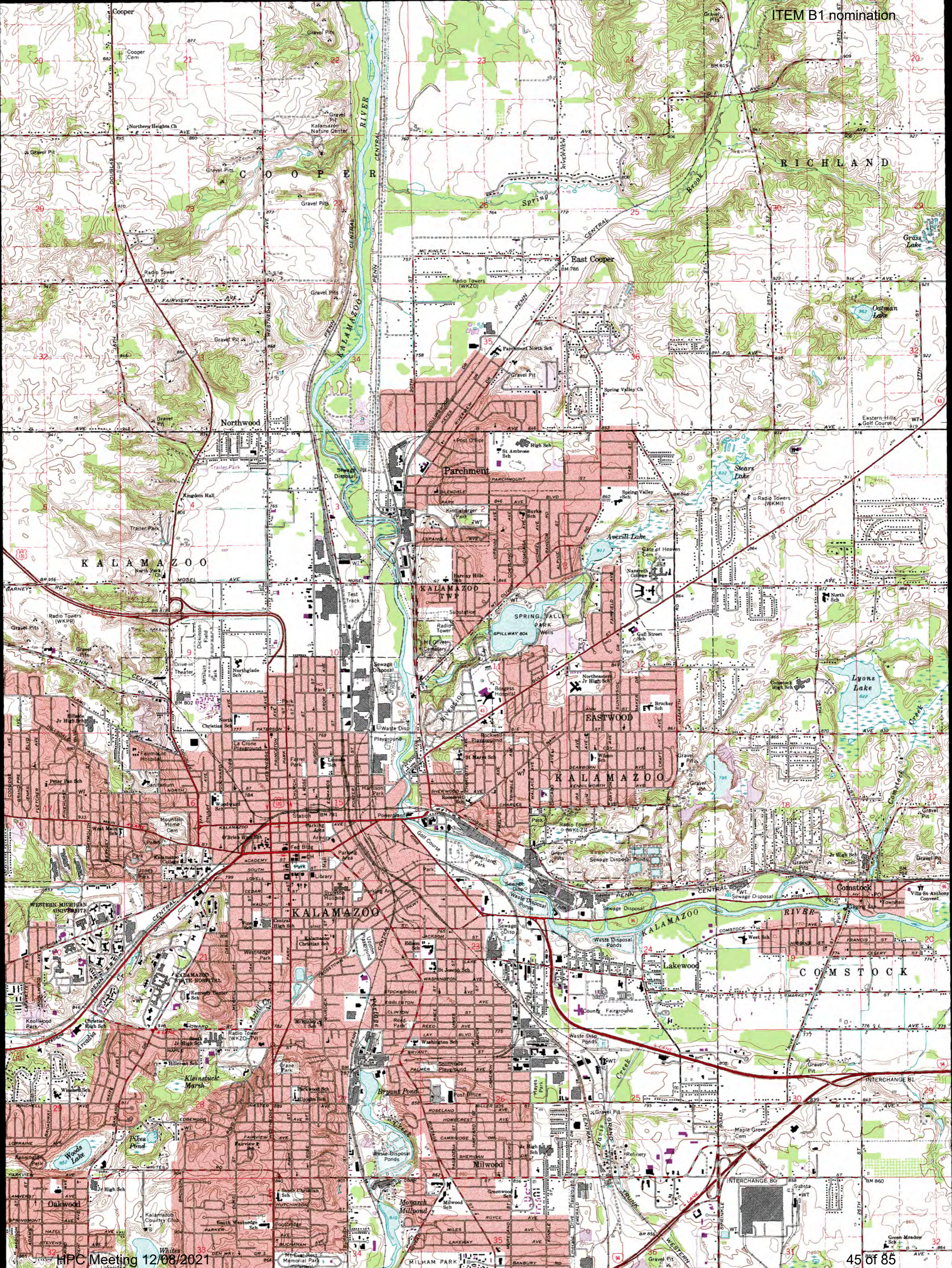
Gibson Guitar Manufacturing
225 Parsons Street, Kalamazoo, MI 49007

HPC Meeting 12/08/2021
Latitude/ Longitude: 42.301756, -85.580846



Gibson Guitar Manufacturing
225 Parsons Street, Kalamazoo, MI 49007
Latitude/ Longitude: 42.301756, -85.580846

HPC Meeting 12/08/2021





NORTH
LOCATION SKETCH MAP
APPROX. 1"=200'

Figure 2. Sketch map showing location of property

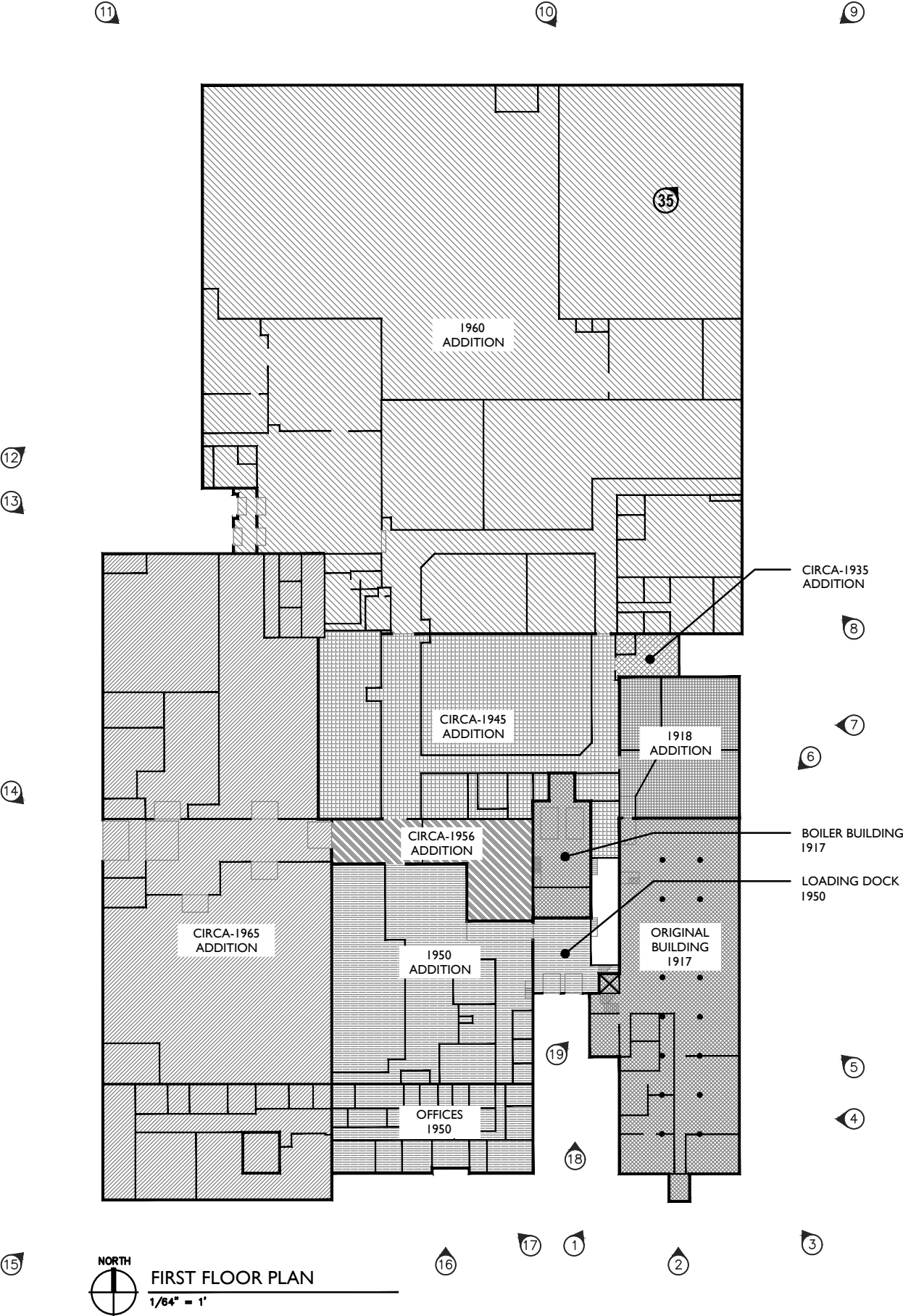
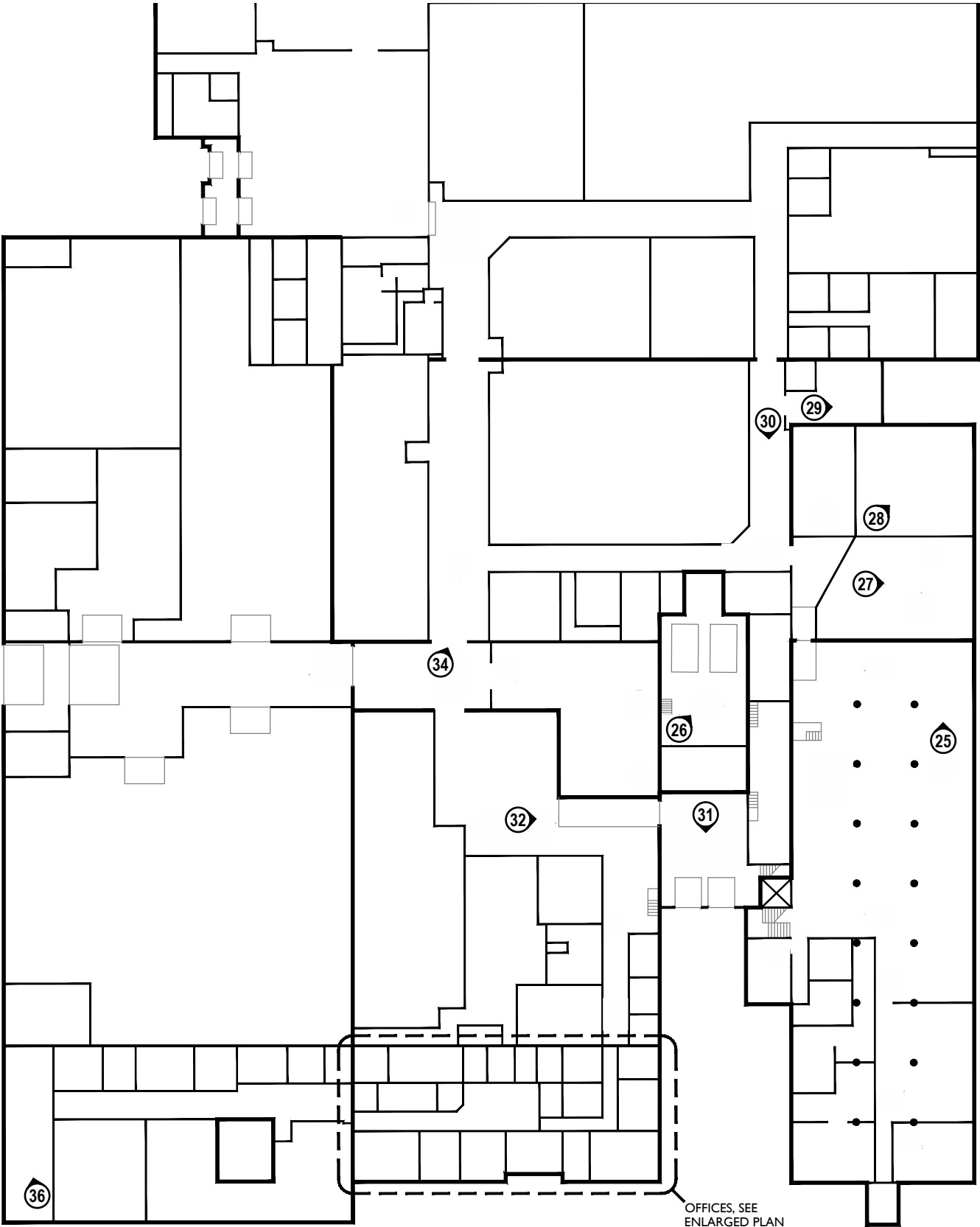


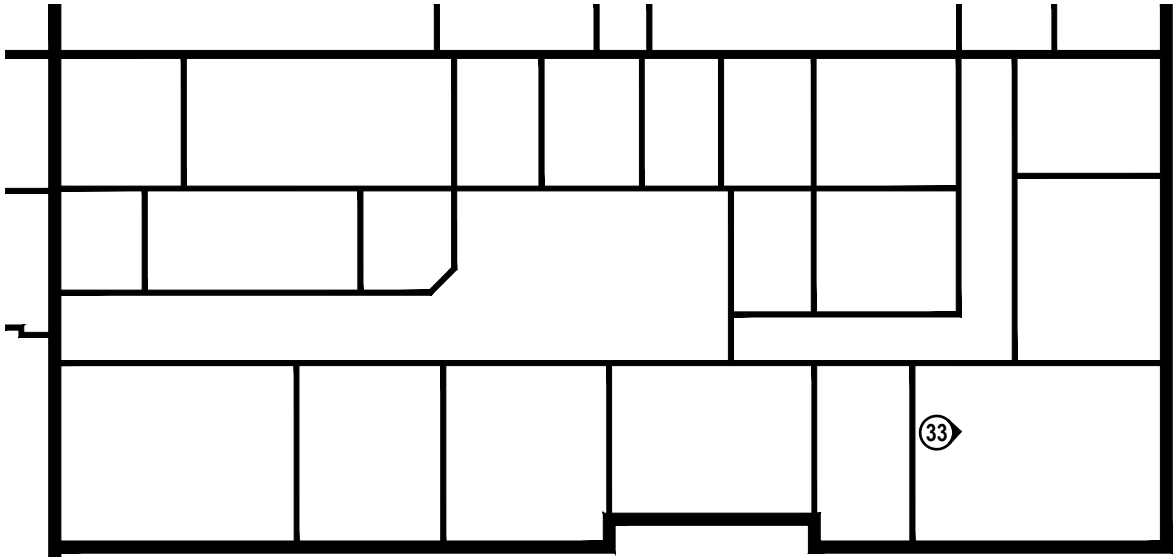
Figure 3. Sketch plan of first floor identifying various addition to building and exterior photo key



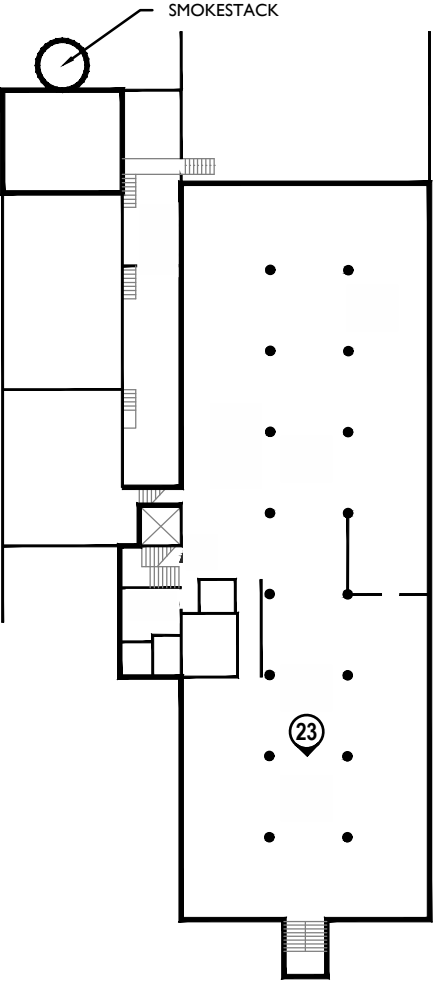

PARTIAL FIRST FLOOR PLAN
 not to scale

Figure 4. Sketch plan of partial first floor with interior photo keys

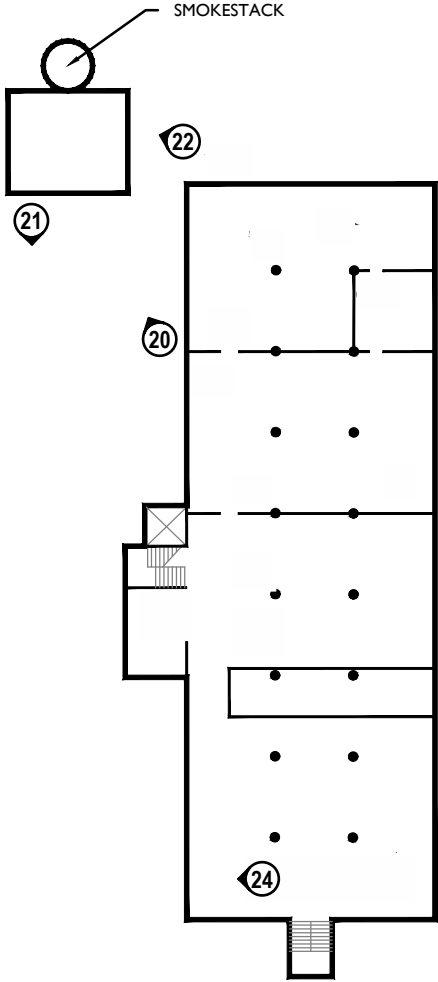
ITEM B1 nomination



NORTH
ENLARGED OFFICE PLAN
not to scale



NORTH
SECOND FLOOR PLAN
not to scale



NORTH
THIRD FLOOR PLAN
not to scale

Figure 5. Sketch plans original building 2nd and 3rd floors and enlarge plan of 1950 offices











































































Certified Local Government National Register Nomination Review Report

Complete and return to: National Register Coordinator, Michigan State Historic Preservation Office, 300 North Washington Square, Lansing, Michigan 48913

Name of Property: Gibson, Inc. Factory and Office Building
Address: 225 Parsons Street, Kalamazoo, Kalamazoo County
Owner: 225 Parsons, LLC, 200 West Michigan Avenue, STE 201, Kalamazoo, MI 49007
Date Complete Nomination Approved by the SHPO: October 28, 2021

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

YES [X] (date of agreement) _____ NO _____

Printed Name & Signature of CLG Commission Chairperson _____ Date _____

Printed Name & Signature of Elected Chief Official _____ Date _____

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

Date of written notice to property owner of commission meeting:

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

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

Was the nomination form distributed to CLG commission members? YES _____ NO _____

Was a site visit made to the property by CLG commission members? YES _____ NO _____
If yes, when? _____

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

VERIFICATION of Professional Qualifications of Commission in accordance with 36 CFR 61, Appendix 1, of Michigan’s Certified Local Government Program.

List those commission members who meet the 36 CFR 61 qualifications required to review this type of resource.

Commission Member	Professional Qualifications
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____
6. _____	_____
7. _____	_____

Was an outside consultant used? YES _____ NO _____

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

The CLG Commission finds that the property meets the following National Register Criterion/Criteria for Evaluation: _____

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

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

Signature of Chief Elected Official Date

Date of transmittal of this report to the SHPO _____

Date of receipt of this report by the SHPO _____

KALAMAZOO HISTORIC PRESERVATION COMMISSION
VIRTUAL MEETING – MEETING NOTES
WEDNESDAY November 16, 2021 – 6:00pm

- I. Call to order:**
- II. Roll call and approval of absences:** All the commissioners reported in from their homes in Kalamazoo
- A. Fred Edison (FE).
 - B. Kyle Hibbard (KH)
 - C. Regina Gorham, chair (RG).
 - D. Katherine White (KW).
 - E. Lenee Powell-Wilson (LPW).
 - F. VACANT
 - G. VACANT

For virtual meetings, during the roll call, each commissioner needs to state their name, and where they are currently located and attending from.

- III. Approval of Agenda: KW/RG ^^^**
- IV. Introduction of Guests: Pam O'Connor from Kalamazoo**
- V. Citizen Comments on NON-agenda items* & Correspondence:**
- A. **PO – attended most of the NTHP conference and noticed that most of the sessions opened with a land acknowledgement. Should HPC advise the city commission make a recommendation to present a land acknowledgement at the CC meeting and meetings of the Advisory Boards? (Mention to Dorla?) This involves Historic Preservation AND history. Regina will talk about it in her report.**
- VI. Financial Report (20 min) (Report at meeting)**
- A. REVENUE – October \$0.00 Year to date \$3079.36
 - B. EXPENSES – October \$0.00 Year to date \$2463.00
 - C. BALANCE REMAINING (?? \$6,858.73 ??)
 - D. RESERVE FUND – O'Connor Fund for HP in Kzoo held at Kalamazoo Community Foundation
 1. New grant dollars available in 2021 \$8353.56
 2. Agency fund – new grant dollars available in 2021 \$830.48
 - E. **Lenee will check in with Beth about the budget. HPC wanted to wait until the new coordinator is in place before we make changes or start new plans.**

- VII. Action and Discussion Items**
- A. **Diversity and Inclusion** (Powell-Wilson, White, Edison) Report at meeting
 1. Kalamazoo Reservation Public Education (Gorham) (10 min) Report at meeting
 - a) Currently the RFP for the Mound landscaping will be reconfigured to issue in late winter in order to begin work next year. Is the tribe still interested in the reservation corner markers? That will also be explored. Landscaping and signs completed by the spring next year. Regina is working with the THPO on updating the KPL page – removing the “corner marker” references from Next Exit History
 - B. **Historic Preservation Programs - O'Connor Fund** (Powell-Wilson)
 1. Grantmaking – report from Pam O'Connor: We are awaiting the following:
 - The revised ordinance language needs to be placed on the CC agenda for recommended approval
 - The revised ordinance language needs to be approved by the new City Commission
 - The KHPC needs to then, 1) approve an amount, and 2) the proposal for a gift to Community HomeWorks
 - The coordinator needs to make the transfer from the O'Connor Fund to Community HomeWorks
 - The grants/gifts group reconvene to work on the scoring and “introduction to the community” parts of the program and developing those.

2. OHOW – Old House Owners Workshops (no report) Suspended until we can hold in person classes again

C. **Reconnaissance Level Historic Resource Survey & CLG Grant** (Ferraro) No report

D. **Grave Issues – Cemetery Project** (Hibbard) - (no report)

E. **Preservation Month** (Gorham) (15 min) (no report)

F. **Designation & Sites (D)** – (10 min) Pam is still working on the report on City Hall research is 99.5% done – may be ready for the December.

G. **Sustainability (SU)** – (10 min) (Ferraro) (K:L&F end report at meeting) Sharon reported preparing gifts of the book for each of the four new commissioners. Keith Howard at KPL had one more thing to do with the scans that should be done by today. Lynn Houghton and Pam O’Connor are putting together an update/landing page for any buildings that have been changed, lost to fire or demolished since the books were published. We need to talk about the promotion of the project. Ryan Weiber – director of the Library, wants to make a splash in the library anniversary of 2022. Gloria Tiller does not have her new storage building yet. The shortage of contractors has slowed the project. The books cannot be moved until the new building is complete.

H. **Operations (O)** – Gorham (5 min) *Report at meeting*

1. Regina met with Christina Anderson - Rec’d 20 applications, weeded down to 11, Sharon weeded down to 4. We may get an administrative assistant to assist with minutes and assembling packets. Meetings virtual through the end of the year. May continue some kind of virtual presence will continue into 2022.

VIII. Old/New Business

A. Proposed 2022 HPC budget (ITEM A)

a. **Submit new budget to Marcie under HPC budget 2022 – Lenee made changes based on the July item the HPC approved**

b. **Move to approve the amended budget as proposed at this meeting KW/FE ^^^**

B. Section 106 quarterly report (delayed from October agenda) (ITEM B) Fred had questions about the lead paint hazard remediation program.

C. SOAP sample (ITEM C) Strong support for transferring the Work Plan conversion to this format – Probably a job for the new coordinator as a way to orient the new person.

IX. Approval of meeting notes: (5 min)

A. October 14, 2021 (ITEM D) FE/LPW ^^^

X. Coordinators Report on non-agenda items (5 min)

A. Coordinators monthly report (ITEM E) Sharon pointed out the Charter Bank project.

XI. Citizen Comments on NON-agenda items* Any applicants for the HPC? No.

XII. Commissioner Comments Katherine will be absent on December 8

XIII. Adjourn 8:00 PM KH/KW ^^^

REVIEWS: Historic District Commission:

✓ HDC cases to 11/30/2021 - 86 total		Fees total year to date, 2021	\$2665
2021	2021	2020	2020 fees
○ 44 no fee	\$ 0	59 no fee	\$ 0
○ 37 bldg permit-\$35*	\$ 1295	25	\$ 875
○ <u>16 HDC hearing - \$85</u>	<u>\$ 1360</u>	<u>11</u>	<u>\$ 935</u>
97 TOTAL	\$ 2655	95	\$ 1810

Section 106 reviews (Federally funded projects)

- ✓ Section 106 reviews to 11/30/2021 – total 173
 - 30 – in Potential Historic Study Areas or established historic districts
 - 143 - in areas identified in the 2001 survey as “No Historic Properties”
- ✓ Section 106 reviews to 11/02/2020 – total 49:
 - 10 – in Potential Historic Study Areas or established historic districts
 - 40 - in areas identified in the 2001 survey as “No Historic Properties”

SITES and PROJECTS:



To maintain interest in the HPC and the followers of Hidden Kalamazoo, I would like to use the Facebook page to post short pieces about Kalamazoo – not like Vanished Kalamazoo and missing buildings, but things that are still there that people may not have noticed or may not be visible from the Public Right of Way. Like the rail abutment below. Or how to date an old house by looking at the foundation. Or things we

learned about the HK buildings in our research (the safe at Park Trades!). What does the commission think? Then when we bring the book out we will still have the Facebook platform.



VACANT – NOT REHABBED BUILDINGS AND/OR UPPER FLOORS in Downtown Kalamazoo

Historic buildings – 50+ years old - Underlined- in Historic District (Eligible for Federal HP tax credit except #2)

ENTIRE BUILDING VACANT AND UNDEVELOPED – TOTAL 3

1. KALAMAZOO GAZETTE BUILDING – 401 SOUTH BURDICK – historic building still vacant but restored on the exterior
2. CHARTER ONE BANK – NORTH SIDE, 215 E MICHIGAN (Non-contributing - No HP tax credit) New owner – project in Site Plan Review
3. 308 North Burdick – Kalamazoo Overall Co – Mr. President – HK (No HP tax credit)

UPPER FLOORS VACANT OR UNDEVELOPED – 4 ON MALL, 5 ON MICHIGAN AVENUE, 2 ON N. EDWARDS – TOTAL 11

4. International Hotel – 241-7 S Kalamazoo Mall (2nd & 3rd floors) (No HP tax credit)
5. Montgomery Wards – Terrapin/Walgreens – 237 S Kalamazoo Mall* (2nd & 3rd floors) **HK** (No HP tax credit)
6. Fuller Building – Petals & Postings/Invitations by Design – 233 S Kal. Mall (2nd & 3rd floors) **HK** (No HP tax credit)
7. Boudeman Building – Rustica - south end - 236 S Kalamazoo Mall, west side* (2nd & 3rd floors) **HK** (No HP tax credit)
8. Stevens Building – 312 West Michigan – Studio Grill (2nd floor) **HK** (No HP tax credit)
9. Clapham McDonald Building – 131 East Michigan – 3rd floor **HK**
10. Weber Building - 228 East Michigan - 3rd floor **HK**
11. Hiemstra Optical (Chase Building) - 234-8 East Michigan (2nd floor) **HK**
12. 266 East Michigan – Hall Building – Coney Island – east storefront, upper three floors vacant (work beginning) **HK**
13. 100 North Edwards – Nave Architects – 2nd floor
14. 150 North Edwards – Heritage Co – 2nd floor **HK**

UPPER FLOOR UNOCCUPIED – TOTAL 1

15. American National Bank (5/3) – 136 East Michigan – 15th floor only -building now owned by Hinman **HK**



FIRST FLOOR VACANT, UPPER FLOORS OCCUPIED – TOTAL 2

16. Merrill-McCourtie Building – (south storefront only) former Dragon Inn – 232 S. Kalamazoo Mall (No HP tax credit)
17. Button-Jannasch Building - 242 East Michigan – east 1st floor bay vacant (HP tax credit eligible)

Notice this list is getting shorter! **HK = part of Hidden Kalamazoo Tour – 2/3 of the vacant/underutilized spaces!**

17 buildings or spaces in historic buildings are unoccupied.



November 17, 2021 - the State Theatre is officially listed in the National Register of Historic Places. We received the notification this morning (the 83004623 number is the NPS identification number for the property):

MICHIGAN, KALAMAZOO COUNTY,
State Theatre,
404 S. Burdick St.,
Kalamazoo, 83004623,
LISTED, 11/17/2021
(Kalamazoo MRA)